



FINAL REPORT

30.3.2017

DANCETEAM AFRICA



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Summary

The project “Performance Art for Youth Africa” (PAYA) was a great success. The first phase of the project brought together 40 East African young artists and 8 European trainers to an Art Collaboratory to learn, explore and develop their talents. In the second phase, the East African young artists were divided in five teams and went on field to implement creative processes with youth in children homes, street youth centers and community centers. Four teams were working in Kisumu, Kenya and one team in Arusha, Tanzania. Each team executed a creative process and developed a performance art production based on a traditional story. In Arusha, the production was performed for a local audience before the entire group travelled to Kisumu, Kenya to join the other youth participants and artists to participate in the PAYA Fest 2016 which was the third phase of the project. After the successful implementation of projects by the young artists, they gathered together for the fourth phase to agree on a road map for the future of PAYA including the establishment of the “**Artists for Youth East Africa**” (AYEA) network.

1. Introduction

1.1. Danceteam Africa

Danceteam Africa (DTA) is an organization based in Arusha, Tanzania that aims to develop the arts scene of East Africa and promote culture in the local communities by offering dance and other art opportunities for children, youth and adults. DTA, in its second year of operational aims developing groups of responsible, empowered and creative youth who utilize their skills and talents to catalyze developmental change. With a mission of creating possibilities and spaces for training, leadership, ownership, professionalism and employment in dance, DTA was the main organizer in Tanzania for the PAYA project.

1.2. Background of PAYA

The Performance Art for Youth Africa project idea was developed and implemented in partnership with DEN GRI Foundation which has for the last 5 years implemented projects in Kenya with children, youth and young artists. The project was funded by UNESCO International Fund for Cultural Diversity (up to 80% of the total cost) and the GIZ IIDEA Programme.

The Performance Art for Youth Africa project builds on the idea of cross-cultural exchange between youth and artists from different East African countries and training of local artists to work with youth in creative processes in the field of performance arts.

The project arises from the need for empowering youth to recognize and harness their talents and strengths in order to build innovativeness and self-direction. This is done in recognition that culture is a powerful tool for social change in the communities and expressive arts have an ability to reach people with various mindsets, attitudes and experiences. The project helped train and engage vulnerable youth in various art and co-curricular skills in an approach that was not only innovative and creative but also trans-boundary and multicultural.

The project also recognizes that young artists of East Africa lack spaces for networking, collaboration, exchanges, training; most artists act within a confined space without the possibilities of exploring the opportunities available in the region.

As the main partner of this project Danceteam Africa developed the idea further by integrating youth from different institutions in Arusha that worked with the team of East African artists. The artists worked with the youths

training and guiding them in the creation of a performance and later travel to Kisumu to showcase their work in the PAYA Fest 2016.

By partnering in this project Danceteam Africa aimed at demonstrating how young people across different countries can work together and create opportunities across borders. This especially is possible in East Africa where governments have liberalized the work space to facilitate the free movement of people and services under the East Africa Common Market Protocol.

1.3. Objectives of the Project

The project objectives were to:

- a) Create a collaborative network of young artists in the field of culture and art with focus on social engagement and creative programme development for vulnerability communities and youth;
- b) Nurture the talents and provide a space for expression of Tanzanian and Kenyan youth from the less privileged background through performance arts;
- c) Establish a young artist’s platform dubbed the “Artists for Youth East Africa (AYEA)” with emphasis on performing arts as tool for intercultural and interdisciplinary dialogue;
- d) Educate and raise awareness of the East African community and foster holistic growth and social integration through manifesting performance art as a powerful tool for empowerment of young artists and youngsters.

1.4. Methodology

The project was implemented in 4 Phases with the following methodology:

Phases	Objective	Outcome	Target/Output	Activities	Methods
Phase 1: Art Collaboratory in Kisumu	Create a collaborative network of young artists in the field of culture and art.	Young artists who are aware of their skills and colleagues in Kenya and Tanzania	40 young artists between 18-30 years from Kenya and Tanzania to be trained.	Exchange of ideas and skills development in collaboratory sessions in different artistic disciplines	Training by 8 European Artists, Workshops, Cultural exchanges, Presentations and Performances
Phase 2: Project Implementation with youth	Nurture the talents of Tanzanian and Kenyan youth with less privileged backgrounds through performance arts	Space and opportunity provided for the youth to develop and express and showcase their artistic talents	160 vulnerable youth between 14-20 years from Kenya and Tanzania to participate in a 2 week creative art project	Team building sessions, Skills development workshops, Creation of a performance art production	Trainings by East African Artists, Workshops, Recreational exercises
Phase 3: PAYA Fest in Kisumu	To bring together all youths and artists to showcase the skills attained to a wider audience and participate in art workshops	Successful festival with large number of participants from around East-Africa	Approximately 200 youth and young artists participating to the project and audience of an average 1000 people	Organizing the festival, traveling to the festival, participating to festival activities	Art workshops, performances
Phase 4: Establishing network	Establish artists for youth platform on performing arts dubbed "Artists for Youth East Africa" (AYEA)	A functional East African Young Artists Network	Young independent artists, art and culture organizations as well as other youth organizations	Registration documents, lawyer consultation, development of constitution, human resources	Planning meetings, independent work, lawyer consultation, registering

2. Description of activities

2.1. Art Collaboratory in Kisumu

On 6th of November a group of five artists from Arusha joined 10 other artists from Bagamoyo and Zanzibar to travel to Kisumu to meet the entire group of East African and European artists in an art collaboratory. In total, the art-collaboratory included 25 Kenyan and 15 Tanzanian artists that were selected through an application process in August-September 2016. The participants included 17 women and 23 men between the age of 18 and 28. The participants represented different fields of visual and performing arts including dancers, musicians, singers, actors, painters, puppeteers, designers and many more.

