POPULAR MUSIC AND SOCIAL COHESION IN BIDIBIDI REFUGEE SETTLEMENT IN WEST NILE, UGANDA

BY

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Declaration

I, Adima Otum Angualia Faustine, hereby declare that this dissertation is my original work and has never been presented to any University or institution for an academic award.

Signature:…………………………………………………………………….

Date:…………………………………………………………………. …..

Approval

We certify that this dissertation has been done under our supervision and is ready for submission.

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Date…………………………………

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Signature………………………

Date………………………………

Dedication

To my family for always being there for me.

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List of Abbreviations/ Acronyms Frequently Used in the Dissertation.

ADRA   -   Adventist Refugee Agency

BGT   -   Bidibidi Got Talent

CDO   -   Community Development Officer

CEFORD   -   Community Empowerment for Rural Development

CFS   -   Child Friendly Space

CPA   -   Comprehensive Peace Agreement

CRS   -   Catholic Relief Services

CSA   -   Committee Service Assistants

C-TEN   -   Community Technology Empowerment Network

DCA   -   Danish Church Aid

DRC   -   Danish Refugee Council

ECDE   -   Early Childhood Development

FAO   -   Food and Agricultural Organisation

FCA   -   Finn Church Aid

FUNA   -   Former Uganda National Army

GBV   -   Gender Based Violence

GoU   -   Government of Uganda

IOM   -   International Organisation for Migration

IRC   -   International Rescue Committee

JRC   -   Jesuit Refugee Council

MDD   -   Music Dance and Drama

NGO   -   Non-Governmental Organisation

NRA   -   National Resistance Army

NRC   -   Norwegian Refugee Council

OPM   -   Office of the Prime Minister

PRA   -   Popular Resistance Army

PSN   -   Persons with Special Needs

RDC   -   Resident District Commissioner

RICE   -   Rural Initiative for Community Empowerment

RWC   -   Refugee Welfare Council

SGBV   -   Sexual Gender Based Violence

SPLA   -   Sudan Peoples' Liberation Army

SPLA-IO	-	Sudanese People's Liberation Army -In Opposition
UFF	-	Uganda Freedom Fighters
UNDP	-	United Nations Development Programme
UNFPA	-	United Nations Food and Population Agency
UNHCR	-	United Nations High Commission for Refugees
UNICEF	-	United Nations International Cultural and Education Fund
UNLA	-	Uganda National Liberation Army
UNRF	-	West Nile Rescue Front
WFP	-	World Food Programme
WNBF	-	West Nile Bank Front

Abstract

This dissertation examines how popular music has contributed to the peaceful co-existence between South Sudanese refugees and host communities in Bidibidi Settlement (Yumbe District), West-Nile, Uganda. Besides, the study examines how popular music participates in mitigating some of the challenges refugee face as they interact with the host communities.

This study was inspired by the fact that despite many measures taken by different stakeholders towards the mitigation of refugee problems, the role of popular music towards the promotion of social cohesion between refugees and host communities in settlements like Bidibidi has not received adequate attention by scholars. Moreover, there is limited research on how popular music has facilitated the co-existence of refugees and host communities in Bidibidi Settlement, Yumbe district, West Nile, Uganda.

Adopting a case study approach under the qualitative research methodology, the study revealed that indeed popular music fosters social harmony between South Sudanese refugees and host communities in Bidibidi Settlement, West Nile. Through a program known as Bidibidi Got Talent (BGT), refugee popular artistes from South Sudan are identified and sponsored by UNHCR, OPM and Windle Trust, among other organisations, to have their music recorded in studios in Kampala. The recorded music is then played on Radio Stations covering the West Nile sub-region to sensitize communities about the need for peaceful co-existence. Since messages that are packaged through music can be interpreted differently by different people, I argue that the messages passed through popular music performed in this refugee settlement may also be interpreted differently by people depending on their socio-economic, political and religious context.

CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY

1.0 Introduction to the Study

This chapter consists of; background of the study, statement of the problem, objectives, research questions, scope, significance, conceptual framework, terms used in the dissertation and dissertation layout.

In this study, I investigate how popular music participates in fostering harmonious co-existence between South Sudanese refugees and host communities in Bidibidi Refugee Settlement West Nile (Uganda). I examine the nature of popular music, and the role it plays in creating social cohesion between South Sudanese refugees and host communities. I draw on Bidibidi Refugee Settlement (BRS), located in Yumbe District, to trace the genesis of the refugee problem in West Nile. Furthermore, I discuss how the refugees and the host communities have co-existed, the challenges they have faced and how the UN, local government, the media, the church, local and international NGOs, the Government of Uganda (GoU), among other stakeholders, have worked to mitigate the challenges refugees and the host communities face. I particularly examine how popular music has been adopted as one of the tools to foster social cohesion between the refugees and host communities.

What I regarded as host communities in this study are the elders, the church and youth associations that emanate from the indigenous population in the districts where refugees are settled. In this study, popular music refers to mass mediated music produced for commercial purposes. It also refers to music with appeal that is typically distributed to large audiences through the mass media (Middleton, 2001 and Manuel, 2001). Popular music can also be the music that is generally associated with a specific group of people at a specific period (Nannyonga-Tamusuza, 2006). As such, by investigating the nature of popular music

performed in BRS (Yumbe District), I examine its role in terms of how it brought about harmony among the local people in Yumbe and the refugees from South Sudan. I draw on the idea by Feld (1997) that music communicates to people in different contexts to argue that popular music communicates to both host communities and refugees especially as regards to how they should co-exist thus creating a situation where refugees and local communities live harmoniously.

1.1 Background of the Study

Uganda has had a turbulent political history leading to displacement of people. Besides going to Internally Displaced Peoples' Camps (IDPs) (Wadiru, 2010; 2012), some displaced Ugandans went to other countries including Kenya, Sudan, DRC (formerly Zaire), and Tanzania. Besides Ugandan refugees relocating to different countries as noted above, Uganda has acted as a place where numerous people from countries like South Sudan, Democratic Republic of Congo (DRC), Rwanda, Burundi, Ethiopia and Somalia have run to as refugees. Refugees are defined by the UNHCR as people forced to flee their country because of persecution, war or violence. They are granted refugee status by the country they enter, a designation that protects their human rights by international law and makes them eligible for many forms of aid (UNHCR Report, 2002).

The refugees who have come to Uganda have settled in different regions of the country including South-Western Uganda (hosting refugees mainly from Rwanda, Burundi and DRC), Western Uganda (hosting refugees from DRC, Kenya and Rwanda) and West Nile (becoming home to refugees mainly from South Sudan and DRC). Other refugees have settled in other areas, mostly urban centres of Uganda, including Kampala, Arua, Gulu, Mbale, Hoima, Yumbe, Kiryandongo, Kibale, Isingiro, Kabale, Mbarara, Tororo, Busia and Koboko.

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The influx of refugees from South Sudan to neighbouring countries, especially Uganda, can be traced to the history of its agitation for secession from Sudan since mid-1950s. Because of agitation for separation, civil wars emerged. The first Sudanese civil war (also known as Anyanya rebellion or Anyanya 1)[1] was a conflict covering the period 1955-1972 between the government of Sudan and people from the south who demanded more representation in state affairs as well as regional autonomy. Due to this conflict, which lasted for about 17 years, almost half a million people died. The survivors escaped and came to Uganda, particularly West Nile Collins (2007) (see also Mohamed, 1997).

Although South Sudan got her independence in 2011, another civil war broke out between the different factions of the South Sudanese Peoples' Liberation Army (SPLA) in December 2013. The main players in this new conflict were Salva Kiir, the President of the Republic of South Sudan and Riek Machar, who was by then Kiir's Vice President. This conflict was further complicated by ethnic politics between the Dinka and Nuer people, where Kiir and Machar originate from respectively. In fact, there has been a power struggle between these two ethnic groups as well as rivalry over land and other natural resources (*ibid*).

Apart from thousands of people dying as a result of this conflict, many more were displaced. Others migrated to countries like Kenya, Ethiopia while most of them moved to Uganda, particularly to West Nile. They settled in districts like Arua, Adjumani, Moyo, Koboko and Yumbe, all found in West Nile. In fact, West Nile has hosted most of the refugees from South Sudan due to its proximity to South Sudan. More so, this latest conflict accounts for the biggest percentage of South Sudanese refugees in west Nile. To resettle these refugees, the Government of Uganda (GoU) has worked with international partners including the United Nations High Commission for Refugees (UNHCR), World Vision and Médecins Sans Frontiers (MSF). The

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[1] *Anyanya* is a Madi term which denotes snake venom.

Ugandan central government has also partnered with local governments from the affected districts, the media, the church and local NGOs to aid the refugees. These stakeholders have provided refugees with shelter, food, water, medical services, education, and security among others.

However, despite these efforts, as refugees have continued to migrate to these areas, they have received resistance from the host communities. This resistance results from the need to share different resources including land, water, medical and educational facilities. Besides these resources, the host communities felt insecure with the influx of these refugees since some of them were even armed. To exacerbate these fears, refugees themselves could even fight. In Bidibidi Refugee Settlement where most refugees were settled, for example, fighting broke out between the refugees. This fighting was between the two warring communities, the Dinka and Nuer, who had carried their differences to this new home. There have also been conflicts over women (especially the local women) between the refugees and their hosts (Bowel, 2018).

The interventions to mitigate these issues are multifaceted; to ensure that there is harmony between these two groups, especially the refugees and host communities. There has been an effort by the GoU and UNHCR to construct health centres, schools and other infrastructures to serve both the refugees and host communities. Religious leaders have also preached messages of peace, besides the role of the media to bring harmony between refugees and host communities. Performing arts, especially music, dance and drama have also been adopted. In this study, I explore to what extent popular music has been used in these efforts, to ensure that there is harmony between the refugees and host communities in Bidibidi Refugee Settlement.

Figure 1: Map of Uganda Showing Different Regions including West Nile
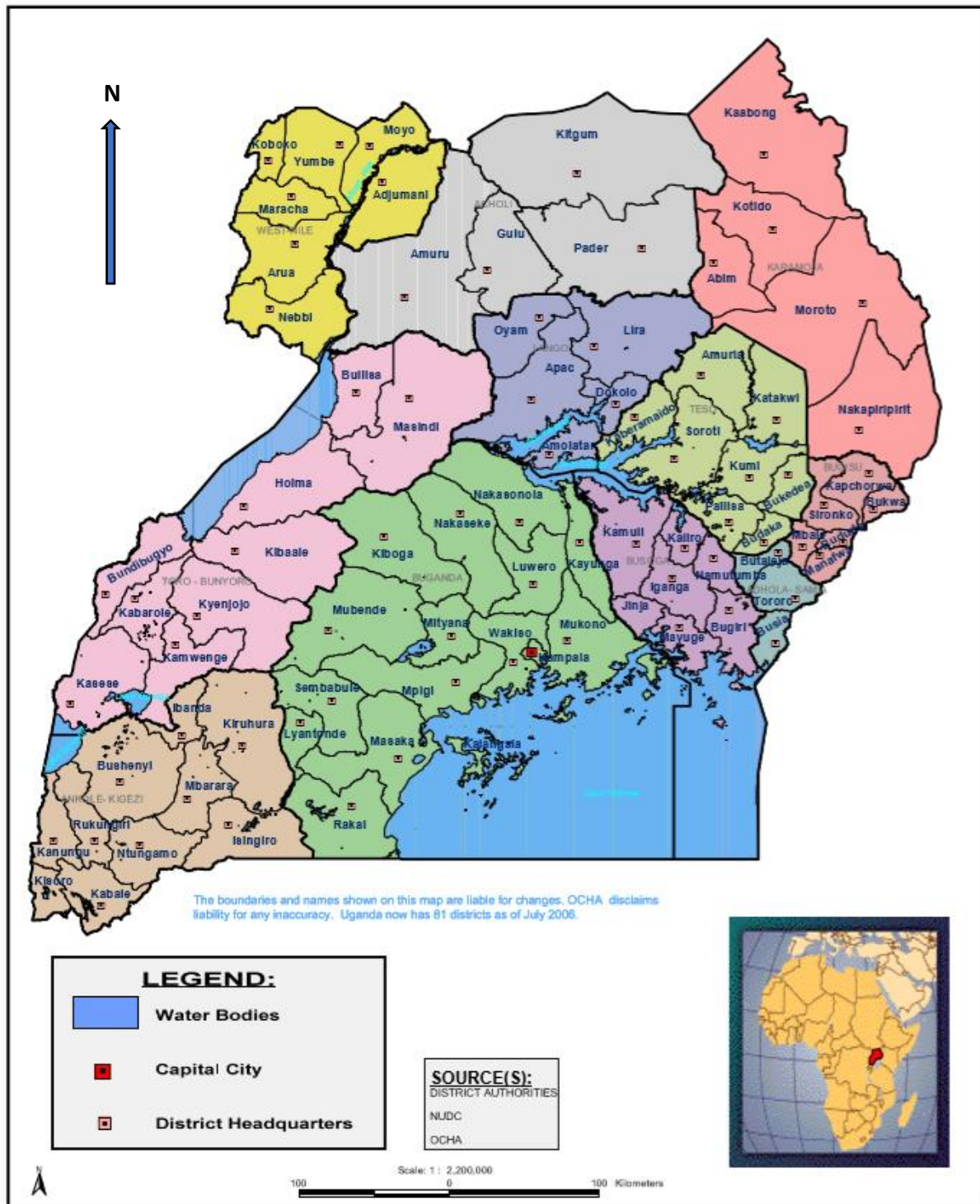
In figure I above, West Nile region is shown in yellow.

1.2 Statement of the Problem

Several scholars have written about popular music in refugee contexts in different countries including Vietnam, Afghanistan, Syria and Lebanon (Reyes, 1999, Lenette, and Weston, 2016). Reyes discusses the importance of music in bringing together refugees in Syria, Vietnam, Lebanon and Afghanistan while Lenette and Weston discuss the role of music making in creating a community in detention centres where asylum seekers are kept. Moreover, there are studies on refugee issues and displacement in Uganda (Wadiru 2010 and Makwa, 2015). These scholars discuss the root causes of the problem of refugees, interventions on how this problem is mitigated and the role of music in communicating the plight of displaced people (Makwa, 2015). While Makwa (2015) discusses the question of internally displaced people due to landslides, Wadiru's (2010) discussions are a result of investigation of the issue of displacement due to political disagreements in Northern Uganda.

Despite the proliferation of scholarly work in this area, there is inadequate research on how popular music participates in building social cohesion between refugees and host communities. As such, this study is geared towards investigating how popular music is used in contexts of refugees to demonstrate how it fosters co-existence between these two groups of people with reference to Bidibidi Refugee Settlement (BRS) in West Nile, Uganda.

1.3 Objectives of the Study

1.3.1 Main Objective

 To investigate how popular music helps in the process of fostering social cohesion between South Sudanese refugees and host communities in Bidibidi Refugee Settlement West Nile, Uganda.

1.3.2 Specific Objectives

i). To trace the background to refugee problem in West Nile, Uganda

ii). To explore how different stakeholders have ensured a harmonious co-existence between South Sudanese refugees and host communities in Bidibidi Refugee Settlement.

iii). To analyse the types of popular music used to foster social cohesion in Bidibidi Refugee Settlement.

iv). To investigate the extent to which popular music helps in fostering social cohesion between South Sudanese refugees and host communities in Bidibidi Refugee Settlement.

1.4 Research Questions

1.4.1 Main Research Question

How does popular music foster social cohesion between South Sudanese refugees and host communities in Bidibidi Refugee Settlement West Nile, Uganda?

1.4.2 Specific Research Questions

1. When and how did the refugee problem in West Nile, Uganda, come about?

2. How have different stakeholders ensured that there is a harmonious co-existence between South Sudanese refugees and host communities in Bidibidi Refugee Settlement?

3. What are the types of Popular music used to foster Social cohesion in Bidibidi Refugee Settlement?

4. To what extent does popular music help in fostering Social cohesion between refugees and host communities in Bidibidi Refugee Settlement?

1.5 Scope of the Study

1.5.1 Geographical Scope

The study was carried out in Yumbe, which is one of the districts in West Nile. Yumbe is where Bidibidi, the largest refugee settlement hosting South Sudanese refugees, is located. This refugee settlement boasts of five zones, which can be regarded as sub-camps. These include Romoja (zone 1), Swinga (zone 2), Kuluba/Yoyo (zone 3) Odravu (zone 4) and Ariwa (zone 5). I chose Bidibidi Refugee Settlement (BRS) because of its nearness to my home district of Arua. This meant that the transport to the camp would be affordable.

Furthermore, I chose this settlement because refugees here participate in many cultural activities including games and sports, Music, Dance and Drama (MDD), among others. Some of the mentioned activities are performed during Bidibidi Got Talent show, which is held towards the end of the year and normally attracts a number of people, mostly the youth who perform popular music during this occasion.

Moreover, I had some contacts of the focal persons working in BRS. For example, most of the teachers working in the schools attached to BRS were my students at Muni National Teachers' College. Additionally, some of the staff from the Prime Ministers' Office (OPM) who work in this settlement were my colleagues at Makerere University. As such, going to Bidibidi for research was appropriate as these people did not only share their views and experiences with me, but also connected me to the people I did not know but had important.

Furthermore, most of the local and international agencies like UNHCR, UNICEF, WORLD VISION, WINDLE TRUST, NRC, DRC, JRC, ADRA, RICE, IRC, ICRC and CEFORD have their field offices in BRS, which made it easy for me to collect data from their staff. More so, Lugbarati, the language spoken by the host community, is the same language I also speak. And

some of the refugees speak the local dialects correctly which I saw as an advantage when it came to data collection.

As far as accommodation was concerned, I was fortunate that I would sleep at the home of my younger brother who works in the OPM at the base camp thus making it easy for me to collect data. Lastly, the camp is in a flat terrain thus making its accessibility easier by any means of transport. All these issues made it possible for me to conduct research in BRS.

Figure 2: Map of Yumbe District Showing Bidbidi Refugee Settlement
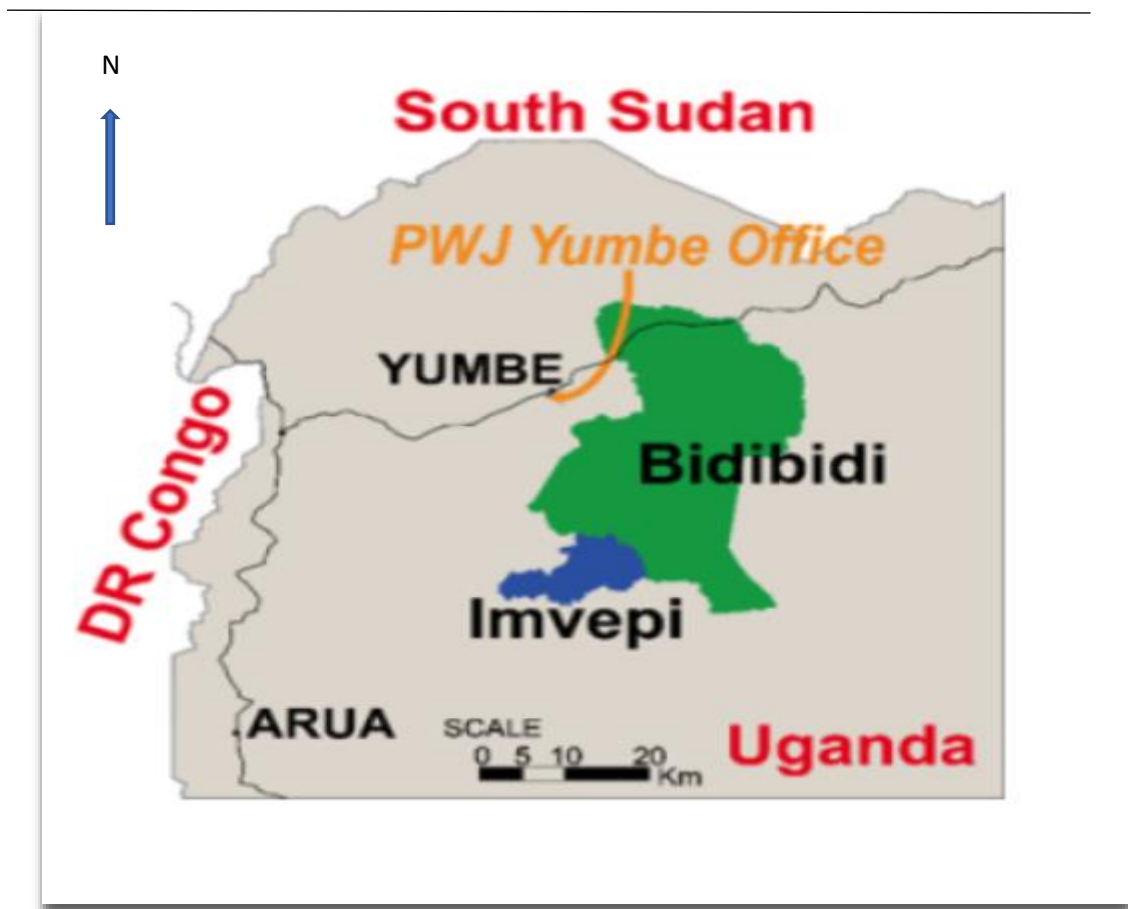
1.5.2 Content Scope

There are various ways a scholar can approach the issue of refugees and their relationship with host communities. For example, someone studying law can investigate how refugees fight for their rights in their new homes. In addition, a scholar from environmental sciences can explore

how the problem of refugees impacts on the environment. Someone studying psychology may explore mental status of refugees upon arrival in the host country. This is so because some of the refugees became unruly and even end up committing suicide. A music scholar can study the nature of music composed and performed in refugee contexts, to understand how context influences the music made by refugees. In this study, I investigated the role of popular music in fostering social harmony between refugees and their host communities. I have discussed the nature of popular music and how it is used to mitigate harmony between South Sudanese refugees and the host communities in BRS, West Nile, Uganda.

