

PROJECT PROPOSAL



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CREATIVE YOUTH BOOT CAMP: TURNING TALENT TO

ENTERPRISE

Abstract

Street Project Foundation since inception in 2008 has impacted the lives of over 1,000 underprivileged young people living in urban slums of Lagos. This was achieved by providing them with platforms to showcase their talents, scholarships and social amenities like water. Through one of our initiatives called Project Raw, we have impacted the lives of young people using performance training, platforms for expression and mentoring. Some of these young creatives have gone on to make a career using their discovered talents. However, we recognized a gap in our model, which is the need for life skills training as quite a number of them have experienced challenges transitioning from talent development to enterprise hence the birth of the Street Project Creative Youth Boot Camp.

Street Project Creative Youth Boot Camp is a capacity building initiative, aimed at addressing these challenges by grooming performance inclined youths from low-income backgrounds on basic concepts that will help them convert their talent to income. The first edition took place between April and June 2016, impacting the lives of 100 young people. Our goal going forward is to impact the lives of an additional 100 young people by 2017 year-end, engaging them in exclusive workshops on industry related topics and a field trip. The boot camp is also expected to give the best trainees an opportunity for a one-month internship at the least, with creative based organizations.

Our proposal requests \$9,000 to obtain the space, training facilities and logistics necessary for Street Project Foundation to organize the boot camp. The application form for the boot camp is designed as a questionnaire to collect as much data about the participants as possible so that we can assess impact overtime through our monitoring and evaluation process. Feedback forms will also be distributed, collected and collated after each session for quality assessment of sessions and facilitators.

Organization Information

Street Project Foundation is a Social Enterprise that uses performing arts as a tool to facilitate opportunities for youth employment and engagement. It caters to young people from low-income backgrounds that are passionate about any form of performance art. The organization was fully registered in 2014 however; it has been in operation since 2008.

Vision

To raise transformational youth Ambassadors for Africa.

Mission Statement

We believe that young people can make a sustainable living doing what they love.

Issue/ Target Population

Although the National Youth Policy defines 'youth' as young people from 18-35years, we believe that young people start showing promise much earlier. Over 62% of Nigerians live in extreme poverty with youths 35 years and under constituting about 70% of the population of Nigeria (Sahara Reporters). Lagos alone had 18million, as at April 2014 (CIA Fact book). Many young people (22.9%) migrated from the rural to the urban areas like Lagos in search of jobs (National Bureau of Statistics, 2012). The lack thereof put unemployment rate at 23.9% as at 2011 (CIA Fact book).

Youths get restless all too easily and if left to their own devices are seen in ungoverned areas at odd times, which breed escalating cases of indiscipline, abuse and crime. Street Project Foundation is all about preparing the underprivileged youth to navigate through existing opportunities and creating new opportunities for them. If these young people are not given an opportunity to improve their talent, they will be more likely to engage in unruly behavior and remain in poverty. We aim to help alleviate poverty through youth engagement and employment using performing arts as a tool.

Our focus is on less privileged youths from 13-25. With our initiatives, young people discover that they don't have to be marginalized and they can still make something worthwhile of themselves despite their lack of influential connections and limited education. In the next three years, we plan to impact 500 lives and by extension, millions of lives. In 2015 we trained 50 youths through the pilot edition called Reflection Series, in

2016 we engaged 100 youths and in 2017 we are looking at replicating and surpassing our achievements of 2016. With a projected number of 500 young Street Project Ambassadors fully engaged, we would have secured a viable movement of young people who through the discovery of self that Performing Arts offers, are earning a living and secure in themselves. They would also embody the right values, which will in turn have a ripple effect on their communities, thereby fostering geometric growth of value driven youth ambassadors in Nigeria.

Current Programs

Our activities follow our simple model called the Youth Engagement Cycle. Raw talents, mostly from deprived areas of Lagos, but gifted in any form of performing arts, are first discovered. We then audition and train them so that they can refine their talents. Reflection sessions are organized where they learn life and work skills. The showcase and mentoring stages help in their self-discovery and expression, inspiring them to earn with their talents or elsewhere in the labor market if they discover that the arts isn't for them.