The execution, logistics and entire programme for the two weeks of the art-collaboratory was under the responsibility of DEN GRI Foundation. DEN GRI Foundation further provided the 8 trainers from Europe to share their expertise with East African artists. The artists were trained for two weeks 7.11.-21.11.2016 at Nyalenda Vocational Center in Kisumu, Kenya. Objectives of this art-collaboratory were to increase the knowledge of the participants in artistic disciplines such as music, dance, theatre, visual designs, puppet theatre and training them on how to work with children and youth and implementing creative processes. The art collaboratory included preparing altogether 45 small demonstrations and exhibits and executing 8 workshops in costume design, stage design, music, puppet theatre, modern dance choreography, mask theatre, performance dramaturgy and story board creation, project management of creative process with youth.

As an outcome of the art collaboratory the artists increased their knowledge prepared five creative processes to be implemented with youth groups in

Kenya and Tanzania. Four teams remained in Kisumu and one team travelled to Arusha to implement the project in Tanzania. The full activity report of Phase 1 by DEN GRI Foundation is hereto attached as **Annex I**.

Quoting some experiences of Art Collaboratory (*Some translated from Kiswahili*)

“I was privileged to get a two week training in Kisumu. Performing arts training for youths where I learned lot of different things and different ways of teaching I feel this project is important and needs to continue annually because it impacts the youth in a positive way and is helping in keeping them off the dangerous streets.” – Emma Maasai (Tanzanian artist)

“I enjoy what I am doing because we share ideas as a team in the visuals team and learn how to make detailed sketches and plans. I have acquired more skills and am able to work creatively.” – Jennifer (Tanzanian artist)

“For the first time I got really interested of puppet theatre and how you can tell stories with it. I want to share what I have received to the children” – Matthews (Kenyan artist)

“There are lot of diversities in dance that I have gained. I feel at home when I do these kind of activities and I like working with kids. All the different artists coming together for this project is an amazing thing.” – Felix (Kenyan artist)

“The skills, the way you are being taught, the debt, the relation in what these things are being thought is amazing. It is quite a noble cause what Paya is doing and it is one of its kind in this part of Africa” – Kish (Kenyan artist)

“I have learned about stage design, improvisation, making puppets, teamwork, sharing ideas and collecting ideas together and coming up together with something creative and unique.” – Omar (Tanzanian artist)

Art Collaboratory in Pictures

1. Learning and practicing puppet theatre



2. Learning and practicing visual designs



3. Creating masks and practicing mask theatre



4. Designing and creating costumes and performing stories



5. Music workshops



6. Dance workshops



7. Planning the youth projects to be implemented



2.2. Project implementation in Arusha

On 21st of November a group of 32 Tanzanian youth gathered together to United African Alliance Community Center (UAACC) in Usa River, Arusha. The UAACC is a cultural and Indigenous African arts center ran by Pete and Charlotte O'Neal, former Black Panthers in the United States of America but who have since settled in Tanzania and. The UAACC is committed to making positive change through community outreach programs with an emphasis on culture and arts. The UAACC includes the Leaders of Tomorrow Children's Home offering home and education for 20 young Tanzanians, who also participated in the project. In addition to these youth we welcomed 8 Maasai girls from a school led by Kiretono Resource Organization. Kiretono Resource Organization supports the pastoralist communities to live socially secure and

economically stable lives. For these girls this was the very first time they had ever left their home villages in Karatu, rural Arusha.

The participants included 18 girls and 14 boys between the age of 14 and 20. The goal was to expose these youths to different forms of arts, nurture their talents and provide them opportunities to express and showcase themselves. The group of youth were working for two and half weeks (from 21st November to 7th December 2016) together with the team of Tanzanian and Kenyan artists exploring different forms of arts. After days of team building and introduction, they were introduced to singing, playing different instruments, acting, dancing, puppet theatre and visual arts. Their daily programme included a morning session from 10am to 1pm and afternoon session from 2pm to 4.30pm. Most of the youth participants were living at the center together with the artists and some were joining every day from the surrounding villages.

Together they worked on a performance art production based on a traditional story from the Luo tribe: the story of “Nyamgondo son of Ombari”: *The story is about a poor fisherman Nyamgondo who one day fishes from the lake an ugly woman. The ugly woman promises to make Nyamgondo rich if he agrees to pull her out of the lake and marry her but never tell anyone where he got her from. The lady of the lake makes Nyamgondo rich and he gets himself lot of cattle and many wives. With time Nyamgondo grows arrogant and selfish and one night coming home drunk he reveals the secret of the lady of the lake who packs her bags and leaves back to the lake taking with her all the cattle, all the wives and everything Nyamgondo had leaving him back to poorness.* The full script of the story is hereto attached as **Annex II**.

