

2014 ANNUAL REPORT

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Introduction

This Annual Report provides an overview of the varied programmes and activities that were implemented and organised in the course of 2014. Bayimba continues to create impact as a result of its continued successful mix of organizing signature events, an extensive education programme and awareness raising activities. In terms of visibility the highlights of the year were: four Bayimba Regional Festivals that culminated in the 7th edition of the Bayimba International Festival, the 3rd edition of DOADOA | East African Performing Arts Market, the 1st edition of the Kampala International Theatre Festival, the 4th edition of the Practical Musician and the 2nd edition of the Hip Hop Boot Camp.

I – Increased awareness about the role and value of arts and culture

a) Debates and discussions

Bayimba organised and participated in several significant debates and discussion, such as the logistical support to the monthly “WAZO-Talking Arts” sessions (of which 6 sessions took place between January and June); participation in the June 2014 Art Forum of UGCS/Goethe on the topic “The City is our Space” discussing the role of arts and culture in city development, calling for better relations between arts organisations and city authorities and resulting in an agreement between city authorities and artists to map out all arts events and festivals in Kampala and create a city events calendar; and a public debate on the freedom of artistic expression during its 7th Bayimba International Festival in conjunction with Manya Cultural Foundation, Arterial Network and Art Watch Africa with Ayeta Anne Wangusa (Director East Africa Culture and Development, Tanzania), Blick Bassy (Musician, Cameroon), Sarah Nsigaye (Native Travel Festival, Uganda) and Faisal Kiwewa (Bayimba Cultural Foundation, Uganda) presenting their views and engaging in debate with the audience present, all moderated by Peter Rorvik (Secretary General Arterial Network).

c) Local network building

The local network for the creative and cultural community that Bayimba envisages aims to enhance cooperation and collaboration amongst sector stakeholders and engage in dialogue with government, private sector and media about sector development and investment. Unfortunately, the network building process had come to a standstill due to diverging views about the network amongst sector stakeholders although towards the end of the year some positive signs for a possible breakthrough could be observed. In the meantime, Bayimba proceeded with the planned country-wide mapping of stakeholder and online database development, which was carried out by its Research Coordinator and other team members (resulting in coverage of Mbarara, Bushenyi, Pakwach, Arua and Nebbi as well as Moroto, Mbale, Soroti, Jinja, Iganga and Fort Portal on top of Kampala, Entebbe, Wakiso, Gulu, Kitgum, Lira and Apac that were done previously).

d) Training sector stakeholders

Bayimba organised its meanwhile regular trainings for media practitioners (arts journalism and event photography) and artists (creative entrepreneurship).

Arts Journalism

The fourth edition of this training, which was held from 15th to 21st September 2014, in line with tradition, in conjunction with the Bayimba International Festival, was successful in a number of ways. It was the first time that the training was facilitated by a Ugandan facilitator – Simon Musasizi, senior journalist at The Observer – without the assistance of external facilitators. A good number of qualified local guest lecturers were lined up as well – Joseph Batte (senior editor New Vision), Anita Asassira (lecturer at Makerere University, Department of Performing Arts and Film), Robinah Nansubuga (Curator at 32° East | Uganda Art Trust), Deborah Asiimwe (Playwright/Sundance Institute expert/Co-Director Kampala International Theatre Festival) and Kaz Kasozi (Artist/Music Teacher) – while the practical element of the training – the selected (14) participants producing two editions of the Bayimba Festival Newspaper on their own – remained an important component.

The training attracted attention from across the continent, with qualified applicants from Zimbabwe, Burundi, Burkina Faso, Ghana, Togo, Madagascar (although only one could secure support) and across the country (Kampala, Fort Portal, Gulu, Moyo) and has gained recognition, with editors of major Ugandan media houses (The New Vision, Daily Monitor, The Observer and NTV) now suggesting young and budding writers and a growing interest from major online platforms (Guide2Uganda, START Journal, Hinamundi Reviews) as well as independent bloggers.

Event Photography

Because of the enormous success of the first Live Event Coverage training in 2013, a second edition was agreed upon. Due to budgetary limitations it was decided to focus on event photography only. Geoff Walker (New Zealand), a regular in Uganda and a guest lecture during the first edition, had agreed to facilitate the training but because he fell ill shortly before the training Iba Ikuzwe (Rwanda), one of the spotted talents during the first edition, was invited to take on the role of leading and coaching the (7) selected participants, most of them returning participants. He was assisted by Frédéric Noy (France), an independent professional documentary photographer who came into the picture shortly before the training.

The training took place from 17th to 22nd September 2014 and followed a similar programme, aimed at empowering participants with practical techniques in good camera use (with participants taking photos of their choice to be analysed and discussed in group feedback sessions) followed by assignments during the three days of the festival to shoot and work on quality photographic materials for the Bayimba Festival Newspaper as well as various (social) media. It is wonderful to observe that after two editions of the training event photography has become an art and profession on its own, with tremendous improvements in the quality of (event) photos, participants having started making a living out of their (event) photography and some of them even receiving awards in the annual Uganda Press Photo Award.

Creative Entrepreneurship

Bayimba continued to equip selected artists through a 3-day creative entrepreneurship trainings with basic skills that assist them in developing and sustaining their (creative) business ideas. Two of such trainings were held, one in Jinja in connection with World Culture Day in partnership with the Ministry of Gender, Labour and Social Development, and one in Fort Portal in partnership with Engabu za Tooro and prior to the (first) Bayimba Regional Festival there. The trainings were once again well received, reason why Bayimba seeks to deliver more of such trainings and to develop a structured mentoring programme as well.

