

THE EAST AFRICA ART BIENNALE ASSOCIATION

MOVING ART ACROSS EAST
AFRICAN BORDERS

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Contact Information

Dr. Kiagho Kilonzo

Executive Director

East Africa Art Biennale
Association

Mobile: 0713 975784

Email:

kiaghokilonzo@gmail.com

Prof. Elias Jengo

Chairman

East Africa Art Biennale
Association

Mobile: 0715 946100,
0784 946100

Email:

profjengo@gmail.com

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1. EXECUTIVE SUMMARY

This report is the experience of the East Africa Art Biennale Association (EASTAFAB) in its implementation of the Moving Art Across East African Borders project, which is sponsored by the Incubator of Integration for Development of East Africa (IIDEA). Its objective is to share with the sponsor the progress, successes, challenges and lessons experienced in the entire project operation.

The vision of the EASTAFAB is to promote art and artists in the East African region while sharing with artists abroad their experiences and creativity. The association's mission is to work with any organization with similar aims to facilitate artistic promotions and stimulate imaginative public awareness creative energies within the region.

The main activity was the tour and events of carrying out the mini biennales in the East African capitals in each partner state, and returning of unsold artworks to the artists. Prior to this main activity, there were other preparatory activities, which were gathering of artworks for the catalogue and the exhibition, printing of the 2017 Biennale catalogue, distributing the catalogue copies and making them available for purchase during and after the events, and inviting guests, partners, institutions, schools, general public and media.

The introductory section describes the formation of the EASTAFAB and gives a brief account of its reasons for looking for donors to support its core activities in East Africa which are based on cultural integration of the grass root creative individuals. It gives background information of this association and expresses the nature and scope of its activities since its foundation. The need for support from organizations such as IIDEA is also expressed. The Section 3, for instance briefly describes the objectives this historical project (the Moving Art Across the East African Borders project) in the context of the East African Community (EAC) goals to encourage cooperation in trade, customs and social services. Section 4 highlights the collaboration with other organisations and institutions such as French Institutes and Cultural centres in the East African region, Goethe Institutes of Dar es Salaam and Kigali, Embassies of Switzerland, Germany and Belgium, Nafasi Art Space, AKA Gallery, Hotel des Mille Collines and TANTRADE, which have the similar aim with this organisation and worked together to make this project a success. Section 5 deeply describes all the activities that are related to this project. Such activities are supported by documents and photographs, which are connected to them.

2. INTRODUCTION AND BACKGROUND

The East Africa Art Biennale Association (EASTAFAB) was started in 2003 and from that date, it has been holding exhibitions in every two years. The exhibitions involve the display of artworks from the East African region as well as abroad.

In running the exhibitions, the EASTAFAB has always been sponsored by donors such as Diplomatic missions, companies and educational institutions. The EASTAFAB took the initiative, in September 2016 to apply for funds from the IIDEA in order to do a cross boarder art exhibition project, which has never been attempted before due to financial constrains, by holding exhibitions in the five East African capitals (Arusha, Bujumbura, Kampala, Kigali and Nairobi). The EASTAFAB had wished to achieve the long awaited objective for true East African cultural integration through visual arts.

3. OBJECTIVES OF THE PROJECT

The main objective of the MOVING ART ACROSS EAST AFRICAN BORDERS project was to further cultural integration through the visual arts in the East African region. The whole idea was to make meaningful contact between artists and the people of East Africa and beyond. The EASTAFAB had thought to come up with this kind of project, which would be in-line with the vision and mission of the East African community in integrating the East African (E.A.) countries through trade, culture and social services. The EASTAFAB idea in this vision and mission is to reach the common E.A. people on the grass-root in the aspect of culture.

The following were objectives of the last quarter of this project, which were in the line with the main objective:

- To register new artists from each partner state and gather their artworks for the Biennale.
- To design, print and distribute the 2017 catalogue.
- To market the events in each partner state and invite people to the 2017 Biennale.
- To carry out the Biennale in Dar es Salaam and mini-Biennales in each partner state.

To achieve the last quarter objectives, the IIDEA granted the EASTAFAB a total amount of USD 19,720. The funding aimed at completing the last phase of the project in the period of September 2017 through March 2018.

4. COLLABORATION WITH OTHER ORGANIZATIONS

Collaboration with the Alliance Francaise centres in Dar es Salaam and Nairobi; and the French Institute in Bujumbura continued to be strong in the last quarter. Likewise, the Goethe Institutes of Dar es Salaam and Kigali, the Embassies of Switzerland, Germany, Denmark and Belgium, Nafasi Art Space, AKA Gallery, Hotel des Mille Collines and TANTRADE have collaborated with the EASTAFAB by providing funds, exhibition spaces and links to potential service providers. The TANTRADE for instance linked the EASTAFAB with the Dow Elef Internationals Ltd, which provided the means of transporting the artworks to the E.A. capitals, at a reduced price. The Alliance Francaise centres, the French Institute, the Goethe Institutes and Nafasi Art Space had provided spaces for the main Biennale in Dar es Salaam, while their counter parts with addition of the AKA Gallery and the Hotel des Mille Collines provided spaces for the mini-Biennales' exhibitions in their locations (Nairobi, Kampala, Kigali and Bujumbura).

Moreover, they have also taken a big part in publicity of the mini biennales in their cities. The Embassies of Switzerland and Germany provided funds to produce the 2017 catalogue, and on top of that, the Embassy of Switzerland provided funds and a space for the Art Forum and a small exhibition at its Ambassador's Residency at Oysterbay - Dar es Salaam. All the drinks that were consumed at the grand opening at Alliance Francaise in dar es Salaam and those at the Hotel des Mille Collines in Kigali were paid directly to the caterer by the Embassy of Belgium and the Hotel des Mille Collines respectively. All these institutions had a similar aim with the EASTAFAB's to further cultural integration through the visual arts in the East African region.

5. REPORT OF THE PROJECT ACTIVITIES

5.1 GATHERING OF ARTWORKS FOR THE CATALOGUE AND THE EXHIBITION.

A total of 96 artists were selected to participate in the 2017 Biennale. All the artworks that were selected by the Selection committee were given one month to submit their selected artworks to the EASTAFAB office in Dar es Salaam. However, the submission deadline was extended to another month to allow those who couldn't meet the deadline to do so. However, only 80 artists [42 from Tanzania - Mainland, 9 from Tanzania – Island (Zanzibar), 9 from Kenya, 4 from Uganda, 3 from Rwanda, 4 from Burundi and 9 from outside East Africa] submitted their artworks. A few of those who did not submit said they had some other urgent and important tasks to accomplish during the period of submission. Although each of the artists was given a chance to submit up to 2 artworks, there were special cases that the selection team gave a special offer to a few artists to submit more than that. This happened when the selection team realized that the artist had super creativity skills and unique features on his/her works. The committee found it worthy to have a bigger number of those kinds of artworks in the displays. A few artists like Muwanga Ibrahim, Stephen Mchomvu, Jamal Mohamed and Paul Kasambeko, just to mention a few are among the few artists who benefited from this offer.