The performance included puppet theatre, rhythm and poetry (rap), instrumental music, singing, acting, storytelling and dancing. The entire youth group was active in creating the performance and the details of the story were

developed according to the ideas and talents of the youth. The process was led by the team of artists responsible of Arusha project implementation.

The production made was premiered at Via Via Cultural Café 7th of December for an audience of 200 people drawn from all over Arusha but also including representatives of all partners EAC, GIZ, UAACC, Kiretono Resource Organization. The event was dubbed *the Pamoja – Evening of Arts*. For many of the youth, this was the first time they were performing to an audience so the excitement was evident. The youth did a great show bringing alive the story of Nyamgondo and the audience enjoyed the performance.

During these two and half weeks the youth gained knowledge in various forms of art, increased in confidence and performing skills, found new talents within themselves and exposed that to a wide audience. All together this period of the project witnessed amazing teamwork skills from the youth involved and they formed a safe group for everyone to explore themselves.

Quoting some of the experiences of the Arusha project implementation (some translated from Kiswahili)

“I am proud to learn something that I don’t know” – Elia (youth participant from UAACC)

“I am glad to be in this project because it has really opened up my mind and I have gained courage and I would really appreciate if all the kids from Karatu get and opportunity like me to be part of this project and learn stuff like dance, puppetry, and music.” – Damiana (youth participant from Kiretono)

“I have learned how you can be a good artist and how you can be confident in it. I have learned how you can give things to your community. I would like more opportunities where we can exploit our talents and create things ourselves in our communities.” – Fauster (youth participant from UAACC)

“I thank Paya for coming and teaching us a lot. I learned dance and lot of things. I want them to be back because even I learned a lot I did not learn enough and there are others who also need to learn and who did

not get the chance to join this project this time. So Paya needs to come back.” – Jackline (youth participant from UAACC)

“Am lucky to be here in Arusha, we got a unique group to work with and it is a life changing experience for me. We are working with some maasai girls who are representing a marginalized group and am so happy to see them opening up in the process. It is both a personal achievement and an achievement for our group that in the end you can really see the progress in these girls. Secondly it is an experience for me to work together with Tanzanian artists and am looking forward to the continuation of the project so that we can reach out more youth, marginalized girls and orphans in need of these kind projects. It is a beautiful co-operation where the youth give their effort, the artists give their effort and the organizations give their effort.” – Millicent (Kenyan artist)

Project implementation in pictures

1. The East African artists leading the group of youth



2. Team building exercises and activities



3. Learning and practicing dance



4. Making puppets



5. Performance premiere at Via Via Cultural Café 7th of December



2.3. Participation in the PAYA Fest 2016

On December 8th 2016, the entire group of youth together with the artists and appointed guardians travelled to Kisumu. They departed Arusha on Thursday at 7am with two coaster buses and travelled for over 20 hours to reach Kisumu. Their first stop was at Namanga for the border control which took about 3 hours to clear all youth from the passport check and health control.

Their next stop was in Nairobi for lunch and refreshments and again at Nakuru for dinner. Tired but excited they arrived in Kisumu early on Friday morning. A group of four artists together with the project coordinator travelled with a private car one day behind departing in the evening of 8th of December, spending the night in Naivasha and arriving to Kisumu around lunch time on the 9th of December.

The youth were staying in Victory Children's home for the festival period. The girls were sleeping in their own building and boys in their own dormitory. After few hours of rest after arriving the youth headed out to Dunga Hill Camp, the venue of the PAYA Fest 2016, where the festival team was building the venue and youth teams were doing final rehearsals. Arusha team also did their final rehearsal at the festival stage and enjoyed the sundown at Lake Victoria before heading back to the children's home for dinner.

Saturday 10th December was the first day of PAYA Fest 2016. The programme of the festival included art workshops in the morning and performances in the afternoon. In the morning the Arusha team joined the other youth groups from Kisumu to the workshops. There were workshops in dance, puppet theatre, mask theatre, drawing and music that resulted in presentations of what was done in each workshop. After lunch the performances started with few songs by East African artist and then continued to the theatre productions of the youth. On Saturday three performances were seen: The Lion King by team HOVIC (Hope for Victoria Children), The Beautiful Princess Afiong by team KUAP (Kisumu Urban Apostolate Programme) and Nyamgondo by team Arusha (UAACC & Kiretono).

After the performances all the five groups of youth travelled back to their accommodations and the Saturday evening continued the festival with live music after sundown. The stage was full of talented East African musicians

enjoying jamming together at Dunga Hill Camp. The instruments were distributed even to the audience to join the jam session and live music went on until late.

On Sunday the programme started again with workshops and presentations. The youth were encouraged to choose workshops where they can explore new things and after the workshop the results were showcased to the entire audience. After lunch two performances were seen: The Daughter of the Sun and the Moon by OBOWIP and The Mother of Taarab by PALOC Community Center.