(a) **Project Raw:** This initiative seeks and identifies raw talents on the streets of Lagos. They are documented, shortlisted and invited for auditioning. In the past, we held competitions where the winners were paired with celebrities in the arts for a year's mentoring, during which periodic reports were sent to us. We are working on a feature film, which will be the exciting new direction to showcase these talents after training through the Reflection sessions and internships.

(b) **A Smile for December:** This initiative was created to give hope to youths and children living in charity homes. It was also conceived to search within the society for genuine benevolent humanitarians who need help and support in catering for the well being of youths and children in their care. Selection of charity homes that benefit from this project is based on the extent of limited resources, funding and care for the young people in the home. We search for charity homes that lack support and call for donations through our social media platforms to give to the homes. Sometimes we arrange for a Christmas party to inspire and give room for the young people in the home to express themselves freely. One of our impact projects was the installation of borehole water in a home housing over 167 mentally ill women and their children.

(c) **The Haven Project:** Seeing that a smile for December only catered for the needs of youths living in charity homes, it was necessary to follow-up on the homes impacted. We

adopt a home for a minimum of one year in which we attempt to meet their pressing needs and lend support to them during the period of their adoption as well as monitor progress and deliver on such needs.

Partnerships

Qdance Center - Qdance Center is a performing arts academy being run by a couple, Qodus and Hajarat Onikeku. Their focus is on young people between 13-25years and their initiatives are channeled towards empowering and engaging youths in activities they love that will help them find expression.

Based on these closely related focus areas and strengths, we decided to collaborate in the area of practical performance training and development of our Street Project Ambassadors. They give us a status report of the development of our ambassadors on scholarship.

Wave Academy- West Africa Vocational Education is a Social Enterprise run by Misan Rewane, a Harvard Graduate and an Echoing Green fund recipient. The Lagos-based organization focuses on training young people between 18-35years for three weeks and placing them in entry-level jobs in the hospitality and retail sectors. They offer training scholarships to our ambassadors who discover their path isn't necessarily in the performing arts.

All Stars Project New York - All Stars have been helpful in giving us information on ways to grow the foundation here in Nigeria, as our models for youth development are similar. Two members of Street Project Foundation staff have visited on an exchange program to inspire and facilitate the design of future projects. We also are working on getting resource persons from All Stars to visit Nigeria soon.

Purpose of grant

To secure training space, facilitators, equipment and logistics for the Street Project Creative Youth Boot camp.

Project Goals

- Engage 100 young talents ages 16-25years in an intense, exclusive and productive Creative Workshop.

- Place at least 80% of them on internships in creative enterprising environments for a period of at least one month.
- Make the 100 young talents draw up a one-year entrepreneurial plan
- Boost their self-confidence level
- Foster positive behavioral change
- Promote gender balance from point of enrollment and inclusive learning

Curriculum

This bootcamp was designed as a preparation of gifted young people who come from a challenged socio-economic background. We believe in the cultivation of imaginative and creative work and the development of critical-thinking skills that young people need to start their personal journey of self-discovery, learning, curiosity and community engagement.

These skills, acquired during the course of the bootcamp, are transferrable. The purpose of these sessions is aimed towards achieving the following goals:

1. To hone the raw talent of the gifted young people
2. To encourage their critical thinking
3. To encourage their behavioral change

We appreciate the obvious challenge of trying to condense the experience gathered over many years into a few classes. This curriculum therefore specifies the major objectives to be covered by the facilitators in their sessions. Each session should include a warm-up, discussion and exercise. These are key practices which can be completed in class or at home.

The curriculum is divided into six main areas in the performing arts & will be addressed at the boot camp namely:

1. MOVEMENT AND DANCE
2. DRAMA
3. WRITING
4. MUSIC
5. VISUAL ARTS
6. THE COMMUNITY CAST/THEATRE FOR CHANGE

Communication exercises will also be included at different points as ‘siren sessions’ to help the students with diction, poise and confidence. These sessions will not give students much time to prepare so that naturally organic responses will be employed.

