

## 2015 ANNUAL REPORT

### TABLE OF CONTENT

#### *[Message from the Director]*

This annual report marks the end of our current Strategic Plan. While we look back at the achievements during the past five years we also look forward with excitement to the next 10 years.

If there is one thing that I really like to do at the end of the year, is going through the various project and programme reports that my colleagues write after each and every activity that form this annual report. Sometimes am overwhelmed with what we manage to achieve in twelve months, and the stories of the beneficiaries that come a long are more humbling and re-energising.

The most outstanding story/event/activity ... and why?

In 2015, our programmes directly reached out to 9550 audiences and 2404 professionals. These statistics only come from our events ticket sales as well as those professionals engaged in the programming of the events. This shows the foundation has widened its revenue resources as well as reaching out to more professionals for networking and skills development. This is the kind of growth we would like to further expand.

As we get into the 9<sup>th</sup> season of Bayimba, we stand strong amidst the financial challenges that have already come with 2016, with a belief that the arts in Uganda and around East Africa are significantly becoming more vibrant. It has not been an easy process but the prospects of our work, much of it only seen at major events like festivals, conferences, seminars and trainings. There has been a huge investment of resources and time in lobbying for a collaborative approach to programming that is gradually bringing about the balanced growth of all sectors in the arts across the region.

We are very proud of this development and look forward to more regional growth in the coming years.

## **Introduction**

### **I - Increased awareness about the role and value of arts and culture**

- a) Debates and discussions
- b) Local network building
- c) Training sector stakeholders
  - Arts Journalism*
  - Event Photography*

### **II - Increased access to artistic and cultural activities**

- a) Bayimba Regional Festivals
  - Gulu*
  - Fort Portal*
  - Mbale*
- b) Bayimba International Festival
- c) Kampala International Theatre Festival

### **III - Artistic and creative development supported**

- a) Trainings for artists
  - Practical Musician training programme*
  - Hip Hop training programme*
  - Creative Writers workshop*
  - Santuri Safari workshops*
  - Graphic Design workshop*
- b) Networking and learning platforms
  - DOADOA | East African Performing Arts Market*
- d) Artist support, exchanges and collaborations
- e) Permanent and sustainable art structures

### **IV – Strengthened structures, systems and processes of Bayimba for accountable, effective and dynamic operations**

- a) Organisational development
- b) Capacity building
- c) Network building

### **V - Programme Management**

- a) Staffing
- b) Capital investment
- c) Running costs

### **VI - Conclusion and Way Forward**

### **ANNEX – Income Statement 2015**

## **Introduction**

This Annual Report provides an overview of the varied programmes and activities that were implemented and organised in the course of 2015.

... 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: three Bayimba Regional Festivals that culminated in the 8<sup>th</sup> edition of the Bayimba International Festival, the 4<sup>th</sup> edition of DOADOA | East African Performing Arts Market, the 2<sup>nd</sup> edition of the Kampala International Theatre Festival, the 5<sup>th</sup> edition of the Practical Musician and the 3<sup>rd</sup> edition of the Hip Hop Boot Camp.

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

### **a) Debates and discussions**

Discussions and debates are an important form of expression and engagement for people across the globe. For many years, Bayimba has therefore invited relevant stakeholders in the arts and cultural sector in Uganda to come to the table to talk about issues that affect them. Despite the fact that the monthly WAZO-Talking Arts discussions were discontinued, Bayimba organised a range of debates and discussions during its festivals, like during the Bayimba International Festival that brought together a wealth of speakers from different background: *EcoArt in Uganda* with participating artists pitching their ideas for an ideal EcoArt community; a post-production discussion on *The Burden* for more than 700 secondary school students; a focus discussion on *photography* with participation of young emerging photographers, some of whom attended the event photography training; a discussion on the *shrinking media space for arts in the media* put together by Ugandan arts journalists; *a conversation on creative writing for animation* connecting young creative writers with digital media and online platforms. During the Kampala International Theatre Festival, in conjunction with WAZO-Talking Arts, a *focus discussion on theatre* was organised as well as a session on *Critiquing Theatre*.