The selection committee was not very strict in the selection process for two reasons. The first reason was to allow as many artists as possible to participate so as the biennale would have a bigger variety of people from different cultural backgrounds. The second reason was to meet the EASTAFAB core objective, which was to promote visual artists by involving as many visual artists as possible.

The Selection Committee was formed by five members including the EASTAFAB Chairman and Executive Director. Therefore, the members were Prof. Elias Jengo, Dr. Kiagho Kilonzo, Dr. Dinnah Enock, Dr. George Mrope and Mr. Fredrick Maeda; all from the Department of Creative Arts, University of Dar es Salaam.

5.2 PRINTING AND DISTRIBUTING OF THE 2017 BIENNALE CATALOGUE COPIES AND MAKING THEM AVAILABLE FOR PURCHASE.

A total of 1500 copies of the 2017 Biennale catalogue were printed; and played a major role of exposing the artists who participated in the 2017 Biennale. The information of every artist was

printed on the catalogue by showing his/her name, portrait, biography and artistic statement. Differently from previous editions, this time the artists' direct phone numbers, emails, websites and links to their social media were included in the catalogue. The artists had requested, in one of their meetings with the EASTAFAB team, that the 2017 catalogue should include their direct contacts so that it creates a direct communication with their customers.

The catalogue copies were distributed in all the participated five East African states (Tanzania, Kenya, Uganda, Rwanda and Burundi) and beyond to artists, guests, donors, partners and other people who wanted to have the 2017 catalogue. Every artist who participated in the 2017 biennale got one free copy, while donors and partners got up to 10 copies each depending on their demands. The guests were buying at USD 10 for each catalogue while students at USD 2.5 each. The copies were sold by either USD or local money (equivalent to that amount) of each state. The price was set at minimal compared to the production cost because there was no intention to make profit. The EASTAFAB is a non-profit organisation, in which all of its activities, including the production of these catalogue are funded by donors. A small money earned from selling copies of these catalogue and a 20% commission from selling the artworks is used to cover some daily Organisation administrative costs.

5.3 INVITATION: INVITING GUESTS, PARTNERS, INSTITUTIONS, SCHOOLS, GENERAL PUBLIC AND MEDIA.

Invitations to the Biennale in Arusha, Nairobi, Kampala, Kigali and Bujumbura were done by the EASTAFAB team in collaboration with its partners and antennas by using media (news papers, radio, TVs), e-cards, social media (whatsapp groups, face book and twitter), galleries, emails, words of mouth, hosts, banners, art magazines and the EASTAFAB website (www.eastafab.org). The process of invitation is detailed explained in Section 5.4: CARRYING OUT THE MINI BIENNALES IN EACH PARTNER STATE, and how the exercise was done in each of the five partner states.

5.4 CARRYING OUT THE MINI BIENNALES IN EACH PARTNER STATE.

5.4.1 BIENNALE IN ARUSHA

Invitations to the Biennale in Arusha were done by the EASTAFAB team by using media (Tanzania Daima Newspaper), social media (whatsapp groups, face book and twitter) and the organisation's website (www.eastafab.org).

The EASTAFAB team arrived in Arusha 26th November 2017 with artworks in a branded truck, as it can be seen in the photo below. The team spent the whole day of 27th and a half day of 28th November 2017 to set up the exhibition hall. A total of 69 artworks from the East African region and a few from abroad were displayed for this exhibition, as it can be seen in the photo below. Of the 69 artworks, 21 were done by female artists. There were 14 female artists who, all together presented 21 artworks for the Biennale in Arusha. Although a total number of artworks, which were selected for the 2017 Biennale was 189, the EASTAFAB Organising Committee

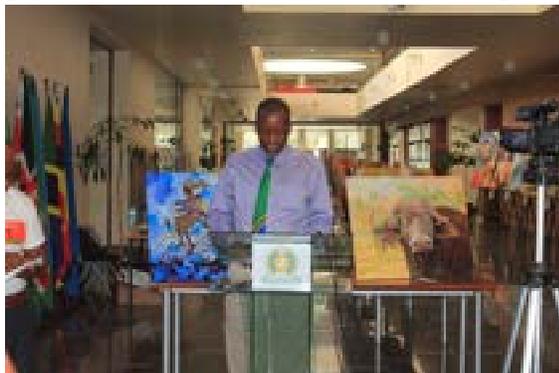
decided to take only a few artworks to the East African tour, which were portable and less delicate in order to reduce risks of getting damaged during this road tour. The huge ones and delicate artworks were returned to the artists, with a clear explanation on why their artworks wouldn't travel.



Left: The branded truck, which was used to transport artworks to and from Arusha.

Right: Part of the display in the EAC HQ exhibition hall.

The Biennale in Arusha was officially opened at about 4.00 P.M. on 28th November 2017 by the Regional Cultural Officer of Arusha city, Mr. Benson Maneno, who is in the photo below. Prior to his speech, the EASTAFAB chairman, Prof. Elias Jengo's speech to introduce the project to the guests was read by his Executive Director, Dr. Kiagho Kilonzo, as it can be seen in the photo below. The EAC was represented by the Principal Culture and Sports Officer, Mr. Bakaye Lubega who gave a speech for the EAC as seen in the photo below. Almost the whole EAC top management staff, including the Secretary General was not present because these people were attending an international conference in Kampala. The IIDEA was represented by Mrs. Joyce Kimaro and Dr. Kirsten Focken, who were among the speakers in the opening ceremony, as seen in the photo below. About 30 people, including artists, a few EAC, IIDEA and GIZ staffs, and government officials in art sectors attended the opening ceremony (photo below). The EASTAFAB team managed to have some of the guests sign their names in the organisations's guest book, which is attached in this report.



Opening speech from the guest of honour, Mr. Benson Maneno at the opening reception



Speeches from the EASTAFAB Executive Director, Dr. Kiagho Kilonzo (left) and the IIDEA representative, Mrs. Joyce Kimaro (right) at the opening reception