1.5.3 Time Scope

The study was carried out between 2017 and 2019 and relied on data from 1955 to the time this study was conducted. I chose this time duration because in spite of the refugee problem in West Nile starting way back during *Anyanya* 1 to the liberation wars fought in South Sudan, the influx of these refugees has continued, and intensified in 2013, the year when different SPLA/M factions began fighting each other over political power.

1.6 Significance of the Study

This study will be beneficial to different groups of people including the GoU as well as local and international organisations involved in refugee issues as enumerated below:

The study will act as a basis for further research in the field of popular music and refugees. It is my hope that this study will act as an eye opener for the academia to conduct more research on ways of promoting social cohesion among refugees and host communities through different genres of music. Besides music scholars, other academicians in universities and other institutions of higher learning may use this dissertation to help students offering courses related to international relations understand alternative means of mitigating conflicts in the world.

Furthermore, the study will be beneficial to organisations including the United Nations High Commission for Refugees (UNHCR), World Vision, Action Aid, Red Cross, Medicines Sans Frontiers and many other NGOs operating in BRS. This study may provide insights to these organisations on how refugees in Uganda are settled and the role of popular music in this process. As a matter of fact, the question of popular music as an alternative means of mitigating challenges associated with refugees may be beneficial to such organisations.

Lastly, young refugee artists may use the outcome of this research to pursue careers in popular music. This will also expose these young artists to the wider world where their music could be used to foster social cohesion among refugees and host communities.

1.7 Conceptual Framework

This study deals with how popular music becomes a tool for social cohesion between refugees and host communities. In other words, it demonstrates how popular music enhances social cohesion between refugees and host communities, thus illuminating how popular music is used as a means of communication in refugee settlements. In this case, I saw the need of bringing together different concepts and how they are linked through the conceptual map below.

Figure 3: Conceptual Framework
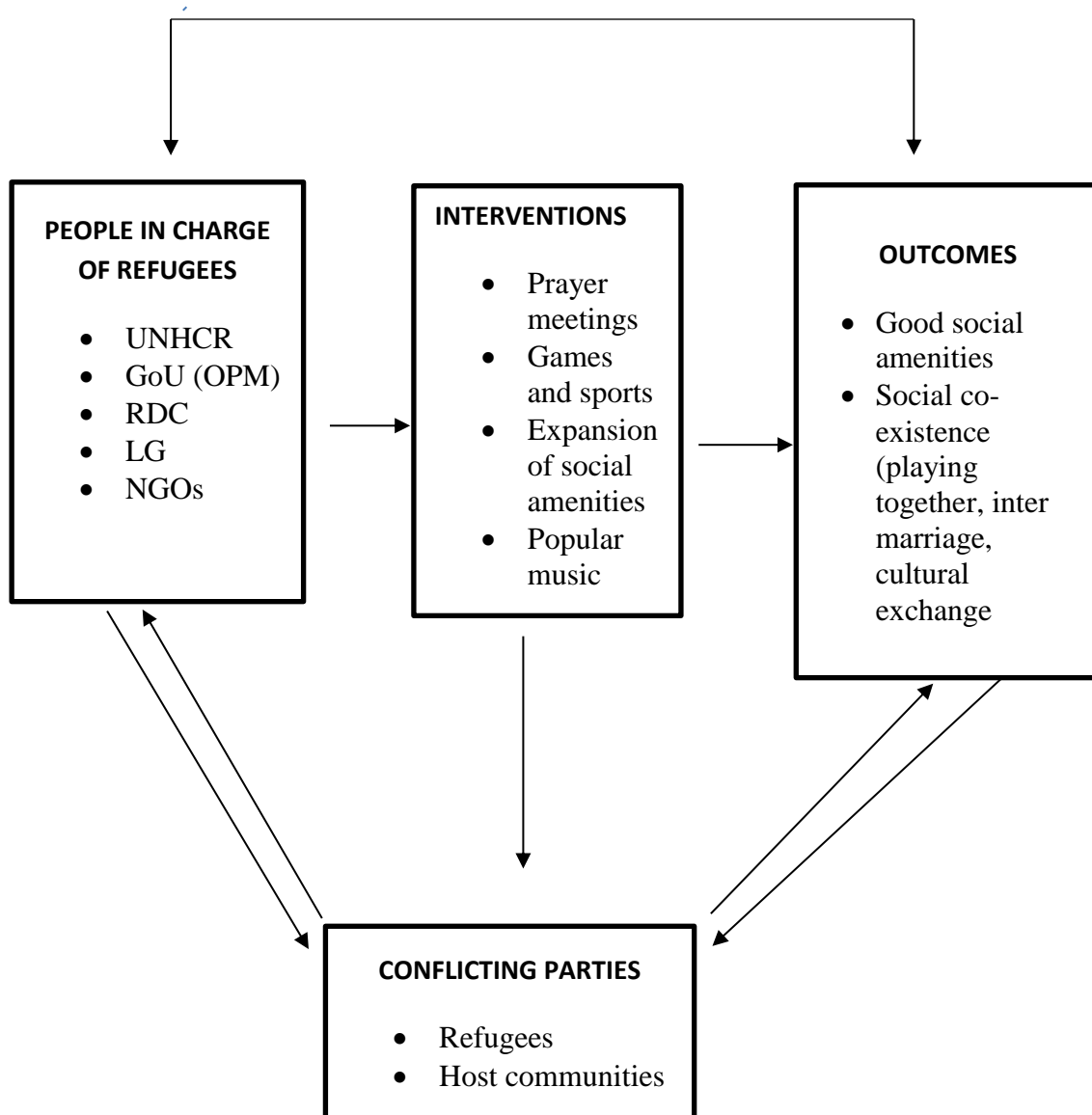
As the above diagram demonstrates, popular music is among the interventions that different stakeholders can adopt to enhance a harmonious co-existence between refugees and host communities in West Nile. In other words, popular music acts as one of the conduits or links through which the UNHCR, GOU, NGOs, host communities and refugees communicate issues of harmonious co-existence. It is a means through which different stakeholders send messages to underscore the need for harmonious co-existence.

First, the Government of Uganda and other agencies create and send messages to refugees regarding the need to live harmoniously, not only among themselves, but also with host communities. Besides other means, prayer meetings, popular music, intermarriages, expansion of social amenities, games and sports become avenues through which these messages are communicated. These messages are intended for two parties, that is; refugees and host communities. When these parties get the message, they create meaning out of it, a scenario that implies that communication is complete. Indeed, as Feld (1998) has noted, the process of communication, which involves the creation of the message, sending the message and receiving the message, is not complete until the received message is meaningful and understood by the receiver.

Furthermore, Johan Galtung's concept of positive and negative Peace can be used to explain the relationship between the refugees and how they are expected to live in the areas of resettlement. It clearly demonstrates the role played by the stakeholders in mitigating this challenge in society. Galtung, a prominent theorist in the area of peace, came up with two typologies of peace-positive and negative peace. He conceived negative "peace as the absence of violence, absence of war and positive peace as the integration of human society" (Galtung, 1964:2). In relation to that, he also introduced typologies of violence: direct, structural, and cultural violence. To him, negative peace is the absence of organised direct violence while positive peace is the absence of structural and cultural violence and prevalence of justice, harmony, and equality. Since then, Galtung and many other writers and institutions have used those typologies of peace to evaluate peace at societal, national and international level. By drawing on these viewpoints, I show that for different stakeholders to ensure that peaceful co-existence is engendered in contexts like Bidibidi, there is need to ensure positive peace. In other words, NGOs, GoU, UN agencies, Refugees and host communities need to work towards peaceful co-existence thus promoting social cohesion. The promotion of popular music in

Bidibidi Refugee Settlement (BRS) helps to bring together the worrying groups to avoid violence. It is clear that although the refugees do not fight among themselves directly due to interventions of various parties, there is still negative peace in the settlement.

1.8 Definition of Terms Used in the Dissertation

The following terms denote several meanings in other disciplines. In spite of this, I use them to refer to the definitions given below:

Genre: a category or type of music defined by structural thematic or functional criteria that are not static but fluid because they are part of a dynamic cultural process.

Gospel Music: a style of music that is defined according to the sacred or Christian message in the lyrics.

Hip Hop: a genre of music whose rhyming multi-linguistic text is rhythmically delivered in form of vocal narrative against a repetitive back beat or accompaniment.

Reggae: a style of music that is founded on the rhythm of the bass guitar and drum. It is in quadruple time, moderate tempo, and mostly uses texts about the suffering African diaspora.

Rhythm and Blues: a style of music in quadruple time, whose multi-linguistic lyrics address issues about relations.

Popular Music: mass mediated music produced for commercial purposes and politically constructed or music with appeal that is typically distributed to large audiences through the mass media.

Refugee Settlement: is an area where both the refugees and host communities live together and share resources.

Host Communities: a group of people who accept to live together with the people who fled their home area or country for safety and share available resources.

Refugee: a person who flees his/her country for safety to another territory because of armed conflict.

Bidibidi: is a refugee settlement area having South Sudanese refugees in Yumbe district, West Nile, Uganda.

Social Cohesion: positive social relationships, the bond or glue that binds people. The degree of social integration and inclusion in communities and society at large and the extent to which mutual solidarity finds expression itself among individuals and communities.

Artiste: a professional entertainer (a dancer, singer actor/actress).

Immigrant: a person who comes to a country to take up permanent residence.

1.9 Dissertation Layout

This research is presented in five chapters. In Chapter one, I provide the general introduction where I elaborate the Background of the Study, outline the problem the study sets out to investigate, research objectives and questions. This chapter also deals with the scope of the study, its significance and theoretical framework which informs the discussion in this dissertation.

Chapter two is the literature review. Besides presenting scholars' works on refugees and music in Africa, the rest of the world, Uganda, the chapter also discusses scholarly works on popular

music and communication in refugee contexts. The aim of this chapter is to establish gaps that exist in other scholars' works in order to demonstrate how these are addressed in the present study.

Chapter Three is the research methodology I used to carry out this research. Here, I discuss the broad research methodology under which this study is based. Besides also presenting the research design (approach) and the different sampling techniques I used to select informants, this chapter also brings forwards the different tools for data collection, ethical considerations and the limitations to the study.

Chapter Four presents the data collected from the field. It also presents the discussion of the data to show how popular music is used as a tool for a harmonious co-existence between refugees and host communities in Yumbe District, West Nile. I specifically trace the background to the refugee problem in this area, how different stakeholders have mitigated this problem and the challenges faced. In addition, I discuss how popular music is used in this chapter.

Chapter Five is basically the Summary; Conclusions and Recommendations I have offered to researchers who may be interested in a similar topic in future.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter is a review of literature related to popular music and social cohesion between refugees and host communities. The researcher does not only draw on literature by Ugandan scholars, but also studies done in Africa and countries outside Africa. I discussed the content of scholars' works to show how my study fills the gaps left by other scholars. The chapter is composed of three subsections namely: studies on refugees and music in Africa and the rest of the world, studies on Refugees and music in Uganda, and examination of how music communicates in contexts of refugees.

2.1 Studies on Refugees and Music in Africa and Rest of the World

One of the themes scholars who have researched on in this area relates to the background of popular music on the African continent. For example, Collins (1989) in his study of Sierra Leon points out how popular music in the West African region and particularly Sierra Leon began. He notes that the first popular music of West Africa is believed to have developed in Free Town, the Capital City of Sierra Leon. Its style became known as *gome* or *gombay* and is believed to have derived from the gombay, a framework drum brought to Freetown by freed Jamaican slaves in the early 1900s. As Collins notes, by the mid-1900s, this style had gained mass appeal in Sierra Leon besides spreading to other West African countries where it became the basis for localised permutations, such as Ghanaian highlife (1989: 221).

Similarly, Graham (1999) discusses the origin of highlife, a popular music genre in Ghana and traces this music genre to 1920s, associating this nomenclature to the British. As Graham points out, the British associated the entertainment style of elite Ghanaians to the way they could dress up and dance. To Graham, highlife is to Ghana as juju is to Nigeria, particularly to the Yoruba

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people. Highlife music is regarded as one of Africa's most popular, enduring and potent forms of popular music (1999: 288). Relatedly, (Grachner, 1989) discusses the emergence of *benga* popular music genre in Kenya. He observes that developing in the western region among the Luo people, *benga* has come to be the definitive Kenyan pop, played by most musicians regardless of language or regional identification.

These views are significant to the present study. Since the scholars mentioned above discuss the different genres of popular music in Africa, their works are important in enhancing my understanding of the nature of popular music performed in Bidibidi Refugee Settlement (BRS). Is it *benga*, *soukous*, gospel or reggae? Despite this however, the views of these scholars do not address the role of popular music in society. Specifically, these scholars do not discuss how popular music is used in contexts of refugees, especially how it can be adopted to foster social cohesion among refugees and host communities. By drawing on their ideas about the different popular music genres, the researcher discusses the nature of popular music in BRS and how it fosters social cohesion among the refugees and host communities.

Another theme which scholars from Africa and other parts of the world have discussed relates to the creative music making and understanding in school contexts involving refugee children. Writing about her experiences in teaching music to refugee children in Melbourne Australia, Howell (2010) examines how music enhances the process of offering meaning and pleasure to young people. She also shows how through participation in a musical activity, these people are able to build social connections and esteem. Despite the role of music in doing this, Howell suggests that there is need to reinforce this understanding through adoption of visual information and innovation. Furthermore, in spite of not discussing music, Sobantu and Warria (2013) use the South African case to explore experiences of refugees in schools and how they should be helped to cope with this life in their new setting.

The ideas advanced by these three scholars are significant to the present study. Considering Howell (2010), she raises the question of how music engenders meaning in a refugee context. Moreover, she shows how music enhances social connections and esteem among refugees. However, her discussions are based on different contexts: making reference to Australia and refugee children in school settings. I add to Howell's voice by discussing the context of Uganda and the question of popular music in a refugee settlement (that is, BRS). Lastly, despite their discussion on the causes of the problem of immigration particularly by children, Sobantu and Warria (2010) base their research on refugees from DRC and Zimbabwe and like Howell, they also deal with children in school settings. My study supplements theirs in terms of discussing popular music as a tool of communication among refugees and host communities in a Ugandan refugee settlement.

In addition to the above, Skidmore (2015) in her essay about emotional and educational challenges that the Syrian refugee students may face in Canada after resettlement, suggests ways music educators can help these refugees to adapt to new life in Canada. She also discusses how Canadian school children can learn from refugee children. Similarly, Jabrhamdan (2018) researched on teaching music to immigrant and refugee students in American music classrooms and observes that music is one of the greatest attributes in teaching immigrant and refugee students in America to cope with new life there. He said kids have a natural response to music, regardless of where it originates from. He further says a student does not need to speak a certain language to feel emotion; mere listening to a piece of music creates emotions. As can be seen from these discussions, the above works by Skidmore and Jabrhamdn highlight the plight of refugees in host communities and the need to adopt music as a resettlement tool. Despite this however, there are several gaps in these scholars' discussions. Considering Skidmore, she does not indulge in discussions on popular music. Her preoccupation is music that can be adopted in school settings and how this can be used to resettle refugee children. She also discusses how

refugees can positively impact on children from the host country. More so, as my study demonstrates, some of the refugee children in BRS opt to perform western popular music as a form of socialisation with host communities which Jabrhamdan has not been talked about. By engaging in discussions on popular music in the context of Bididbidi, I bring another way of understanding how a different type of music functions under a refugee context thus contributing to the works of Skidmore and Jabrhamdan.

Millar and Warwick (2017) discuss music and refugees' well-being among young Syrian and Iraq refugees in Yazdi camp in northern Greece. Among other things, these scholars demonstrate how the activities involving music practice can impact positively on young people's wellbeing, enabling the development of emotional expression, improved social relations, self-knowledge and positive self-identification, as well as a sense of agency. In their own words, Millar and Warwick stress that "the positive impacts of music practice [shows that music] has the potential to be a promising health promotion approach for young refugees, by helping to develop supportive environment, through which community action can be strengthened and personal skills developed" (2019: 67-80). Similarly, in his report entitled, 'New Americans' in a 'New-South' city? Immigrants and Refugee politics in the music city', Winders (2006) noted that since the early 1990s, many cities in southern USA have witnessed dramatic transformations in their racial composition. Although these changes largely reflect spectacular Latino population growth, refugee settlements (including Kurdish, Sudanese, Somalian and Bosnian settlers) for the last two decades have also increased ethnic diversity across the region. He observed that with the increased numbers of Latinos and refugees, there is diversity in culture. The Latinos and refugees encounter each other. The views of these scholars relate well with my discussions on South Sudanese refugees in BRS, Uganda. As I discuss, the youth actively get involved in music making which helps in improving on relationships and wellbeing. Despite this however, the above study does not elaborate more on

the nature of music performed by the refugees and the Latino communities, unlike in Bidibidi where popular music is among the prevalent music genres performed there.

Furthermore, the role of music in creating communities is a theme that pervades popular music studies. In their work on this topic, Weston and Lenette (2016) discuss the concept of community in an immigration detention centre that emerged as a cultural and performative space. These scholars argue that conceptualizing immigration centres as accidental communities can contribute to an understanding of the impact of participating in music-making activities in these spaces on the well-being of detainees. They defined accidental communities as those in which people are connected not through common culture or region, but also have been brought together by circumstances, and whose shared experience therefore forms the basis of their relationships within the community. There main focus is on the analysis of music facilitators' experience in an Australian detention centre in 2012. Weston and Lenette further argue that participation in music making activities in an accidental community informs a cultural space on the basis of expression of that experience rather than cross-cultural sharing and that the resultant politics of inclusion have a positive impact on the wellbeing of the detainees.

The role of music and the arts in promoting, enhancing and maintaining wellbeing, especially through participatory activities such as singing and dancing, is becoming more widely accepted (see Lenette et. Al., 2015; Bugos 2014; Clift et. Al.2010). In this article, these scholars argue that musical activities play an essential role in the challenging circumstances of asylum seekers living in an immigration detention centres-conceptualized here as an accidental community. They further argue that music as a performing art is one of the few approaches that facilitates universality of expression and a common sense of wellbeing. Various songs were composed by the detained asylum seekers. Although the present study does not directly deal with how

music engenders an imagined community of South Sudanese in Uganda, their insights are relevant to my analysis of how popular music sets the two communities – host communities and the refugees – apart and the messages contained herein and how this brings about social cohesion.

In the next subsection, I review literature related to refugees and music in Uganda.

2.2 Refugees and Music in Uganda

Although there are inadequate studies on refugees in Uganda, some scholars have done research on this subject. One of the themes scholars have dealt with in this area relates to how music and dance become platforms for portraying the life of war victims in Internally Displaced Peoples' Camps (IDPS). This theme is discussed by Wadiru (2012) who analysed music videos and song texts to demonstrate how Acholi musicians are able to bring to the fore the life of war victims in northern Uganda as experienced in IDP camps. Wadiru (2012) explains how music is used to implore different stakeholders to end the war. Through music, artistes show that the war in northern Uganda is not only an Acholi issue, but also as something that should be considered a national problem by all Ugandans.

Similarly, McClain (2010) discusses how creative arts including music are used as a tool of building development and reconciliation by different organisations and individuals in northern Uganda. She makes reference to the aftermath of the civil war between the government of Uganda and the Lord's Resistance Army (LRA) and the efforts made by different stakeholders to bring about peaceful resolution of the conflict as well as reconciliation after the war. He particularly shows how music employed under different programs did not only have the ability to foster self-expression in individuals and/or communities, but also preach peace among different warring parties. This enhances community building, personal and collective healing.