As an organisation, Bayimba also participated in different debates and discussion in the region, around the continent and the globe, such as the *African Music Forum*, both at the Atlantic Music Expo in Cape Verde and WOMEX in Hungary, focused on lobbying for support for culture and artist mobility across the continent by African governments; and a debate on the *African Creative City* spearheaded by Arterial Network, aimed at developing a creative city concept for African governments.

Bayimba's engagement and participation at both local, regional and international debates and discussion platforms not only helps to achieve its goal of contributing to raising the profile of arts and culture, but is also an important investment in its organizational brand and its network of partners, providing multiple opportunities for exchange and collaborations.

### **b) Local network building**

Creating an effective and sustainable grass-root local network for the creative and cultural community has been an objective since 2010. At times, there has been a positive vibe towards this process aimed at enhancing cooperation and collaboration amongst sector stakeholders and engaging in dialogue with government, private sector and media about sector development and investment. Despite the fact that there was a renewed vibe at the beginning of the year, Bayimba decided not to put any further energy and finance into the building of such a local network because all efforts thus far were in vain. Over time it has become clear that it remains difficult for key stakeholders in the sector to think in sectoral benefits, hence beyond individual and organisational benefits. Bayimba will however continue to contribute to raising the profile of arts and culture in Uganda, albeit through lobby and advocacy activities together with selected partners.

### **c) Training sector stakeholders**

Bayimba again organised its meanwhile regular trainings for media practitioners (arts journalism and event photography). The decision to organize such regular trainings has been one of the most benefiting initiatives, not only for Bayimba – in terms of its visibility and presence – but the arts sector as a whole. We now observe journalists carefully assessing their writing, researching their topics and critiquing those they find not taking their job seriously. We also see an increasing number of professional (event) photographers, with some of them having taking photography as a serious career. Last but not least, citizen appreciation and recognition of those that have developed their craft to the title of arts journalist or art/event photographer can be observed.

#### ***Arts Journalism***

The fifth edition of the arts journalism training was however organized differently from previous editions. First of all, Simon Musasizi – who started as a participant and has become the main facilitator – participated in the Cape Town Jazz Festival arts journalism training for trainers with a view to acquire further skills to develop a local arts journalism training manual. A draft for the manual is now underway. Second, the training took place two weeks before the Bayimba International Festival (and not during the festival week), from 31<sup>st</sup> August to 4<sup>th</sup> September 2015 at Kamwokya City View Guest Hotel. Simon was joined by Joseph Batte as his training assistant as well as other guest speakers. Third, for the first time selected participants were required to contribute a fee of 50,000 UGX, emphasizing the value of training and changing the perspective and understanding of participants on a career and business. The 8 participants selected were (with foreign participation: 2 from Kenya and 1 from Nigeria): Maureen Murori/Journalist, Eno Okon/Radio presenter, Nohline Akinyi/communications consultant, Olive Nazziwa/journalist, Josh Agaba/blogger, Ndyabahika Davidson/journalist/blogger, Alfred Ochowo/journalist, Ivan Rugambwa/journalist/blogger and Jane Mirembe/journalist. Festival stories and articles prepared during the training were published in different media platforms across the region.

#### ***Event Photography***

This year's photography training ran from 14<sup>th</sup> to 21<sup>st</sup> of September 2015 at the National Theatre in Kampala, attracting 11 participants from Rwanda, Nigeria and Uganda. New-Zealand born photographer Geoff Walker led the training, and was assisted by Jonathan French, an American travel hobby photo journalist. The training was coordinated by Richard Kirabo. Participants were: Jacques Nkinzingabo/photographer, Dorothy Biira/photographer, Daniel Ecwalu/cinematographer, Semanda Moses/photographer, Namyalo Cynthia/photographer, Mbabazi Esther/photographer, Kazibwe

Asuman/multimedia entrepreneur, Mutegeki Cliff/marketier, Larubi Pat/freelancer journalist, Okocho Samuel/multimedia journalist and Wasswa James/industrial artists. Participants were selected on the basis of photographic materials submitted.