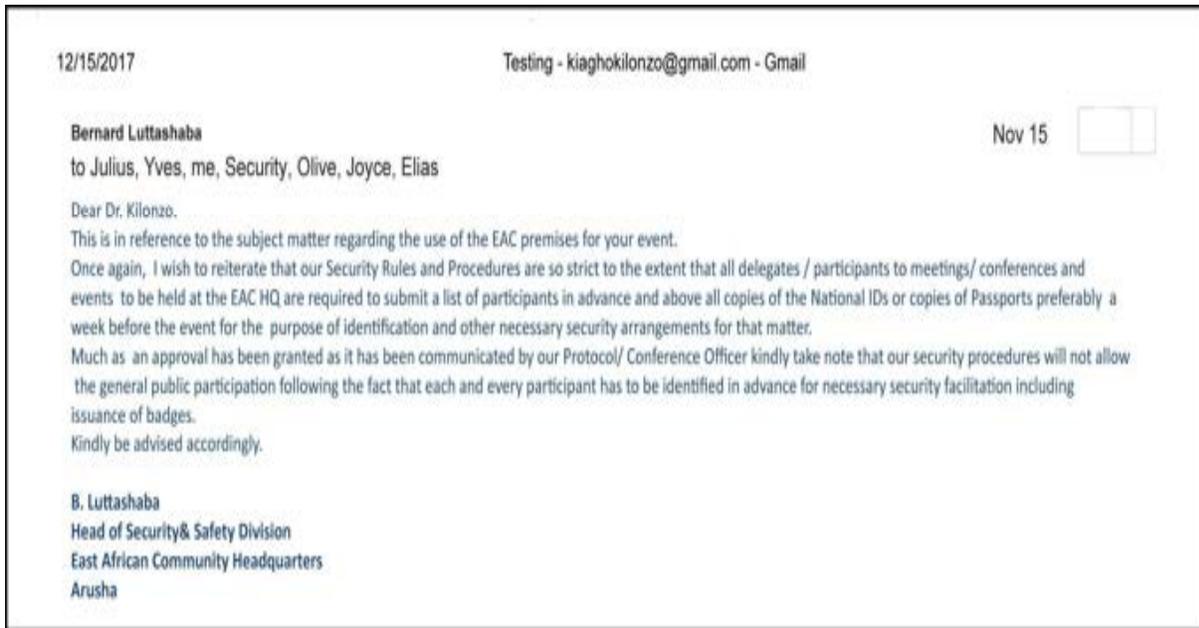


Speeches from the EAC representative, Mr. Bakaye Lubega (left) and the GIZ representative, Dr. Kirsten Focken (right) at the opening reception



Audience during the Biennale launch at the EAC HQ in Arusha, 28th November 2017

A few people came later due to a confusion that was caused by a suddenly change of the opening time. The opening ceremony was announced that it will take place at 06.00 P.M., but suddenly the schedule was pushed back to 04.00 P.M. upon the order from the head of security, Mr. Rutashaba whose email can be seen below.



An email from the EAC head of security

However, more people visited the exhibition in the following days at different times. The Deputy Secretary General (Productive and Social Sectors) Hon. Christophe Bazivamo was among the people who came later. A few schools in Arusha, also got a chance to bring their senior students to the exhibition a few days later, as it can be seen in the photo below. There were 71 guests, in total, who signed the guest book in Arusha. The exhibition event was aired by TBC 1 (National TV in Tanzania), Star TV and Channel 10 (TV) during that week at different times.



Left: The EAC Deputy Secretary General (Productive and Social Sectors) Hon. Christophe Bazivamo (left) on his visit to the Biennale in Arusha.

Right: A few senior students from TWIBOKI, during their visit at the Biennale in Arusha.



A Cultural performance during the Biennale launch in Arusha

The exhibition was opened at 09.00AM and closed at 05.00PM every day except Sunday. The Head of Security, Mr. Rutashaba advised that the exhibition should be closed on Sunday for security purpose. The exhibition in Arusha took place in the corridor of the EAC HQ building.

This is the area where everyone coming to the building passes through, and thus doesn't have a choice but to see the display.

There was a workshop about Art and Marketing in East Africa on 25th January 2018. The workshop was facilitated by the Regional Cultural Officer of Arusha City, Mr. Benson Maneno and was attended by 17 Arusha artists as it can be seen in the photos below. The EASTAFAB Organizing Committee expected about 20 participants to the workshop, who would be visual artists and art lovers residing in Arusha and Moshi. However, the EASTAFAB team couldn't establish a reason why 3 artists did not attend the workshop. The Arusha artists had a desire to meet with the government officials and discuss their challenges. This workshop was then a solution to this long awaited chance. The workshop led into formation and establishment of an association for visual artists in Arusha, whereby the regional cultural officer, who luckily was the facilitator of that workshop asked the artists to go to his office the following morning for an official registration of the formed association. The EASTAFAB is making a follow up to see if the organization was registered.



Arusha artists participating in the workshop during the Biennale in Arusha

Of the 69 artworks that were exhibited in Arusha, 8 of them were sold. The pieces, which were sold, are Ali Mbarouk's *Zanzibar Door*, Florian Ludovick's *Face to Face Communication* and *Mastery of Feminity*, Hance Wawar's *Huzuni*, Muwanga Ibrahim's *The Key*, Stephen Mchomvu's *Mtoto Akinyonya*, *Mtoto Anakula Tunda* and *Mtoto Anachezea Maji*. Of the 8 pieces, 3 of them were sold at reduced prices upon phone agreements with the artists following requests from their customers. The ones that were sold at reduced prices are *Face to Face Communication*, *Mastery of Feminity* and *The Key*, which were originally set at a price of \$500 each, but the *The Key* was sold for \$300, *Face to Face Communication* and *Mastery of Feminity* for \$250 each. The sold artworks can be seen in the photo below.



The Key



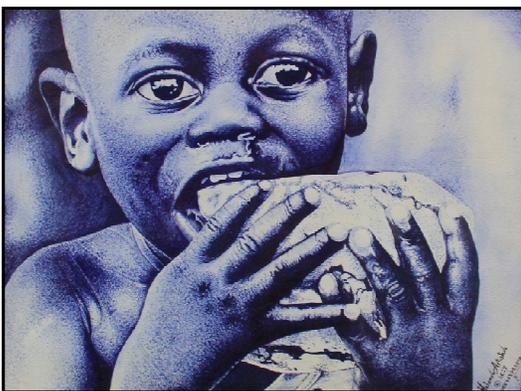
Zanzibar Door



Face to face Communication



Mastery of Feminity



Mtoto Anakula Tunda



Mtoto Akinyonya



Mtoto Analia



Mtoto Anachezea Maji

The Biennale in Arusha was shut down on Tuesday 04th December 2017 at 05.00 P.M. The Biennale team took down all the artworks and loaded them in the truck for a short break before travelling again to Nairobi, in mid January 2018.

5.4.2 BIENNALE IN NAIROBI

The EASTAFAB team arrived in Nairobi on Sunday 21st January 2017 with artworks in a branded truck. The team spent the whole day of Monday 22nd and Tuesday 23rd to set up the exhibition hall (see photos below). The host (Alliance Francaise – Nairobi) offered a technician to assist in some technical issues, such as locating areas to hang the paintings.



The EASTAFAB team and the Alliance Francaise technicians setting up the hall for the Biennale exhibition in Nairobi

A total of 76 artworks from artists of the East African region and a few from beyond were displayed for this exhibition. Of the 76 artworks, 21 were done by female artists, whom together were 14. Of all the artworks, 33 were from Tanzania mainland's artists, 9 from Tanzania Island (Zanzibar), 9 from Kenya, 5 from Uganda, 3 from Burundi, 2 from Rwanda and 15 from other countries of Africa (Ghana and Nigeria) and Europe (Belgium, Germany, UK and Norway). It should be noted that, not all the artworks that were taken to the tour were displayed. The number of artworks displayed depended on the size and structure on the exhibition hall. Although, that was a decision from the EASTAFAB OC, one artist namely, Tabitha wa Thuku from Kenya, was resistant to this decision with a reason that she participated in the 2017 EASTAFAB biennale so that her artworks are showcased in all the capitals of East Africa. The Executive Director tried to explain to her but she was not ready to accept the OC decision, so she decided to quit and took her paintings home. She didn't even attend the opening ceremony at Nairobi. The Biennale continued as scheduled with rest of the artists.