Furthermore, she discusses the nature of music performed in the IDP Camps and points out that this is known as contemporary music. More specifically, this contemporary music has been transformed into hybrid initiatives (any creative expression that is locally driven and run, but articulated with international contemporary forms of art). Often times, the arts are inspired by western popular music culture. For example, Acholi vocalists have adopted a reggae, rap, and R&B fusion style, which are examples of popular music. She observes that when fused with Acholi beats, the above western popular styles often result into a high energy dance genre with lyrics discussing social issues such as stigma, children's rights, justice, and defilement. During the later years of war, this hybrid-initiated music had the unique opportunity to reach vast audiences in northern Ugandan societies through such radio stations including Mega FM. Through strategic programming, people in the IDP camps enjoyed the same music as the rebels in the bush and government soldiers. This contemporary Acholi music had had the effect of creating a common creative referent, among groups that were otherwise engaged in conflict with one another.

The views advanced by Wadiru as well as McClain relate well with the present study in several ways. Firstly, they demonstrate how popular music is used as a tool of communication under conditions of displacement. Furthermore, Wadiru's work documents the background to conflicts in northern Uganda, which is significant to the present study. Despite dealing with internal migration and the role of music under these circumstances, Wadiru's views are important in enabling an understanding of how popular music communicates during situations involving displacement and relocation across national and international borders. Moreover, her ideas have enhanced my discussions on the various ways popular music helps in resettling people in a foreign country by creating harmony between refugees and host communities. In relation to McClain, although she raises significant ideas about the way music fosters self-expression among individuals and communities under situations of healing after war, she does

not elaborate more on the nature of popular music used under this context. This is the idea I add to McClain's work when I discuss popular music, its different styles and how it fosters social cohesion among south Sudanese refugees and host communities in West Nile, Uganda.

Music and dance as tools used to negotiate competing and overlapping identities by refugees is another theme discussed by scholars who have written about music in refugee contexts in Uganda. One of the scholars in this area is Kaiser (2006) whose work deals with music and dancing in Kiryandongo refugee Camp, North-Western Uganda. He discusses the songs performed there, their lyrics, the way they communicate and how dancing provides insights into the changing roles and social relations of women in this context. He concludes that music and dance have been used by the residents of Kiryandongo, especially refugees, to negotiate competing and overlapping identities. In spite of dealing with music in general, Kaiser does not discuss how popular music can provide a ground for social cohesion among the refugees and host communities which the current study addresses. Moreover, his views relate mainly to gender issues, which are outside the scope of this dissertation.

2.3 Popular Music and Communication in Refugee Contexts

Several scholars have examined the role of music in contexts of disharmony. They have discussed how music is used as a tool to foster harmony between people of different backgrounds. Discussing the role of popular music in general, Tabula (2015) explores how this music participates in creating social cohesion and bonds among people who perform it. Tabula (2015) makes reference to the role of popular music in terms of creating new identities, employment opportunities and mobilising people for government programmes. Tabular continues to point out that popular music helps to create the right atmosphere for myriad social and religious activities, hence its capacity to promote moral uprightness. In the same vein, Omuntu (2009) discusses her views on popular music with reference to Angels, an association

set up in 2006 in Rwanda. Omuntu (2009) shows how music is used to promote youth education, keep them busy as well as prevent them from idleness. The other issues that Omuntu discusses include background information to this organisation and how music has made their activities become appealing to different communities.

Similarly, writing about popular music in relation to peace rallies, Kirman (2010) asserts that popular music can act as a universal language that can stir emotions and bring people together. As he puts it, popular music during peace rallies informs and entertains. He shows how popular music performances during rallies communicate to people about how they can have peace in diversity thus co-existing with one another. The genres of popular music Kirman enumerates in his work include hip-hop, folk and rock.

Another theme that has preoccupied scholars dealing with popular music relates to how popular music is used to mitigate Gender-Based Violence (GBV) for Internally Displaced people. This is the issue that Karim (2005) brings to the fore through his work among IDPs in Sudan's western region of Darfur. According to Karim, musicians, and actors play an important role in teaching IDPs to understand the consequences of GBV. In this case, music, dance, drama and other performing arts are significant tools that can make human beings relate with one another peacefully.

The question of music and its place in constructing the identity of people is a topic that scholars in music have examined (Stokes, 1994; Solomon, 2000; Makwa 2015). Among other issues, these scholars have shown how music brings memories of displaced people thus emplacing their former homes in the new place they find themselves. Using the case of Yugoslavia, Longinovic (2000) states that popular music is one of the key elements through which the Yugoslav people expressed their character in the Balkan Peninsula. This notion, modelled on a mixture of romantic conception of folk and a specific Balkan model of modernization,

promoted the most significant Yugoslav ethno psychologist to post the peasant song as the ultimate voice of common south Slavic blood and race.

In addition to the above, since 2000, popular musicians from Acholi such as Lucky Bosmic Otim, Oneka Loketo Lee, and Denis Labongo (also known as BSG Labongo) have been active in the creation of music about the war and peace process in northern Uganda. This view is brought to the fore by Wadiru (2012) who presents popular music as one of the vehicles for the war victims to dance away the horrific memories of the war and difficulties of everyday life. As also noted by Cunningham (2001), people displaced from homelands by migration use media and music to negotiate new cultural identities.

Longinovic, (2000) emphasizes that songs serve as a powerful tool for the formation of new collective memories for a return to the sense of isolation from the cultures of those who no longer belong to the same birth community. He quotes Dvornikovic's interview with one of the singers in Montenegro and writes that "singing was done as a need to give expression to suffering and not as aesthetic activity" (Tomislav,2000:623).

The culture programme (2007-2013) by European Union is presented as one of the interventions that European countries adopted during the period of surging immigrants to mitigate this challenge. Music is presented as one of the vehicles that communicated human concerns (see also Reyes1999, and Isabirye 2008). In her study of musical life of Vietnamese refugees, Reyes notes that for displaced people, the "non-rationality of the intense emotions that the refugees experience ignites, and the rationality of keeping quiet against saying wrong things at the wrong time to the wrong people often make speech a difficult medium for expressing the impact of forced migration on them" (1999:2). Reyes makes the additional point that people in these kinds of stressful situations such as the victimised and displaced by war,

may use music as a platform for communicating views which cannot be expressed through everyday speech (1999:3).

The other area where scholars have discussed relates to how music acts a uniting factor especially during rallies. According to Reinert (1997), music played a significant role in Nazi Germany between 1930s and 1940s in terms of reuniting the Israelites who had been forced into concentration/detention camps. Through music projects, people were identified, trained and used music to communicate messages meant to give hope to those who had been forced into IDPs that one time they will return home. Moreover, Frith and Street (1992), Roberts (2009) demonstrate how music is used to talk against racism in the USA and European countries.

Based on the scholarly works reviewed above, it becomes plausible that music plays a significant role in contexts of displacement. From educating displaced people and acting as a tool for communicating messages that people may not relay under normal conditions to acting as a platform for giving people hope, music is portrayed as an important medium in such situations. By highlighting the contexts of work of the above scholars, I acquire insights that help in the understanding of how music participates in fostering peace in a context of resettlement, which is the main aim of this study.

2.4 Conclusion

In this chapter, I have reviewed scholars' works in relation to music and displacement. I have not only drawn on examples from Uganda, but also other African countries as well as studies done from other continents particularly North America, Asia and Europe. I have discussed these works with a view to understanding the role of music in contexts of refugees so as to identify the gaps left by scholars as a way of establishing how the present study can fill them. As this chapter has demonstrated, music plays a significant role in situations of displacement.

To this end, it has been established that scholars' ideas are important as they provide an understanding of the context elsewhere, which informs the present study. Despite the review of literature in this chapter, I have included more literature in other chapters to help in the analysis of the material presented in this dissertation. In the following chapter, I discuss the methodological approaches underpinning this study.

CHAPTER THREE

RESEARCH METHOLOGY

3.0 Introduction

This chapter describes the research methodology used to conduct this study. I discuss the design, sampling techniques and instruments used to collect data. I also discuss how the data from this study were analysed besides highlighting the ethical considerations, challenges encountered and how I mitigated them during fieldwork.

3.1 Research Design

To conduct this study, I adopted a case study approach under the qualitative research methodology. According to Yin (2017), a case study is an "empirical enquiry that investigates a contemporary phenomenon in-depth and within its real-life context especially when the boundaries between phenomenon and context are not clearly evident" (2009: 18). In this regard, a case study can be seen as a methodology that investigates issues related to individual lives, institutions, policies, events and managerial processes. Furthermore, by presenting a case study as a "bounded system" Creswell, (1994:12), he points to the fact that the subject of investigation can be studied within a specified period, place and physical boundary. By adopting a case study approach, I was motivated by the fact that it is suitable for the present study since it allows for the possibility of gaining in-depth insights about the ways popular music is used to foster harmony among South Sudanese refugees and host communities in west Nile, Uganda.

Informed by these insights, I used Bidibidi Refugee Settlement (BRS) as a case. This enabled me to explore the background of refugees in West-Nile, interventions to mitigate refugee problems and how popular music can be used as a tool to bring social cohesion between refugees and host communities. The case study approach was used within the confines of the

qualitative methodology, which is oriented towards discovery, exploration and inductive logic. This methodology also requires interpretation and analysis of data with concrete examples from the field. In this respect, I shared people's experiences and ideas in Bidibidi to understand how popular music participates in creating harmony between South Sudanese refugees and host communities in Bidibidi Refugee Settlement.

3.2 Sampling Techniques

This study employed purposive, snow-ball and random sampling techniques. In relation to purposive sampling, which requires the researcher to select informants who are directly involved in the phenomenon of the study because they have first-hand information, I selected refugees, host communities, NGOs working in BRS, officials working in the Prime Minister's office, local governments in the refugee hosting districts and camp commandants. I selected these groups of people because they are knowledgeable and can give information which other people may not provide. I also used snowball sampling technique to conduct this study. This is a sampling technique where the researcher uses the initial contact to reach someone, he/she did not know but has the required information. By using this sampling technique, I was able to get in touch with those popular artists I did not know before embarking on this study.

Besides purposive and snowball, the researcher also used random selection to conduct this study. This selection technique occurs when everyone in the target population has an equal chance of being included in the sample. In conducting this study, I selected 40 people using the sampling techniques discussed above. Initially, I wanted to engage 30 refugee teachers. However, since all of them had the information I wanted, I randomly picked 15 of the teachers. I used the random sampling technique because of the need to save time that could be spend on involving all the teachers in the camp, a factor also explaining why I adopted the same sampling

technique for other categories of informants. In table 1 below, I summarise the nature of people I worked with in this study.

Table 1: Sampling Category and Sample Size during Fieldwork

Category of People	Population size (N)	Sample size (s)	Sampling Technique
Refugee Teachers	30	15	- Random sampling
Local Refugee Artistes	10	05	-Purposive sampling
UNHCR/NGO Representatives	15	05	-Purposive sampling
Officials From OPM	05	05	-Purposive sampling
Local government officials	05	05	-Purposive sampling
NGO Representatives	10	05	-Purposive sampling
Total	**75**	**40**	

3.3 Data Collection Instruments

I used a variety of research methods, commonly referred to as "triangulation" to conduct this study (Berg, 2007: 8). So, data collection methods included in-depth interviews, documentary review, participant observation, Focus Group Discussions (FGDs), Review of Archival documents/pre-recorded data, recording/photography/note taking as well as library research. These methods (tools) are discussed in the following subsections.

3.3.1 In-depth Interviews

According to Franz (1943), if a researcher's purpose is to "understand the thoughts of a people, the whole analysis must be based upon their concepts, not ours (as researchers)" as quoted in Spradley (1979: 18). As such, to understand the views of my informants about this study, I

used interviewing as a tool of data collection (see Appendix 1 for the list of informants I interacted with during fieldwork). I used both structured and unstructured interviews during formal and informal settings. Structured interviews had pre-set questions which I asked to the informant. Unstructured interviews involved writing down themes for the study to inform the questions asked (see Appendix 2 for the sample questions for my interviews). More so, the nature of questions I asked my informants were open-ended, which gave informants chance to speak and provide all the necessary details about the issues under study something closed-ended questions cannot do. In Figure 4 below, the researcher is shown engaging in an interview session with Martin Kateregga, Education Project Officer, FCA, Yumbe Sub-Office.

Figure 4: The author, Faustine Adima on right, with Martin Kateregga (in a T-Shirt and Pen in his Hand) during an Interview in the Latter's Office, Yumbe District

Photo by the FCA staff on behalf of the researcher. This photo was taken on 15th March, 2019

3.3.2 Documentary Review

I looked at documents like books, banners, posters, newspapers and the internet to understand the background to refugees in West Nile as well as the ways different stakeholders have worked to mitigate this challenge, especially as regards to enhancing social harmony among refugees and host communities. The other forms of information I searched from these documents related to the nature information scholars have about music in refugee contexts. By drawing on documentary analysis, I was able to avoid duplicating the works of other scholars. I got some of these documents from libraries in National Teachers' College Muni, Muni University and Kyambogo University respectively.

3.3.3 Participant Observation

Participant observation is a method of data collection through which the researcher engages in the activities which s/he is studying (Meyers, 1992: 29). This involves the researcher being part of the activity studied through taking on a specific role (see also Bruce Jackson, 1987). To conduct this study, I got involved in some of the activities I was studying. I participated in the live performance during the Yumbe District Cultural Festival and Peace week held between 27th and 30th March 2019 in Yumbe Boma grounds (see figures 16, 17, and 18 respectively). I participated as a dancer, singer, and an instrumentalist. I also helped in the arrangement of the stage with the help of the Community Development Officer of Yumbe District. I chose to attend this event because I wanted to observe and discover for myself the social cohesion between the refugees and host communities. Indeed, the theme of this festival was *Embracing Cultural Diversity: Promoting Peaceful Co-existence and Socio-economic Development*.

Despite attending and participating in this festival, I detached myself from participation when I felt I needed to record and interview some of the participants. Whatever was observed was documented as field notes since, as Jackson Bruce has observed, the "least reliable data

preservation mechanism is memory" (1987:244). Besides, by attending these events, I was able to identify some of the key informants for follow-up interviews. For example, Lillian Amviko, leader of Munducako Cultural Group (one of the cultural groups of the host communities), was identified when I participated in the group's activities. Amviko became a significant person for this study.

3.3.4 Focus Group Discussions (FGDs)

This is where data is collected through a semi-structured group interview process. Focus groups involve bringing people together and asking them questions about a particular topic. The aim of putting different people (men, women, the youth, the educated and educated, among others) is to address some issues that an individual may not understand well. Such issues may need supplementary information from other people (Litosselili, 2003:20). Focused group discussions are moderated by a group leader (in this case the researcher) (Merton and Fiske, 1940s).

I conducted one focus group discussion with different categories of people in zone one BRS. I made an appointment with the participants and briefed them on why I wanted them to give me information by sharing with them my interview guide. The participants had a free atmosphere to discuss freely with me. They provided a wide range of views, beliefs, understanding, judgement, comments and way forward which were all important in providing me with different dimensions towards the role of popular music in promoting social cohesion among the refugees and host communities.

3.3.5 Recording /Photography/Note Taking

Video and audio recordings were crucial during the process of data collection. For the recordings, I used gargets including a tab, recorder and mobile phone to make both audio and videos. I later transferred and saved the information on my laptop computer for easy transcription. The information I captured through recording included live performances, interviews and any other information written on banners, newspapers, walls, trees and places where people gather to discuss things to do with popular music, social cohesion among the refugees and host communities living in or around BRS. I listened to recordings of popular music and watched videos of popular music of South Sudanese refugee and artistes from the local communities. Finally, I took note of what happened during data collection. To avoid possible interruptions, I recorded the interviews using audio recorder.

I took still photographs of some informants, especially those who never wanted their voice to be recorded and those who did not like video coverages. In some cases, audio and video recording gargets failed to record. By using this data collection technique, I was able to play back recorded information and listen through it several times during the phase of transcription of field material. Besides, recording enabled me to save a lot of time which could have been wasted if I had written all the notes during interviews. Lastly, taking still photos enabled me gather pictures which I have used in this dissertation for illustration purposes.

3. 4 Data Processing and Analysis

I carried out two forms of data analysis and these were Infield and out-of-field data analysis. While in the field, I made recordings, took pictures and videos besides writing down names of the informants, their places of work, job description, time and date during which I interacted with specific informants or participated in particular events. I went through the interviews

while still in the field, listened to what I had recorded to identify missing gaps, which I had to fill immediately before coming out of the field.

Out-of-the-field/after fieldwork data analysis involved a process. First, I made backup copies and transcribed whatever I recorded. Afterwards, I translated what I had recorded in Arabic, Kakwa, Lugbara and Kiswahili languages into English language. According to Geertz (1973), acquiring thick description is only possible through thinking as well as reflecting on something. The out-of-field analysis was a way of reflection for me where I thought through the data I collected in the process of interpretation. The reflection on the transcribed and translated data was meant to create codes which I later developed into themes. As a matter of fact, data were coded and analysed thematically.

3.5 Ethical Considerations

This study brought forward a number of ethical issues which the researcher needed to respect. To begin with, voluntary participation by informants in this research was of paramount importance. This meant that I had to fully introduce myself to the informants as a student of Kyambogo University and told them why I was carrying out this research. I told the informants the title/topic of my research and that the research was geared towards acquiring my master's degree from Kyambogo University and that was why I requested them to freely participate in the study. So, when the informants realised there was nothing political and harmful, they gained confidence to be interviewed.

Furthermore, I had to respect the people who gave me information by dressing appropriately. I made sure my clothes fitted well and was not embarrassing to the public. I was decent all the time and simple so as not to scare or annoy the informants.

I also found it ethical to get permission from the Office of the Prime Minister (OPM). As such, I was given an introductory letter from the OPM (see Appendix 7). Because of this letter, I was able to move freely in the refugee settlement and refugee hosting district of Yumbe. With this letter, I was able to interview different government and NGO officials. The officer (s) in charge made photocopies of the letter and filed it for their own references before I was made to interview the concerned informant (s).

Besides the above, conducting a study like this involves interacting with different people including men and women. Sometimes it becomes tempting to talk to the informants of opposite sex if one is not careful. I say this because at times some informants prefer lonely and quiet places which can be tempting to the researcher. To avoid such temptations, I kept a professional status during interview processes. I did this research making sure I did not fall in love with my female informants by ensuring that I keep a reasonable distance from them. Therefore,

This study involved the use of recording gargets to get information about the refugees from South Sudan. These gargets included a tab, a laptop computer, smart phone and a radio recorder to capture both audio and visual materials. As Jackson Bruce (1987) has pointed out, a recording gadget represents a third person and therefore may cause nervousness to the person being recorded. As such, before using any recording gadget, I made sure that I first explain to the informant that such machines were meant to save time which would be wasted as I write notes. I also explained the fact that making recordings will enable playback during the data analysis phase. To make my recordings, I ensured that I seek the permission of the informants before the interviews or the musical performances that I attended.

In case some respondents did not want their views to be shared with other people, I ensured that I treat their ideas with utmost confidentiality. Instead of quoting the informants directly, I

used pseudo names to conceal the identity of such people while some of the informants clearly told me to include their names in the report. For example, some informants told me that in their places of work, there are strict rules and orders that are followed. As an example, some institutions have spokespersons through whom one can get information. One of the informants working with Save the Children was happy when I told him that whatever we shall discuss would remain confidential. As a result, he was free to be interviewed.

3.6 Limitations to the Study

In conducting this study, I confronted several challenges. First of all, the areas /clusters in refugee camps are far apart. For example, BRS has five (5) zones and each zone is at least five to ten kilometres apart. So, movement to all the five zones was not easy. However, I used my personal motorcycle to access the different zones and when there was any problem with this motor bike, I borrowed one from my cousin, who had assisted me in similar situations before.

Another challenge related to accommodation while in this refugee settlement. The staff of the different NGOs who operate in the settlement stay in Yumbe Town but are taken to the settlement in the morning and brought back in the evening every day. Accommodation in Yumbe is very expensive, which was a problem to the researcher. To solve this problem, I stayed with my cousin who was an assistant settlement commandant. I specifically lived with him at the base camp in BRS zone 1.

More so, unfamiliarity with the terrain or area presented a challenge to the researcher. As pointed out earlier, BRS has five (5) zones in hard-to-reach places. This settlement was actually established in a forest reserve where roads become impassable during the rainy season. Some of the clusters are in low areas while others are in high areas, which was a challenge in terms of accessibility. To solve this problem, I used gumboots on the muddy and wet roads and made sure the motorcycle was in a good mechanical condition before using it.