Bayimba also assisted its partner GoDown (Kenya) in holding a regional meeting on creative entrepreneurship, which was held in March 2014 with participants from Uganda, Rwanda, Tanzania and Kenya, and during which perspectives

on the context in the different countries and needs in terms of capacity building for creative entrepreneurs in the region were shared, and content, structure and resources for establishing country specific and regional capacity building programmes were discussed. Bayimba furthermore deepened its partnership with In Place of War (a project of the University of Manchester/UK) that is developing a structured (and certified) course in creative entrepreneurship. During DOADOA's fourth edition in May 2014 a special creative entrepreneurship training was delivered by its Co-Director Ruth Daniel to selected participants.

II- Increased access to artistic and cultural activities

Four Bayimba Regional Festivals were organised in 2014 that were followed by the internationally acclaimed Bayimba International Festival. In November 2014, the Kampala International Theatre Festival was successfully added to the Ugandan cultural calendar, a specialized festival initiated and co-produced by Bayimba and Sundance Institute East Africa (SIEA) as a dedicated platform for East African theatre that aims to facilitate the creation and presentation of the best and relevant theatre productions and to develop new audiences for theatre. Together these events contribute significantly to an increased access to a wide variety of artistic and cultural expressions.

a) Bayimba Regional Festivals

Four Bayimba Regional Festivals were organised in 2014. For the first time a festival was held in Fort Portal, a town with a booming young generation in the West. The other ones were held in the traditional spots Gulu, Jinja, and Mbale. The festivals were organised in cooperation with local arts organisations and businesses, most notably TAKS Centre in Gulu, CEPAC in Jinja, Engabu za Tooro in Fort Portal, and Step FM radio in Mbale.

The Bayimba Regional Festivals received continued support from HIVOS and Rwenzori Water (in-kind support) but also generated income through entrance fees (set at 2,000 UGX) and gadget sales. Both in Gulu and Mbale audience growth could be registered (4,000 and 3,500 resp.) while the festival in Fort Portal attracted a good first-time attendance (2,000). Jinja, despite its great programme, was left with a relatively low turnout (1,000).

Ever since it started the regional festivals Bayimba has been confronted with challenges to find new, varied quality material to programme. The approach that was successfully introduced for the 2013 Mbale festival was this time replicated for all regions: pre-festival meetings were held with artists in the region some months ahead of the festival, resulting in an overwhelming amount of applications from an increased variety of art disciplines. The film and visual arts components of the festival programmes were thereupon curated by partners Maisha Film Lab and 32° East | Uganda Arts Trust (linked to the contemporary art festival KLA ART) who also organised workshops and, in the case of Maisha, film screenings. The performing artists and acts were selected in consultation with local partners and local coordinators while further scouting followed where and when necessary. Although live performance skills have improved in most regions – the result of live music performance workshops in the past – artists often still do not have their professional back-up bands. It was therefore decided to engage such bands to rehearse (well enough in advance) and back up the artists selected for the festival (Golden Gate

band and Red Top band in Gulu, Elgon Band in Jinja, Modern Artists band and Biso band in Mbale). Being the first time, in Fort Portal a special live music performance workshop was held to this end.

GULU

Gulu again kicked off the Bayimba festival season on the 5th of April 2014 at TAKS Centre, which was preceded by workshops by Maisha Film Lab and 32° East | Uganda Arts Trust the day before. On the festival day the programme started at 2pm with an artist symposium, followed by film screenings by Maisha. The outcome of the KLA ART visual arts workshop was showcased through a mobile boda boda art exhibition through town.

The main stage programme kicked off at 5pm with poetry performances by Galaxy Poets from Gulu, followed by a performance by renown poet Slim Emcee. These were followed by fashion showcases by Gulu-based Modo Fashion House. The main stage then proceeded with a musical performance by Pamela Peace (backed up by Golden Gate), animating stand-up comedy in Acholi language by Raw Bee and Mzee Ddalla, energetic breakdance moves by Solid Dancers, a well-received performance by local Hip Hop star Hoppy Benny (backed up by the Red Top band) followed by Golden Gate band with its own original compositions. Local star Bosmic Otim (backed up by Golden Gate band) performed thereafter for an excited crowd, followed by John Oweka (also backed up by Golden Gate band). Mainstream star Coco Finger (together with the Red Top band) then closed the festival energetically. Despite the fact that it drizzled a vast crowd stayed until the end.

JINJA

On the 10th of May 2014 the Jinja festival followed, which was held at a new venue: TransAfrica in the centre of town. The festival again followed the DOADOA market event, which continued to pose a problem – despite enhanced efforts – in terms of event advertising simultaneously and attracting audiences.

The festival started with the KLA ART mobile boda boda art exhibition that moved around town towards the festival venue. At the same time the FourSome duo strolled across town towards the festival venue with their street performance acts. At the entrance the acrobats of Butterfly Uganda were putting up a circus show. CEPAC cultural troupe was then the first to perform inside the venue, in the open space. The Elgon band then opened the main stage programme at 7pm, followed Peter M Gazampa (its band leader) who put up a great show. Royal Life Entertainment (backed up by Elgon band) was next; Row ya Simba, the last performer of this three-man crew, had an outstanding performance. Street Dance Force then showcased its dance piece “Life After Death”. Bantu Clan came on stage at 9pm, followed by local star Sandra who put up an energetic performance, inviting along local rappers Reco and Ram MC to join her on stage, entertaining the crowd with a freestyle Hip Hop act. Amidst much anticipation and cheers, Kampala-based Lusoga-star Ronald Maro then performed, although disappointing in quality. Kadongo kamu olden goldie Gerald Kiweewa did however not disappoint and closed the festival in style.