Introduction of Kenyan artists who participated in the 2017 Biennale, during the Biennale in Nairobi. From left is Kezia Wambugu, Fatema Qureish, Joy Maringa, Victor Binge and the Executive Director, Kiagho Kilonzo.

The Biennale in Nairobi was opened at 6.30 P.M. on 23rd January 2017 by having two speeches, one from the Director of Alliance Francaise (host) and the other one from the EASTAFAB Chairman, which was read by his Executive Director, as it can be seen in the photos below. After the speeches, there was a cultural performance from Kenyan dancers, as seen in the photo below, which was more interactive by engaging the audience in the dance.



Opening speeches from the Director of Alliance Francaise, Mr. Cedirc Taurisson (left image) and the Executive Director of the EASTAFAB (right image).



A Cultural performance during the Biennale launch in Nairobi

Invitations to the Biennale in Nairobi were done by the EASTAFAB in collaboration with the host (Alliance Francaise). People were invited by e-cards (see the photo below), media (K24 TV), social media (whatsup groups, face book and twitter) and our website (www.eastafab.org).



E-card inviting people to the Biennale in Nairobi

About 50 people attended the opening function (photos below) and others came to see the exhibition in the following days. The EASTAFAB team managed to have some of the guests sign their names in the guest book. It was not easy to get many people sign because a bigger number of guests were busy looking at the paintings on display and thus didn't pay attention to any other activity. All in all, there were 80 guests, in total, who signed the guest book in Nairobi.



Part of the audience during the launch of the Biennale in Nairobi

The exhibition in Nairobi took place in the lounge of Alliance Francaise on the ground floor, first floor and the stairs to the first floor, as it can be seen in the photo. This is the area where everyone coming to the building passes through, and thus would definitely see the exhibition. All the exhibitions done at Alliance Francaise - Nairobi are always staged there. People who come to the building for other functions, also get a chance to see the exhibition. Although the artworks were displayed at all the times from the day the biennale was launched in Nairobi, the Biennale volunteers were available only from 10.00 A.M. to 07.00 P.M. every day, including Sunday to attend guests who visited the exhibition.



More guests visiting the Biennale a few days after the launch

The EASTAFAB Executive Director and one of the Kenyan artists, namely Joy Maringa, who is also the EASTAFAB representative in Kenya paid a visit to K24 TV station for a live interview in the morning of 23rd January 2018 to talk about the event, in which launching was going to take place that evening. The talk was aired live and people got to know about the event. In the evening, at the launching event, there were two media, namely KTN and VOA, which were present and covered the event. Other media such as KBC and KTN visited at a later date. Both of them did interviews with the Executive Director and a few Kenyan artists whose artworks were in the exhibition. The artist, Joy Maringa got a chance to demonstrate how she does her lip art by using a model, in front of the media cameras (see photos below).



Lip Art demonstration by Joy Maringa, during the preparation of a KBC talk show programme.

There was a workshop about Art and Marketing in East Africa on 25th January 2018. The workshop was facilitated by Mr. Kennedy Walusala from Kenya and was attended by 5 Kenyan artists. Although, the invitation was sent through whatsapp groups, phone calls and phone messages, the response was not good. The EASTAFAB Organisation Committee expected about 20 participants to the workshop, including the 9 Kenyan artists that participated in the ongoing Biennale. Although the EASTAFAB team couldn't reach the absentees to find out reasons for their absence, there is a feeling that they were busy for their daily productions, which were priority for their lives. There were also some rumors that Kenyan artists who have big names cannot easily mixed up with other artists who are still struggling to build up their career (upcoming artists) on seminars, workshops or any other artistic event. These big artists believe that in order to maintain their status, they should keep a distance from the upcoming artists. They are very selective on types of events that they attend and activities that they participate in.



A workshop during the Biennale in Nairobi

The EASTAFAB sold Thobias Minzi's *Protect Your Culture II* in Nairobi at a reduced price upon a phone agreement between the artist and the buyer. The original price was \$250 but the work was sold for only \$150.

The EASTAFAB team left in Nairobi at about 05.00AM on Monday 29th January 2018 towards Kampala. The team arrived at the Kenya – Uganda boarder, in Busia town at about 08.15 P.M. and began a custom clearing process which took about 45 minutes. All the procedures at the custom went well and the process ended at 09.00 P.M. There were no any charges to cross the border with the paintings except for the truck, which was charged Ugandan Shillings 75,000 as a road fee. The revenue's officer said that although the artworks were not entering Uganda for commercial purposes, the truck was rented from a private company to transport those artworks, and thus categorized as a commercial vehicle. He said all commercial vehicles entering Uganda had to pay road fee for using the roads in Uganda.

Since it was already dark the driver suggested that, the team should spend a night in Busia town for security purposes, and continue with the journey the following day. By the way, there was no need to rush since the launching in Kampala was scheduled for Friday evening on 02nd February 2018. The team members wanted to have a complete rest after a whole day journey. The journey was, therefore, resumed on Tuesday 30th January at about 11.00 A.M. and the team arrived in Kampala at about 05.00 P.M. same day with artworks in the branded truck.

5.4.3 BIENNALE IN KAMPALA

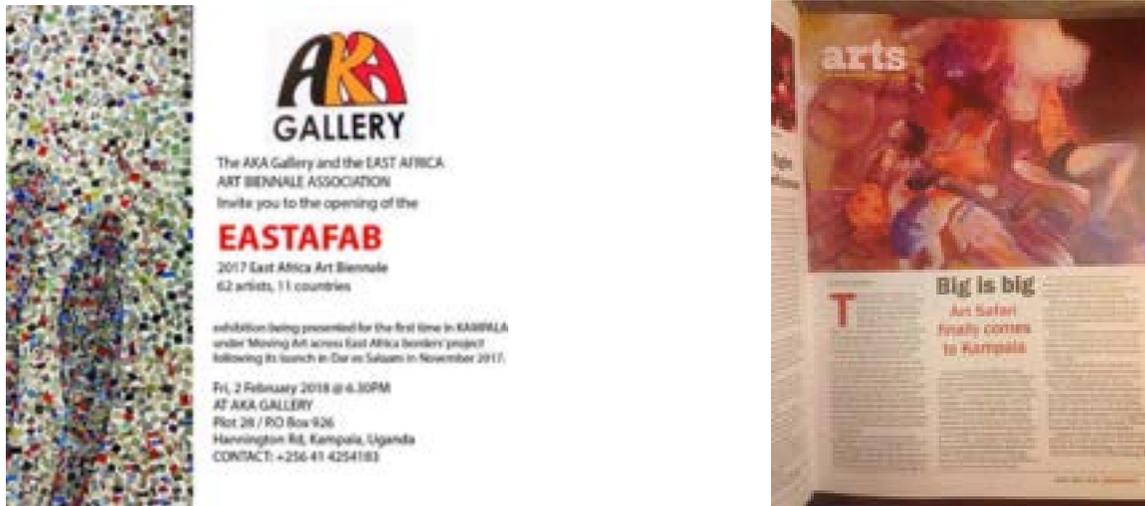
The EASTAFAB team together with the host in Kampala (AKA Gallery) spent a whole day on Wednesday 31st; Thursday 01st and Friday 02nd to set up the exhibition hall, as it can be seen in the photos below.