## **II- Increased access to artistic and cultural activities**

In 2015, due to budget constraints, only three Bayimba Regional Festivals were organised in the months of April, June and July in Gulu, Fort Portal and Mbale respectively. They were followed, as has been practice since 2010, by the Bayimba International Festival in September. The second edition of the Kampala International Theatre Festival that has been successfully added to the annual calendar of events followed in November.

### **a) Bayimba Regional Festivals**

The Bayimba Regional Festival programme has always been focusing at four major areas: - first the concept of talking the arts to the people in the country-side so that they can, just like their fellow citizens in the capital Kampala experience the diversity and the best arts can offer. Secondly, to tap-into a network of old and emerging artists and other creative practitioners that we would rather never have known, give them a platform within their own communities as well as getting the best ones to the Bayimba International Festival in Kampala. Thirdly, developing capacities of artists so that they are able to compete with their counterparts in the capital through training, workshops and seminars. And fourthly, creating more grass-root awareness on the value of the arts and culture to a wider audience by sharing information and sustaining networks.

These efforts have been success over the past six years, the regional festivals have not only reached out in strictly defined areas but travelled to six different towns around the country - Gulu, Arua, Mbarara, Mbale, Jinja and Fort portal. In these regional towns, we have trained, engaged and programmed several artists many of whom have had the opportunity to travel for the first time and perform many different festivals including those of our partners.

Even though 2015 posed some challenges to programming and outreach, both in financial terms and in terms of the unstable number of audiences. Financially, this was the last year of the grant by long-time supporters of the regional programme HIVOS.

meaning we had to improvise on financing all the events. However, we successfully managed to fit the three regions within the budget that was available, with the help of some private sector sponsors. The staggering audience created a gap in our financial projections – a total of 3,000 people attended all the regional festivals which was half of the estimated 6,000. Gulu and Fort Portal were significantly lower in attendance than expected, although Mbale kept its numbers and actually offered more.

### ***Gulu***

Gulu Town in northern Uganda as always kicks off the Bayimba season of events and on the 6<sup>th</sup> of April 2015, it was on again at TAKS Centre. The programme this time did not include a film component from

our partners Maisha Film Lab and the visual arts curated by 32° East | Uganda Arts Trust or a symposium as it was in the previous two years, but rather a one day traditional dance fest, amidst no-stop rains.

The shift in the programming was based on prior research and engagement with our local partners and several stakeholders who underlined that the people of Northern Uganda have a strong belief, connection and commitment to their traditional dance; they say, some of them are spiritually connecting to their ancestors. From then, our Bayimba team was tasked to learn more of these dances and we found out that the northern region has more than 300 dance forms that – they say, each dance form can go on for two days non-stop; performed at several different occasion like funerals, weddings, birthdays, graduations, etc. and there where different groups of dancers in every corner of the community always competing among themselves for the best. So, when we were programming, we thought it would be a good idea to recreate this form of presentation of some major traditional dances and as the locals advised – make the participating groups compete for a prize of goats for the second runner and first runner up and a cow for the winning group.

The experience was amazing as traditional dance groups went on battling each other in a three round judged performance to pick the winner for the big prize; *Acholi Youth Traditional Dancers/Gulu came third and took away two goats, Baro Ongee, Okeme and Ikoje/Oyam, Luo Academy/Gulu came second and went away with three goats, Riber ber Youth group/Kitgum and Paduny Kanya Kanya/Nwoya* where crowned the winners and took home a cow. During the dance breaks, the stage also hosted the *End of the Weak Rap/Mic challenge, the Youth and Hip Hop dancers*.

### **Fort Portal**

The first edition of the Bayimba Regional Festival in Fort Portal was received with great enthusiasm that prompted us to continue and organize the second edition in 2015. Given the history of this great Kabarole region and the fact that over the years, not so much is known when it comes to arts and creativity – it was deemed different from all others. Fort Portal and the whole of Kabarole offers a diverse range of artists – contemporary musicians, traditional dancers, folklore, visual arts and other stakeholders who constantly engaged with our office suggesting to work together with them on the second edition. The community and the artists were simply excited of Bayimba's presence in the region.