MOVEMENT AND DANCE

At the end of the bootcamp, students will demonstrate their understanding of the fundamentals of dance composition. This will be assessed by students composing original pieces after the following objectives have been met:

PART A: BEING

1. **Free-style:** Students will learn about technique and free-styling
2. **Composing:** Students will integrate focus, expression, and unity into their performances and they should be able to identify it in the works of others.
3. **Delimitating Space:** Students will learn how to achieve physical placement & positioning of self in space when coordinating with a group as well as defining the floor patterns in which they will move.
4. **Partnering & Inversions:** Students will learn about the elements of partnering and inversions: Counter-weight, focus, safety precautions, core-strength, trust, and letting-go. Also about what is important to remember when working with a partner.
5. **Dissociation & Rhythm:** Students will learn about synchronicity and what effect it can have on an audience.

PART B: SPEAKING

1. **Texts & Stories:** Students will learn interpretive dance, that is to interpret text and story with movement.
2. **Loosening up Breathing:** Students will connect their own movements and breathing patterns to their own sensations e.g. (laughing, whispering, screaming).
3. **Interpretation & Creativity:** Students will understand a dancer’s personal expression and the meaning of “personal interpretation” of a dance set. This should pose the question “What would it be like if we all moved in exactly the same way?”
4. **Qualities of Movement:** Students will perform, identify, and articulate various qualities of the natural movements that occur around them. This will be done via the active study of Animal modeling and movements of the inanimate enacting and vocalization (e.g. leaky faucet, chair, and typewriter).
5. **Rehearsing:** Rehearse the composition piece. That is to go over synchronicity in group moments, fluidity of entries and exits, personal interpretation of phrases and projection.

DRAMA

PART A: BEING

1. **What's all this Drama?:** Students will have brainstorming sessions on the various reasons for drama, discover what dynamics make a story dramatic, why some details are memorable and others forgettable
2. **Focus, Concentration and Energy:** Students will learn the importance of actors having focus and developing concentration when mustering the energy for a performance
3. **Setting & Environment:** Students will demonstrate their understanding of the possible variables in setting and perform actions within specific settings and environments. They will explore how different settings affect performance & moods.
4. **Action and Motivation:** Students will identify and invent motivations for actions. They will also demonstrate their understanding of the concept of motivation. Students will perform clear actions on stage and identify the differences between action and inaction onstage.
5. **Character:** Students will invent and perform characters. Students will brainstorm and identify how physical characteristics affect personality, movement and body language. They will also learn how the scene or environment is communicated through the performer.

PART B: SPEAKING

1. **Conflict and Tension:** Students will identify and create recipes for conflict, perform scenes with high tension and very high stakes.
2. **Pursuing Psychological Objectives:** Students will invent and pursue psychological objectives (to tease, to taunt, to embarrass, to forgive, etc.) using physicality and vocal changes to achieve different psychological objectives
3. **Status:** Students will demonstrate their understanding of "high" vs. "low" status characteristics, identifying and describing power relationships in scenes. The students will also learn what makes a character have high or low status, what makes people have power in scenes, how physicality as well as the way a character sits or moves or behaves, reveal his or her status.
4. **Dialogue:** Students will understand how to improvise and write effective dialogues that propel scenes forward.
5. **Monologue:** Students will demonstrate understanding of monologues and what monologues reveal about your character? Read and discuss a monologue. "Meeting by the River" by Bruce Springsteen is effective material.

WRITING

These sessions cover how students can use what is around them to inform their written works. It covers general topics that are relevant to Song writing, Poetry and Script-writing.

**** Many students are below their grade literacy level; there could be a lot of hesitation and fear around the art of writing. Part of the facilitator's job will be to break that fear.**

PART A: BEING

1. **This is Why I Write:** Students will demonstrate and use observation and attention to detail in their written expressions.
2. **Just the Place:** Students will demonstrate understanding of how details create a setting and how to read the world via sensual descriptions
3. **It's all about Character:** Students will create detailed characters and will distinguish the various elements that make up unique and interesting voices for their characters
4. **Listen to the Sounds:** Students will identify the use of sound in stories and will create their own stories in which sound (of the words) is the most noticeable element in affecting the mood and meaning.
5. **Rhythm:** Students will identify various uses of rhythm in poems and raps, the difference between a poem and a rap and why some poems have a clear rhythm and others don't.
6. **Do you see what I see (Perspective):** Students will demonstrate understanding of different points of view in poems and stories. They will learn to dress, walk and speak in a manner completely opposite to what they are accustomed to.