The team of Arusha was very active in the festival making new friends from other youth participants, performing to audience of 500 people with great confidence and enjoying this first time travelling outside of Tanzania connecting them to their fellow East African youth and artists. At the end of the festival the youth was requesting to stay in Kisumu for more days as it is so much fun. Unfortunately, our planned schedules had to put them to return to Arusha on 12th of December and another long day of traveling returned them safely home.

We enjoyed the presence of both EAC and GIZ representatives at the PAYA Fest 2016. Mr. Bernard Bakaye from EAC travelled from Nairobi on Friday evening and stayed for two nights in Kisumu taking part on Saturday to all festival activities. Mrs. Joyce Kevin Abalo Kimaro from GIZ travelled also on Friday and stayed till Monday taking part in both Saturday and Sunday activities as well as our farewell celebration for the youth on Sunday evening. According to the feedback given both representatives truly enjoyed the participation and expressed their appreciation to the work done seeing how the youth is being empowered through the project and arts. Mr. Bakaye was very optimistic for our future plans and we were happy to make this connection also with the EAC

in order for us to develop more activities with cultural exchange and collaboration between East African countries. From our side the participation of the representatives gave us the chance to show on a very practical level what this project and the work we do is all about. Even many things can be explained with descriptions and reports to see with your own eyes and experience with your heart the joy and excitement of the youth and artists during those festival days is something that is hard to put in words. Glimpses of it you can feel from the quotes, pictures and videos recorded.

Quoting some experiences from the PAYA Fest 2016

“20 street boys from Kisumu performed original story called Kunte Lion - about a lion cub who loses everything and slowly grows to know the strength of his inner self through overcoming different challenging tests. In the end he restores the harmony in his life and kingdom by realizing his own inner power. The audience was screaming of joy and amazement during their performance and the boys - coming from the streets on the stage in front of 500 people - screamed overjoyed of themselves after the show “ – Elena Panayotova (Project manager of PAYA 2016, Director of DEN GRI Foundation)

“So much creative energy! Good for you, lovely young artists!” – Rossi Minovska-Devedzhieva (Visual artists from Europe)

“It was nice to see the stories of everyone. First we did not know there are other groups as well but then we learned that we get to meet them in Kisumu. All the stories were nice but I think ours was the best one and we had so much fun performing it!” – Salim (Youth participant from Arusha)

“It was an amazing experience and seeing the paya fest happen for the first time I really felt it is something that needs to continue because of the youth. They need something like this to keep inspiring them and that inspires us as artists to work for them.” – Godwin (Kenyan artist)

“This project has opened up doors for the youth, doors of creativity and doors of confidence. This project has opened up the world to them and I appreciate it so much. We do walk the way of the new world, and because of this project the youth and artists are walking that way of the new world, world of creativity and world of confidence. I give thanks to their participation in the project.” – Charlotte O’Neal aka Mama C (Artist and the director of UAACC)

Participation in PAYA Fest in pictures

1. Traveling to Kisumu



2. Settling in to Victory Children's home



3. Final practices at the performance venue on Friday 9th of December



4. Art workshops in dance and music



5. Art workshops in mask theatre and puppet making



6. Performances by East African artists



7. Performance of team Arusha: Nyamgondo



2.4. Establishing the AYEА network

The process of writing the constitution and identifying main partners started with the project period 7th of November. The identified founding members were: Danceteam Africa, DEN GRI Foundation, Kisumu Artists for Children, Yawa Dance and well established individual artists. The meeting of tentative stakeholders took place 14th of December and decided on the following.

1. The network is to be established as a result of PAYA 2016 and shall be called Artists for Youth East Africa (AYEA).
2. The network is to provide a platform and catalyze critical mass of organized arts and cultural society to engage in need driven, culture-centered collaboration. The network will effectively utilize the provisions of the East Africa Community Common Market Protocol and benefits of the EAC integration process to promote equitable and sustainable development of young artists.
3. The suggestions for the committee members have been given but assigning the roles and forming the committee remains to be completed. Within the project Miss Saara Saturo (Danceteam Africa) and Miss Elena Panayotova (DEN GRI Foundation) are in charge of completing the registering process and collecting the members to attend the first general assembly.
4. The constitution has been completed with the following preamble and is attached here fully as **Annex III**:

Because culture is a basic need, we remain committed to unite the people of East Africa through arts and culture. For the benefit of our people and the future generation; for the common good of all and in the name of tolerance, exchange and understanding.

We must believe that unity in diversity of our cultures and expressions will allow meaningful social and economic progress as well as strengthen the identity of the East African people, art and culture.