Getting permission to conduct the research delayed since I had not yet even received my Kyambogo University identity card. This challenge was compounded by the fact that officers responsible for allowing me to carry out the research were not readily available. However, I made sure I kept on following up the issue of the identity card with the university which was later given to me. I also kept updating my research proposal as I also followed up with the OPM to grant me permission which was also given.

Making appointments with those to give me information was not easy. During this twenty-first century, people are money minded and suspicious of whatever takes place around them. Nevertheless, refugees and host community members willingly gave me information, although some of the government or NGO officials had tight programs to be able to participate in this study. To solve this challenge, I used some settlement commandants to access the informants who were refugees. For the informants who were government or NGO officials, I tried to inform them earlier before the day of interview so that they could decide on when we should meet. I also explained to these people what my study was about to allay any fears.

Due to many languages spoken by the different South Sudanese refugees, communication had become a big challenge. Most of the refugees spoke Juba Arabic, Dinka, Nuer and Kakwa which I do not know. What was good was that some of the refugees are educated and can speak English. To this end, with the help of some translators, English and other local languages were used as a medium of communication when I was conducting this study.

Research costs (transport, equipment, transportation of informants, printing, getting the research permit, purchasing equipment like cameras and other fieldwork related costs) were expensive. I   solicited for funds from friends and organisations. And instead of buying a new camera or recording machine, I used my old camera and recorder. I also used the office printer, at my workplace, to print most of the documents for this study.

Lastly, the time for carrying out the research was not enough due to delays in finding sources for literature review, getting permission from relevant authorities, responsibilities at home and movement from Arua to Kampala to meet my supervisor. In this case, I made sure that any little time I got was put to good use and continued to look for materials from different sources so as to accomplish this study on time.

3. 7 Conclusion

This chapter has been a discussion on the research approach, design and methods the researcher used for collecting data. The main design was qualitative with an ethnographic approach where the researcher interviewed, observed, conducted focus group discussions with refugees and host communities in BRS and recorded them. The triangulation of data collection methods was important for enriching the data on the role of popular music in the process of enhancing social cohesion among the refugees and hosts in Bidibidi-Yumbe district. Data were coded and analysed thematically.

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CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Introduction

In this chapter, I examine the socio-political context of the civil war in South Sudan and the historical background of the refugee problem in West Nile.

I also discuss how popular music participates in the creation of social cohesion among South Sudanese refugees and host communities in Bidibidi Refugee Settlement.

The discussion commences with the analysis of the conflict between South Sudan and Sudan before South Sudan attained her independence. I then discuss the socio-political nexus in South Sudan after independence from 2011 to 2013, then 2016. What follows is an analyse of resettlement programmes for the South Sudanese refugees in West Nile particularly Bidibidi in Yumbe district, associated challenges among the refugees as well as between the refugees and the host communities, and relevant interventions. To begin the section of discussion of data, I discuss the nature (genres) of popular music performed by refugees and host communities to campaign for peaceful co-existence. Afterwards, I examine the performing spaces before turning to the role of popular music on fostering social cohesion between (among) South Sudanese refugees and host communities.

4.1 Sudan

To understand the nexus of the current conflict among the South Sudanese refugees in West Nile, it is imperative to trace the origin of this crisis that has caused many of them to flee to West Nile, Uganda. The Sudanese refugees started coming to West Nile, Uganda on August 18th October, 1955 after the Torit mutiny led by the late Major General Emedio Tafang Odongi, a politician from southern Sudan. Joseph Oduho and Fr. Saturlino Ohure were among the

prominent South Sudanese who fled the country to Uganda. While in Kampala, the two founded the Sudan Christian Association which later became a part of Anyanya 1. This war started as a result of job discrimination between the Arabs from the north, who were seen as dominating the prominent positions of government and people from the south, who were mainly blacks, considering themselves as the victimised. The war lasted from 1955 until 1972.

The second Anyanya war started in 1975 after a mutiny in Akobo led by Vincent Kuany which lasted until 1983 and thereafter, he was joined by late John Garang. This war did not only lead to the death of many Sudanese, but also resulted into the fleeing of many South Sudanese to West Nile, Uganda and other parts of the world. As Kleto Oyoyo (2011) has pointed out, another serious civil war broke in 1983 and lasted up to 2005 and like the previous wars, led to the death and displacement of numerous people to Uganda, among other countries.

The civil wars in Sudan had serious effects on the people of Sudan. Five hundred thousand people of which only one in five was considered an armed combatant, was killed in seventeen years of war and hundreds of thousands more were forced to leave their homes. Many Sudanese fled to Ethiopia, Kenya, United States of America and Britain, with the majority fleeing to West Nile, Uganda. Some of the Sudanese went back to Sudan after the January 9th, 2005 when peace was finally brokered between Southern rebels known as SPLA and the government of Sudan. The Nairobi Comprehensive Peace Agreement (CPA) was signed, granting autonomy to the South for six-year trial period. In August 2005, John Garang died in a helicopter crash three weeks after being sworn in as the First Vice President of Sudan. Riots started forcing many Sudanese in Juba to flee to West Nile and other parts of Uganda. South Sudan remained part of Sudan until referendum scheduled for 2011 was conducted to determine if South Sudan will remain part of Sudan or secede and gain its independence. On January 9th, 2011, South Sudan voted in a referendum stipulated in the 2005 CPA to decide if the region would separate

from the North and become an independent nation. Indeed, the results of the referendum showed South Sudanese wanted independence. A six-month period of transition began. On July 9th, 2011, the republic of South Sudan celebrated its birthday. On 14th July, 2011 the Republic of South Sudan joined the United Nations as the world's 193rd nation (Greg, 2017).

4.1.1 The 2011-2016 Civil War in South Sudan

Another civil war broke out between the different factions of the South Sudan People's Liberation Army (SPLA) after the independence of South Sudan on 9th July 2011. This conflict was between President Salva Kiir and Riek Machar who by then Kiir's Vice President. This conflict was further complicated by ethnic politics between the Dinka and Nuer, where Kiir and Machar originate from respectively (Francis Tuhwirize the Deputy Settlement commandant Bidibidi Refugee Settlement during an interview, March 3, 2019). This rivalry stated long ago over land and other resources. However, an internal power struggle within the ruling party, the Sudan People's Liberation Movement (SPLM), escalated throughout 2013 until clashes broke out in the Capital Juba in December. These clashes quickly became ethnic with targeted killings against the Nuer, who are an ethnic group from which South Sudan's Vice President Riek Machar belonged. Machar fled into hiding and later became the leader of a rebellion against President Salva Kiir, an ethnic Dinka. Civilians were regularly and deliberately targeted in the conflict leading to large-scale displacement *(ibid)*.

In August 2015, the two warrying parties signed a peace deal to have a unity government and end the war. Despite this development, tensions continued to escalate across the country as opposition forces begun to expand into other areas, especially in the Southern Equatorial region which borders Central African Republic to the west, Democratic Republic of Congo to the south west, Uganda to the south, Kenya to the south east, and Ethiopia to the east. The spill over and eruption of the conflict in the Equatorial region followed the collapse of the peace

deal in July 2016. This renewed and expanded fighting precipitated a large-scale exodus of refugees into Uganda, primarily Equatorians as well as inhabitants of Juba, where clashes began in July. More than a million South Sudanese are estimated to have been made refugees since the war reignited (Alan Bowel, 2018).

Tensions escalated in many places throughout early 2016 starting with the mobilisation of local equatorian Sudan People's Liberation Army-In Opposition (SPLA-IO). These local SPLA-IO forces clashed with government forces following the breakdown of the loose ceasefire, leading to the greater deployment of government forces in many urban centres and rural areas. South Sudanese from Juba and villages around Yei and Kajo keji (see Figure 5 on page 37) started fleeing to Uganda in July 2016, but the numbers increased in August, when it became clear that violence was not ending. The wave of refugees fleeing Yei caused residents to flee their own areas, after fear that the same insecurity would spread. Many refugees testified that many people were killed, abducted or kidnaped. This accompanied by food insecurity and a decrease in social services, such as the closure of many schools and clinics which forced many to seek refuge in Uganda.

Francis Tuhwerize who was the deputy commandant of BRS told me that this conflict continued between the above-mentioned ethnic groups up to 2016 when President Salva Kiir accused his Vice President Machar for an attempted coup which resulted into civil war which spread all over South Sudan resulting into the influx of South Sudanese refugees to West Nile in 2016. The ethnic groups who fled to West Nile, Uganda, were mostly those who call themselves 'Equatorians' because they are near Uganda.

Francis Tuhwerize who was the deputy commandant of BRS told me that South Sudan underwent so many changes. Juba, like Kampala, attracted many tribes and when war broke up, the Dinka and Nuer were the first to flee, ending up in areas like kiryandongo Settlement

(north-western Uganda) and many others resettling in Bidibidi. Other ethnic groups like Kaliko, Acholi, Kakwa, Zande, Shiluk, Pojulu, Bari, Peri, Lotuko, Mundare, Kuku and Madi fled directly to West Nile. When all these tribes fled to West Nile, they blamed the Dinka and Nuer for causing their exile and hatred towards the two ethnic groups continued even in exile. In Figure 5 below, I present a map showing West Nile and Equatorial region in South Sudan.

Figure 5: Map Showing West Nile Sub-Region and Equatorial Region of South Sudan
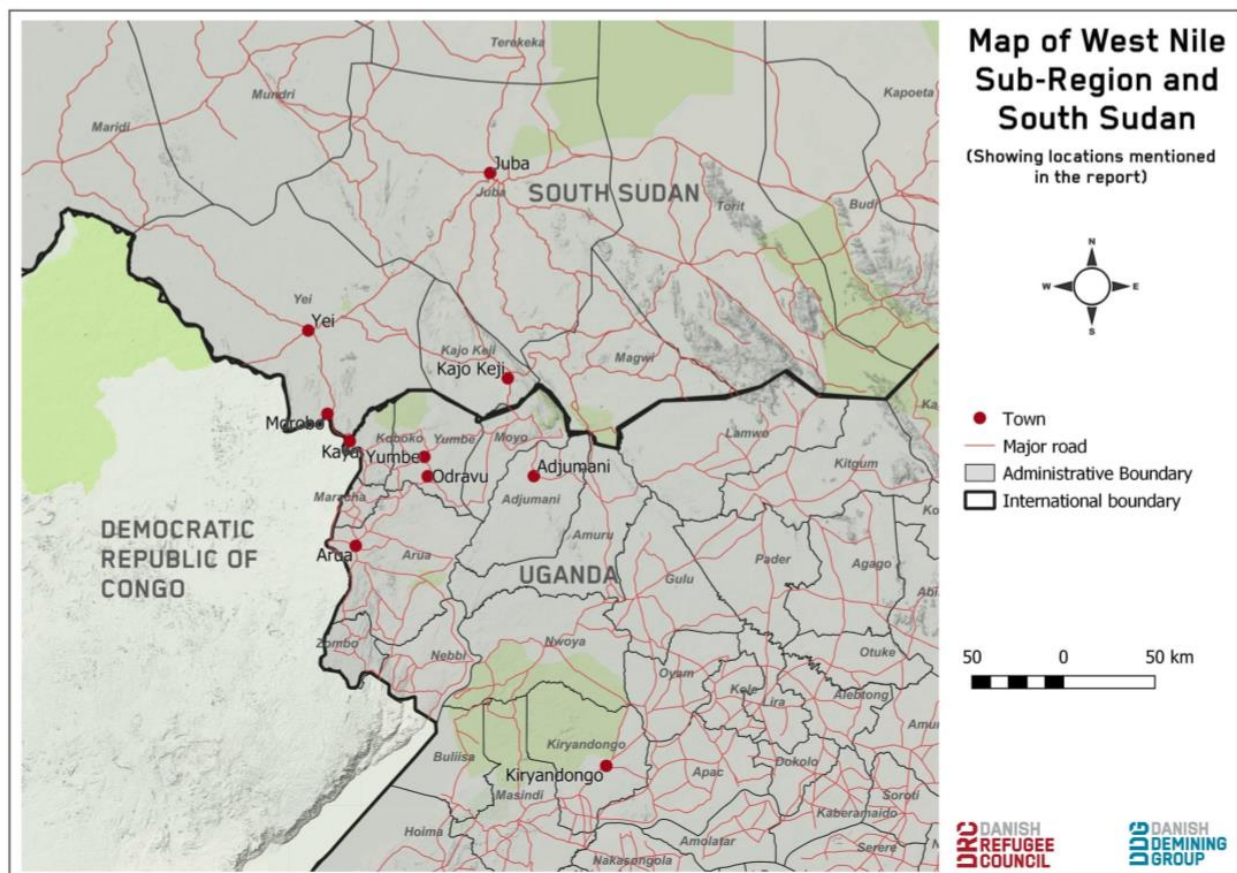
4.1.2 Resettlement Process

By 2016, over 283,000 South Sudanese refugees had fled to West Nile where they have been settled in various Settlements including Bidibidi, Rhino Camp, Imvepi, Odobu, Omugo, Ocea, to mention but a few. Francis Tuhwerize, the deputy settlement commandant in BRS told me that divided into five zones namely, zone 1, zone 2(Swinga), zone 3(Yoyo), zone 4(Abirimajo), and zone 5 (Ariwa), BRS had been the largest settlement hosting over 200,000 South Sudanese

refugees (interview, April 3, 2019). He mentioned that although most of the refugees were registered by the OPM, some of them came through relatives. Figure 6 below is a signpost pointing to the OPM offices in Bidibidi, Yumbe District, West Nile.

Figure 6: A signpost showing Offices of OPM in Bidibidi Base Camp

Photo by the author during fieldwork

I was warmly received by Michael Nabugere (the Settlement Commandant) who gave me go ahead upon receiving my letter of introduction from the Commissioner Refugee Affairs OPM, Kampala, to carry out the research on 19th March 2019.

Explaining the settlement process, Tuhwerize, narrated that before settling them in the camps, the Refugees are first received at the collection point which is at the border between Uganda and South Sudan in Elegu, then after that they are taken to Bidibidi Reception centre where

they are given hot meal on arrival. The refugees are given basic household items such as blankets, utensils, construction materials and many others. Then OPM identifies for them a plot (a piece of land) which is 30cm x 30cm or 50cm x 50cm depending on the size of the family. OPM works with partners like UNHCR and other agencies like WFP, IRC, Red Cross to provide protection, handle emergencies and distribute food items (*ibid*).

Francis further said the refugee programme is run under tripartite arrangement whereby the host Government of Uganda (GoU), and UNHCR work together to mobilise resources from other implementing partners. There are two categories of partners: implementing partners implement the programmes of UN agencies and there are those supporting partners who give support where it is needed. There are many partners working in Bidibidi. At the pick of the program there were many NGOs but by the time of this research, the number had reduced. At one time there were over 40 agencies and they were mostly international agencies from other countries (*ibid*).

The first zone to be created was zone one, when it got full zone two was created, followed by zones like three, four, then five. WFP has constructed many food distributions centres per clusters in all the five Zones making Bidibidi refugee settlement. Other agencies are implementing partners while others are operational partners and others offer both services, they work hand in hand with OPM and UNHCR.

Currently, OPM and UNHCR are not handling emergencies as it was in 2016/ 2017, but they are now in development stage. In this stage, the South Sudanese Refugees are encouraged to do income generating activities like farming, business and so on.

4.2 Challenges Associated with South Sudanese Refugees in Bidibidi Refugee Settlement

There are many challenges associated with refugees in West Nile. According to Christopher Angualia (interview, March 19, 2019) who was the assistant camp commandant Bidibidi refugee settlement in charge of Zone 1, challenges associated with refugees are mainly resource constraints. The resources given to the refugees are limited. The food given was not enough for large families and in order to access other commodities, refugees were forced to sell some of the items to host communities.

Furthermore, he said water points, schools, classrooms and teachers were not enough. The refugees had limited access to capital/fund or loans to do business due to lack of the institutions or collateral security for acquiring loans. There were conflicts over resource sharing for example, water, firewood, grass for thatching houses, poles, between the refugees and host communities. According to Angualia some of the refugees had a negative attitude towards farming, and they expected UN agencies and other partners to offer free food and other items, which to him leads to total dependence.

Climatic changes especially prolonged drought affects the crops planted by the refugees and host communities. This leads to famine since the food aid given to refugees by donors is always not enough besides being supplied late. To make matters worse, stray animals owned by both refugees and host communities destroy the crops during dry season. Normally, during the dry season, temperatures in Bidibidi go higher (at times going beyond 40 degrees centigrade). Sometimes, the high temperatures lead to fire out breaks thus destroying houses and other properties (Christopher and Michael Anyanzo Legge – the latter being the chairperson, RWC 111 of zone 1 Bidibidi refugee settlement during an interview, on April 3, 2019).

According to Michael, poor shelter is a big problem. Most of the buildings are temporary and are constructed on a small piece of land given to each refugee family. He said that congestion in the settlement and school is a challenge since there are many ethnic groups like Madi, Acholi. Kakwa, Nuer, Kuku, Kaliko, Shiluk, Bari, Peri, Zande, Dinga, Lotuko and Muntare living in zone 1.

Angualia further said that there are also logistical challenges. OPM and other partners do not have enough vehicles and motorcycles to access the five zones in Bidibidi which are far apart. The limited number of drivers is also affecting services delivery. Moreover, when it rains, some of the roads become impassable, some culverts are carried away by running water. Limited funds from partners at times affect implementation of different programs in the settlement.

Peter Tabule (a.k.a Papi Rose) a youthful local South Sudanese refugee artiste said, some of the challenges include high school dropout as a result of few schools and failure by parents to send their children to school (interview, April 6, 2019). He continued to say there is domestic violence normally carried out by some men and women before children which results into child neglect thus causing school dropout.

Relatedly, George Abore Diinyato who was about 38 years old and a refugee teacher at Twajiji Primary School observed that refugees lack farmland to grow crops although some host community members offer them small pieces of land. This view was also re-echoed by Franco who said lack of land for cultivation is making him think of the land they left back in Yei, and Lainya in South Sudan which was enough for them.

Miriana Adaru also a refugee teacher from South Sudan about 28 years said that many refugees have problem of language barrier and she was supported by other South Soudanese teachers like Isaac Mabutu Olwenyi, Marcello Moro and Elisa Enosa Ladu who said at times they fail

to communicate with the host communities in case they needed some help (interview, April5, 2019).

To Franco, (interview, April 27, 2019), the issue of lack of drugs in the health centres in both the settlement and outside is really affecting the lives of the refugees and the host communities. The only drugs or tablets given to the patients are Panadol which cannot treat several diseases. He further said that as a refugee, he is forced to think as if there is no future for him. Dinyato further added that the absence of drugs in the health centres caused the death of his brother in the process of transporting him to Arua regional hospital and finally Mulago national referral hospital. He decided to put his frustration in the song *Pae gele* (One sided). He continued to say that when they had just come from South Sudan, the host communities wanted all good things to be theirs. Franco said, in most cases the refugees have now turned to God to help them come out of these challenges.

Another issue faced by the refugees is the psychological trauma as a result of the previous existence of the West Nile Bank Front rebel activities in Bidibidi. According to Moro Marcello, a South Sudanese refugee teacher based in Zone 1 Bidibidi Refugee Settlement, this was his second time to be in Uganda. He said, at first people feared to come to Bidibidi because of its first history of rebel activities between the years 2000-2002. As such, humanitarian organizations preferred Rhino Camp for refugee settlement instead of Bidibidi. But as I conducted this study, Bidibidi was a good place he commended (interview March 20, 2019).

Further still, the South Sudanese refugees complain of lack of employment by the Ugandan Government and the humanitarian agencies. Marcello said many refugees find it had to get employed in Uganda due to the differences in education systems of South Sudan and Uganda. There is no Advanced Level training in South Sudan, which is in existence in Uganda. Moreover, they are restricted to go for further studies because of the long process of equitation

of their academic papers. As a result, many refugees, especially the educated get frustrated of this kind of scenario and abandon the search for jobs (interview, March 20, 2019).

Another issue affecting the refugees is high population and charcoal burning. As Marcello mentioned, because of high population, most of the trees have been cut thus exposing houses to wind which at times destroys them (interview, March 20, 2019). Highlighting more on the charcoal burning, Francis Tuhwerize, deputy settlement commandant and Luka Otim Malish (R WC II) Chairperson of cluster one Bidibidi refugee settlement zone 1 in-charge of 5 villages (6,7,8,9,11), said that charcoal burning both by the refugees and host communities is a problem which has resulted into massive destruction of plant cover thus bringing misunderstanding between the refugees and their hosts in Bidibidi.