With much thought put to addressing the needs of the people in this region, our programme focussed very much on tapping into the available local content; from films to visual arts exhibitions and music. We worked again with our Film partners – Maisha Film Lab to curate the film component of the festival; they screened and discussed features and short films with local filmmakers and film students from the region. The main festival programme showcased ten acts, carefully selected from the various disciplines such as Afro fusion, Brass Band, traditional cultural troupes, reggae and Hip Hop. Some of the artists and groups programmed include: *Koogere Cultural Troupe, Ekyevugo Poetry group, End of the Weak Rap/Mic challenge, Home of Talent Comedians, Acrobats, Rycas Dance group, Hab Jay, Jabulani Pallet Band, Lady Peace Edinah, Joash Byuki, Kigamba Araali and Hassan Ndugga* as one of the crowd pullers from central Kampala.

Whereas the festival started at 11am in the morning and went on till 11pm, the biggest number of audience come in late, it was extremely cold because of the hilly geography of the Kabarole region and there was a champions league match that all local people never wanted to miss. Our partners Zuku Tv provided a screen and decoder to project the match.

### **Mbale**

Mbale has always been the most attended regional festival ever since we started in 2010; partly because it a very busy town with a lot of businesses and transiting traders from western Kenya through Uganda to Congo.

The festival took place on the 4<sup>th</sup> of July 2015 at the usual spot in town on Naboa Road. A day prior to the festival, we organized film screenings as a strategy to promote the programme for the following day of the actual festival. On the festival day itself the Mbale brass band together with the Akadodi group staged a carnival around Mbale town, to mobile audiences and which creating a following of people dancing and singing along to the music of both groups. The official festival programme was selected from the pre-planning visit to the districts of Mbale, Soroti, Sironko and Bududa. Some of the artists that made it to the programme where: - *Dj Ken from the most popular Club El in Mbale, the Kadoodi Dance group, End of the Weak Rap/Mic Challenge for emerging Hip Hop artists, the Aukot United Band, Youth and Hip Hop artists, Rochester and Sytrus Kondo, Mighty Bony King, Inspector Jil, Lubadee Golden singers, Khalifah Aganaga and Gerald Kiweewa.*

The festival was successful and it also generated a modest income from gate collections – even though it is very difficult to collect money on Naboa road because it is an open street, and the sales of merchandise.

## **b) Bayimba International Festival**

The 8<sup>th</sup> edition of the Bayimba International Festival presented a programme that was stronger than ever before. During the three days of the festival, which was held from 18<sup>th</sup> to 20<sup>th</sup> September at the Uganda National Theatre, some 410 artists (local, regional, continental and from the rest of the world) were directly engaged, presenting over 72 cross-section performances and productions of music, experimental sounds, contemporary and traditional dance, theatre, film, comedy, storytelling, poetry, live deejaying, photography, fashion, art exhibitions and installation art, new media, crafts as well as various interactive programmes (silent disco, capoeira, yoga, discussions/debates 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. During the festival 1594 new active followers were registered on social media, with 3,000 tweets using the #Bayimba2015 hashtag while trending number one on Twitter.

+++

One of the observations over the years of programming the festival, some of our ever growing new audiences when they come to the festival tend to think it is all about music, as well as those who come in early when gates open at midday see less as major performances and productions start around 5 pm. This year, there was a change in programming to allow families that come in and leave early have a chance to see some activities. The second stage was therefore programmed to start at 12hrs as well as other open spaces around the festival venue with different individual visual and installation artists.

From Friday to Sunday the **Main Stage** presented performances of *Maddox Sematimba* and the *Blood Brothers* as the opening act of the festival, followed by popular gospel artist *Levixone*. Lugaflow artist *St. Nellysade* then came on followed by *Msafiri Zawose* from Tanzania, *DJ Rachel* closed the first day with her DJ-set of folklore fusion. Saturday night presented *Bado* from Kenya, *Joel Sebunjo* in collaboration with *Aly Keita* from Senegal and *Kareyse Fotso* from Cameroon, *Jungle the Maneater* featuring *Milege Band*, dancehall artists *Sheeba Karungi* who raised controversies prior to the festival but did not disappoint and the DJ duo *Esa and Mervin Granger* (Auntie Flow) from South Africa and the UK respectively closing the evening. Sunday

was the final day of the festival with *Daniel Okiror* opening the stage, followed by *Naava Grey, Moutcho*, a rock band from Burundi, *Sabar Zibula*, with the dynamic duo *Radio and Weasel* closing the festival with a very powerful presence on stage.