PART B: SPEAKING

1. **The Trees applauded (The Use of Metaphors):** Students will recognize the power of metaphor demonstrate understanding of the uses of metaphor and why poets use them.
2. **Contradictions:** Students will identify the use of contradictions in a poem or story and will create sentences or verses of such.
3. **It's all about Me/Ego:** Students will use hyperbole in a constructive & affirming way and not just to brag.
4. **It's Not Fair!:** Students will identify and create rants based on what they perceive as unfair situations
5. **The Day the Earth shook (The Dramatic Event):** Students will construct a "complete dramatic event" in their poem through the metaphor of an earthquake. It could be

based on their past experiences so they can identify the elements of a dramatic event.

6. **Structures:** Students will learn to identify and create different structures for their poems.

VISUAL ARTS

This class aims to help the participants make connections between the imaginative life and the real world. To organise and express ideas, feelings and experiences in visual, tangible form. They will learn about creative and aesthetic experiences through exploration, investigation, experimentation, invention, design and producing over a range of media. Their creative achievements will contribute to a sense of personal identity and self-esteem and help to create cultural awareness and empathy.

PART A: BEING

1. **Made for You:** Students will experiment in spontaneous, imaginative and increasingly structured ways with a range of materials including themselves to produce art (e.g using tissue to create a dress)
2. **Though the Lens:** Students will identify a variety of visual arts media and describe some of the creative processes involved
3. **Artistic Value:** Students will explore atmosphere, content, purpose, value and impact of their work
4. **Recognise Me?:** Students will learn to develop the skills and techniques necessary for expressive inventiveness and individuality
5. **Move Me:** Students will aim to understand their response to objects, focusing on their visual attributes.

PART B: SPEAKING

1. **I See Your True Colours:** Students will explore speaking with colours and tone
2. **What a Wonderful World:** Students will learn to express ideas, feelings and experiences around them in visual form and with imagination, enjoyment and a sense of fulfilment
3. **Say Something:** Students will share the ideas, feelings, and stories communicated by their own and others' objects and images.
4. **MySpace:** Students will explore and begin to develop sensitivity to qualities of line, shape, pattern and spatial organisation

MUSIC

Students will be encouraged to listen with attention to sounds in the environment and gradually to become aware of how sound is arranged in music. Musical performance is made of a balance of singing and instrumental playing, so ways of using sound are explored in composing, both with the voice and with musical instruments.

PART A: BEING

1. **That's Music to My Ears:** Students will share their ideas about music and the various purposes and functions of music in their lives and in their communities.
2. **Sound of Music:** Students will explore how sound is made, as they listen and respond to the elements of music: beat, rhythm, pitch, tempo, dynamics, and tone colour.
3. **Duets and Symphonies:** Students will learn to share music making with others.
4. **Not One Voice:** Students will learn to create their own vocal identity with their voices or instruments
5. **Musical Structures/genres:** Students will demonstrate ability to recognize and create music in various genres using defined structures.

PART B: SPEAKING

1. **Put it in a Song:** Students will explore and express sounds and musical ideas, drawing on personal experience, listening, and imagination.
2. **Because I'm Happy:** Students will explore ways to represent sound and musical ideas to alter moods and spur one to action.
3. **Catching My Breath:** Students will be engaged in breathing and vocal exercises

THE COMMUNITY CAST

These sessions address impulsive creativity within their community and how performing artists contribute their art in solving community problems. They will learn to work together using their art as a community cast to be able to analyse and proffer solutions to problems and/or create work together. They will acknowledge each other's feelings as well as their own. The learning objectives for the students at the end of these sessions are as follows:

PART A: BEING

1. **The Way We Live Now:** Students will learn to identify issues in their community
2. **What We Want:** Students will define their Present States and their Desired States