The EASTAFAB team and the AKA Gallery technicians setting up the hall for the Biennale in Kampala

Invitations to the Biennale in Kampala were done by the EASTAFAB in collaboration with the Afrik Kontemp Art (AKA) Gallery – Kampala, who was the host of the biennale in Kampala. People were mostly invited by e-cards (see the photo below), emails, words of mouth, magazine

(see the photo below), social media (whatsapp groups, face book and twitter) and the organisation's website (www.eastafab.org).

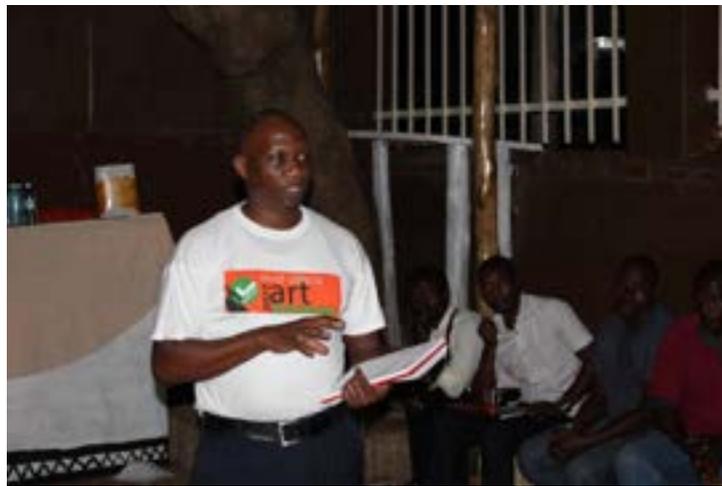


The e-invitation card (left) and an article printed on the January 2018 Independent Magazine (right) highlighting the Biennale in Kampala

A total of 52 artworks from artists of the East African region and a few from beyond were displayed for this exhibition, whereby 20 were from Tanzania mainland, 8 from Tanzania Island (Zanzibar), 6 from Kenya, 4 from Uganda, 3 from Burundi, 3 from Rwanda and 8 from other countries of Africa (Ghana and Nigeria) and Europe (Belgium, Germany, UK and Norway). Of the 52 artworks, 21 were done by female artists. In Kampala, there were 14 female artists who presented a total of 21 artworks for the Biennale. The number of artworks that were displayed at AKA Gallery was generally less than that of Alliance Francaise in Nairobi due to nature of the two venues, which differ in terms of structure and size. The AKA gallery is a bit smaller than Alliance Francaise, Nairobi. However, some pieces such as Hannah Assebe's digital prints were displayed at AKA Gallery to alternate Ali Mbarouk's works (drawings) which had a chance to be displayed in Nairobi. Hannah Assebe's digital prints were not displayed in Nairobi because of the limited size of the displaying walls.

There was a press conference conducted at AKA Gallery on Thursday 01st February 2018 at 12.00 P.M., which was attended by 4 media. These media were the New Vision newspaper, the Daily Monitor newspaper, the Independent magazine and the UBC (Ugandan National TV). The EASTAFAB Executive Director, the ICT and Media Coordinator and the AKA Gallery Director were interviewed in this conference. The interview was aired by the UBC TV the same day in the evening hard news.

The Biennale in Kampala was opened at 7.30 P.M. on Thursday, 2nd February 2018. The Director of AKA Gallery, Professor Josephine Mukasa, in her speech, welcomed all the guests to the Biennale event and gave a brief history of the collaboration between the AKA Gallery and the EASTAFAB. Prof. Mukasa mentioned how the AKA Gallery played a role of collecting artworks from Ugandan artists for this Biennale. On the other side, the EASTAFAB Executive Director, Dr. Kiagho Kilonzo explained the rationale of a Moving Arts Across East African Borders project and how the idea triggered the interest of the donor (IIDEA) of the project (see the photos below). The Director used this time to introduce the Ugandan artists, as it can be seen in the photo below, who participated in the 2017 EASTAFAB Biennale and were present at the opening ceremony. The two speeches were followed by a cultural performance from Ugandan dancers as seen below. The performance was done in the front yard of the exhibition hall.



The opening speech from the EASTFAB Executive Director at the launch of the Biennale in Kampala



Ugandan artists participated in the 2017 Biennale. From right: Ronex Ahimbisibwe, Ibrahim Kitimbo and Muwanga Ibrahim.



A Cultural performance during the Biennale launch in Kampala

About 20 people attended the opening ceremony in Kampala, while others visited the exhibition in the following days. The EASTAFAB team managed to have some of the guests sign their names in the organisation's guest book. Again, it was not easy to get everybody sign because of the nature of this event. People were more curious to see the display than any other thing. There were 43 guests, in total, who signed the guest book in Kampala.

The exhibition in Kampala was staged at AKA Gallery, which was located at Kamwokya, Bukota street in the city of Kampala. The display occupied 4 rooms of the gallery. The AKA gallery looked like a fenced residency house with a parking area and veranda in front. There were rooms used for displaying, a kitchen, washrooms and a back yard. Part of the Gallery can be seen in the photos below.





Top left: Entrance to the AKA Gallery. The rests are rooms used for the Biennale display

There was a workshop on Art and Marketing in East Africa on Saturday 03rd February 2018 in the front yard of the AKA Gallery. The workshop was scheduled to begin at 10.00 A.M. though it began at 12.00 P.M. due to a poor attendance of the expected participants. The EASTAFAB team expected about 20 people to participate in this workshop. The workshop was advertised on social media, website, emails and words of mouth. A quick survey showed that there are always many art events on weekends in Kampala, and thus people usually opt for the priority ones. This workshop didn't seem to be first priority to most of Ugandan artists. A few artists said they had work assignments to complete over the weekend. The workshop, therefore, began at 12.00 P.M. with only 4 people with anticipation that many more would come later. More participants came later while others were leaving for some other events. The total number of participants, including the late comers and those who left early was 8.

The EASTAFAB team was advised to use leaders of the art organizations existing in Kampala, for other future events of this kind. These leaders have a big network of artists and know the most appropriate times of their artists. If the EASTAFAB had used these leaders, would have been advised on the most appropriate day and time to schedule for future workshops.