The **Auditorium** is traditionally the festival's multifunctional space that presents different art forms: from dance, films, music, discussions to storytelling and poetry. This year the programme in the auditorium started on Friday with an all students' theatre performance of the *Burdens* that opened as early as 10am. The performance produced by *FourSum Foundation* brought in 720 secondary school students some of whom were actually the characters in the play. Their play was followed by a symposium for the students to discuss the book of the play which is part of their curriculum. Performances thereafter were the *Jericho breakers dance crew*, *First Physical Theatre contemporary dance company* from South Africa, *Dream House Uganda* with an all-girl dance performance, *Aukot United Band* from Soroti that got a standing ovation from the audience with their songs and dance moves, Kadongo Kamu oldies *Matia Luyima, Namirimu* and *Umar Mwanje*, *Mambya contemporary dance company*, the amazing *Queens of Comedy*, *Art Master theatre company*, the *Big Boys* group, the commissioned acoustic collaboration performance of *Daniel Ssetaba* and *Albert Ssempeke* and a programme of feature and short African films curated by partner Maisha Film Lab.

The **Big Hut** this year again was programmed to present *Yoga classes* for yogis and beginners for the three days of the festival. It furthermore provided space to contemporary dance pieces presented by *Country lights*, *First Physical Theatre* from South Africa, *Megan Yankee* from the U.S., *Mambya Dance Company*, *La'Baila Clinic* and *Uganda National Contemporary Dance Company*.

The **Dance Floor** is an open platform that hosts the regular – can't do without *Silent Disco* – this audience favourite is programmed twice each festival between 20hrs to 11hrs and it tends to always be the most packed space. This year the space again presented *Capoeira* and *Tango* for beginners.

The **Upper Garden Stage** was this year truly a second stage of class. Each year the programme started at noon, opening with the DJs

Santuri electronic, reggae and club contemporary popular Djs like Dj Ivo, Ras Brown, DJ Dark Meme, Dj Mwalimu Gregg and others that came along. The stage furthermore hosted more than twenty performances of bands like *Matooke Roots Fusion*, *Kenneth Mugabi*, *Sirajhi Islaam Mataali Group*, *Apollo Kagimu*, *MC Yalla*, *Kigambo Araali*, *MC Wang Jok*, *Cyno MC*, *Tushi Polo*, *Don MC*, *Zion MC*, *Black Pearl*, *LP Shady* and *Mohammed Gayo* from Kenya.

The space also hosted daily the traditional Ekyooto programme of Buganda drumming sessions; allowing audiences to make up their own drumming groups, a series of discussions and a mix of local games like Omweso, Ludo and local brew – Malwaa – from the Northern and Eastern region. This was a favourite spot for many guests at the festival.

The **Open Space** and the national theatre **Foyer** was programmed with pop-up break dance groups presented by the Batalo East, Fashion shows with Ras Kasozi and SEED Fashion Uganda, presenting a thematic collection of wild life Uganda – Love the Gorillas; a collective photography

exhibition with Papa Shabani, Geoff Walker and Doreen Adong; and poetry performance and a book launch with Beverly Namboozo.

A number of **sponsors** were on board for this year's festival. Monetary sponsorship was obtained from Nile Breweries Ltd (through Club and Rwenzori), Zuku TV, Jomayi Property Masters and Oriflame Uganda. Substantial in-kind contributions were received from Pinnacle Security and cultural partners Alliance Française/Institut Français, Uganda National Cultural Centre with further in-kind support from Africell Uganda. DOEN Foundation, HIVOS and CKU contributed further towards artists and local production budgets. Support by a range of media houses – NTV, Radio One, Akaboozi FM, Galaxy FM, 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 prior to all media houses with details of the festival programme. 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, a 6,000 audience (excl. artists/staff/free passes) attended the festival. The festival managed to generate own income through entrance set at 5,000 UGX per day as well as exhibition fees, food and beverages, gadget sales and donations.