FORT PORTAL

Instead of going to Mbarara, it was decided to hold a first-time festival in Fort Portal to tap into its young and booming generation of artists. Like in the past, a number of trainings were held during the weeks prior to the festival: a Hip Hop training (for 20 young artists, enabling them to catch up with the country-wide Hip Hop movement) and a live music performance workshop (for 70 musicians from across the region, Kasese, Bundibujjo and Kyegegwa). These were complemented by a visual arts exchange (with 4 artists) that resulted in the mounting of the Empaako monument at a central roundabout in town, a training (for 20 visual artists) by 32° East | Uganda Arts Trust as well as a training by Maisha Film Lab (for 30 young film makers). Bayimba also organised a dinner for cultural stakeholders and local leaders the evening prior to the festival.

The festival itself took place on the 7th of June 2014 at Garden Restaurant. It kicked off with the Engabo Za Tooro brass band marching, together with the KLA ART boda boda mobile arts exhibition, to the place of the Empaako

Monument (that was then officially unveiled) and then on to the festival venue where the brass band and the boda boda mobile art exhibition together treated the audience with a magnificent experience. An acrobat then put up his show whereafter Engabo za Tooro Cultural Troupe their electrifying Kitooro dances performed, followed by further energizing performances by Ruta Cultural Troupe. The unique musical performance by Basongora Women Group from Kasese, opening the main stage and playing the traditional instrument “enganga”, caught the audience by surprise. Participants from the live music performance workshop then came on stage, most of them performing in the local language Rutooro, and were followed by the local urban dance group Wiry Executive Dancers and the rappers that participated in the Hip Hop training, with female rapper Shantel opening the show. EasyMan Adams, all the way from Mbarara (backed-up by 12 Keys Band from Mbarara), then followed, exhibiting a lot of energy though not fully appreciated by the audience because of singing in another local language (Luganda). Kaz Kasozi (with roots in Fort Portal and blending his songs with the local language Rutooro) and his Blue Sugarcane band then amazed the crowd. Western star Araali Kijambo followed, with the crowd singing along and dancing to his songs, while mainstream artist Kabasiita Maureen, also with roots in Fort Portal and backed up by popular Kampala-based Fusion band, despite the cold that had set in managed to keep the audience warm till the end.

MBALE

Mbale traditionally closes the series as it did this time on 5th of July 2014 at the usual spot in town on Naboa Road. A day prior 32° East | Uganda Arts Trust and Maisha organized their workshops at Elgon primary school and Wimpy hotel respectively while film screenings took place on Naboa Road, programmed between the first and second match of the World Cup. On the festival day itself the workshop by 32° East | Uganda Arts Trust continued in the open space at Naboa Road, attracting a lot of attention from the public. To accommodate football fans during the festival, it was decided to screen the two World Cup matches of that evening during the festival on a separate screen.

At 4pm the KLA ART boda boda mobile art exhibition was flagged off, making stopovers at various places in Mbale town. Upon return they were joined by the Mbale school brass band and jointly moved towards the festival venue on Naboa Road. Bivuga Cultural Troupe then performed in the open space and comedian Bituli Bingi, a local radio personality, thrilled the crowd with their standup comedy performance in a mixture of Luganda and Lugishu. The veteran Modern Artists band then entertained the crowd with their Kadodi style songs. Mr. Brief then staged his rap performance (backed up by Biso band) and was joined by Skid Major who then took on the stage alone to wrap up. Dream House Uganda followed then, with first a contemporary dance piece and later a variety of breakdance pieces. Barbra Ndibalekela (together with Modern Artists band) then stepped on stage with three Kadodi queen dancers who made the crowd go wild. As if that was not enough Barbra Ajambo then came on with more of the same Kadodi style queen dancers. Remy (backed up by Biso band) then delivered his performance that was well-received by the audience. Skin Tosh (backed up by Modern Artists band) then gave a thrilling Afrobeat performance in Kadodi style, with Barbie Ajambo and the queen dancers joining him. Kadongo Kamu veteran Fred Ssebale then closed the night in front of a crowd turning mad, wanting to get on stage and not wanting him to leave.

b) Bayimba International Festival

The 7th edition of the Bayimba International Festival was held from 19th to 21st September 2014 at the National Theatre in the city centre of Kampala. The festival presented an exquisite line-up of more than 80 productions, with 740 artists, representing a cross-section of music, experimental sounds, contemporary and traditional dance, theatre, film, comedy, story telling, poetry, deejaying, photography, fashion, art exhibitions and installation art, new media, crafts as well as various interactive programmes (Silent Disco, capoeira, yoga, discussions and workshops for the public) as part of Bayimba’s continuous efforts to serve the festival experiencing audience the advancement of the signature mark that the arts are at their best in and around Uganda.

From Friday to Sunday the Auditorium was packed to witness groups perform like Miracle Saints from Entebbe (dance), Dream House Uganda from Mbale (dance), the Punchliners (comedy), Abazeei be Bbama (comedy), Zubari Family (drama), End of the Weak hip hop rap battle, Street Dance Force from Jinja, Kisongora Women Cultural Group from Kasese, Restless Feet from Entebbe and La'baila Clinic from Kampala (contemporary dance), poetry mixed drama performance, the Pride Africa Performers (drama), FourSum (comedy), Blue Star Modern Taarab from Busia (traditional music), akadodi performer Iddi Masaba from Mbale (music) and the legendary Kadongo Kamu golden artists (music) Matia Kakumirizi and Hadijah Namale as well as a special traditional orchestra performance from Star Education Centre.