Workshop participants during the Biennale in Kampala

The Biennale volunteers worked from 10.00 A.M. to 05.00 P.M. every day except Sunday because the AKA Gallery was closed. The volunteers had to follow the working schedule of the Gallery, which operated from 10.00 A.M. to 05.00 P.M. every day, and closed on Sundays.

The EASTAFAB sold two pieces of artwork in Kampala, both at reduced prices upon phone agreements between the artists and buyers. The pieces were *My Home Village* by Muwanga Ibrahim and *Some Follow* by Ronex Ahimbisiwe both from Uganda (see the photo below). The original price for the *My Home Village* was \$550 but it was sold for \$400; while the *Some Follows* was \$950 and sold for \$750. Although both customers paid in full on Thursday, they had booked for the pieces on previous days. The *My Home Village's* customer who had booked the painting on Tuesday 05th February was a local Ugandan, and had inquired some changes on the painting that he wanted to buy. He was then told to return after two days when the changes would be done by the artist himself. The *Some Follow's* customer who showed up on Wednesday 06th February was a foreign diplomat from Sweden, and wanted to pay by credit card (American Express or Master Card). Unfortunately, she found that the EASTAFAB didn't have that system of receiving payment. She then had to try different banks to see if she could get some cash out of her card. After several trials, she managed to get only 800,000 Ugandan Shillings (one third of the full amount), then her card was swollen by the ATM machine. However, she managed to make a full payment by cash the following day (Thursday, 08th February). Both artists were given their money.



My Home Village by Muwanga Ibrahim



Some Follow by Ronex Ahimbisiwe

The Biennale in Kampala was shut down on Thursday 08th February 2018 at 04.00 P.M. The Biennale team took down all the artworks and packed in the truck for a tour to Kigali the following day.

The EASTAFAB team left in Kampala at about 10.00 A.M. on Friday 09th February 2018 to Kigali. The team arrived at the Uganda – Rwanda boarder, in Katuna town at about 04.05 P.M. and began a custom clearing process which took about 40 minutes. All the procedures at the custom went well and the process ended at about 04.45 P.M. There were no any charges to cross border with the paintings. The team, however, spent more time to exchange money at the bureau, and the journey was resumed at about 05.30 P.M. The journey from the border to Kigali took about four hours and the team arrived in Kigali at about 09.40 P.M.

5.4.4 BIENNALE IN KIGALI

The EASTAFAB team together with a team from Niyo Art Gallery - Kigali spent a whole day on Saturday 10th, Sunday 11th and Monday 12th to set up the exhibition hall, as seen in the photos below, at the Hotel des Mille Cillines, where the exhibition in Kigali was launched.



Setting up the exhibition hall at the Hotel des Mille Collines in Kigali

Niyo Art Gallery is a foundation that had a permanent contract with the Hotel des Mille Collines to display their artworks at the hotel. In order for the EASTAFAB to display at the same hotel, the Niyo's paintings had to be taken down and replaced with the EASTAFAB's. This exercise had to include a Memorandum of Understanding (MOU) between the EASTAFAB and Niyo Art Gallery through the Hotel des Mille Collines, whereby Niyo Gallery would retain 30% of the sales. This agreement came after a negotiation between the two parties, whereby initially Niyo had required retaining 40% of the sales. The EASTAFAB tried to explain that it had a contract with artists that they get 80% of the sales, and if it does otherwise would be in trouble with its artists. Part of the MOU can be seen in the photo below. The EASTAFAB had struggled to get an exhibition space in Kigali and thus it had no choice but to agree with the terms and conditions from Niyo Art Gallery.

MEMORANDUM OF UNDERSTANDING

PARTIES OF MEMORANDUM

This Memorandum of Understanding (MOU) is done between HÔTEL DES MILLE COLLINES represented by **PAUL KATO**, the **Marketing Executive** and THE EAST AFRICA ART BIENNALE ASSOCIATION represented by **KIAGHO KILONZO**, the **Executive Director** (East Africa Art Biennale Association together with Hôtel des Mille Collines, the "Parties").

RESPONSIBILITIES OF THE PARTIES

1. **HÔTEL DES MILLE COLLINES** agrees to carry out specific activities under this MOU, particularly:
 - Allows EAST AFRICA ART BIENNALE ASSOCIATION to exhibit their art works from 12th February to 18th February 2018
 - The set-up of the exhibition to take place on the 11th February 2018 from 17:00h to 20:00h.
 - This is a show and not a selling art exhibition. In case of any sales in this particular exhibition at the Hôtel Des Mille Collines, the East Africa Art Exhibition will have to consult the Niyo Art Gallery in order to pay the Rwandese government tax (18% of the sales) and a commission (40%) as per the agreement between the HÔTEL DES MILLE COLLINES and the Niyo Arts Gallery.
 - The Hotel will provide the EAST AFRICA ART BIENNALE ASSOCIATION with the necessary areas to expose and will provide also the necessary security that these paintings and sculptures are well kept and secured in the hotel.
 - The hotel will also provide the necessary security to protect the art, but is not liable in case of fire or water destruction of the paintings and sculptures.
 - The hotel will offer a meeting room that will host the press conference on the 11th February 2018.

2. **EAST AFRICA ART BIENNALE ASSOCIATION** agrees to carry out specific activities under this MOU, particularly:
 - Each of the Artworks is required to have a name of artist, titles and a brief description of the artwork/artist.
 - All exhibited artworks should be well presented and well framed. The hotel has the right to reject pieces, which are not well presented, such as improper framed or bad conditions; and substituted if any art is sold during the exhibition.
 - An inventory of the artworks being exhibited should be made in relation to the location of the art, including name of the artist, with a photograph for security reasons and inventory matters.
 - Communication & Publicity: East Africa Art Biennale Association will be responsible for the communication and publicity of the East Africa Art Biennale.
 - Press conference: East Africa Art Biennale will organise and plan for the press conference.
 - Representative of the East Africa Art Biennale to be present during the peak hours (12PM – 3PM) & (6PM – 8PM).

Part of the MOU between the EASTAFAB and the Hotel des Mille Collines

Invitations to the Biennale in Kigali were done by the EASTAFAB team and its representative in Rwanda, Ms. Uwera Fabiola. People were mostly invited by e-cards, newspapers (see the photo below), emails, words of mouth, social media (whatsapp groups, face book and twitter) and the organisation's website (www.eastafab.org).