Furthermore, the children of refugees have a challenge of accessing secondary education. Most of the primary schools in Bidibidi are congested. I observed that in zone 1 there is only one secondary school known as Valley View which cannot accommodate all the pupils. The RWC 111 chairperson openly told me that not all refugees can afford good education (especially secondary education) for their children and as a result, many children drop out of school thus leading to cases of early pregnancies and defilement.

 In adequate water in zone one is affecting education since some parents send their children to look for water in other alternative sources which are also difficult to access. When there is no water, the refugees are forced to go for water outside the settlement which at times causes confrontations with the host communities.

Lastly, during the dry season some refugees and host community members leave their animals to graze freely. These stray animals end up destroying crops resulting into serious problems of famine. When I visited zone 2, I found most crops were destroyed.

4.3 Interventions

In Bidibidi Refugee Settlement, according to Julio Jafar Accacio, the head of UNHCR sub office Yumbe, there were over forty (40) International and Local organisations providing services in the settlement. These organisations intervene in different ways and they include The Government of Uganda which works through the Office of the Prime Minister (OPM), UN Agencies such as the UNHCR, International NGOs and Local NGO.

According to Christopher (interview, March 19, 2019) who is Assistant settlement commandant, in order to ensure harmony between South Sudanese refugees and host communities, the Office of the Prime Minister (OPM) put a number of structures in place, right at administrative and village level. At village level, there is Refuge Welfare Council 1 (RWC 1) which is equivalent to LC1 which has 9 cabinet members. At cluster level (parish) RWC 11 are put in place and have 10 cabinet members while at zonal (sub county) level, RWC111 works and has 10 cabinet members. These administrative units operate exactly like the local council (LC) 1, 11, or 111. Subsidiary structures (partners) include village health teams (VHTs), Water committees, Food monitoring committees, women groups, neighbourhood watch (security structure), youth groups, and cultural committee (not in the main structure). At zonal level where all the five (5) zones are managed, OPM staff are fully involved. For example, Assistant Settlement Commandants (ASC) head these 5 zones and each zone has an ASC who works hand in hand with UNHCR focal persons, Community Service Assistants (CSA), the later carrying out dialogue, community policing and education functions. Protection assistants provide legal assistant, transfers and community-based protection (conflict management). Registration Assistants deal with new births, identity cards, family re-union, up-dating status, while the district of Yumbe is a cooperation partner. All these portfolios are put in place to ensure there is harmony at settlement level.

In general, Francis Twerize, Christogher Angualia, Roy Alioni, Benon Kwizera and Rogers Akankwasa, all staff of OPM in Bidibidi base camp, pointed out that GoU oversees refugee management in the country and provides refugees protection through registering and giving them refugee status (prima face and asylum) which is the case with Bidibidi. The GoU monitors and coordinates refugee activities in the country (settlements). For the case of BRS, the government, through Yumbe district and host community, provided land to settle the refugees. With the establishment of police posts and a UPDF detach in the settlement, the security in the settlement is boosted. According to the head of UNHCR sub office in Yumbe, with establishment of administrative structures (as mentioned before) government has carted for the security of the refugees. Government as a member of UN has lobbied funds for refugee programs and projects.

Moreover, UN agencies have also come in to supplement the efforts of the GoU in various ways. These agencies include UNHCR, World Food Program (WFP), Food and Agricultural Organisation (FAO), United Nations Development Program (UNDP), United Nations Food and Population Agency (UNFPA), International Organization for Migration (IOM) and UNICEF. According to Julio Jafar Acacio head of UNHCR in Yumbe Sub office, UNHCR intervened by lobbing funds from partners to implement various activities in and outside the settlement. It has helped in refugee protection through advocacy and litigation for refugees in Bidibidi and the country at large. UNHCR is coordinating and monitoring activities of partners they fund in the settlement. By the time I conducted this study, UNHCR was also helping refugees in finding durable solutions through resettlement, local integrations, and repatriation (interview, April 4th, 2019).

World Food Program (WFP) is lobbying for food donations to support distribution of food ratios to refugees through partners. By the time I conducted this study, WFP was enhancing nutrition of refugees by providing the nutritious foods and host communities who live together

with the refugees in the Bidibidi settlement. In the settlement, UNCEF, also another UN agency, was supporting child education in early childhood development centres and primary schools through skilling teachers, infrastructure development, and giving stationary to children. I witnessed the staff of UNICEF stocktaking in one of the schools in Bidibidi refugee settlement.

And yet UNDP was intervening in agriculture, education, health, infrastructure, and shelter mostly in host communities. The host communities had direct access to clean water provided by UNDP and refugees. More so, FAO was supporting agricultural interventions through distribution of seeds, inputs and training farmers who were both refugees and members of the host communities.

UNFPA was supporting interventions targeting women, through girl child education, skilling women, sexual gender-based violence (SGBV), and family planning. Another organisation engaged in these mitigation efforts was International Organisation for Migration (IOM) which was supporting refugees through water supply, hygiene promotion and sanitation.

Sectors in the settlement included WASH (Water, Sanitation and Hygiene), Protection (Legal, General, SGBV, and common service), Education, Health, Environment, Livelihood, Shelter and infrastructure, Food and Non-food items.

The NGOs supporting interventions include Operational Partners (OP) which owned funds and Implementing Partners (IP). UN Agency funds, operational partners account to their donors and OPM, while implementing partners account to UNHCR and Government. A partner can be OP or IP if they have funds to implement any activity in the settlement.

World Vision International as an implementing and operational partner, in Bidibidi settlement intervened in many ways. According to Francis, world vision funds most of the musical

activities in the settlement with other implementing partners. World Vision was supporting intervention in other sectors like WASH and Education, and distributing food and non-food items to both refugees and host communities. With funding from UNHCR, World Vision was providing protection to the children of both refugees and host communities through provision of child friendly spaces in the settlement, and construction of early childhood development centres (ECDs). It also provided toilet facilities to contribute to the sanitation of the place as the picture in figure 7 below shows.

Figure 7: An inclusive Drainable Latrine Constructed by World Vision

Photo by the author during fieldwork

Finn Church Aid (FCA) was yet another organisation that had intervened in implementing educational activities in primary, secondary, and tertiary institutions. This is done by recruiting, training and paying the teachers' salaries. According to Martin Kateregga who was the

Education project officer, in order to reduce congestion in schools and improve quality of education, FCA had built many classroom blocks, teachers' houses, trained and given scholarships to both teachers and refugee children. FCA also gave scholastic materials to learners and instructional materials to teachers (interview, March 15, 2019). In figure 8, classroom blocks constructed by FCA stand out in Bidibidi settlement.

Figure 8: Classroom Blocks Constructed by Finn Church Aid (FCA)

Photo by the author during fieldwork

FCA constructed the above classroom with support from UNICEF, UNHCR, European Union, and Women's Bank. FCA improves quality learning in education in Emergencies, Vocation Education and Education sector development (Right to Quality Education). FCA promotes the right to develop secure and sustain livelihoods through employment, entrepreneurship and

strengthened resilience. FCA advances consolidated peace by linking conflict transformation and peace- building (Right to Peace).

Red Cross International, which is an operational partner intervenes by providing protection to the refugees. In Bidibidi, they tress for lost children or relatives, give fast aid, promote Water, Sanitation, and Hygiene (WASH), Re-unite families.

International Rescue Committee (IRC) provides protection and Health services to the refugees and host communities special in the following areas; they provide protection against sexual gender-based violence (SGBV), give general and legal protection, provide community service (community dialogue and sensitization on; resource use, leadership, and feedback). As an implementing partner also provides health services in Bidibidi settlement by recruiting and paying health staff to provide quality health services. IRC also gives support using their own funds for, health and protection and any other activities like celebration of big events; world refugee day, Bidbidi got talent, international women's day, independence and many others.

Windle Trust International (WTI). supports youth activities in Bidicidi refugee settlement through; sports, music, training, art and design and providing scholarships. WTI has also intervened in education sector; for example, many schools have been built in the settlement, training, recruitment and payment of teachers 'salaries, provision of scholastic materials to learners and instructional materials to teachers. According to Swizen Atwine, as a theatre trainer with WTI, his main duty was to deal with youth engagement program. As an intervention to youth unemployment and drug abuse, this program targets the youth between ages of 18-35years (interview, April 5, 2019). These are youths who are out of school, others have finished senior four, and others are even University graduands. So, during holidays, the youth are at home in most cases idol which puts them at risk of joining wrong groups, early

pregnancies, early sex engagement and drug abuse. So, as Windle Trust, they have taken it upon themselves to put these youth into active engagement.

As a theatre trainer, Atwine said his main duties are to identify the youths and the areas they are always interested in. He basically focuses on performing arts, this is because the youth love taking active part in dancing, acting, drama, music and have positive ideas to positively change the community. The youth can also compose drama for community awareness, compose music which can bring happiness and peace to the community. Atwine acts as a link between the community and partners especially in youth programs. He said the type of music loved by the youth is popular music.

Plan International is one of the implementing partners providing support to the refugees in Bidibidi settlement. They receive money from UNICEF and intervene in construction of ECD centres and child friendly spaces (CFS), As also an operational partner they intervene in WASH, and provide psychosocial support. According to Ronald Rupinyi, who is case management officer in this organisation, they deal with children (interview, April 4, 2019). As an individual, he deals with children who are still in pre-primary, primary and secondary. His office has intervened with other partners to solve problems of refugees in Bidbidi by organising community dialogues on peaceful co-existence, having go back to school campaigns, working with different cultural groups, and allowing different cultural groups to perform during some events for all to appreciate. Each ethnic group can exhibit their own cultural practices by allowing different local refugee artistes to compose songs about their challenges. His office is also using popular music among other interventions to mitigate problems between refugees and host communities.

According to Solomon Nambohe Sebule, who is the program officer Education, and child protection working with Save the children International, - Yumbe field office. Save the children

has many projects as an intervention to refugee challenges. The project has three out puts; the first output deals with construction of schools because when the refugees came, the number of leaners increased, so, there was a need for more classrooms, the second output is Accelerated Education Program (AEP), then the third output is community infrastructures where they have School Management Committees (SMC), Parents Teachers Association (PTA), then Parents Peer Support Teams (PPST) all to help in communities to create awareness about education to the parents. Solomon told me he started working with this organisation in December 2017. The major output he handles is Accelerated Education Program (interview, April 4, 2019).

There are many local NGOs operating in Bidbidi settlement and these include: Community Empowerment for Rural Development (CEFORD), Marrian Brothers, Vission for Humanity, Water Mission Uganda, Red Cross Uganda, Scripture Union Uganda, Church of Uganda, Sign Health Uganda, National Union of Women with Disabilities (NUWODU), Seed effect, Uganda Refugee Management Council (URMC), Refugee Law Project, Health Home Initiative, to mention but a few.

Out of the above-mentioned local NGOs, I managed to interview Sunday Anyole who was the livelihood coordinator for CEFORD-Yumbe field office. His main responsibility was to improve on the livelihood of refugees and host communities. As CEFORD, what they are doing was livelihood through sensitization of farmers and other community members. In this sensitization, they look at Music, Dance and Drama (MDD), and Popular Music as one of the ways of attracting and educating people (interview, April 4, 2019). Through MDD, UNHCR and other development partners have allowed the youth to compose songs in local languages to ensure that the message communicated goes down directly to the communities. The refugees and host communities love music very much if the songs are composed in the language they speak. As far as drama was concerned, members of the community are made to act drama about

their problem, after the performance community dialogue takes place. The discussion is based on what they have learnt and find the way forward with the refugees and host communities.

Figure 9: A makeshift Saint Don Bosco a Local Catholic church found in Bidibidi settlement zone 1

 Photo by the author during fieldwork

Above is one of the local churches in Bidibidi zone 1 where both refugees and host communities come together to pray for peace in the settlement, South Sudan and West Nile, Uganda. Prayer meetings are always organised by the local church leaders to counsel the refugees and host communities. Prayer meetings have become one of the interventions to mitigate refugee problems. As a catholic, I prayed in the above church with the refugees and I was touched by the songs sung by the combined choir of both refugees and host communities. The counselling session is organised after prayers, and on Tuesday, Thursday, and Saturday evenings. The Deputy Settlement Commandant, Francis Tuhwerize told me freedom of worship is encouraged in the settlement since Uganda is a God-fearing country. Therefore, the

refugees are free to pray in the above church (see figure…9) Refugees and host communities pray and share their problems together (interview, April 3, 2019).

4.4 Hostilities between the South Sudanese Refugees and host communities

According to Franco a local South Sudanese artiste based in zone 3 Bidibidi Refugee Settlement (interview, April 27, 2019), nothing wrong has happened between these two communities. He said, he has not heard any fighting. Both communities live like brothers, that is why he goes to the homes of the host communities freely and even eat with them. When I requested him to explain further, he said he is friendly to everyone and the host communities do not look at him as a refugee. Franco, said he moves freely in Yumbe town and everyone calls him Franco, Franco. He makes jokes with people and being in Uganda is as if he is in his country South Sudan. He said he is a refugee who is honoured in Uganda. As an artiste, he performs all over West Nile and in 2017 he performed with a Tanzanian artiste Rose Muhindo in Arua town.

Franco continued to say amidst this good relationship, there are other smaller issues over usage of resources like water, land for cultivation, and those who have not gone to school do not understand problems unlike those who have studied. He said there are 64 tribes in South Sudan (Ethnic groups) and all of them are represented in the settlement, he mentioned some few like, kakwa, Dinka, Nuer, Pojulu, Acholi, Madi Kuku, Lutuko, Toposa, Didinga, Mundari, Moru, Zande, and Bari.

Angualia told me that, the refugees from South Sudan relate well with the Nationals (host communities) and other officials from OPM agreed with him. For example, he said out of the 100% services provided by the government (OPM), UNHCR and other implementing partners, 70% goes to the refugees and 30% goes to the host communities. These services include WASH, Education, Security and Food.

The general observation is that the refugees and host communities co-exist peacefully. They share water, health care, education, for example, the children of host communities go to the same schools with the refugee children, they receive the same social services apart from food said Roy Alioni. Francis Tuhwerize the re-echoed that, the relationship between the host communities and refugees is good. The leaders from the five sub counties in Yumbe district offered land, zone one is in Romogi, zone two is in Kochi, zone three is in Kululu, zone four is in Odravu, and zone five is shared between Ariwa and Odravu. Rogers accepted the views of other staff members. When I asked about the relationship between the refugees and host communities, he said the relationship is good basically because some time back in 1979 the host communities were once refugees in South Sudan. The Kaliko speak related language to the Lugbara. To Anthony who is a protection officer with UNHCR, nowadays the refugees live in peace with the host communities unlike those days when the refugees had just come. The partners organise prayer meetings, football matches and musical activities which bring together both the host communities and refugees thus promoting peaceful co-existence.

According to Peter Tabule (aka. Papi Rose) a local refugee artiste, the refugees relate well with the host communities except minor problems caused by the youth because of alcoholism where they end up rapping either refugee girls or girls of nationals. Michael the RWC 3 of zone 1 conquered with Papi Rose and during my interview with him on 6th April, 2019, he further said all ethnic groups relate well with the host communities but they are trying to sensitize some ethnic groups who seem not to like the idea of change and believe in the reality on ground. For example, he said some ethnic groups take long to understand that they are in a foreign country.

4.5 Hostilities between the South Sudanese Refugees

According to Franco (interview, April 27, 2019) and Francis (interview, April 3, 2019), these ethnic groups from South Sudan who found themselves as refugees in Bidibidi Settlement in Uganda do not one hundred percent have good relationship. Most of them do not reveal how much they hate themselves because of the fear of government's presence in the settlement. For example, the police and army maintain security twenty-four hours a day. So, the different ethnic groups think in case they misbehave they would be arrested or the law would take its course, for example, recently there was a riot in Bidibidi caused by the refugees over food which was quickly controlled by the police and army. The hatred between the ethnic groups is there, for example, most of the ethnic groups think some ethnic groups made them to seek refuge in Uganda. Therefore, the blame game continues to exist in the settlement. Franco further said, it will always be difficult to forget the person who killed any of your relatives to stay together with you in the same settlement. He believes that reconciliation outside people's mind seems to be done but deep in the hearts of individuals the reconciliation is not yet taking course to some extent. The differences between the tribes are still there. Some of the refugees from nowhere have decided to go back to South Sudan, basically the person who is not comfortable to live with a tribe opts to separately for example those living in Rhino camp and so on said Franco.

4.6 Hostilities between the Host Communities

The arrival of refugees in Bidibidi, Yumbe district sparked conflicts within the host community over usage of resources, boundaries and jurisdictions. It also caused problems between Yumbe communities and the national government. Some of the members of the community like Amviko Lillian (interview, March 27, 2019) stressed their salient grievances. Some Aringa (Host Community) were not happy with some of their leaders who unfairly gave their

customary land to settle refugees. They accused their leaders for receiving benefits from the government and UN Agencies without the community benefiting. In general, Aringa representatives also noted a rise of rumours and suspicion that the politically connected Ugandan elite were looking to take advantage of the refugee crises in order to grab land. Host community members expected some appreciation for freely giving land to settle refugees. The issue of 30% resource sharing and other benefits between the host communities has led to conflicts. Some host Community members wants to negotiate directly with NGO's for resources and secured some development projects in their area without notice of other community members.

4.7 Types of Popular music performed by Refugees and Host communities

The type or genre of popular music performed varies. According to Karin Kasin (2002), the word genre comes from the Latin word genus which means class or kind. To me I could say it is the type, family or nature. Most of the artistes I interviewed could not come up with clear description of the nature or genre of popular music they perform. Popular music is a blend of indigenous languages, poetic styles with foreign musical styles, especially the instrumentation and hymnal styles and to some extend the language (Nannyonga-Tamusuza 2006: 48).

Some of the studies on popular music (Nanyonga-Tamusuza 2006 and Isabirye 2006) have asserted that, popular music has become a fusion of a variety of musical elements due to creativity and hybridity which makes it a challenge for anyone trying to classify popular music genres. Emmanuel Franco Wani (a.k.a Dr. Honey Franco), is a local South Sudanese refugee artiste from zone 3 Bidibidi settlement. While in South Sudan, Emmanuel was a radio presenter in Liberty FM-Yei and Radio One FM in-Juba. He performs Zouk, Rumba, Gospel and Bongo flavour (Reggae). He addresses issues related to gender-based violence (GBV), he did many songs like; go back to school campaign songs to encourage school dropouts and young children

to go back to school. He also addresses issues of resource sharing, advocating for the rights of the voiceless. Franco completed senior in South Sudan then did a certificate course in public administration. As per now he is pursuing a diploma in social works and social administration in Nile Institute of Management Studies-Arua (NIMSA), (interview, 2 April 7, 2019). He said it is the producer to determine the type or nature of popular music. To him the nature or genre of popular music performed in the settlement include; Reggae, Dance hall, RnB, Gospel, Soukous, Hip hop, Country Music and traditional popular music. He is a solo artiste. When I asked Him how he feels like being a refugee in Uganda, he indicated that Ugandans are good people and they even look at him as one of them.

Bilby (1995) describes Reggae as a music genre that developed in Jamaica in the late 1960s. The development of reggae coincided with the rapid growth of the rastafarian movement among poor urban youth. Reggae has a slow tempo that is always played in quadruple time metre. The style is characterised by the emphasis on the offbeat or after beat and improvisation, sometimes referred to as vamping (See Figure 10). In Bidibidi refugee settlement, Lasu Emmanuel a local artiste is well known for this genre when he sang the song "ah Mama land South Sudan).