This year there were two outdoor stages – the main stage (in the car park) and the second stage (in the upper gardens) – so as to give a fair representation of the performance programme and artists. The second stage was used for Hip Hop artists and the experimental sounds of the “Santuri Safari DJs” and “My Voice My Radio”. This area was also, once again, used as a food court and a lounge area and hosted the successful bonfire concept of “Ekyoto”, curated by Robinah Nansubuga of 32° East | Uganda Arts Trust. Artists lined up for the main stage were Sandra from Jinja, Sifa Kelele, Jemimah Sanyu and Unit 446, Kaz Kasozi and Blue Sugarcane band, Haruna Mubiru, Zawuka, Crispin from Rwanda, CAB from France, Ruyonga, Sarabi band from Kenya (featuring Slim Emcee from Uganda), Angella Kalule with the Kangu band, Jackie Senyonjo, Skin Tosh and Ajambo Barbie from Mbale, Bana Mutibwa (aka Burney MC), SMADJ from Tunisia/France, Henry Tigan, while the festival was closed by legendary Maddox Ssemanda Sematimba with the Blood Brothers, bringing back memories and emotions to many.

The programme also occupied other spaces around the theatre. The theatre foyer with photo exhibitions by Papa Shabani and Frédérique Noy, the dance floor hosting the popular Silent Disco on Santurday and Sunday, the green room with workshops, discussions and film screenings, the CICP, the theatre restaurant, the Big Hut and the open space all had a presentation of acts. While the films “*The First grader*”, “*War dance*”, “*Mississippi Masala*” and “*Touki Bouki*” were screened in the Auditorium, short films from Uganda and other East African countries were screened in the Green Room by Maisha Film Club, followed by discussions with a panel of local filmmakers. The open space hosted fashion shows by Afrika Arts Kollektive under the label “Trash on Fashion” with its runway decorated with trash and recycled material. Modo Fashion House presented its collection on Saturday while on Sunday Acoustic Teddy showcased her outfits totally made out of trash.

This year down town street performers – Kavuma Michael, Myanja Omugoma and Omudongo W'a Kagali – were included in the programme as lunch time performances in the theatre restaurant. Various trainings were organised that were open to the public. On the dance floor capoeira, a Brazilian martial arts dance, workshops were spearheaded by the local group Senzala Uganda during day time. In the Big Hut vocal training workshops and Yoga lessons were held on Saturday and Sunday while a pop-up studio was set up by Sawa Records where any interested person could give it a go and record him/herself.

Specialized workshops (through pre-registration) were held in arts journalism and event photography while Kaz Kasozi held a 2-hour master class on the origins of harmony from nature in relation to contemporary musical styles in Africa and Crossroads Digital Multimedia delivered

a one-day animation workshop. The festival also has kept its annual tradition of commissioning young and upcoming artists to curate the festival main stage. This year Stacey Gillian made a signature impression with a glass cube and mosaic installation that served as the main stage backdrop while she presented the audience with a memorable art work in the form of a 3D Bayimba installation that fans stood with to have their photos taken, strengthening the feeling of “Bayimbaness”. 32° East | Uganda Arts Trust also put up a boda boda art installation ahead of its second edition of KLA ART.

A number of sponsors were on board for this year’s festival. Monetary sponsorship was obtained from Nile Breweries Ltd (through Club and Rwenzori) and Oriflame Uganda. Substantial in-kind contributions were received from Pinnacle Security and cultural partners Alliance Française/Institut Français, UNCC, with further in-kind support from Darling Uganda. DOEN Foundation, HIVOS, CKU and the Norwegian Embassy contributed further towards artists and local production budgets. Support by a range of media houses – NTV, CBS, WBS, Akaboozi FM, Radio One, Suubi FM, Galaxy FM, Bob FM, Metro FM, Daily Monitor, Red Pepper, The Observer, The Sunrise, Arts256 – and online platforms (START Journal, Proggie.UG, Guide2Uganda, ThePearlGuide, BigEye, Kampala Night Life, Xclusive.UG, Hipipo.com and Workzine) significantly contributed to a reduction of advertising expenses.

The media campaign (using various print materials, intensive e-marketing and use of social media, advertising through media partners, articles and images in in-flight magazines) aimed to reach out to a diverse audience. A press release was issued while street theatre performances were used to publicize the festival. Festival T-shirts were produced as well. During the festival live tweets were again projected on a screen, with the festival trending number one throughout. As a result, an of 5,684 audience (excl. artists/staff/free passes) attended the festival despite the various competing events during the weekend and the threat caused by Ebola (leading to some cancellations). The festival managed to generate own income through entrance (set at 2,000 UGX per day/5,000 UGX for full festival pass) as well as exhibition fees, gadget sales and donations.

c) Kampala International Theatre Festival

The premier festival edition, that came after a period of close to 13 years of investment by SIEA in theatre practitioners from across East Africa, took place at the National Theatre from 26th to 30th November 2014. The premier edition predominantly featured eight productions from East African artists and projects that received SIEA support over the years: “Africa Kills her Sun” (TZ), “Black Maria” (KE), “Déchirement” (BU), “Desperate to Fight” (ET), “DJ Lwanda” (KE), “Radio Play” (RW), “Strings” (UG), “Wimbo wa Nyonga” (TZ).