The e-invitation card



An article printed on the New Times and February 10-16, 2018 East African Newsletter (middle and right) highlighting the Biennale in Kigali

A total of 50 artworks from artists of the East African region and a few from beyond were displayed at the hotel des Mille Collines [25 were from Tanzania mainland, 5 from Tanzania Island (Zanzibar), 2 from Kenya, 4 from Uganda, 1 from Burundi, 2 from Rwanda, 11 from other countries of Africa and Europe]. The hotel didn't allow the EASTAFAB team to glue/stick any artworks on its walls to avoid disturbing its wall paint; and thus the display involved only framed paintings, whereby some of them were hung on nails and the rest were put on easels. A few paintings by Klaus Hartsmann, which were done on papers and thus couldn't be hung on the

nails, sat on a big table provided by the hotel. Rests of artworks were set aside for the display at another venue (Goethe Institut) which didn't have any displaying restrictions in their exhibition hall (see photo below). The only restriction at the Goethe Institut was on the days to display/exhibit: The exhibition had to take place for 3 days only, on Wednesday 14th, Thursday 15th and Friday 16th February so that to avoid a collision with the Film Screening programme that takes place every Tuesday in the Goethe Institut exhibition hall. On weekends (Saturdays and Sundays), the Goethe Institut in Kigali was usually closed. A total of 35 artworks were displayed at the Goethe Institut [5 were from Tanzania mainland, 6 from Tanzania Island (Zanzibar), 8 from Kenya, 5 from Burundi, 3 from Rwanda, 8 from other countries of Africa and Europe]. Of the 85 artworks (50 at Hotel des Mille Collines and 35 at the Goethe Institut), 21 artworks were done by 14 female artists.



Artworks glued/stuck on the wall in the Goethe Institut Exhibiton Hall

Prior to the launching of the Biennale in Kigali, the EASTAFAB team had a press conference and TV show to talk about the event. The press conference was held at the hotel des Mille Collines with reporters from three newsletters, namely the New Times, the East African and the Ighe. The event was published in the newsletters as it can be seen in the image below.



An article printed on 12th February 2018 Igihe Newsletter highlighting the Biennale in Kigali

The Biennale in Kigali was opened at about 8.00 PM on Monday, 12th February 2018 by the Germany Ambassador to Rwanda, H.E. Dr. Peter Woeste (see photo below) who was the guest of honour in this event. Prior to his opening speech the EASTAFAB Executive Director made a short speech (seen in the photo below) to introduce to the audience the theme of the 2017 Biennale and the ART SAFARI/Moving Arts Across East African Borders project and how this idea triggered the interest of the main donor (IIDEA) of this project. The Executive Director used this time to also introduce the Rwandan and other guest artists, as it can be seen in the photo below, who participated in the 2017 EASTAFAB Biennale and who travelled from their home countries to Rwanda just for this event. There was also a cultural performance from the Indangamirwa Cultural Troup (see photo below) performing to get people together just before the speeches.



The Germany Ambassador, H.E. Dr. Peter Woeste (top left image) and the EASTAFAB Executive Director, Dr. Kiagho Kilonzo (top right image) giving their speeches at the launching of Biennale in Kigali. In the images below is part of the audience listening to the speeches.



Introduction of Rwandan and other guest artists. From left: Klaus Hartsmann (Germany), Dr. Regina Woeste (wife of Amb. Peter Woeste), Serge Niyonsaba (Rwanda) and Muwanga Ibrahim (Uganda).



A Cultural performance during the Biennale launch in Kigali

About 100 people attended the opening ceremony and others came to see the exhibition the following days. However, the EASTAFAB team managed to have few of the guests sign their names in the guest book. Again, it was not easy to get everybody sign because of the nature of this event. There were only 40 guests, in total, who signed the guest book in Kigali. Among the VIP guests who came to the launch of the Biennale in Kigali were the Japanese Ambassador to Rwanda and his delegate, Tanzanian High Commissioner to Rwanda and the Director General of Institute of National Museums of Rwanda, Ambassador Robert Masozera, to mention only a few.

The workshop on the Growth of Art Marketing and Art Education was held at the Goethe Institute on Wednesday, 14th February from 06.40 P.M. to about 08.20 P.M. with about 30 participants (see photo below) where by most of them were visual artists based in Kigali, guest artists and art lovers. The workshop was more like an Art Forum with three discussants, namely Suzzana Murphy (from Canada but lives in Rwanda), Andrew Kazigwe (from Uganda but lives in Rwanda) and Eric Kalengela (from Rwanda). The forum was scheduled to begin at 06.00 P.M. and go to 07.30 P.M. However, due to a mere rain, which came unexpectedly, most of the expected participants and main speakers/discussants couldn't arrive on time. However, the forum went well and the discussion showed that although since in 2009 art in Rwanda has been tremendously growing, there were still areas, such as lack of passion in arts, which needed to be worked out. On his closing remarks, the EASTAFAB Executive Director, Dr. Kiagho Kilonzo advised Rwandan artists and art lovers to have art courses in their curricula from elementary level, to establish art centres, and form art organisations which would be officially recognized by their Government. He also advised them to lobby for a policy, which will inquire all the government buildings to be decorated by local artworks. That would not only create a market for local artworks, but will also create a passion to local arts through a day to day discussion about the arts, which are flooded all over the cities.



The Art Forum in progress. Top left image: Part of the audience listening to the discussants; Top right image: A group picture of the Forum participants; Down left image: Discussants of the forum; Down right image: Closing remarks from the EASTAFAB Executive Director.

There were 4 paintings that were sold: 3 at the opening ceremony and one in the last day of the Biennale in Kigali. One of the paintings that were sold at the opening was booked before even the opening ceremony. The painting that was booked at the opening ceremony was *From Mud* by Moses Luhanga from Tanzania-Mainland and it was paid by cash the following day (Tuesday, 13th February) at about 03.00 P.M. Since the payment was made a bit late of the day, the artist was sent his money the following day (Wednesday, 14th February) and confirmed to receive it. The other painting, which was booked prior to the opening (*How to Get Rich* by Hassan Msaka from Zanzibar), and the one that was booked a day after the opening (*Mother Nature* by Mawila Khamsini from Tanzania-Mainland) were sold to the owner of the Hotel des Mille Collines on Wednesday 14th February (two days after the opening) at reduced prices upon a phone agreement with the artist following a request from the customer. The original price for the *How to Get Rich* was \$1560 but it was sold for \$1300; while the *Mother Nature* was \$1040 but sold for \$700. Since the customer paid by credit card through Niyo Art Gallery, which retained 30% of the amounts the actual money couldn't be received the same day. The system needed at least one day to process the payment until Thursday 15th February. Both artists were then sent their money by Western Union on Thursday and confirmed to receive it.