Figure 10: Showing a caption of the basic rhythm found in Reggae music emphasized by the Snare drum, Bass drum and Vamping (improvisation)

During the Bidibidi got talent show, most of the armature refugee artistes performed reggae music. Some of the artistes claimed that they perform a popular music genre known as Dancehall. One of these artistes is Peter Tabule, whose stage name is Papirose. He told me that he performs a genre of popular music known as Dancehall or dance soul or rap music (interview 6th March, 2019). According to Asasira (2009), Dancehall is a popular music whose lyrics are spoken or sung over a repetitive instrumental accompaniment. This same view was re-echoed by Peter Tabule when I interviewed him in Lodonga Technical College where he is currently offering a course in mechanical engineering on 6th April 2019. Peter mentioned that the main feature in Dancehall is its repetitive instrumental accompaniment and 'rapping'. Indeed, when I listened to a number of dancehall songs by Tabule and others, I realized the common feature is the repetitive drum pattern. See an illustration of basic Dancehall rhythmic pattern in Tabule's song *Amoroki* in Figure 11

Figure 11: Basic Dancehall rhythms as emphasized by Snare drum and Bass drum in the Song Amoroki by Papirose
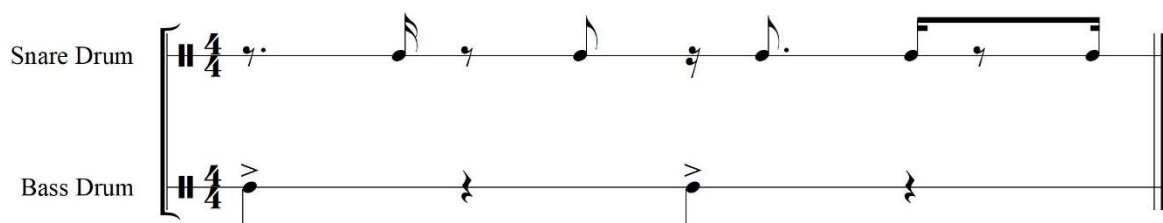
Papirose performs to the refugees and host communities and he has become popular in the settlement. While explaining his background, he told me that he is a senior-two drop out who embraced popular music as a means of survival as early as 14 years of age. Due to the challenges he has gone through in life as a result of little education; Papirose believes education is for life so school age going children should be in school. Papi sings in more than five languages including his own language- Pojulu. He wants children to love their mothers because he claimed to have been raised by a single mother. Papi fled alone to Uganda and his mother remained in South Sudan. He performs with other artistes like Franco, John Wesley, John

Bosco and John Taban (aka JB) because he believes by performing with other artistes, he is promoting peaceful co-existence (Interview 6th March, 2019).

Some of the artists perform Rhythm and blues (RnB). Rob Bowman (2007) defines rhythm and blues as a variety of different but related types of popular music. He notes that the roots of RnB can be traced back in the 1940s among the African Americans. According to Bowman (*ibid*) the terms rhythm and blues was coined by Jerry Wexler, who used it as a syncopation for block rock and roll. Blues are those notes that bridge the musical relationship between the minor and major modes. These are the lowered third and seventh tones of a major diatonic scale.

Hip hop is a genre of music also performed by the local refugee artistes in the settlement. Hip hop begun as a form of African American youth expressions (Isabirye 2005, p. 8). It originated from North America in New York City in the late 1970s and early 1980s (Bennet, 1999). Not only is hip hop a music genre, but also a culture or a way of living that includes rapping, fashion, graffiti, blinking, breakdancing, beat boxing, and use of slang (*ibid*). Furthermore, its multi-linguistic text is rhythmically delivered in form of vocal narrative against a repetitive back beat (ostinato) or accompaniment. Hip hop has become an important music genre for the youthful artistes living in Bidibidi refugee settlement, for example, Franco Emmanuel Wani who is a local refugee artiste told me he also performs this genre (interview, April 27, 2019).

Gospel music is another type of the genres of popular music performed in the settlement by the local refugee artistes. Some of these gospel popular music artistes are Immanuel Franco Wani and a 20-year-old John Wesley, based in Bidibidi zone three and one respectively. According to Barkley (2003: 145), Gospel is a 'sacred music that is created as an integral component of worship in church' Barkley also notes that gospel music aims through Christianity, to provide a solution to the challenge of human existence, not only in this life but after death or for eternity. Gospel music's roots can be traced to the late eighteenth century in North America. It became

prominent in the urban religious revivals led by the American evangelist Dwight Moody with the musician Ira Sankey. Its roots were in Sunday school hymns, camp meeting spirituals, and the melodies and harmonies of popular music (Microsoft Encarta Encyclopaedia, 2008). Since gospel music used tunes from popular music forms, it was later rejected in most of the churches, but later accepted in the 1930s. Barkley (2003) notes that 1930 had been marked as the year of the 'birth' of gospel music in North America because the Conservatives National Baptist Convention (CNBC) officially endorsed gospel music. African American gospel music, which became distinctive by 1930, is especially associated with Pentecostal Churches. It developed out of the combination of the earlier hymn, black performance styles and elements.

Another type of popular music performed in Bidibidi is Rumba. Franco Emmanuel told me he also performs rumba. Rumba, according to Ewens Graeme is a Congolese style or genre of popular music. Its lyric is passionate and comprises musical formula that has inspired artistes across the continent since the 1960s. It is slick high-fashioned and sophisticated, characterised by a flowing inter-play rhythm guitar, solo and melodic structure and accompanied by soft lyrics sung in French and lingala. Rumba is most quintessential mass marked music in Africa aimed to appeal to the broadest possible by transcending differential of language, class, gender and age (1991: 126).

Afrobeat is another genre of popular music performed by the local refugee artistes like Franco and Peter Tabule. Afrobeat has spread all over Africa including Uganda. In Uganda musicians have chosen instrumentation, rhythmic variations and tempo based on their tastes and experiences (Wadiru, 2009) (see also Asasira, Anita, 2005). Wadiru noted that some basic characteristics to identify an Afrobeat popular genre are; melodic bassline, the songs which are always in simple quadruple time with the bass drum accentuating all the beats, the snare drum mostly emphasizing the last quarter of beats one and three, as well as the second half of beat two and four. See an illustration of the rhythms for Afrobeat in Figure 12 below.

Figure 12: Basic Afrobeat Rhythms as Emphasized by the snare drum and Bass drum.

Further still, some of the artistes said they perform a genre known as Soukous. J. Guibalt (1997) states that Soukous is a popular genre of dance music from Congo basin. It was derived from Congolese Rumba in the 1960s in France. Although often used by journalists as a synonym for Congolese Rumba, both the music and dance associated with soukous differ from more traditional Rumba, especially in its higher tempo and longer dance sequences. Reknown performers of this genre include African Fiesta, Papa Wemba and Pepe Kalle all from the Democratic Republic of Congo. Some local youthful South Sudanese artistes like Franco Emmanuel Tabule, also do perform this genre.

Zouk is another genre of music performed by the artistes in the settlement. Guilbault (1997) notes it as a fast jump up carnival beat style of rhythmic music originating from the Caribbean islands of Guadeloupe and Martinique. It is a popular dance music associated mainly with the French Antilles. Blending a variety music of Caribbean, African and North American music styles. It is characterised by frequent use creole language, the prominence of electronically synthesized sounds, and sophisticated recording technology. Franco loves zouk very much and he told me combination of Reggae, Zouk, and Rumba has promoted his career as a popular artiste and producer. He said the refugees and nationals enjoy his music (interview, April 27, 2019). I also heard his music being played on radio in the settlement and Yumbe town.

The host communities are also known for the Adungu traditional popular dance music. This music is performed whenever there is a social function to entertain the gathering. Adungu is a

local traditional musical instrument commonly found and played in West Nile sub-region. It is tuned in diatonic scale in most cases although it can also be tuned in pentatonic scale.

Indeed, there are variety of popular music genres performed in Bidibid refugee settlement. While talking to Roy Alioni who is a protection officer with OPM, he told me that people embrace these genres according to age group, personal interests and preferences. For instance, the old people mostly enjoy performing and listening to the traditional Adungu popular music, rhumba and gospel while the youth enjoy genres such as reggae, RnB, and Dancehall among others (interview, March 20, 2019).

4.7.1 Artistes and Performing Spaces

Popular music is being performed in many places in West Nile including Bidibidi settlement and the towns in the region. This means it is performed both in the settlement and outside the settlement in a social gathering whenever there is an event like big days that are celebrated, for example, World refugee day, International Women's day, Independence days International Youth Day and so forth.

4.7.2 Within the Settlement (Bidibidi got talent)

Within the settlement music is being performed by the different categories of people. The elderly have taken more interest in traditional music while the youth have concentrated more on popular music which has combination of both Africa and Western music elements. In the settlement there are many musical activities and programmes, one of the programmes is that of Bidibidi got talent which takes place in the settlement on rotational bases, for example if this year the event takes place in zone 1 then the following year, it is organised in zone 2 and so forth said Francis Tuhwerize (interview, March 3, 2019).

During my interview on 4th April 2019 with Anthony Tumusiime, who is a senior protection Assistant in charge of children with UNHCR based in Yumbe, I asked him about 'Bidibidi Got Talent.' He said, it is an initiative of UNHCR to tap the talents of the youth so that they would be supported by the UNHCR and other implementing partners operating in Bidibidi settlement. It was in 2017 during International youth day celebrations, which is a day for the youth and is celebrated annually. So, when the officials of UNHCR show youth having talent in Music, Dance and Drama, they came up with an idea of supporting them in order to keep them busy. Bidibidi Got Talent became an annual event which is organised in the settlement.

The organisation starts at community level (grass root) with registration of participants and groups. The items performed include music, dance and drama, art and craft, and comedy, said Emmanuel Wani Franco, who is a local refugee artiste and an Adjudicator of the event. He further told me, people like Anthony Tumusiime, Tonny (staff of UNHCR) and Swizen Atwine of Windle Trust International helped in giving ideas towards this event.

The music performed by the youth during Bidibidi got talent event is mostly popular music which has elements of western and African music. It is in this event where many youths realised their potential as an upcoming popular artistes, actors, artists, comedians and dancers. The outstanding performers are being supported by UNHCR and other implementing partners like World Vision, Norwegian Refugee Council, International Rescue Committee, Red Cross, Save the Children, Danish Church Aid, Windle Trust International, Finn Church Aid and many others. Winners are giving certificates, exposure to the community, money and supported by UNHCR to record their music with popular artistes in Kampala-Uganda. The winners are also given the opportunity to have video coverage/recording, organise a feast to end the year, and the winner of 2018 Bidibidi Got Talent event was taken to participate in East African Regional competition in Nairobi- Kenya. Other items given also include powerful mobile phones, iPads,

recording systems, loudspeakers, and micro phones. In other words, UNHCR helps to market the identified popular refugee and host community artistes. The genre of popular music performed according to Franco include RnB, Reggae, Gospel, Hip hop, Country music, Dance hall, Zouk, Rumba and Dance soul.

People who qualify to participate in this event are those below 25 years, and they should not be former or current performers because UNHCR and other implementing partners are looking for fresh talents, said Anthony Tumusiime. Both refugees and host communities are encouraged to participate and last year host communities were the runners up. This event takes place within Bidibidi settlement on rotational bases, this is so because the zones are far apart and to let people access and participate fully. I personally tried to move within the settlement and indeed it is true the zones are far apart.

Bidibidi Got Talent has benefited both the refugees and the host communities. These days the youth participate together to celebrate any social event; let it be Independence Day or any other international celebrations. This has further promoted social cohesion between the refugees and host communities.

Figure 13: The stage is set ready for Bidibidi got talent show

Photo by the author during fieldwork

The Bidibidi got talent show is an annual event initiated and sponsored by UNHCR and other partners. The main idea behind Bidibidi got talent was to identify the talented refugee youth and be sponsored so that they can become productive in life. Secondly, through Bidibidi got talent even the youths of the host communities are encouraged to participate thus promoting peaceful co-existence which is a base for social cohesion.

Figure 14: Dingding dance being performed by the Acholi youth refugees from South Sudan.

Photo by the author during fieldwork

Popular music is performed during Bidibidi got talent show with other items like Traditional Folk Dance, Drama, comedy and Fine Art exhibition. The youth from the host communities and refugees mostly take part in popular music. Some of the youth told me, they would like to associate with modernity and that popular music appeals to a wider audience within and outside the settlement than other items.

Figure 15: Some of the Popular Refugee artistes pause for a group photo on the stage with a certificate.

Photo by the author during fieldwork

The participants in Bidibidi got talent are given certificates, money, iPad, good phone, acculates and winners are sponsored to go for recording in Kampala. The winner of Bidibidi got talent, 2018 was taken to participate in East African Regional festival in Nairobi.

Figure 16: Peter Tabule Papirose winner of 2017 Bidibidi got talent competition pauses for a photo with his certificate of achievement awarded to him by UNHCR
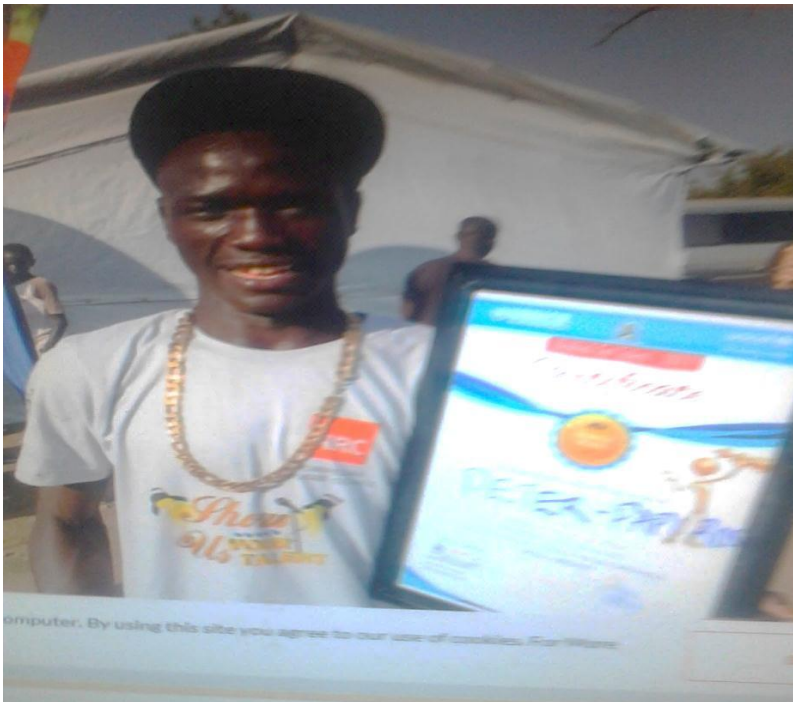
Photo by the author during fieldwork

Figure 17: Peter Tabule aka Peter Papirose performing on Stage

Photo by the author during fieldwork

Peter Tabule (aka. Papi Rose) said, Papi stands for father, in Kakwa and Rose is a flower. He

started his music since 2011 when he was still young in Yei town, South Sudan (interview,

April 6, 2019). While in Bidibidi settlement, he participated in and won UNHCR sponsored Bidibidi got talent competition of 2017. Since then, he has become popular and his home in zone 2 (Swinga) is oftenly visited by the officials of BBC and UNHCR. He has recorded songs with Solomon Ssentongo (aka.Ceaserous) in Kampala the capital city of Uganda. Peter is a primary five dropout. He said he was a brought up by his mother because his mother and father separated. Peter left his mother back in South Sudan and came alone to Bidibidi settlement because he feared to be killed or arrested. He receives visitors on daily bases ranging from journalists, local people around and refugees themselves. He feels happy to be a popular actiste because many people come to him for an interview. He has had no music background and he told me he is just a gambler. Currently he is doing a mechanical course in Lodonga Technical College, Yumbe district.

4.7.3 Outside the Settlement

When I asked Franco whether they only perform in the Settlement, this was his reply; The refugee local artistes do not only perform their music within the settlement but also outside the settlement. Implementing partners like Care International and Communication Technology Network (C-TEN), periodically supports these artistes go and perform outside Bidbidi settlement in places like Rhino camp, Arua, Koboko, Moyo, Adjumani, Yumbe, Nebbi and beyond. Franco said he was sponsored by C-TEN to perform together with an International Gospel artiste from Tanzania Rose Muhando when she was in Arua town, in West Nile, Uganda. At times Franco goes out to perform with other refugee artistes like Papi Rose and others when invited to perform in case of any ceremony organised outside the settlement. Recently on 13/7/2019, the South Sudanese in diaspora organised a come together event in Arua where most of the popular artistes from South Sudan were invited to perform together with their colleagues in Bidibidi refugee settlement.

Figure 18: Franco Emmanuel Wani a local refugee artiste based in Bidibidi settlement zone 3

Photo by the author

Figure 19: Franco performing on stage during the 2019 International Women's Day celebration in Rhino Camp Refugee Settlement

Photo by the author during fieldwork

Franco is a Local Refugee Artiste from Bidibidi Refugee settlement zone 3 (Yoyo), Para village 1. Currently he is called Honey Frank. He does not only perform in Bidibidi settlement

where he lives but he also performs in other settlements and towns in West Nile when called upon. While in South Sudan, he was known as Dr Franco. Franco was the name he used when he was a radio presenter because of the jokes he made. This was between 2012 and 2014 when he was in Liberty FM in Yei and Radio one in Juba the capital city of South Sudan. He completed senior four and did a certificate course in Public Administration as per now he is doing a Diploma course in Social Works and Social Administration. He addresses Gender Based Violence (GBV), Go back to school campaigns, Sharing of resources, Rights of the voiceless, and other social issues like peaceful living. He performs genres like Zouk, Rumba and Reggae. One of the songs he composed and performed on this year's International Women's Day celebrations 2019 was related to gender-based violence.

4.8 Role of Popular music: In fostering Social Cohesion between Refugees and Host communities

Popular music is a blend of indigenous languages, poetic styles, and musical styles with foreign musical styles, especially the instrumentation and hymnal styles and to some extend the language (Nannyonga-Tamusuza 2006: 48). I would also say it is a blend of foreign musical ideas that are Africanised with the use of modern western musical instruments. The use of these instruments brings the idea of modernity which is liked by most youth. It involves the recording and instrumentation. Popular music is mostly played on radios and in Bidibidi settlement. Role of Popular music on fostering Social Cohesion between refugees and host communities takes place in different ways:

I noted that, when popular music is being performed or played on radio (Pacis FM based in Arua Town), important messages of togetherness are communicated. The messages in some of the songs help people to know that everybody living in Bidibidi settlement is important. The issues of tribes or ethnic groups staying alone is avoided. No chance is given to people with

tribal segments. Messages of togetherness have made both refugees and host communities to participate together in burial and marriage ceremonies. For example, one of the songs of Lasu Emmanuel entitled "Ah Mama Land South Sudan" talks about all human beings regardless of country, religion, race and ethnic group are all the same because they have red blood which shows brotherhood. He further says I quote, "This song appeals to all human beings living in South Sudan, Uganda and entire world.

During the Yumbe district cultural festival and the celebration of the West Nile day of peace in Yumbe district which took place from 27th-30th March 2019 which I attended, popular music was played and performed which marched well with the theme of the celebration. The concept note I received from Austin Andemani who is Yumbe district Community Development Officer (CDO), the theme of the festival was ''Embracing cultural diversity; promoting peaceful co-existence and socio-economic development.'' The day was characterized by musical activities. On 24th December 2002, the government of Uganda and UNRF 11 under the leadership of Late General Ali Bamuze signed a historical peace agreement that has remained a milestone in the direction of ensuring security and stability in Yumbe district and West Nile sub-region. This landmark of peaceful achievement has been celebrated in the past and will continue to be celebrated with various kind of popular music and other kinds of cultural events. (see Figure 20). The day highlighted solidarity with refugees and focusing on the key thematic areas of social cohesion and peaceful co-existence. This was all about bringing people together and reminding them of their humanity. Both refugees and host communities participated in the event with popular music spicing it up.

Figure 20: A banner showing Yumbe District Cultural Festival 2019

Photo by the author on 27th March, 2019 in Yumbe District

The festival took place between 27th-30th March 2019 in Yumbe Boma grounds in Yumbe town council. The theme of this year's festival was ''Embracing Cultural Diversity: Promoting Peaceful co-existence and Social-economic Development. It was organised to remember the day late General Ali Bamuze signed a historical peace agreement that has remained a milestone in ensuring security in West Nile. The date was 24th December 2002. Both Refugees and host communities participated in this festival and peace week. The Shiluk represented the refugees and host communities had many groups thus promoting social cohesion.

Figure 21: The Shiluk from South Sudan performing a Par traditional dance during Yumbe District Cultural Festival 2019

Photo by the author during fieldwork

Both men and women perform this dance; women dance infront and men behind as they jump and move to and fro alternating with men while singing. Drums are used to accompany the dance. Par is a social dance of the Shiluk people and the songs sung during the performance of this dance that day were to congratulate OPM, Yumbe District Local Government, Host communities for hosting refugees and all UN agencies operating in Bidibidi Refugee settlement like UNHCR, World Vision and their partners for helping them.

They said the host communities and Government of Uganda treat them as Ugandans, they move freely within and outside the settlement. Some natives or nationals on Yumbe district cultural festival day even ended up participating together thus showing a sign of peaceful living and promotion of social cohesion.

As the Shiluk continued performing, many people joined them and everybody was happy to take part in the performance. The head of the team said they feel better in Uganda, he therefore urged Ugandans to pray for peace in South Sudan.