Next to SIEA, the festival received support from US for Africa, Alliance Francaise/Institut Francais and the Norwegian Embassy in Uganda. The programme was therefore complemented by guest production “Ster City” from South Africa/France (courtesy of Alliance Francaise/Institut Francais) and a screening of (US-Ugandan) play “Maria Kizito”. The programme furthermore included post-performance discussions to have directors and actors engage with other artists as well as audiences.

The festival aimed to stage theatre out of the traditional box, showcasing alternative formats (not only full productions but also solo performances, poetic plays, readings), alternative spaces (not just main auditorium but also unusual spaces) and alternative presentations (social-political themes) so as to give theatre artists and goers multiple alternative lenses through which to present and consume theatrical performances.

The first edition of the festival was well-received, by the theatre community in general and an audience eager for professional theatre. The festival was also well-attended for a first edition, with the production "Desperate to Fight" topping the list. Audiences were generally excited by the different presentation (length, set-up, themes) and quality of the programmed productions, and also (theatre) artists appreciated the festival because of the new platform that was created for them. The festival also drew quite a lot of press attention from in and outside Uganda. These are all in all good prospects for a second festival edition in 2015.

III- Artistic, creative and professional development of artists supported

Various trainings and exchange opportunities were offered to artists by Bayimba Academy while a successful third edition of DOADOA | East African Performing Arts Market was organised. Some small support to artists and arts initiatives was provided, most notably to the growing artist collaborative efforts of the

a) Trainings for artists

A range of trainings for artists were organised, established ones (such as music training and Hip Hop programmes, Creative Writers workshop) but also embarking on some new ventures such as "Santuri Safari", a Sound Art workshop and an Animation workshop.

Music training programme

The Practical Musician training, already in its fourth edition, was this time broken down in two sessions (from 11th to 22nd of August 2014 and from 3rd to 21st November 2014) with the intention to better pass on the amount of information and knowledge. The (15) participants for the training were selected through auditions that were held in June as well as through the live music performance training that took place in Fort Portal. This year a (modest) course fee was introduced so as to generate income to cover costs but also to ensure a good level of commitment from participants. It was striking to see that participants from upcountry were more committed than the ones from Kampala. There were participants all the way from Mbarara, Fort Portal and Kasese.

The training sessions took place at Kampala Music School. The sessions were facilitated by Kaz Kasozi and Anita Assasira, assisted by Ian Kagimo and John Cito. During the first training in August participants were, given their level of experience, taught introductory material. Subjects taught were harmony, rhythmic reading and writing, and body percussion while days kicked off with voice training. An African ensemble class was introduced this year, teaching elements of rhythm and harmony using indigenous instruments from Uganda, particularly the bow harp (adungu) and xylophone (amadinda). Tests were also introduced, as a way to assess participants' understanding of the concepts taught, and assisting in planning for the November session.

The second and follow-up training in November was attended by 10 participants (7 of them returning and 3 new additions). All subjects were continued while some new elements were added. Songwriting was introduced as a full subject, for which a new curriculum was developed and where Deborah Asiimwe (tutor in creative writing) came in as a guest teacher. An additional guest teacher also came in for special voice sessions. Practical musicianship was also added: participants were taken on a trip to a studio and received a lecture from Faisal Kiwewa on how to apply for

festivals). This session also included performance practice, which resulted into the creation of several pieces that were performed during a concert on the final day of the training by participants, presenting the different aspects of the training (harmony, songwriting, rhythm and body percussion, African ensemble) as well as some of the participants' individual pieces.

Hip Hop training programme

During the first half of the year extensive discussions were held with the Danish Centre for Culture and Development (CKU) about a follow-up phase of the Youth & Hip Hop project, which would focus on the performing arts components and specifically target Northern Uganda. Meanwhile Bayimba resolved to organise, on its own initiative, a Hip Hop training (with a focus on rap/music) in conjunction with the Bayimba Regional Festival in Fort Portal between 26th May to 6th June 2014, in an attempt to include artists from this region in the emerging country-wide Hip Hop movement.

The second phase of the CKU performing arts programme eventually kicked off in July 2014, with a meeting of tutors and coordinators from the regions, discussing progress achieved thus far, challenges faced and planning for the subsequent two and a half years. Two-week Hip Hop trainings in five locations in Northern Uganda (with third time trainings in Arua and Moroto and first time trainings in Kitgum, Lira and Soroti) and performances at the Bayimba International Festival in Kampala were thereupon organised. Also a second two-week resident Hip Hop Boot Camp (this time in Gulu) was held, with 17 promising artists from across the country participating, resulting in a 10-track music album and a professional music video.

Creative Writers workshop

For a third year in a row, a workshop for a selected group of (8) creative writers coming from diverse artistic background was held and facilitated by Deborah Asiimwe, which took place from 1st till 12th September 2014. This year's training and mentorship in writing for performance sought to focus on exploring African folklore (storytelling, oral literature, songs, movement and music) in relation to contemporary works.

Participants engaged in individual creative writing exercises, creating own "folk stories", were then tasked to make their works relevant and accessible and finally adapt their stories to performance. During the last days of the workshops participants rehearsed, in teams and groups, which resulted in a wonderful performance piece at the festival.