3. **Don't Run With Scissors:** Students will discuss the people they associate with
4. **Dangerous Minds:** Students will discuss what they expose their minds to through their daily practices

PART B: SPEAKING

1. **Speak Up:** Students will engage in creative problem solving using their art to address community issues
2. **So this is the plan?:** Students will learn about arranging their ideas in plans, identifying available resources, implementation and follow-up
3. **Waiting:** Students will discuss persistence in addressing issues and learn from setbacks
4. **I Value...:** Students will consider their values in relation to Career Success and Nation Building

COMMUNICATION

This is a session of exercises on communicating confidently at different events, platforms and for an audience. These exercises will address:

- How We Communicate
- Addressing Language Barriers
- Speak Like a relevant personality/addressing your audience/Taking Interviews (Mock TV interviews)
- The Power of Pitch
- The Truth about Tone
- Interpreting Gestures (Charades)
- Understanding Active Listening
- Open and Closed Questions
- Networking Tips

Timelines

<u>ACTIVITIES</u>	<u>DURATION</u>
Preparation & Submission of Grant Proposal	4 Weeks
Expected Grant Notification	12 Weeks
Preparations for the boot camp	8 weeks
Distribution of Promotional Materials	8 Weeks
Media Campaign (Social media, Press Release, Campaign, Direct Marketing)	12 Weeks
Application and Auditioning of applicants	3Weeks
Selection and Registration of first batch attendees	2 Weeks
Bootcamp batch 1	3 Weeks
Selection and Registration of second batch attendees	2 Weeks
Bootcamp batch 2	3 Weeks
Internship placement	8 Weeks
Monitoring and Evaluation Report	3 Weeks

Budget

<u>Item Description</u>	<u>Unit Cost (NGN)</u>	<u>Quantity</u>	<u>Total Cost (NGN)</u>
Workshop materials (folders, workbook,Folder,Program)	2,500.00	200	500,000.00
Training certificates	200.00	200	40,000.00
Refreshment for facilitators	1,500.00	20	30,000.00
Publicity (Flyers, facebook ads, radio broadcast)	1,000,000.00	1	1,000,000.00
Internet, sms and calls	40,000.00	1	40,000.00
Facilitators' Honorarium	50,000.00	20	1,000,000.00
Rental of space	1000,000.00	1	1,000,000.00
Transportation Costs (Field trip, Volunteers)	1000	200	200,000.00
Rent of tables (For Visual Arts Class)	500.00	20	10,000.00
Feeding (for 3 weeks)	4,000.00	200	800,000.00
Honorarium for Project Leader, Project Manager, Field Officer	150,000.00	12	1,800,000.00
<u>Total Cost</u>			<u>6,420,000.00</u>
<u>Dollar equivalent at N310/\$1</u>			<u>\$20,709</u>

The budget includes funds to be used for acquiring a creative and conducive atmosphere that gives the participants the greatest room/freedom to explore their creativity.

**Note: Figures are estimated as at May 2016*

Arrangements have also been made with creative agencies like X3M Ideas, for a month's internship, which will be awarded to the best participants. We also plan on shared resource arrangements with other organizations where overheads will be drastically reduced and funds channeled to other use.

Evaluation

A projected 100 young people are expected to attend and valuable information on creative enterprise will be shared. The application forms are designed as questionnaires to collect as much data as possible about the participants for our monitoring and evaluation process.

Interviews will be conducted at the beginning, registering the expectations of the participants and again at the end of the camp to measure the impact of the program based on the following parameters;

1. Communication Skills
2. Critical Thinking Skills
3. Confidence Level
4. Values

Each session will immediately be followed by a feedback time of 5 minutes to rate the sessions and the facilitators. We will compile evaluation related reports during the year to assess program progress. Projected outcome will be to:

1. Close up the educational gap that exists for youths from low-income backgrounds.
2. Attract influential members of their families/society to invest in the development of their creative enterprise.
3. Boost employment opportunities through internship programs.
4. Provide cost effective opportunities for creative talent recruitment
5. Improve family relations and teamwork.
6. Facilitate a mentoring culture
7. Expose young people to the inner workings of the creative industry
8. Foster collaboration between private and public organizations

Staff Information

The personnel handling this project are committed to using performing arts as a tool for social change and have a vast experience working with young people.