Figure 22: The Host Community performing Adungu Traditional Popular Dance Music on the Yumbe District Cultural Festival 2019

Photo by the author during fieldwork

During the Yumbe District Cultural Festival, the Host communities participated together with the Refugees to show peaceful co-existence. The Adungu group was one of the groups representing the Host communities. The instrumentalists are being surrounded by the singers and dancers in a circle. Adungu music is one of the popular traditional music performed by both refugees and Host communities in the settlement. The costumes are improvised and the singing is accommpanied by dancing. The song is about Traditional marriage which normally brings together at times refugees and host communities which is a sign of co-existence and promotion of Social Cohesion. The lyrics of the song '*Nyirona podini* can be seen in figure 23.

Figure 23: Traditional Popular Marriage Song

Kakwa version	Literal English Translation
Nyirona podini,	Young girl come,
Tinade Yimido communication,	Right now we should communicate,
Kukukuye kuyigbojo,	Do not fear lets dance,
Mayi makuda lefe,	So that we can well come him,
Gbojita ku njola.	Dance with happiness.

Malish Otim, a refugee from South Sudan said the message from the song was both for the refugees and host communities. He said, the host communities have the same cultural practices like them the Kakwa, who are both found in South Sudan, DRC and Uganda (interview, March 27, 2019).

On the same day, a group of the host communities also performed their Local Guitar Popular Music which was all about telling lies which leads to corruption in the Refugee Hosting District of Yumbe.

Figure 24: The Lyrics of the Traditional Popular Guitar Dance Music (Olenga)

Lugbara (Aringa dialect)	*Literal English Translation*
Olenga ambabe maa afee Odravuga,	*Too much telling of lies from Odravu Sub-County,*
Sidra ambaba Odravuga,	*There are many problems due to lies in Odravu,*
Yere madri Kuruga,	*The same thing is happening in Kuru,*
Olenga ambaba uruga leso la eriri,	*Lies cause divorce in families,*
Alemiga olenga ambaba Yumbe oleta ambaba,	*Lies lead to corruption in Odravu,*
Olele ambaba mamu ejo usu,	*Lies cause problems in society,*
Sidra amamba Yumbe ga,	*Lies can not help us any more*
Tabu ki mingi Yumbe ga,	*This is not the time of telling lies,*
Ama abe ki olenga ja.	*There are many problems in Yumbe District.*

When I talked to one member of the group, he said it was through this local Popular guitar dance Music that the corrupt leaders in Yumbe District are made aware that people are tired of corruption. He further said their music appeals to both refugees and host communities in

general. The RWC11 Chairperson supported this member. He argued that at times drugs disappear without explanation but thank God at least some of the culprits are being apprehanded. He thanked the group for this wonderful music which helps both Refugees and Host communities to avoid corruption and continue to leave in harmony.

Popular music helps to heal the wounds of past wars thus helping both refugees and host communities to reconcile (people forget past incidences). When I was in the base camp where the offices of OPM are situated, I listened to one of the popular music of Franco which was about forgiveness, sincere speaking I broke down. I quickly remembered what my people of West Nile went through during the 1979 liberation war. We ended up with our tormenters in South Sudan and DRC who by then were rebels fighting the government of Obote 11. Both the refugees and host communities found it wise to forget the past and forge the way forward. Below is the text of the song "*Tewiwili yaho mimen)"* which means "My heart is paining)." See figure 25.

Figure 25: The song Tewiwili yaho mimen (My heart is paining)

Kakwa version	Literal English Translation
Refrain	
Tewilo yoho, mimen	My heart is paining
Tewilo yongalo mama, mimen	My heart is paining
Geliber tayi de, mimen	My heart is paining
Verses	
Kadiji muda laga kolosi bo,	How many houses have we left behind,
Wenya muda laga kologi bo,	How many properties did we leave behind,
Abgari muda laga kologi bo,	How many cattle have we left behind,
Kuna yeyeju se, tikinda tewigolo mimen,	If I think of them, my heart pains,
Tiki da na isoka,	It makes me lose weight,
Tiki da kowew nyo na ikoruju.	It makes me lose my senses.

From the above text, Franco tries to tell the refugees and the hosts to accept the fact that they are brothers and sisters who should share the available resources together. Many implementing partners are using popular music to re-echo the good news of sharing resources like water, health centres without having problems. The host communities live together with the refugees in the same settlement. When these two communities are informed through the music, they are able to know the importance of sharing God given resource like water, land, trees and grass. It is true, according to history most of the people of West Nile came from South Sudan. He has also sung in his song entitled "*Pae gele*" the problems faced by the refugees and host communities. Below is the text of Franco's song in Kakwa Pae gele.

Figure 26: The song Pae gele (One sided)

Kakwa Version	**English Version**
Kara mindo ngo na'bu kine kunge ku se	They wanted the good things to be theirs
Do wutu I musesfa do tiki Panadol	You go to the health centre you are given Panadol
tina de ngutulu redi a twatwa	hence, more people have died in the settlement
Ngutulu tiki ku'de ngu adirunye konye	You are forced to look into other things
Do ridiki odi tanye ku'baai iho bayi	You are forced to thumb print or else no food
Piri na kukuru 'bai, bo kaya yu ka a rampapa.	No land for cultivation but in Yei land is enough,
Yei a rampapa, Lainya a rampapa	Lainya land is also enough

According to one of the officials of OPM, artistes like Franco help them to preach the Gospel of peaceful co-existence which reenforces social cohesion. He further added that, these days the refugees feel at home to some extend because the host communities give them land to grow crops, keep animals, even do business together.

Figure 27: **The Song Mara mabi dugu (A house wife should not be beaten)**

Arabic Version	Literal English Translation
Mara mabi dugu	A housewife should not be beaten
Mara mabi dugu bi hibu	A wife should not be beaten but loved
Mara uwo baraka	Ah she has to be pleased
Mara bi hanisu	Beating a wife is a shame
Dugu mara fadia	A wife is a blessing

Franco further continues to praise women by presenting the Song 'Nasawin wagif yok.' Below is the text of the song.

Figure 28: The song Nasawin wagif yok.

Arabic version	Literal English Translation
Nasawin Wagif Yok	Woman stand up
Mara own yau gowia ta bet,	A woman is the back bone of the family,
Bi gum saba saba, bi nedefu bayan bet,	She wakes up in the morning and sweeps,
Bi gum saba saba, bi wedi sai le leiyai,	She wakes up in the morning and prepares tea,
Bi gum saba saba, bi silu jagisi fi pi kor,	She wakes up in the morning and goes for water,
Hira mabi taban, bi kutu mago fi ras.	She puts water on her head but doesn't get tired.

The response from the audience was over whelming after attending Franco's show. (see figure 19). This performance attracted many people since they had come for the celebration of this year's International Women's Day celebrations. Women felt happy that at least Franco had recognised their contribution in the family. All the officials of UN Agencies and other development partners like UNHCR, World Vision, International Rescue Committee, Danish Refugee Council, and others including Yumbe district local government leaders were very happy. The organizers of the event thanked Franco for a good performance which did not only entertain but promoted peaceful living and social cohesion among the communities.

Franco and all other local refugee artistes said they first look at the angle (area) they want to address, the audience they want the songs to reach to and issues they would like to address in the community.

In the song "*Ngogi ngoga*" which means "Be Patient", he tells men be patient as they head their families. See figure 29

Figure 29: The text of the song *Ngogi ngoga (*Be patient)

Kakwa version	**Literal English Translation**
Refrain	
Ngogi ngoga ngagigo	Be patient
Verses	
Lo guya lo yun lo asaraki do,	The leadership is given to you,
Yun wulu do a yange nakye,	The Lord has given leadership role,
Madi do tatayi ngogi ngogigo	When things are hard take heart,
Depana medana sariki do,	See the family is given to you,
Yunu awuludo,	God has given you leadership,
A teny na nge, madi madi do ta gitayi.	If things are hard, please take it easy.

Tojoko Richard the RWC 11 of zone 3 Bidibidi settlement, a South Sudanese was touched when I asked how he felt after watching Franco performing the above song, and this was his response: 'Well, to me Franco sang the true situation in all the families of both refugees and host communities.' Tokojo was supported by a member of the host community, Asara Halima a mother of two children when asked the same question to her as her husband listened to us while nodding his head.

Another powerful Popular music played in the settlement is of the artiste known as Abiabi Richboy, entitled "We are all South Sudanese."

See the text of the song "We are all South Sudanese in English language" by Abiabi.

We are all South Sudanese, my brothers, sisters

We are one, no matter who you are,

No matter where you are from,

Let's build love and stop fighting,

We are one people, country of 64 languages, one nation……

When this song was played during a Focus Group Discussion, a member of the group namely Adaru Miriana said, all South Sudanese refugees in Bidbidi should take the example of the host communities and the government of Uganda, to advocate for peaceful co-existence and love for one another thus promoting social cohesion.

In my interview with Swizen Atwine whom I found busy in Luzira Primary school, zone 3 on 5/4/2019, who is also a theatre trainer, said popular music is a strong tool which can be used to pass out the voices of both the refugees and host communities to the responsible people. I discovered animals are left free by both the refugees and host communities during the dry season where they end up destroying crops of both refugees and host communities. In some of the songs, artistes are requesting the two communities to be responsible. After listening to the song, the RWCs and LCs organise meetings together to listen to the voiceless and both communities are counselled and advised thus promoting social cohesion and peaceful co-existence.

During Bidibidi Got Talent show, popular music is performed, and talents are identified in both refugees and host communities. Both the refugees and host communities participate, since the youth love popular music, it eventually becomes a unifying tool for the refugees and host communities. Popular music relates well with the youths of refugees and host community. These youths compose songs and sing out their problems for the supporting and implementing partners to pay attention to and come to their rescue. Most of the artistes in the settlement perform together regardless of their ethnic groups. In my interview with John Wesley a local refugee artiste based in Bidibidi zone1, he said they perform together as artistes from different backgrounds and tribes to learn from each other and promote peaceful co-existence. He further

said even the youths of the host communities join them as they come up with musical ideas. This means popular music becomes a unifying factor thus promoting social cohesion between the youths of these two communities. Problems faced by the youths in the settlement are the same, for example drug abuse, defilement, unemployment, and school dropout, so popular music is used to address these issues.

Hate speeches used to be common in the settlement amongst the refugees and host communities but with the emergency of popular music which is listened to by both the refugees and host communities, hate speeches longer exist. According to Franco (interview on April 27, 2019), he does not like hate speech which brings back the memories of war. He further said to kick out this bad practice of hate speech, artistes on both sides had to organise concerts for free and both refugees and host communities came for this joint shows which made the two communities to testify never to use hate speeches in the settlement. Now if one goes to the settlement, he or she would realise that both communities co-exist peacefully, and social cohesion is observed.

The popular gospel music performed and played in the settlement has made the artistes proud. Most of the refugees and host communities enjoy and love popular gospel music. The communities said, popular gospel music puts them in prayerful mood. Michael the RWC111 zone one in an interview said, prayers remind us of who God is, our creator who is love, peace, provider, and everything. The right popular gospel music can help the refugees and host communities to remember that they were created by God, that he is alpha and omega and that he is greater than any problem the refugees and host communities face. Popular music stirs up courage and faith in our Mighty God who eventually would grant us peace which peace would promote social cohesion. As per now I noticed there is social cohesion between refugees and

host communities. Figure 30 is the text of Franco's popular Gospel music appealing to the refugees and host community to turn to God for peace.

Figure 30: The Song Apo Yesu (Oh Jesus)

Kakwa Version	**Literal English Translation**
Mata na ba marate na saka ya?	Lord I don't have relative where shall I stay?
Lobijo na ba marate na saka ya?	Big one I don't have a relative where shall I stay?
Baba na ba marate na saka ya?	Father I don't have a relative where shall I stay?
Na aku den ku lo odi rute ya	I don't know what wrong we have done
Ku na meda jur lo I moro ni	When I look at the civil war
Ku na meda ngulutu kilo ling I wowoki	When I look at people fleeing the war
Ku na meda ngutu naga baka ngajik	When I look at people losing all their children
Ku na meda ngutulu kilo I remo ni	When I look at people being killed
Ku na meda karubeji I gbigbitu	When I look at the widows crying

Sending of peace messages by the popular artistes has been effective. They have been able to communicate people's desire for peace in South Sudan and Uganda mainly focusing on Bidibidi refugee settlement and West Nile at large. According to Benon Kwizera who is the assistant settlement commandant of Bidibidi zone 2 (Swinga) whom I interviewed on 5th April 2019, popular music has become the voice of the voiceless and through popular music the refugees and host communities are asked to embrace peace thus promoting social cohesion. The peace the two communities advocate for is needed by everybody. Since both communities live in the same settlement, I realised in the homes popular music takes upper hand because of its messages instead of the traditional music. The district leaders of Yumbe urge the two communities to love each other and learn to co-exist as being sung by the popular artistes. The message in popular music performed in the whole of western does not encourage violence as means of solving social issues. Because of this shared responsibility, there is social cohesion between the refugees and host communities. During those days when the refugees from Sudan came to West Nile before the recent war of 2016, after the independence of the republic of

South Sudan, Bidibidi was a no-go area because rebels 0f WNRF 11 led by late General Ali Bamuze. The host communities, therefore, know and understand what the refugee artistes of popular music sing about.

Popular artistes through their music have made popular music to re-echo needs of people to all the UN agencies and governments of Uganda and South Sudan. According to Swizen Atwine, popular music reminds both refugees and host communities to embrace peace and protect the peaceful co-existence they are enjoying now thus promoting social cohesion. He further said music generally is a universal language which cannot be ignored by any human being on this earth. When popular music is played or performed both the young and old just stand up to dance regardless of knowing the music or the message from the music. As a result, love is expressed to one another in the settlement (interview, April 5, 2019).

Some of the refugee artistes like Franco and Papi Rose, said some of the messages in popular music are praises to the OPM and UN agencies like UNHCR, for taking care of both the refugees and host communities. These praise songs for government and the UN agencies encourages these two communities to support their efforts in bringing peace in South Sudan, Bidibidi settlement, West Nile and entire Uganda. This support of the government and partners has simplified the work of the agencies. Some of the school buildings were in bad shape before the coming of the refugees but today children of the host communities are getting better education, health services, clean water and some food items.

In the song, 'Go back to school' Papirose addresses education of children. See the text in figure 31.

Figure 31: The text of Papirose's 'Go back to school' (Wuti ta kenda)

Kakwa version	Literal English Translation
Wuti ta kenda	Go to school,
Wuti ta kenda,	Go to school,
Wuti ta kenda,	Go to school,
Sukulu na anabut,	School is good,
Sukulu na anabut,	School is good,
Wuti na kenda,	Go to school,
Sukulu na anabut,	School is good,
Sukulu na anabut.	School is good.

Katerega from FCA, said Papirose's go to school campaign has been a blessing to the two communities living in Bidibidi settlement and the entire Yumbe district. With free education for all, government and other development partners find it easy to use artistes like Papirose to encourage children to go to school (interview, March 15, 2019). The education in the settlement is free for both refugees and host communities. Therefore, according to katerega popular music encourages education thus promoting social cohesion.

Some artistes organise concerts to sing about social cohesion by asking the communities to support government by promoting peace and love to each other. These words of peace and love have led to peaceful co-existence. In a society where there is social cohesion, people end up working together as brothers and sisters. I witnessed this when I prayed in the settlement where the local church was filled up by both the refugees and host communities. The main celebrant that Sunday was a member of the host community meanwhile the co-celebrant was a refugee from South Sudan. The choir members were both refugees and Ugandans.

During Bidibidi got talent show where I was in attendance, Yonna Tukundane the public information associate for UNHCR Uganda said the talent show would be an annual event. He

further said, 'our main objective is to create social cohesion between the different ethnic groups inside the settlement and the host communities'.

Music heals, for instance, during the auditions we saw youths from various tribes coming together for the first time. They put aside tribal differences and worked hard for the grand price. UNHCR is making sure that the youth stay together and that they continue to mark-down any form of tribal differences. 'We should continue using popular music, art and sports to promote peaceful co-existence among the refugees and host communities,' said Richard Duuki of World Vision.

According to Loka-Yosa (2016), organisation of music events or festivals is also aimed at promoting intellectual harmony and boosting economy of people living at refugee settlement areas. With the support given to refugee artistes of popular music by UNHCR according to Julio Jafar Acacio (interview 4th April 2019) head of UNHCR Sub office in Yumbe, the young artistes are being prepared economically to be self-reliant. When I got in touch with Papi Rose one of the local refugee artiste of popular music based in Bidibidi, he told me after winning Bidibidi got talent competition of 2017, his life changed. He was given money to start his own business. Papi Rose has a small recording studio at his place in zone 11 (swinga) Bidibidi settlement and this small studio is helping the upcoming young artistes to record their music. The youths from refugee and host communities come to this place to record their music which is a sign of social cohesion. The young artistes perform at times together thus promoting peaceful co-existence. Papi Rose was sponsored by UNHCR to go to Kampala to record his music in a powerful studio with Solomon Ssentongo (aka Ceaserous). Papi Rose's music is listened to by the refugees and host communities throughout Bidibidi settlement. Papi Rose and other artistes are recognised by the communities. The popular artistes mainly sing about

education, in other words encourage young ones to go to school, promote peaceful co-existence which further encourage harmony and living together.

In one of the performances during this year's International Women's day (2019) celebrations, I saw the audience singing the songs sung on stage by the artistes of popular music, the messages or meaning of the songs to the refugees, staff of all the UN agencies present on that day and host community sung together with the artistes too. In the song Franco was praising the women on this earth for enduring different types of sufferings while bringing up their children. He further said, during war women suffer more than men this made some of the audience from the host community recall how they also suffered as refugees in Sudan during the wars fought in West Nile. Other women cried, while others praised the artistes saying he was their man of the day. This collective interpretation of the song 'kalamira' by both refugees and host communities indicated a sign of social cohesion because of the popular music.

There is no segregation, when there is a performance both the host communities and refugees attend these shows together. Popular music promotes togetherness which promotes social cohesion. The main interest in the shows is entertainment and education which does not segregate. Popular music is very important to the refugees and host communities in Bidibidi refugee settlement. The day I was there in the settlement carrying out interviews, I saw some refugees listening to popular music on radio Pacis found in Arua district in a small kiosk in Bidibidi zone 1, from nowhere I saw these same refugees sharing their experiences with members of the host community. The popular music played was about refugee life in Bidibidi settlement.

Popular music plays a role in sensitization of refugees and host communities about the usefulness of some interventions in the settlement. According to Akankwasa Rogers (interview, April 5, 2019), the sensitization is sometimes about the 30% to 70% policy where

the host communities benefit from the refugee programmes. The host communities are given the 30% of assistance while refugees take the 70%. For example, water is provided for both the host communities and refugees, the children of the host communities are given the same treatment in the schools found in the settlement, health services are provided to both refugees and host communities, food items are also given to the host communities, women groups are formed to channel their issues to the government and implementing partners. Both refugees and host communities face problems which are mitigated by having dialogue which is done by having meetings on sensitive issues, which are addressed at times by the popular artistes in their music.

Popular music is performed in the settlement on all the gazetted recognised big days like Independence Day, water day, world refugee day, women's days, youth day and other international days. During the celebrations of these days popular music is performed or played to grace the day. The popular music performed is based on the theme of the celebrations. The refugees and host communities participate together in the celebration of any of the above day which promotes social cohesion because of the message in the music. Hamid Yada (interview, April 4, 2019) who is a protection assistant community based with UNHCR, told me all social events or celebrations are held together. This either takes place in the settlement or Yumbe district headquarters in the Boma ground. He went on to say that through cultural gala's where items like dance, drama, music are performed including food exhibition and this is annually organised by Yumbe district where the refugee community also participate thus promoting social cohesion. This social cohesion is strengthened by the popular artistes in their music when invited to participate. While in the settlement I discovered that the youth love popular music, some even told me that music makes them forget the past and forge ahead with live. Hamid further said the youth are more interested in modern music of the western world which people nowadays call popular music. For example, in Bidibidi got talent festival or competition has

exposed some of the talented the artistes to from the refugee and host communities and has led to the development of popular music in the settlement and West Nile at large. According to Hamid the word popular can mean to be relative, but currently the youth in the settlement have come together to foster unity, peace, and harmonious living. Some of productions of these artistes have become popular in all the five zones in the settlement. Bidibidi got talent has made the youths from the different ethnic groups to enjoy performing together thus forgetting their differences back in South Sudan.