Santuri Safari workshops

Santuri Safari was conceptualised among partners in the region with a view to engage (radio, performing and producing) DJs in developing musical products with a strong East African identity, emphasizing the production of new music by engaging in fusions, making remixes and edits of traditional folk songs with a view to enhance and eventually replace the dominating mainstream foreign music played on radios and in clubs. The project was piloted during the 2014 Sauti za Busara festival in Zanzibar and, after its success, travelled (among others) to Uganda to join DOADOA | 2014 in Jinja and the Bayimba International Festival of the Arts in Kampala.

During the workshops at DOADOA | 2014 and the Bayimba International Festival, which were coordinated by Gregg Tendwa (Kenya), Rebecca Corey (Tanzania), David Tinning (UK), Esa Williams (UK/South Africa), Sam Jones (UK) and Jonas Hummel (Germany), local DJs – among them Ivan Mayombwe, Rachel Kungu, Ken Mwalye, Joy Floetic, Ambrose Akaabi – explored the development of new musical products. Several artists and bands joined for recordings sessions (led by producers Jude Mugerwa, David Mukalazi), such as Mamou Djerk, Susan Kerunen, Giovani Kremer Kiyingi, Hakim Kiwanuka, Bantu Clan, Sally, Joel Sebungu, Sham Shila, Sarabi Band and the traditional orchestra of Star Education Centre Kiryandongo. This resulted in finished remixes which were thereupon presented and showcased by the DJs during (and after) the events. The recordings done at DOADOA | 2014 and the Bayimba International Festival

already attract interest across the region as well as globally, creating opportunities for this new East African music content to reach out to new markets.

Sound Art workshop

As a way of tapping into the new generation of experimental, digital and alternative age of musicians, a special Sound Art Workshop “Your Radio, Your Voice” was organised with the support of UGCS/Goethe in conjunction with the Bayimba International Festival. The workshop aimed to introduce the (10) selected participants to old technologies (of old, discarded electronic devices) and appropriating them with new means and for new contexts, thereby broadening their horizons of what is possible in terms of music, sound, functionality of things and creating something new, through a combination of analog and digital technologies, from locally sourced material.

The workshop was facilitated by Jonas Hummel, an experienced sound and video engineer from Germany. During the workshop participants acquired a basic understanding of electronic circuitry of sound-making devices and sound production. They were able to create new tones through means of feedback and bending. They also learned the basic principles of computer programming (using python) needed for using the raspberry pi platform to communicate with the electronic device. They got an overview of algorithmic compositional approaches to remote control and play devices through raspberry pi. Towards the end of the workshop participants had developed a musical language with new instruments for successfully playing together in a group collaborating with local musical traditions. Participants were assigned to build their own, very individual new hybrid music instrument for performance at the festival. They soldered together a little amplifier circuit which connects different microphones to speakers to make sound.

Animation workshop

Animation is a form of art that can be used to entertain, educate, sensitise and market. This arts form is however still new in Africa and most so in Uganda. Bayimba identified the need to sensitize both artists and audiences to learn and understand about its role and benefits and resolved to organize, together with local partner Crossroads Digital Multimedia, a one-day animation workshop during the Bayimba International Festival on Saturday 20th September in the Green room at the National theatre, with a view to tap into potential interested talents, develop skills for future content and widen employment opportunities. The workshop was facilitated by David Masanso, Director of Crossroads Digital Multimedia, who took the (16) participants through the stages of idea development, concept drawing and storyboards, storytelling/script writing for animation, sound production for moving images, voice over acting for animation. The participants represented a variety of disciplines – animators, creative writers, photographers, choreographer, actors as well as an engineer – which all gained a further interest in the arts of animation.

b) Networking and learning platforms

For a third year in a row, music and other performing arts stakeholders gathered in Jinja for DOADOA | East African Performing Arts Market, held from 6th to 10th May 2014, with a view to increase their knowledge, enhance their skills and broaden their networks. The third edition was supported by the British Council and Mimeta as well as HIVOS and the Norwegian Embassy while Goethe Institut, Wallonie-Bruxelles International and Music Crossroads facilitated expert attendance.

The programme was filled with panel discussions, workshops, collaborations, live recordings, networking sessions, exhibitions and showcases. The official opening of this year’s DOADOA took place in Kampala, at the National Theatre, with welcome remarks by British Council country representative Peter Brown and the State Minister for Culture and Family Affairs Hon. Rukia Isanga Nakadaama, before delegates moved on to Jinja.

As far as the panel discussions were concerned efforts were directed to programming relevant discussion topics that relate to regional industry challenges. The various panels included the topics *"Building Bridges – linking East African performing arts across borders"* with Ben Mandelson (UK), Gregg Tendwa (Kenya) and Faisal Kiwewa (Uganda) as speakers and moderated by David Kaiza (Uganda); George Nderitu (Kenya) and Espen Sorensen (Tanzania) on *"Professional Band Management"*, moderated by Marion van Dijk (Kenya); Paul Duhaney (UK), Ben Mandelson (UK) and Dominique Thiange (Belgium) on *"What is world music within international markets"*, moderated by Faisal Kiwewa (Uganda); Deborah Asiimwe (Uganda) and Carmela Sinco (US) on *"Music and Theatre"*, moderated by Kaz Kasozi (Uganda); DJ Esa (UK) and DJ Edu (UK) on *"Alternative sounds from the UK"*; Caroline Christgau (Germany) and Jose-Maria Querios (France) on *"Supporting artists through governments"*, moderated by Joel Sebunjo (Uganda); Espen Sorensen (Tanzania) and Ramadhan Journey (Tanzania) on *"Music in Tanzania"*, moderated by Rebecca Corey (Tanzania); Girum Mezmur (Ethiopia), Ben Mandelson (UK), Will Ramsay (Germany/South Africa) on *"Music Ethics"*, moderated by Kaz Kasozi (Uganda); Rob Marshall (UK) on *"Digital music distribution in Africa"*; Franco Baitwa (Uganda), Gregg Tendwa (Kenya) and Maryann Njeri (Kenya) on *"East African music on radio"*, moderated by Sigbjorn Nedland (Norway); Gregg Tendwa (Kenya), Rebecca Corey (Tanzania), Sam Jones (UK), Saint-Evo the Myth (Kenya), DJ Esa (UK), Ambrose (Uganda) presenting *"The Santuri Safari Project"*, moderated by Joy Floetic (Uganda). The discussions were held consecutively so as to allow delegates to attend all.