We remain supportive of the existing East African Community, its various initiatives and unwavering commitment to the region. We believe in the role of culture in regional integration and are committed to total unity of the arts and cultural sector as a unique strength;

5. Strategic plan for the network has been drafted and is waiting for the approval of the appointed committee. The drafted strategic plan is attached as **Annex IV** and included following highlights:
 - a) Establishing national chapters
 - b) Collecting members from both organizations and individual artists
 - c) First general assembly to take place in April-May 2017
 - d) Performance Art for Youth Africa – PAYA 2017: planning and implementing
 - e) Proposed regional and international projects
 - f) Proposed national projects are open for suggestions by the members. All projects happening 2017 are to be discussed in the general assembly
 - g) Training for artists
 - h) Consultancy support for members
 - i) Mapping possibilities for institutional funding

The registration process was delayed from initial timetables due to unavailability of the key people after the ending of the project activities. Finding a proper consultancy support for the procedures of registering a network also took longer than expected. After consulting several sources, we were able to initiate the actual process. Even this process with all the founding

members not being physically in the same place took much longer than expected and involved multiple rounds of sending back and forward documents between founding members. The documents relating to the registration of the Tanzanian National Chapter of AYEА is here attached as **Annex V**. The remaining national chapters of other East African countries will be established throughout this year. The general assembly will appoint the Committee to decide on the responsible people in each country and complete the registration processes.

3. Budget analysis (narrative)

All in all, the project remained within the available budget which was one of the major successes. The only variation in the budget was due to the unseen circumstances caused by travel requirements such as obtaining permits, travel documents and licenses. During planning period, all such procedures and costs were not known and thus not projected accordingly. The reserved funds for this section turned out to be almost only half of the actual costs which included: lawyer fees for drafting affidavits of birth certificates for youth participants, travel permit fees, issuing passport photos and photocopies of each document, yellow fever certificates and visas for two staff members. Already these above costs exceeded the budget but another unexpected cost occurred when the assistant coordinator had to travel to Kisumu to obtain invitation letters from the County Government as required by the immigration. This entire process took much longer than expected as the County Government of Kisumu was rather slow in addressing our issue and the total spent for travel permits, travel documents and licenses was 752.50 USD which exceeded the planned budget.

The cost of transportation remained almost as planned even though it caused us some headache. The budgeted amount for the transportation of 55 people was estimated a lot lower than the actual service is provided. After maintaining several inquiries and quotes we were connected to Mr. Christoffer who is also associated with UAACC and agreed to give us two coasters with a very good price fitting to our reserved budget. The transportation costs of the private car included petrol and road insurance for Kenya.

Overall, we managed to save lot of money in the accommodation costs during the whole project due to participant numbers being lower than budgeted and the help of partner organizations giving services within partnership rates. However many costs encountered during the project that were not included into the budget either due to oversight by the planning committee or unforeseen costs occurring.

4. Communication interventions

Many channels of communication were established and were producing materials actively during the project. These include YouTube channel showcasing short documentaries and trailers of the progress during the project, Facebook page of the project giving updated information and pictures of the entire project and magazine interviews given to newspapers in Kisumu. Danceteam Africa recorded the progress of Arusha project implementation with pictures and videos. The gallery of Arusha project is seen on the Danceteam Africa Facebook page and the edited pictures are published on the PAYA project Facebook page. A short documentary summarizing the entire project has been completed and can be found in all social media pages relating to the project. The webpage of the PAYA will be combined to the webpage of

AYEA network is under construction DEN GRI Foundation having the main responsibility of this activity.

During the project implementation T-shirts were printed to give out to the youth participants of Arusha and Kisumu. Plenty of advertising materials were produced for the final performance of Arusha in Tanzania including posters and flyers that were spread out in various events and locations prior to the event. In Kisumu the PAYA Fest 2016 was advertised through posters, flyers, newspaper advertisement, radio advertisement, roadside banners and flash mobs in Kisumu town.

With all the communication interventions the project received wide publicity in both Kisumu and Arusha. To see the materials published visit the channels and galleries:

- YouTube channel (“Performance Art for Youth Africa”):
https://www.youtube.com/channel/UCzs_ZQAMKlixQ9zYFdJQCwg
- Vimeo channel (Performance art for youth Africa”):
<https://vimeo.com/user60045965>
- Facebook page (Perfromance Art for Youth Africa” and “Danceteam Africa” PAYA 2016 album):
<https://www.facebook.com/PERFORMANCEART4YOUTH4AFRICA/>
and
www.facebook.com/pg/Danceteamafrika/photos/?tab=album&album_id=1850736078478799

Some of the posters for both Arusha and Kisumu attached as **Annex VI**.

5. Monitoring & Evaluation of the project

The project was monitored throughout the implementation. During the Art Collaboratory the artists were writing reports almost daily basis and trainers kept evaluation meetings to ensure progress of the training. During the project implementation in Arusha the artist team had started each day with planning session and closed the day with brief evaluation. The responsible artist was in charge of keeping track on the development of the process with the youth and reporting the project coordinator of any problems and success during implementation. The coordinator of Tanzania gave regular updates of the progress of the project director in Kisumu about the status and development of Tanzania part of the project via emails and whatsapp discussions. The communication between the youth participants and their guardians were very open during the travel and any concerns or complaints were directly guided to the coordinator to solve (e.g. insufficient water supply during the festival days for participants or too little food served during dinner). The constant monitoring of the wellbeing of our youth participants ensured the success of the project.