According to Sam Kilara (interview, April 4, 2019), Popular music is included by UNHCR and other partners as a way of mitigating problems of refugees and host communities because music is an important factor in human life. It is used in different ways and circumstances for example, it is played during merry making, to promote unity, it serves as a therapy, it is listened to or performed to avoid stress but in the refugee context it is a fact of unity. What I realised was that; in the settlement the youth are more active in performing popular music than the traditional music. The youth said, traditional music is now for the old and elderly. Sincerely speaking, some of the youth I meet in valley view secondary school in Bidibidi settlement, told me popular music makes people communicate easily. They further asked me to tell them any type of music loved by most people today for entertainment. They said, they would continue to go for auditions until one time they become popular in West Nile and South Sudan where they would become the voice of the voiceless. I saw both refugees and nationals struggling together to become great. Swizen Atwine (interview 5th April 2019) told me the social cohesion between the refugees and host communities right now is very strong this is because he trains both refugees and members of the host communities. Swizen is a theatre trainer and trainer of popular music in Bidibidi settlement.

Sam further said, popular music is a strong therapy because psychologically it heals people. So, when one goes to the settlement, he or she would see and hear people playing popular music. Although traditional music is performed in the settlement, what I saw as a strong unifying factor was popular music. The language, rhythm and choice of words used by the artistes are understood by both refugees and host communities. This selective choice of words by the artistes brings social cohesion and I saw this in one of the trading centres at Bidibidi base camp where both the host and nationals pass time in the evening together.

4.9 Conclusion

The significance of popular music as one of the mitigative measures for promoting social cohesion between the refugees of South Sudan and host communities in West Nile is of great importance. It is being used to communicate important messages to the refugees, host communities, and UN agencies operating in Bidibidi refugee settlement. Popular music has worked as a therapy to heal wounds of wars and made refugees and host communities peaceful co-exist thus promoting social cohesion. I discovered that there are many musical activities that need to be encouraged in the refugee settlements as a measure to mitigate refugee problems. Many ethnic groups living in these settlements have their own music, and the youth also participate a lot in musical activities as a result popular music is what they enjoy a lot.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Summary

In this dissertation, I have examined how popular music participates in the social cohesion between the refugees of South Sudan and host communities in Bidibidi refugee settlement, Yumbe District, West Nile (Uganda). The study was intended to establish the contribution of popular music as one of the mitigation measures to promote peaceful co-existence between the refugees and host communities. This was against the backdrop that despite several interventions put in place by the Government of Uganda (GoU) and her local and international partners to deal with the South Sudanese refugees in West Nile (and particularly Bidibidi Settlement), no study has been done to establish how popular music participates in enhancing a peaceful co-existence between refugees and host communities in this area. Indeed, popular music can be adopted as one of the interventions by different refugee agencies and partners to engender a process of harmonious living with host communities.

To collect data, I engaged several stakeholders including the refugees themselves, host communities, local government officials of Yumbe, Office of the Prime minister (OPM), Sub Regional UNHCR officials based in Yumbe District, local refugee artistes, refugee teachers, local and international implementing partners or NGOs like World Vision, International Rescue Committee, Windle Trust International, Finn Church Aid, Plan International, International Committee of Red Cross, Community Empowerment for Rural Development, Save the Children, Danish Refugee Council, African Initiative for Rural Development and Norwegian Refugee Council.

To collect data for this study, I used research tools including interviews, participant observation, photography and audio recording, library research, Focused Group Discussions

(FGDs) and participant observation. I used these tools because each one of them has advantages and limitations. As such, I drew on the various advantages associated with each of them and tried as much as possible to minimize the limitations related to each tool. Each of these tools supplemented one another in the process of collecting data. Other methodological discussions, as presented in Chapter Three, included the research design, ethical issues and limitation I came across while carrying out this research.

In Chapter Two, I have engaged the literature related to this study. This includes reviewing scholars' works in relation to refugees in other parts of the world, Africa and Uganda. This literature also includes discussions on theoretical questions especially as regards to musical communication under contexts involving refugees. Although reviewing literature has enabled to acquire content and understand contexts from elsewhere, it has facilitated the process of identifying gaps in these works and bridging them through the current study.

5.1 Conclusion

This study showed that popular music has played an important role in communicating social cohesion among the South Sudanese refugees and host communities in Bidibidi Refugee Settlement (BRS). As I have discussed in this dissertation, music is a platform where people communicate their concerns especially in a refugee situation like in Bidibidi refugee settlement where verbal communication may not be possible. Popular music participates in articulating the issues related to social cohesion and peaceful living.

Through music, artistes have depicted challenges and needs of refugees as well as the need to share resources between refugees and host communities. It communicates about coexistence and peaceful living. Among the popular music genres, the artistes have used to communicate about social cohesion include; dancehall, hip hop, reggae, gospel, RnB, and zouk. Traditional popular dance music has also been performed by the two communities, that is, the refugees and

their hosts in BRS. It is therefore important that these challenges be addressed. All the stakeholders like the Government of Uganda and UN agencies should consider popular music as one of the tools to be adopted in the mitigation of this problem.

Furthermore, the study reveals that due to a multifaceted approach towards the settlement of refugees, including the adoption of popular music as the case of this study has shown, social cohesion among the South Sudanese refugees and host communities in Bidibidi settlement has been fostered. Needless to say, UNHCR, OPM and other Partners have worked to ensure that both communities peacefully coexist although there were still some challenges. Therefore, the involvement of the artistes in this process is among the measures to ensure social cohesion and peaceful coexistence is engendered.

5.2 Recommendations

The study mainly focused on popular music and social cohesion among the South Sudanese refugees and host communities in Bidibidi Refugee Settlement. As such, it is limited by the empirical finding in regard to whether the music truly has an impact in enhancing social cohesion among the South Sudanese refugees and host communities in Bidibidi Settlement or not. In this regard, further research could be done to investigate the extent to which popular music can become one of the tools to mitigate social cohesion among refugees and host communities in Bidibidi refugee settlement

I also acknowledge that popular music has opened the minds of the youth living in Bidibidi Refugee Settlement and other refugee camps in Uganda, as well as refugee camps in other African countries and world at large. It is through this popular music that the youth are able to express their views for the concerned parties to consider. As such, there is need for a study where UNHCR and other NGOs can work with popular artistes in other refugee settlements in

Uganda and other parts of the world to understand how popular music is used in this context and the role it plays.

Some of the upcoming artistes who sung about peaceful co-existence have been sponsored mostly by NGOs. This study did not address the influence of sponsorship on popular music. Therefore, further research could examine the influence of sponsorship on popular music in the process of promoting peaceful co-existence between the South Sudanese Refugees and host communities in Bidibidi Refugee Settlement in Uganda and other parts of the world.

In addition, popular music has ever been performed by different refugees and host communities in other countries like Kenya, South Africa, Ghana, Nigeria, Zimbabwe, Rwanda, Tanzania, and so forth. So, more research could be done in this area so that popular music can become one of the mitigative measures to address refugee problems in the world.

Finally, there are also situations in Uganda which have resulted into the problem of displacement. Examples in this case include landslides and floods, as the example of Bududa landslide survivors in eastern Uganda has demonstrated. This has resulted into relocation of the survivors to other parts of the country. Like the refugee problem in West Nile has shown, relocating survivors of natural disasters to other areas has caused a lot of tension between the survivors on the one hand and the host communities on the other. As such, there is also need for a study to understand different mitigation measures under such contexts and particularly how music can be used to ensure peace and harmony in this situation.

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APPENDICES

Appendix 1: List of Informants

Informants Name	Date	Position	Category of Informants	Venue
Christopher Angualia	19/03/2019	Assistant Settlement Commandant Zone 1	Project Staff	Bidbidi Base Camp- OPM
Francis Twerize	3/4/2019	Deputy Settlement commandant	Project Staff	Bidibidi Base Camp- OPM
Benon Kwizera	5/4/2019	Assistant Settlement Commandant-Zone 2	Project Staff	Bidibidi Base Camp- OPM
Rogers Akankwasa	5/4/2019	Probation Assistant	Project Staff	Bidibidi Base Camp- OPM
Roy Alioni	20/3/2019	Protection Assistant	Project Staff	Bidibidi Base Camp-OPM
Anthony Tumusiime	4/4/2019	Senior Protection Assistant	Project Staff	UNHCR Office Yumbe
Sam kilara	4/4/2019	Protection Associate	Project Staff	UNHCR Office yumbe
Hamid Yada	4/4/2019	Protection Assistant Community Based	Project Staff	UNHCR Office Yumbe
Julio Jafar Acacio	4/4/2019	Head of UNHCR Yumbe sub Office	Project Staff	UNHCR Office Yumbe

Martin Katerega	15/3/2019	Education Project Officer	Project Staff	Finn Church Aid Office Yumbe
Sunday Anyole	4/4/2019	Livelihood Coordinator	Project Staff	CEFORD Field Officer Yumbe
Solomon Nambohe Sebule	4/4/2019	Program Officer Education and Child Protection	Project Staff	Save the Children-International Field Office Yumbe
Swizen Atwine	5/4/2019	A theatre Trainer	Protect Staff	Windle Trust International Office Yumbe
Ronald Rupiny	4/4/2019	Management Officer	Project Staff	Plan International Yumbe Office
Isaac Olwenyi Mabutu	20/3/2019	A Refugee Teacher	A classroom Assistant	Twajiji Primary School Bidbidi Settlement
Miriana Adaru	20/3/2019	A Refugee Teacher	A classroom Assistant	Twajiji Primary School Bidibidi settlement
George Dinyato Abore	20/3/2019	A Refugee Teacher	A classroom Assistant	Twajiji Pimary School Bidibidi settlement
Marcello Moro	20/3/2019	A Refugee Teacher	A classroom Assistant	Twajiji Primary School Bidibidi settlement
Elisa Ladu Enosa	20/3/2019	A Refugee teacher	A classroom Assistant	Luzira Primary School Bidbidi settlement

Michael Anyanzo Legge	3/4/2019	Chairperson RWC 3	Disseminates government programmes to the community	Bidibidi Refugee settlement zone one

Luka Otim Malish	3/4/2019	Chairperson RWC 2	Disseminates government programmes	Bidibidi Refugee settlement Cluster one
John Wesley	19/3/2019	A Student	A Local Refugee Artiste	Valley View Secondary Zone One School Bidbidi Refugee settlement
John Taban	16/3/2019	A Performer	A Local Refugee Artiste	Bidibidi Refugee settlement Zone one village 12
Peter Tabule	6/4/2019	A Student	A Local Refugee Artiste	Bidibidi Refugee settlement zone Two/ Lodonga Technical college
Emmanuel Franco Wani	27/4/2019	A Student	A Local Refugee Artiste	Bidibidi Refugee settlement zone 3/ Arua town

Samuel Abe	30/6/2019	Chairperson RWC 3	Disseminates government programmes	Lobule Refugee settlement-Koboko
Lino Agwe	31/4/2019	A refugee Teacher	A classroom Assistant	Ofonje Primary School Bidibidi Settlement
Arka Anka Adong	31/4/2019	A refugee Teacher	A classroom Assistant	Ofonje Primary School Bidibidi Settlement
Jane Evelyne Mania	31/4/2019	A refugee Teacher	A classroom Assistant	Ofonje Primary School Bidibidi Settlement

Appendix 2: List of Focused Group Discussion Members

Informants Name	Date	Position	Venue
Swizen Atwine	8/4/2019	A theatre Trainer	Bidibidi
Amviko Lillian	8/4/2019	House wife	Bidibidi
Peter Otim	8/4/2019	Farmer	Bidibidi
Rogers Akankwasa	8/4/2019	Probation Assistant	Bidibidi
John Bol	8/4/2019	Farmer	Bidibidi
Allege Andrew	8/4/2019	Mechanic	Bidibidi
Vusia Tonny	8/4/2019	Farmer	Bidibidi
George Dinyato Abore	8/4/2019	Teacher	Bidibidi
Candiga Bosco	8/4/2019	Farmer	Bidibidi
Ofonge Willy	8/4/2019	Boda boda	Bidibidi
Mubutu John	8/4/2019	Mechanic	Bidibidi
Allan Bosco	8/4/2019	Askari	Bidibidi

Appendix 3: Interview Guide

(A) **For UNHCR Officials**

1. What is your designation/title in this office and what are your duties?

2. When did you start working with UNHCR? Could you elaborate?

3. How many refugee groups are in this camp?

4. Which ethnic groups are around this camp?

5. How do the refugees from South Sudan relate with the local population?

6. How has your office worked with other stakeholders to solve the problems mentioned in (3) above?

7. What motivated you to include popular music among the interventions to mitigate the problems between local communities and refugees from South Sudan?

8. What is the nature of popular music performed in this refugee camp?

9. Who performs this music and why?

10. When is it performed and why?

(B) **For OPM Staff**

1. What is your name and title?

2. What is your responsibility in this office?

3. When did you start working with OPM?

4. How many refugee groups are in this camp?

5. How many ethnic groups live around this camp?

6. How do refugees from South Sudan relate with the local population?

7. How has the OPM ensure that there is harmony between South Sudanese refugees and the local population?

8. Why do put popular music as part of the interventions to bring harmony between South Sudanese refugees and local communities?

9. What is the nature of popular music performed in this refugee camp?

10. Who perform this popular music in the refugee camp and why?

(C) **For RDCs/LG Representatives**

1. What is your designation/title and what are your duties?

2. Can you tell the nature of refugees living in this camp?

3. What are the ethnic groups living around this area?

4. What is the relationship between the refugees from South Sudan and the local communities?

5. What are some of the interventions taken by your office to ensure that there is harmony between South Sudanese refugees and the local population?

6. Is popular music among the interventions taken to mitigate these challenges?

7. Who decides that popular music should be among the interventions taken to ensure that there is harmony between refugees and host communities?

8. When is popular music performed in the refugee camps and why?

(D) For Local NGO Officials

1. What is your designation/title/position in this office?

2. Could you tell me more about the duties you perform?

3. Which refugees are settled in this camp?

4. How do you ensure that there is harmony between refugees and host communities?

5. Can you specifically talk about the relationship between South Sudanese refugees and the host communities?

(E) For popular Artistes performing in the refugee camp

1. What is your name?

2. In which group do you perform in, if any?

3. What is the level of education you attained in music?

4. What is the nature of music you perform?

5. Why do you perform music in this refugee camp?

6. What topics do you sing about and why?

7. What is the relationship between the different refugees living in this camp?

8. Can you tell me a little bit about the relation between South Sudanese refugees and the local communities living around this camp?

9. Tell me how you used popular music to mitigate these challenges?

10. Do you as artistes from different backgrounds perform together?

11. Why?

(F) For Refugee Teachers

1. What is your name and where do you come from?

2. Which subjects do you teach in this camp?

3. What do you think is the relation between the different refugee groups in this camp?

4. What is specifically the relationship between South Sudanese refugees and the local communities?

5. Can you tell us some of the challenges faced by you as a refugee in Bidibidi refugee camp?

6. What are the different interventions towards the mitigation of refugee problem in West Nile (Bidibidi in particular)?

7. What can each one of us do to make life in the refugee camp better?

8. What kind of co-curricular activities do you participate in, and identify some of the genres of music performed by refugees or any other group in the camp?

9. What issues do you think popular artistes can sing about in order to encourage peaceful co-existence between refugees and host communities in West Nile?

10. What kind music do the artistes perform and sing about?

(G) For Focus Group Discussion

1. What is your name and where do you come from?

2. What is your responsibility in the settlement?

3. What do you think is the relation between the different refugee groups in this camp?

4. What is specifically the relationship between South Sudanese refugees and the local communities?

5. Can you tell us some of the challenges faced by you as a refugee in Bidibidi refugee camp?

6. What are the different interventions towards the mitigation of refugee problem in West Nile (Bidibidi in particular)?

7. What can each one of us do to make life in the refugee camp better?

8. What kind of the genres of Popular Music are performed by refugees or Local artistes in the settlement?

9. What issues do you think popular artistes can sing about in order to encourage peaceful co-existence between refugees and host communities in West Nile?

10. What do the artiste sing about?

11. Lets listen to one of the Popular Music by Franco or any other artiste and you give me your views.

Appendix 4: Budget Estimates

Item	Quantity	Cost (Ugs)	Amount (Ugs)
Stationary	1 lump sum	250,000/=	250,000/=
Printing interview guides	6 copies	1500/=	9,000/=
Photocopying	145	1,100/=	156,500/=
Research assistants 2	5 days	100,100/=	500,000/=
Transport for researcher	1 lump sum	100,000/=	1,000,000/=
Camera	1	300,000/=	300,000/=
Transport for research assistants	2	1,000,000/=	200,000/=
Meals for 3 persons	1 lump sum	500,000/=	500,000=
Binding	4 copies	30,000/=	120,000/=
Printing reports and drafts	8 copies	50,000/=	400,000/=
Miscellaneous	1 lump sum	400,000/=	400,000/=
Recorder	1	400,000/=	400,000/=
Accommodation	1 lump sum	200,000/=	200,000/=
Grand total			**4,435,500/=**

Appendix 5: Work Plan

Identification of the tentative topic (August 2018)

Writing of the proposal scheduled for (September 2018-early August 2018)

Submission of proposal is scheduled for (early August 2018)

Hearing of the proposal at faculty level (mid-August 2018)

Correction of the proposal after hearing and data collection (September-November 2018)

Data collection processing, analysing and writing of the final thesis report (April-June 2019)

Correction of the report and fine tuning for defence (early July 2019)

Defence/viva (date yet to be set).

Appendix 6: Introductory Letter 1

KYAMBOGO UNIVERSITY

P. O. BOX 1 KYAMBOGO, KAMPALA - UGANDA
Tel: 041 - 285001/2 Fax: 041 - 220464/222643
www.Kyambogo.ac.ug

Department of Music, Dance and Drama

5ᵗʰ October , 2018

The Office of the Prime Minister/DEO/Headteacher/Community &
Opinion Leaders

Dear Sir/Madam,

RE: INTRODUCTION OF MASTERS OF ARTS IN MUSIC RESEARCH
STUDENT FROM KYAMBOGO UNIVERSITY

ADIMA OTUM ANGUALIA FAUSTINE

This is to introduce the bearer Mr/Mrs/Ms/Rev/Dr/Sr ....
who is required to undertake a Research on the approved areas of study.

The purpose of this letter is to request you to assist him/her in collecting the necessary data for
the research report from your office, school or area of operation.

The University will be grateful for any assistance to the student.

Yours faithfully,

Katasi Solome,
HEAD OF DEPARTMENT

DEPARTMENT OF PERFOMING ARTS
5 OCT 2018 ✳
KYAMBOGO UNIVERSITY
P. O. BOX 1, KYAMBOGO

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Appendix 7: Introductory Letter 2

KYAMBOGO UNIVERSITY

P. O. BOX 1 KYAMBOGO
Tel: 041 - 4286792 Fax: 256-41-220464
Website: www.kyu.ac.ug

Office of the Dean, Graduate School

13th February 2019

To Whom It May Concern

RE: LETTER OF INTRODUCTION

Dear Sir/Madam,

This is to introduce **Mr. Adim Otum Angualia Faustine** Registration Number **16/U/13291/GMAM/PE** who is a student of Kyambogo University pursuing a Masters Degree.
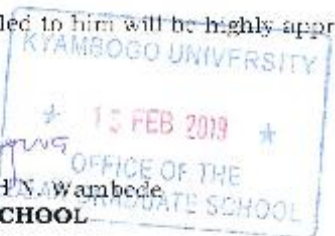
He intends to carry out research on **"Popular Music and Social Cohesion among South Sudanese Refugees and Host communities in East Nile, Uganda"** as partial fulfilment of the requirements for the award of the Masters of Arts in Music.

We therefore kindly request you to grant him permission to carry out this study in your institution.

Any assistance accorded to him will be highly appreciated.

Yours sincerely,

Assoc. Prof. Muhamud N. Wambede
DEAN, GRADUATE SCHOOL

Appendix 8: Introductory Letter 3

THE REPUBLIC OF UGANDA

OFFICE OF THE PRIME MINISTER

PLOT 9-11 APOLLO KAGGWA ROAD, P.O. BOX 341, KAMPALA, UGANDA

TELEPHONES: General Line 0417 770500, Web: www.opm.go.ug, E-mail: ps@opm.go.ug, info.dor@opm.go.ug

In any correspondence on this subject, please quote OPM/R/41/1

February 1, 2019

Mr. Adima Otum Angualia Faustine,
Kyambogo University,
Kampala.

RE: APPLICATION FOR INTERNSHIP

Reference is made to your application dated January 28, 2019 regarding the above subject matter.

This is to inform you that, permission has been granted to you to carry out research in Bidi Bdi Refugee Settlement from February 4 to April 30, 2019.

You are requested to observe the rules and regulations governing refugee settlement.

Gerald Menhya,
For: PERMANENT SECRETARY.

c.c.: Head of Department,
Department of Music, Dance and Drama,
Kyambogo University,
Kampala

c.c.: Flimsy File

c.c.: File Ref.: R/160/230/01