Rita Ezenwa-Okoro (nee Omovbude)

Rita is the Founder and Lead Visionary of Street Project Foundation. She holds a Masters Degree in Media and Communications from The School of Media and Communications, Pan-Atlantic University and a Bachelor of Arts Degree in Creative Arts from the University of Lagos. She was also a 2013 honouree of The Future Awards in Community Action and a recipient of The Champion of Change Award for her efforts in community development. She was also awarded the Mandela Washington Fellowship for Young African Leaders in 2014. With over ten years experience working on community and youth developmental projects, she is still constantly thinking of new ways to reach out to the less fortunate in society in a manner that will make them self sustained or financially empowered. Her passion to make a difference in society drives her resolve to constantly raise funds, attract more volunteers and design flexible organizational structures that ensure that the core needs of the vulnerable youths in society are met.

Eduvielawhe Ogoro

Eduvie is a Partner and the Director of Operations for Street Project Foundation. She holds an MBA in Executive Leadership from Liverpool John Moores University, UK. She was opportune to embark on a study visit to Poland sponsored by the European Social Fund while volunteering in the UK to witness a case study of a working Social Enterprise system that impacted its community and country as a whole. Eduvie is an ardent advocate of human and economic development through leadership and enterprise. She is responsible for coordinating facilitators, youth participation and running general operations of the foundation.

Adeyinka Adegbayibi

Adeyinka is the Senior Project Manager of Street Project Foundation. He holds a Bachelor of Science Degree in Microbiology from the University of Lagos, Nigeria. He has got a vast experience in Customer Service, Retail Sales and Marketing, Mobile Information Technology and Training Skills/Consultancy from reputable organisations and it is his international exposure to mobile technology that has earned him certifications on Qualcomm's Smartphone Essentials and Snapdragon Processor in Mombasa, Kenya. Being

purpose-driven, his continuous passion for a positive change and innovation in the community and society at large has stirred up his involvement in initiatives that bring about youth development and empowerment. He oversees the talent scouts, coverage area and provides technological support for the foundation.

Tolulope Ajayi

Tolu is an active volunteer in Street Project Foundation. He holds a Bachelor's degree in the English language, with minors in performing Arts and Linguistics. An accomplished and knowledgeable creative professional with a wealth of experience in advertising, broadcast production and film making. Currently Tolu is the Chief Operating Officer of Lucid Audio Visual – A production company for SO&U's group of agencies with a diverse direct client list spanning Banking, telecommunications, and lifestyle brands. For almost two decades, Tolu has been channeling his talents into creating some of Nigerian advertising's most memorable moments working with brands like P&G, MTN, Access Bank, Guinness, GT bank and many others. He is also an avid photographer and underwater cameraman. Tolu has taught at Pan African University School for Media and Communications on Creativity and TV production. He also delivered the keynote speech for Lagos Advertising Awards LAIF in 2011 and has also spoken at Fate Foundation on Digital Marketing. Tolu has been a judge on the Project Raw Initiative and has been the brain behind documentaries produced to create awareness about Street Project's achievements.

Chukwuebuka Emebinah

Ebuka is a Chartered Accountant and Chartered Management Accountant qualified with CIMA UK. He completed his First degree in Accounting from the University of Ado Ekiti and worked with a Big Four Accounting firm for more than 8 years gaining experience in Audit, Risk Management and Corporate governance reviews. Ebuka is currently a Consultant with Phillips Consulting's Corporate Governance & Finance Unit. Since joining the firm in 2013, he has gained significant experience working with various stakeholders in implementing the Federal Government of Nigeria's Agricultural Transformation Agenda in Benue and Kogi states of Nigeria in close collaboration with the State governments, farmers societies and other affiliated groups. He has also performed due diligence evaluations for several multinational clients. Ebuka is a 2014 Mandela Washington Fellow and he is responsible for all financial matters and book keeping of the foundation.