### **c) Kampala International Theatre Festival**

The second edition of the Kampala International Theatre festival took place at the Uganda National Theatre from 25<sup>th</sup> to 29<sup>th</sup> November 2015, featuring five productions and readings from East Africa, Europe and the Middle East.

As a way to present the festival in multiple spaces as well as challenging the playwrights to see spaces differently, the theatre festival programme occupied the National Theatre's Auditorium, Big Hut and Green Room. Even though some of the spaces seemed difficult to set up for some of the productions – audiences loved the idea of presenting such performances in these alternative spaces.

The festival opened with a breath-taking performance of *Moi, Monsieur et Moi* by Patricia Gomis from Senegal. Other performances were *Marriage Chronicles written by Sam Lutaaya* from Uganda; *Body Revolution* from Iraq/Iran/Morocco/Belgium – as one of the most interesting multi-media production our local audiences had ever seen; then *Room of lost Names* written by Sitawa from Kenya that took the audiences to the dark side of life; *Waiting for Train* from Kosovo. The festival also presented three readings, two of which were produced in form of workshop performances – *Grave Robber Services written by Kaya Kagimu* from Uganda; *Betrothal written by Joshua Mmali* from Uganda and *We won't forget* from Kenya. All productions and readings (apart from the opening production) were presented twice during the five days of the festival.

Productions were selected from 68 application submitted during an open call, carefully assessed

by festival co-directors Deborah Asimwe and Faisal Kiwewa. The programme attracted students on NYU Abu Dhabi campus that joined on the second last day of the festival, many local theatre lovers, student from Makerere University and local theatre practitioners.

Sundance Institute East Africa once again financially contributed to the festival budget, as well as US for Africa, Alliance Française/Institut Français, TOTAL Uganda and media partners START Journal, Proggie.UG, Guide2Uganda, ThePearlGuide, BigEye, Xclusive.UG, Hipipo.com and others.

### **III- Artistic, creative and professional development of artists supported**

As a multidisciplinary arts organisation, Bayimba depends on the diversity of artists and art forms to enrich its seasonal programme. Whereas many artists have developed their skills, there is continued need to further enhance their creative skills and their risk-taking attitude, so as to grow the understanding of art and create more innovative and socially relevant art. Various trainings and exchange opportunities continue to be organised to that end, through Bayimba Academy and various platforms (next to festivals also DOADOA | East African Performing Arts Market). Some small support continues to be provided to artists and arts initiatives, most notably to emerging artists and artistic collaborative efforts.

#### **a) Trainings for artists**

Trainings for artists and creative practitioners have become a regular component of Bayimba's annual programme and included this year a range of recurring trainings: the music teachers training programme and practical musician training, the Hip Hop training programme, a creative writers workshop, the Santuri Safari sessions and creative entrepreneurship trainings. This year, a graphic design training was added to the programme.

#### ***Music training programme***

The music teachers training programme continues to groom music trainers from around Uganda that will in the future be working with Bayimba Academy. Participants (with at least two years of experience) are taught reading and writing music, understanding harmony in scale chords and use, body percussion, composition, keyboard harmony, ensemble performance, teaching methodology and research. Practical musicianship also continues to be trained. This year's practical musician training was held from 7<sup>th</sup> to 13<sup>th</sup> April at Kampala Music School, led by Kaz Kasozi and Anita Asaasira and assisted by John Chito. This five-day training brought together 28 participants with a diverse range of background and included choir leaders, band leaders, cultural troupe leaders, music producers, music teachers/trainers, university lecturers and practicing musicians, more and more coming from across the country (next to Kampala from Kasese, Mbarara, Bushenyi, Soroti and Arua). Participants were Floyd Israel Kayondo, Rutenganya George, Matovu Francis, Ian Kagimbo, Diana Santiago, Ebonga Simon Peter, Pacific Cikuru, Sesanga Ibrahim Rami, Raymond Magambo Parwot, Peace Edna, Mutebi Clyff Keys, Namyalo Oliva Nicole, Kirabo Hilda Baleese, Graham Tugume, Naggayi Maureen, Econi Gabriel, Mugwisa Mugumya Justus Archangel, Kijogwa Robert, Ndawula, Mbaeera Michael, Josemire Mirembe and Leader N Iga.