As in the past various workshops were also held throughout the event: *"Making a signature sound from digital production"*, facilitated by David Mukalazi (Uganda) and DJ Esa (UK), aimed at making participants understood alternative ways of producing their own music (using a simple one-room studio set-up) while stimulating collaborations amongst them. Showcase bands as individual artists made use of this opportunity on offer. By the end of the workshop participants had collaborated with others on several recordings. *"Ways to record live music"*, facilitated by Kaz Kasozi (Uganda), Sam Jones (UK), Espen Sorensen (Tanzania), aimed at taking participants through alternative ways to produce live music on a low budget. By the end of the workshop some music tracks were produced. *"Creative Entrepreneurship"*, facilitated by Ruth Daniel (UK), aimed at assisting participants in developing their creative/entrepreneurial ideas. By the end of the workshop all participants all developed their ideas into rough sketches of a project (business) plan. *"Santuri Safari workshop"*, facilitated by Sam Jones (UK), Gregg Twendwa (Kenya) and coordinated by Rebecca Corey (Tanzania), aimed at developing new musical products with a strong East African identity. The workshop resulted in three new sound tracks which used during the Santuri Safari sessions following the daily showcase programme in Jinja.

Speed networking sessions with experts, now a traditional component of the programme that enable delegates to have short (15 minutes) one-on-one networking moment with an expert of their choice, ran on a daily basis after panel discussions and workshops had come to an end while the venue included space for delegates to exhibit. Among those that took this opportunity were: Solid Rock Association, Lyricist Lounge Uganda, Kampala Music School, Tabu Flow/Batalo East, Rafiki Threads, Music MayDay, Uganda National Contemporary Ballet, Bayimba Cultural Foundation, Bayimba Co-Op, Bavubuka Foundation, Goethe Zentrum Kampala as well as

individual artists. Showcases have also developed into an important programme element. This year efforts were made to showcase ready-to-sale artists and bands, which included Lawrence Okello (Uganda) and Sarabi (Kenya) for the opening night, Christopher (Rwanda) and Swahili Aly (Tanzania), Mzungu Kichaa (Tanzania) – with guest performances by Jungle the Maneater and Richard Walakira (Uganda) – Qwela (Uganda), Angel Mutoni (Rwanda) and Dola Kabarry (Kenya).

As a result of an enhanced promotional strategy (using partner networks and regional and worldwide platforms, reaching out to media across the region and holding the opening in Kampala) an increased number of delegates could be registered (1,500). DOADOA was also well attended by journalists (40 different media houses) and received good media coverage. DOADOA also gained government recognition (with the State Minister for Culture speaking during the opening). This year's DOADOA also delivered in terms of promoting music and artists from East Africa to a wider (international) audience. Showcases were of good quality and had a good turn-up (especially also the opening at the National Theatre in Kampala) and various artists (most notably Sarabi, Lawrence Okello, Swahili Aly) were picked up by bookers and promoters. Also the "Santuri Safari" add-on gained traction as a way to promote music and artists from East Africa.

c) Artist support, exchanges and collaborations

Two (visual) artist exchanges took place in 2014, one in Kampala during the Bayimba International Festival that resulted in the main stage backdrop and a 3D Bayimba installation and one in Fort Portal. The visual artist exchange workshop in Fort Portal was held two weeks prior to the first Bayimba Regional Festival there, from 24th May to 7th of June. The (4) local artists that participated were guided by Stacey Gillian, a sculptor and glass fabricator, in creating a public art piece for Fort Portal. The workshop took place at various spots in town, at BM metal workshop, Universal perfection and civil workshop, Jabulani art gallery and studio and the round-about in town where the resulting art piece was eventually mounted. The workshop provided an interesting opportunity for engagement of artists (especially also female artists) with the community. A great number of local community members of Engabu Za Toro, Fort Portal Local council, the Boda Boda society, builders, welders and carpenters assisted throughout the process. The final output of the workshop was a public art monument that relates and interacts with the Toro way of life, culture and community. The workshop, both in terms of process and output, also created an interesting forum for discussion and dialogue about the beautification of Fort Portal and the role of arts therein.