OUTPUT FOR PHASE 1: Training of Trainers from the East African Artists		
Activity Result 1	40 young artists between 18-30 years from Kenya and Tanzania trained	Start Date: 7.11.2016 End Date: 21.11.2016
Purpose	To create a collaborative network of young artists and equip them with skills and competencies of further training young artists in the field of culture and art	
Description	<i>Actions to produce the activity result:</i> <i>Exchange of ideas and skills development in collaboratory sessions in different artistic disciplines</i> <ul style="list-style-type: none"> • Training by 8 European Artists; • Workshops; • Cultural exchanges; • Presentations and Performances 	
Indicators	Means of verification	Date of Assessment
Report of the activity produced	Activity Report	Dec 2016
Pictures and Videos of the event uploaded to social networking sites	Published pictures	Dec 2016
OUTPUT FOR PHASE 2: Skills development in arts and performances of young artists in Tanzania		

Activity Result 2	Training in Arusha and Via Via Performance	Start Date: 21.11.2016 End Date: 7.12.2016
Purpose	Nurture the talents of Tanzanian and Kenyan youth through performance arts and provide an spaces for them to develop and express and showcase their artistic talents	
Description	<i>Planned actions to produce the activity result.</i> 2 week creative art project <ul style="list-style-type: none"> • Team building sessions; • Skills development workshops; • Creation of a performance art production • Trainings by East African Artists, • Workshops • Recreational exercises 	
Indicators	Means of verification	Date of Assessment
Event successfully carried out with activity report	Activity Report	Dec 2016
Pictures and Videos taken with participant testimonies	Published Pictures and Video Documentaries	Dec 2016
OUTPUT FOR PHASE 3: Festival to bring together all artists to showcase the skills attained		
Activity Result 3	PAYA Fest 2016	Start Date: 8.12.2016 End Date: 12.12.2016
Purpose	To bring together all youths and artists from Kenya and Tanzania to showcase the skills attained to a wider audience and participate in art workshops	
Description	<i>Planned actions to produce the activity result</i> <ul style="list-style-type: none"> • Festival activities • Art workshops • Performances • Networking and social activities 	
Indicators	Means of Verification	Date of Assessment
Number of participants attending the festival	Activity Report	Dec 2016
Successful performances by artists	Video Documentary	February 2016
OUTPUT FOR PHASE 4: Network of young artists in East Africa established		
Activity Result 4	Formation of the “Artists for Youth East Africa” (AYEA) network.	Start Date: 7.11.2016 End Date: 31.1.2017 (but activities continue)
Purpose	Establish an organized platform for young artists in East Africa to promote cultural exchanges and performing arts in the region.	
Description	<i>Planned actions to produce the activity result</i> <ul style="list-style-type: none"> • Lawyer consultation • Development of constitution • Human resources • Official Registration • Initial meeting of members 	
Indicators	Means of Verification	Date of Assessment
Registration of Tanzanian National Chapter	Registration documents	March 2017
Network established	Constitution and Strategic Plan	March 2017

6. Achievements

Successful team building – In very short time the individual participants from different organizations developed distinctive group identity and good team spirit. Mixing youth from different organizations was very successful resulting in a nice mixture of personalities; everybody finding their place. The youth were very receptive and motivated to work together. This was a result of successful team building period by the team leaders working with the youth.

Arusha performance – As the performance ought to travel to Kisumu, there was a need to present it to Arusha audience as well. This performance took place 7th of December at ViaVia Cultural Café and was a success. The youth exceeded all expectations and truly shined on stage enjoying every single moment of the performance. The performance also witnessed something new to the Arusha culture scene in the form of theatre piece with storytelling puppet theatre together with dance and music. We enjoyed an audience with a nice representation of Tanzanians, East African citizens and an international audience.

Individual growth – Among the youth we witnessed amazing individual growth. Many opened up, gained self-confidence, found new talents in them, nurtured existing talents, broadened their mind and embraced new challenges. It was quite amazing to see that on the performance day the shy maasai girls from a village close to Karatu had opened up and were dancing together in the garden of ViaVia with other girls.

Travelling with the youth – Travelling with group of 40 youth with all the preparations and logistics was not a simple task. A great achievement was to succeed in this nicely without major difficulties. Despite 21hour ride in the bus, the youth was happy and optimistic all the way.

Description of activities planned for the reporting period	Output targets		Level of achievement (achieved /planned) in per cent	Explanation (s) / Performance / Remarks
	Planned	Achieved		
Participation of Tanzanian young artists to art collaboratory in Kisumu	Selected East African artists to travel to Kisumu and learn new artistic skills and youth project implementation	25 Kenyan and 15 Tanzanian artists participated to art collaboratory and developed their skills	90%	The art collaboratory collected together 40 east African artists to be trained. They all participated but some showed more development than others
Creative process with the youth guided by the young artists	Artist team of Arusha travelled to Usa River to work with the group of Tanzanian youth training them in different art forms	The group of artists worked nicely with the youth group bringing out their full potential in a safe environment	90%	The group of youth was very receptive and motivated for the project. Some of the leading artists were more active than the others.
Creation of performance art production	Developing a traditional story into a performance art production with the youth	The story was brought alive in a lively and vivid way by the youth	100%	The story of Nyamgotho came alive from the youth working together with the artists. The final performance included acting, singing, rapping, playing traditional instruments, dancing, puppet theatre, costumes and storytelling. The youth enjoyed the entire process as well the actual performances in both Arusha and Kisumu
Development of the constitution and registration	Drafting the constitution, identifying founding members, consulting lawyer and completing registration process	Constitution is written and approved, the first national chapter of Tanzania has been registered and the strategic plan for 2017 is drafted. The other national chapters remain to be registered.	90%	The first version of the constitution is written and approved by the board members of the Tanzanian national chapter. The Tanzania national chapter has been registered and the other national chapters are to follow. The first general assembly will be held in May 2017 and will approve the strategic plan of AYE and assign the responsible teams to establish the other national chapters.
Sensitization session on the EAC and performance arts	Visible participation of EAC throughout the whole project in form of both materials and	EAC has been included in all materials published and events enjoyed the presence of	70%	Visibility of EAC during the project was well established. Participation to the main event in Arusha was good and included many East African citizens, not only