#### ***Hip Hop training programme***

The second phase of the Youth and Hip Hop programme was agreed to with CKU | Danish Centre for Culture and Development to further enhance youth inclusion but this time in Northern Uganda, covering

the West Nile/Arua, Acholi/Kitgum/Gulu, Lango/Lira, Teso/Soroti/Mbale and Karamoja. This shift to focus on these areas was meant to specifically empower youngsters through a comprehensive capacity building hip hop culture programme. It therefore included: - Hip-Hop training in all the six elements; the Hip Hop Boot Camp and the Creative entrepreneurship. The programme was executed throughout the year to build bridges between ethnic groups, tribes, regions and states. The change in attitude was observed creating an assumption of a positive social change. The youth were taught skills in artistic and entrepreneurial, leadership and self-esteem, career chances, building and sustaining personal networks.

### ***Creative Writers workshop***

The Creative Writers workshop led by Deborah Asiimwe this year took a step into addressing one of the most challenging issues in Uganda when it comes to literature – the idea that stories of our ancestors tended to be passed on to our grandchildren are losing their roots, simply because no one is coming up with innovative ways of safe guarding them. The workshop that was organised at Goethe Zentrum Kampala on the 3<sup>rd</sup> – 14<sup>th</sup> August brought together 8 different writers and focused on writing scripts for animation. It was also joined by the Cross-Roads team represented by Izaq Lugolibi and Sidhart; with a view to get some stories that Cross-Roads media company would engage with the writers to animate. Participants in the workshop were: Sanyi Kiyimba/actress and a writer, Niwagaba Roland/writer, Otako William/Playwright and actor, Peter Kagayi/Poet, Ritah Anyago/Writer and business entrepreneur, Joanita Kente/Journalist, Nabasa Linda/writer, and Omuna/writer and literature teacher.

After this two weeks workshop, all participants were able to develop animation scripts, formed a writers group so that they could continue to help advice each other and managed to create and completed a 1 minute animation film.

### ***Santuri Safari workshops***

The Santuri Safari workshop at Bayimba marked a significant evolution and development of the initiative from where it started in 2014. Over a year, the initiative has grown and gained valuable experience that are evident – from coordination to utilization and leverage digital assets. It is not clear with artist and audiences energized by the Santuri products; a clear definition of a market one can say. Because the initiative was conceptualised to engage both 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 success are beyond doubt a proof of the relevancy of the programme within and beyond East Africa.

In these two editions of the project, the studio sessions covered a range of styles and approaches, with over 20 artists, producers, and DJs engaged in the co-creation process of the sounds; performance on the main stage and organized after parties where made possible. And most significantly, Santuri DJs were made to headline the Bayimba main stage – which made the initiative more exciting for electronic and traditional folklore fusion audiences.

Participants in this year's Santuri Safari project both at DOADOA and Bayimba International Festival included: - David Tinning as the coordinator/UK, Gregg Tendwa/Kenya, Esa Williams/UK/SA, Auntie Flo/UK, local DJs – among them Ivan Mayombwe, Rachel Kungu, Ken Mvvalye; explored the development of new musical products. Several artists and bands joined for recordings sessions (led by producers Jude Mugerwa, such as Kuedo/German, Nonku/South Africa, Daniel Okiror, Leo, Matia Luyima, Sirahjhi, Susan Kerunen, Giovanni Kremer Kiyingi, Hakim Kiwanuka, Bantu Clan, the Embayire traditional group. 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. **Creative Entrepreneurship**

Investing in the youth; more especially those seriously looking at widening their opportunities to be part of sustainable creative arts sector is no doubt a good investment. We can now observe that Bayimba's creative entrepreneurship training programme as started to yield great results. Over the past years, we have engaged and trained a diverse number of youngsters who have now started to establish own relevant projects and initiatives that keep them away from waiting to be supported to supporting; and others to the level of employing fellow youth.