In 2014, only few small arts projects and artists – given the phasing out of this budget line – could receive support: LABA! Arts festival and World Music Day as well as the commissioning of the main stage backdrop for the Bayimba International Festival.

d) Permanent and sustainable structures

Bayimba continued with laying some further foundations for the establishment of sustainable structures for arts production, exhibition, performance and training, one of the long-term objectives of Bayimba. Most notably, it continued with laying the foundations for the Bayimba Academy. Further trainings for music teachers were organised, in Kampala on a regular basis,

well through a special East African Music Campus that was held in Jinja from 26th April to 6th May 2014 at Rubaga Students Centre. The purpose of this special campus was to boost the capacity of the music schools or academies in East Africa (Uganda, Kenya, Tanzania, Ethiopia) that are partnering with Global Music Academy to this end. This special campus could take place because of the course fees that participating music teachers and institutions were ready to contribute, which was complemented by additional support from Siemens Foundation and Goethe Institutes in the region. The training itself was delivered by Anita Assasira and Kaz Kasozi (Uganda), Girum Mezmur and Abiy Woldemariam (Ethiopia), Emmanuel Ashene (Kenya) and Kauzeni Lyamba (Tanzania), under supervision of Will Ramsay of Global Music Academy (Germany). Participating music teachers were introduced to the music curriculum and learnt how to pass on skills and knowledge in harmony, rhythm and body percussion, rhythmic reading and writing, keyboard harmony, ensemble, and main instrument classes.

IV – Strengthened structures, systems and processes for accountable, effective and dynamic operations

Strengthening of organisational structures, systems and processes continued to receive attention in the course of 2014 while Bayimba also continued to build its network, locally and internationally.

a) Organisational development

Focus of organisational strengthening was on consolidating the practice and capacities to carry out impact assessments/participant surveys as part of enhanced M&E and aimed at informing planning. While staff capacities to this end were further enhanced across the team, work continued to develop a comprehensive work on its M&E plan and framework. In 2015, Bayimba will work on finalizing this in conjunction with the Strategic Plan 2016-2020). As an input to the formulation of the Strategic Plan, a first stakeholder consultation was carried out with the assistance of a Princeton intern. First steps were also taken to enhance human resource management (incl. performance assessments). Focus was furthermore on firmly establishing Bayimba Productions as the profit making arm of Bayimba, which started operating its recording studio and engaging in investment activities, with some business coming forth. The development of an updated financial management manual did not yet receive the necessary attention and will need to be prioritized the coming year. Bayimba will also need to further activate its membership programme.

b) Capacity building

Staff capacities were mainly enhanced through on the job mentoring and coaching, and for music teachers through participation in specialized trainings. Director Faisal Kiwewa however took the chance to enhance his festival management skills by joining the Sziget Festival (Hungary) team for some weeks while Bayimba staff participated in the (HIVOS) organized Hatchery session – aimed at building capacities throughout the region – that took place during Sondeka Festival in Nairobi (Kenya).

c) Network building

Network-wise Bayimba reached out to Fort Portal through its first festival there while the country-wide mapping exercise identified further stakeholders that could be engaged. Regional/continental networking resulted in a signed MoU with Festival sur le Niger in West-Africa and a partnership with Moshito in Southern Africa (present at DOADOA). Director Faisal Kiwewa was invited to join the selection committees of MASA (Ivory Coast) and SEMA (Senegal) while it became of founding and Board member of the Africa Music Forum established during the Atlantic Music Expo in Cape Verde. He also attended the first edition of Visa for Music in Rabat (Morocco), together with the Creative Economy Conference of Arterial Network.

Internationally, its partnership with Sundance Institute East Africa was strengthened (resulting in an MoU and the first ever Kampala International Theatre Festival) while an MoU with Global Music Academy is under development. Director Faisal Kiwewa was furthermore invited to join for a music industry meeting in Bonn and to attend the Berlin Music Week while he also attended WOMEX in Santiago de Compostela (Spain). He furthermore carried out outreach trips to Brussels and Paris with a view to establish further partnerships.

V – Programme management

Bayimba continues to run its programmes and activities in a cost-effective manner, despite the fact that salaries were raised for the purpose of staff retention.

a) Staffing

Only few personnel changes took place though. A new artist coordinator was brought on board late 2013. Early 2014, Sundance Institute East Africa expert Deborah Asimwe started operating from the Bayimba office as part of its established partnership and in view of preparation for the Kampala International Theatre Festival. A new advocacy coordinator, due to delays in local network building, was not yet brought on board. Bayimba Productions, in its turn, started operations and engaged a full-time studio manager.

b) Capital investments

The office was (re)ainted and refurbished to some extent, and some IT equipment was purchased to smooth operations. A sound pollution (DB) measurer was furthermore purchased for proper execution of its events in line with environmental regulations.

c) Running costs and other expenses

Expenses for rent, office and equipment maintenance, communication (incl. internet), bank charges, transport and travel etc. were made to ensure effective operations of Bayimba while the 2013 financial audit was completed.

VI - Conclusion and Way Forward

Bayimba was able to further consolidate some components of its annual programme (festivals, training) – in terms of long-term sustainability – while adding on some new elements and

dropping others. Important steps to strengthen its organisational processes were also undertaken, with first steps taken towards the development of its next Strategic Plan (2016-2020).

For the immediate future Bayimba will focus on further consolidating and sustaining its current programmes (festivals/events, training), supporting collaborative efforts of artists (such as the Bayimba Co-Op), local network development and advocacy/lobby efforts as well as on engaging in continuous organisational and capacity development while for the long-run Bayimba will embark on strategic planning with a view to make Bayimba fit, within a notable increasingly vibrant arts and cultural sector, for the future.

ANNEX - Income Statement 2014

Bayimba managed to sustain its income level, now at roughly 1.4 billion UGX (as compared to 1 billion UGX in 2013). It managed to diversify its resources, especially through greatly expanding its in-kind contributions (especially in terms of experts and artists) and increasing its share in own income (part of which is invested). Although there was a significant drop in private sector support, own generated income increased to 27 million UGX (as compared to 15 million UGX in 2013), including through sales, entrance, membership and course fees, a course that Bayimba firmly wishes to continue to follow.