	representatives of EAC at the performances	representatives from various East African countries		Tanzanians. In Kisumu we enjoyed the presence of both GIZ and EAC representatives. Number of audience in Arusha performance was as expected. In Kisumu the audience number did not quite reach the expected level.
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7. Lessons learnt during the project

Importance of accurate project planning and budgeting – As our project was taking place in Arusha for the first time we truly learned the necessity of accurate project planning and budgeting. Throughout our project there occurred so many costs that were not taken into consideration during the planning period or were simply forgotten by a mistake from the final budget. Now with the experience of running this type of project we are much more aware of all the costs that need to be taken into consideration from the very beginning.

Difficulty of maintaining travel permits for youth group – During the project implementation we learned the difficultness of processing the travel permits for the underage youth participants. Despite the prior arrangements and consultations done at the immigration office of Arusha the process was much more complex than expected and not knowing beforehand about all the documents and letters needed completing all travel documents for youth took until the last week before traveling. Even though the project was supported by East African Community the difficulty of obtaining travel permits surprised us. It is clear that despite having an East Africa Common Market Protocol in place for the last 7 years, free movement of people is still hampered by many factors ranging from the many travel requirements, long and bureaucratic processes of getting travel documents, lack of information of the provisions by the citizens among others. For the next year project which will include even more

artists and youth travelling from both Uganda and Kenya we might need more direct support for the immigration process of the participants.

Difficulty crossing the border with large group – We also learned that the estimate travel times do not apply when you are travelling with large group of youth across the borders. The travel time between Arusha and Kisumu almost doubled due to spending almost 4 hours at the border in Namanga clearing the entire group and both vehicles. The traffic in Nairobi and stopping for toilets and food also took longer than planned and the total travel time expanded till over 20h, leaving Arusha 7am and arriving to Kisumu 5am the next day. For next project we will plan the travel times better or plan to stop for the night half way.

Benefits from mixing youth from different organizations – We learned that it is very good to mix youth from different organizations for the project implementation. Having to deal with new people develops the youth social skills and expands their mind. Interacting with other youth intensively for 3 weeks helps the youth to grow and learn more. This way the entire group is also “new” and develops its own group identity.

Importance of the experience of traveling and connecting with East African Community – We learned the importance of providing the youth and artists the experience of crossing the borders and interacting with fellow EAC youth and artists. For all youth participants this was the first time they travelled outside of Tanzania. For many artists also this was the first time they crossed the border and travelled outside of their country. This truly expanded their minds and opened their eyes for further possibilities that do not limit to their own countries. They also learned about both the similarities and differences between their fellow East Africans. The artists will continue open exchange and rotation which is made possible by the integration of East African

Countries to the movement of young artists cross borders. It is hoped that with the creation of the East African network of young artists, there will be more cultural exchanges and performances in the region.

8. Challenges

1. Funds arriving after the beginning of the project period. As our project started already 7th of November it created some difficulties for the preparations of the project that it took some time to complete signing the contracts and receiving the funds. Understanding partners who trusted us to proceed with plans even without receiving down payments helped us to overcome this and some preparations were postponed a bit so eventually all worked out.
2. Receiving travel permits for the group of youth was significantly more complicated and expensive as planned. The requirements and instructions received from the immigration office were not complete in the beginning and each time more and more letters were needed in order for them to process the permits. We even had to send a person to Kisumu to receive an official invitation for the youth from the County Government of Kisumu. In the end all the necessary letters were written and collected and we managed to get a temporary travel permit for each participant.
3. Yellow fever vaccinations caused us some trouble. After touring five different hospitals in Arusha we were guided to KIA or Namanga to the border health control. After asking consultation from Namanga we were advised that the only way to get the vaccinations was to come to the border with the entire group. We requested to book beforehand an appointment to make sure smooth processing of approximately 30 vaccinations but were told this is impossible and we simply need to just come on the day and handle it. On the travel day there was however no vaccinations available for our participants but to be allowed to enter Kenya the health control required us to pay for the yellow fever cards anyway. As a result we were forced to pay 33 vaccinations, 10 USD/each in order for them to issue the yellow fever cards that allow us to enter Kenya even no vaccinations were given.