The creative entrepreneurship programme is meant to communicate fundamental entrepreneurial skills developed to foster emerging or aspiring artists in the creative business – musicians, broadcasters, producers, filmmakers, rappers, dancers, fashion and graphic designers. Participants are helped to explore business ideas, develop models of establishment, financing, marketing, communication, monitoring and assessing success.

The training this year took place in Arua, Kitgum, Soroti and Jinja. For three full days each-training, participants come from over ten different districts in the northern part of Uganda. We also had a special session with Ruth Daniels from UK, working with A Place of War that joined us for the Jinja edition during DOADOA.

#### **b) Learning and networking platforms**

Held from the 6<sup>th</sup> – 9<sup>th</sup> May 2015 in Jinja with an opening in Kampala, the fourth edition of DOADOA | East African Performing Arts Market gathered more music professionals and other performing arts stakeholders than the previous editions. With its registered attendance of 1,631, it is clear that DOADOA has become a relevant market and meeting place for the performing arts in East Africa. Since showcase performances were priced at a 5,000 UGX entrance fees this also contributed to raising revenue.

The programme offered again a good mix of theoretical (panel) discussions, practical training sessions/workshops, collaborations, live recordings, exhibitions, speed networking sessions and showcases by bands from East Africa, thus creating a conducive learning and networking environment. This year the showcase programme was expanded, with a good regional representation from 15 bands across East Africa as well as the Santuri Safari (DJs) component. Since there was no Bayimba Regional Festival in Jinja this time, the showcase programme also featured artists from the Eastern Uganda. Other regional markets were present (Moshito Music Conference, South Africa, Visa for Music, Morocco and Onega, Kenya), adding value and enabling promotion of East African artists across the continent. New was a closing plenary session to recap on what had happened during the three days of the event, discussing successes and challenges as well as ideas for the fifth edition in 2016.

#### **c) Artist support, exchanges and collaborations**

In 2015 ... few small arts projects and artists – given the phasing out of this budget line – could receive support: traditionally includes 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.

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

Organisational structures, systems and processes of Bayimba were strengthened throughout 2015 while its network was developed further.

##### **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**

Bayimba's local network was further strengthened, especially in Northern Uganda through its Hip Hop training programme. As far as the film sub-sector is concerned now that Bayimba is bringing the Amakula International Film Festival back to the scene and screen in 2016 in partnership with Kampala Film School and Goethe Zentrum/UGCS. With the original founders of Amakula (Kampala Cultural Foundation) a hand-over MoU was signed to that end.

Bayimba was also present and active within the region and continent. Director Faisal Kiwewa actively contributed to capacity building in the (East African) region through teaching during the #Hatchery and training sessions in Arusha and Dar es Salaam (in the framework of the

EU/Tanzania cultural project). Bayimba was also actively participating in the committee meeting of the Music in Africa initiative and the Arterial Creative Economy Conference, both held in Yaoundé, Cameroon, as well as a special Arterial meeting on creative cities in Johannesburg, South Africa. Bayimba was furthermore present (as booker/presenter) at the Atlantic Music Expo in Praia, Cape Verde and Visa for Music in Rabat, Morocco (unfortunately not at Moshito, Johannesburg, South Africa due to delays in visa). Internationally, Bayimba was present at BabelMed in Marseille, France and WOMEX in Budapest, Hungary. Bayimba also participated in the General Assembly of Jeunesse Musicale Internationale (JMI) in Brussels, Belgium (of which Bayimba is the national chapter).

## **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**

No changes in the team, but the team was not always able to operate in its full capacity due to absence of some staff members (3) for some periods of time as a result of the joyful event of giving birth. During the first quarter 2016 a rationalisation of staff structure will however follow as part of the rationalisation and consolidation of Bayimba's organisation and programmes, as part of the strategic planning exercise.

### **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 2014 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 organizational 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 2015**

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.