4. Establishing the Network with the proposed timeline turned out to be quite impossible. With the project staff being busy with all activities and arrangements during the project implementation the planned progress did not happen during the activity periods. After the festival the two evaluation days before did not give needed time for finalizing the plans with the suggested committee. Also receiving consultation from lawyers and registration offices after the evaluation days that reviewed the made plans was not possible anymore so close to the offices closing for holidays. With the holiday season approaching the timeline for completing the registration process of the network was pushed till 2017. Danceteam Africa and project coordinator Miss Saara Saturo remaining with the main responsibility of completing the registration caused a lot of work as other partners were not physically in the same place and the whole process of preparing all necessary documents took significantly longer than planned. After finally receiving all approved documents from the partners and finding a proper consultant to assist in the task the process could finally be completed. At the end of the project only Tanzanian National Chapter was established and the others wait for registration till the first General Assembly to be appointed responsible people to carry on the process.

5. Keeping in the given middle reporting deadline did not take into consideration the holiday season right after our project activities ended. Delivering all reports during holiday season turned out to be impossible as all personnel relating to the project from all parties were unavailable until January. This naturally slowed the process of these reports being submitted and approved.

9. Recommendations from the project

Need for a follow up plan for the youth – We learned that there is need for an organized and budgeted follow up plan. This is to ensure that there is an answer to the question arising from the youth participants - *What next?* - This was the question from almost all youth participants and made us realize that that whereas the project has a great follow up plan for the artists through the creation of the network and future PAYA projects there is no follow up planned for the youth participants. This is very especially essential in monitoring the development of the young artists and measuring the impact this project had.

So the question remains, - *How does the project continue the activities and nurture the talent awakened within the youth?* – Currently the artists within the network are developing multiple small scale projects taking place locally throughout the year to answer to this question. It is therefore our hope that we can receive further support from IIDEA to promote the self-sustainability of the project.

Expansion of the project - The project should be carried out annually and developed even further. The benefit received for both the youth and the artists from participation will carry them forward and same opportunity should be available for the next generation of youth and young artists.

Given the success of this pilot project, it became increasingly clear that such project indeed bridges a social and cultural gap in the region. It is therefore recommended that such an initiative should be expanded to both include more youth from other East African countries.

Home for the project and the young artists network - The venue for the project implementation in Arusha was ideal with a good privacy and peace to execute art. It was however very challenging given that the location was a bit outside of town. This made it a bit difficult for the artists and coordinator to move around but this was a minor problem in the altogether successful implementation of the project. It is however hoped that project can instigate the development of a **Cultural Youth Centre** in Arusha, Tanzania to host both the activities of future projects and the those of the “**Artists for Youth East Africa**” (AYEA) network.

The social component of such projects – Given the observation that this was the first time for most young people to have travelled outside Kenya or Tanzania, it was indeed a memorable experience for them. However, the timelines were

very strict and as stated above, the trip took longer than initially planned. It is therefore recommended that the trip to the final festival should be extended with at least one free day after the performances in order to provide the youth a chance to explore the city and their surroundings. The schedule during the festival did not allow free time to take the group to sightseeing or explore the Kenyan culture otherwise.

10. Conclusion and way Forward

Artists for Youth East Africa (AYEA) Network and PAYA 2017 – The network has been established within the project activities. Along the registration process a strategic plan is done for the activities of the network in 2017. This strategic plan includes planning and executing the Performance Art for Youth Africa 2017. It has been suggested that DEN GRI Foundation and Danceteam Africa rotate the responsibility of the main organizer to enable satisfactory execution of the projects each year. Danceteam Africa will therefore be the main organizer of PAYA 2017 and host both the training and main festival in Arusha, Tanzania. The project plan of PAYA 2017 is in process and includes following highlights:

1. Expanding the project to Uganda and thus spreading the scope to three East African Countries (The plan is to expand to one East African Country per year with a plan of involving other countries outside the EAC such as Ethiopia and Madagascar)
2. Executing cultural exchange with European trainers but also benefiting from East African experienced artists
3. Enforcing co-operation between young East African artists by connecting them to a joined training in Arusha and performance art projects around East Africa

4. Including youth from less privileged backgrounds in Tanzania, Kenya and Uganda
5. Arranging local festivals prior to the main festival in Tanzania
6. Main festival of PAYA 2017 in Arusha, Tanzania

Follow up and developing local projects – The experience was fantastic for the youth participants. Especially the Tanzanian youth who got to travel to Kenya, interact with youth from Kenya, explore themselves will benefit a lot from this project. An important question however is: “what next?” For the project not to remain as one time experience in the life of the youth but keep enforcing the role of art and culture in their development to responsible adults and EAC citizens we have planned to follow up with the youth of this project and develop local projects with them. The local responsible artists will take charge and ensure that the progress made by PAYA 2016 and talents that have been awakened do not get lost.

We have started developing continuous co-operation plans with the organizations involved where Danceteam Africa comes regularly teach to their centers. We have planned art productions to take place with the youth even outside of PAYA project period. We are planning to do “**post PAYA 2016**” camp where we can invite all participants and they get to meet again and we have a chance to evaluate the impact of this project after actual project period.

In conclusion, we are very appreciative of the support from the EAC and GIZ through the IIDEA programme, we hope that IIDEA programme grows stronger and further supports projects such as PAYA that directly influence the citizens of the East African Countries and manifests the ideals of the EAC integration process.