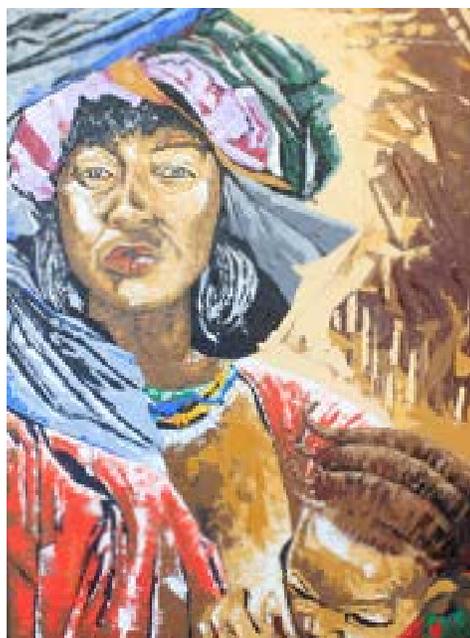
Mwanaharusi's artwork *Freedom*, from Tanzania was sold the last day for \$100 instead of \$200. The artist was called and asked if she was willing to reduce the prize as per the customer's request. The buyer paid \$100 two days after taking the artworks. At the time this customer wanted to buy it, the biennale had already shut down and the EASTAFAB team members were going to take some rest for the early morning trip to Bujumbura. When the team reached Bujumbura, the customer was called and sent the money right away. There was no any deduction to Niyo Gallery from sells of this artwork because it was sold after shutting down the Biennale in Kigali. The sold artworks can be seen in the image below.



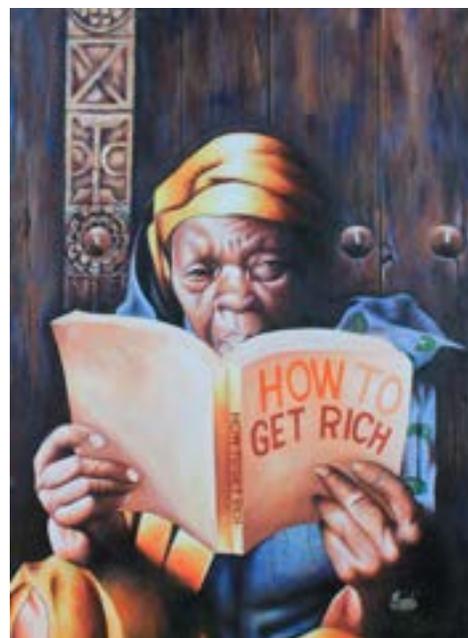
From Mud by Moses Luhanga



Freedom by Mwanaharusi Juma



Mother Nature by Mawila Khamsini



How to Get Rich by Hassan Msaka

The two exhibitions in Kigali were shut down on Friday 16th February 2018 at 02.00P.M. at the Goethe Institut and on Sunday 18th February 2018 at 06.00 P.M. at the Hotel des Mille Collines.

All the artworks were packed in the truck for a trip to Bujumbura. The trip to Bujumbura began at about 06.00 A.M. on Monday, 19th February 2018.

The EASTAFAB team spent about an hour to do some custom clearance at the border of Rwanda and Burundi. Apart from explaining that the trip was not for commercial purposes, the Burundi custom officers still insisted that the EASTAFAB should pay to enter Burundi with the artworks. However, the team was allowed to cross the border with the artworks after a back and forth conversations between the EASTAFAB Executive Director and the Burundi custom officer in charge, who calmed down after realizing that the EASTAFAB team had a permit from BASATA (Tanzanian National Art Council) which shows that the trip was not a commercial one, and was officially recognized by the Tanzanian Government. Prior to this step, the officer had insisted that the truck should be opened again for him to see what was in. He then asked the EASTAFAB Executive Director to list down on a piece of paper everything that was in the truck before he allows the truck to cross the border. The officer stamped that piece of paper and allowed the truck to cross the border with the artworks.

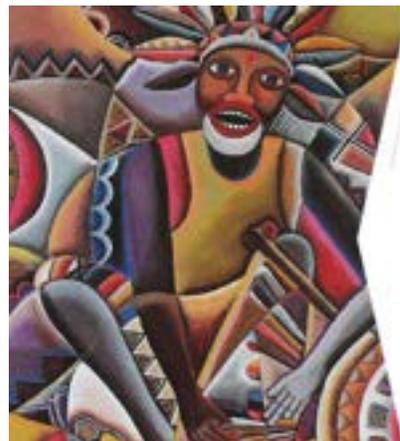
There were about five check points on Burundi side, where by every time the truck was stopped, the driver was asked to open the back side for police officers to see what was in. Very often, the officers inquired to know the purpose of the trip, before asking the driver to show his driving licence, vehicle registration card and insurance. At some points, the officers investigated the vehicle to see if all the lights, horn, brakes, etc work properly. The team arrived Bujumbura at about 02.30 P.M. the same day, on Monday 9th February 2018.

5.4.5 BIENNALE IN BUJUMBURA

The exhibition setting up for Bujumbura began at 08.15 A.M. on Tuesday, 20th February when the EASTAFAB team arrived at the French Institute, which hosted the Biennale in Bujumbura, and began to unload the truck right away. The whole team worked together with the French Institute technicians to hang the paintings on the walls and sit the sculptures on the tables. This exercise can be seen in the image below. The exercise of setting up and hanging the paintings continued until Thursday, 22nd February 2018, just before the press conference and opening session.



Invitations to the Biennale in Bujumbura were done by the EASTAFAB team and the host (French Institute). Special guests were mostly invited by e-cards, (see the photo below), newsletters, emails, words of mouth, social media (whatsapp groups, face book and twitter) and the organisation's website (www.eastafab.org). Banners were also used to invite the general public.



Left: Banner that was used to invite a general public. Right: The e-invitation card

A total of 64 artworks from artists of the East African region and a few from beyond [27 were from Tanzania mainland, 11 from Tanzania Island (Zanzibar), 10 from Kenya, 4 from Uganda, 7 from Burundi, 3 from Rwanda, 2 from other countries of Africa and Europe] were displayed at the French Institute exhibition hall, corridor and stair way. Of the 64 artworks, 16 artworks were

done by 10 female artists. The Institute did not have display restrictions, except that artworks by East African artists, especially Burundians should be given a priority. It is from this background that a big number of artworks were displayed in Bujumbura despite the fact that the exhibition hall was smaller than that of Kigali, Nairobi and Arusha. The paintings were hung, glued and stuck on the walls while some were sat on easels. The three sculptures were sat on tables. (see photo below).



The Biennale Display at the French Institute in Bujumbura

Prior to the launching of the Biennale in Bujumbura, the EASTAFAB team had a press conference with various media to talk about the event. The press conference was held at the French Institute - Bujumbura with reporters from the Burundi Eco News, the Iwacu Newspaper, the Iwacu Web TV, the Imboneza News, the Burundi News Agency and the Igihe Newspaper (photo below). The event was published in the newspapers as it can be seen in the image below and aired on TVs. There were a few media, such as BBC which covered the opening session of the event; VOA and the National Radio of Burundi, which visited the biennale in the following day (Friday, 23rd February) to interview the Executive Director and one Burundian artist, Patrick Kaluta.



The Press Conference in Progress



The Biennale news on Iwacu Newspaper – Burundi

The opening session of the Biennale in Bujumbura started at 6.30 PM on Thursday, 22nd February 2018 and opened by Mr. Marc Mrtillo (Premier Counselor of the French Embassy in Burundi), as it can be seen in the photo below, who represented the French Ambassador who was

supposed to be the guest of honour, but was out of country at the moment. During the opening ceremony, the EASTAFAB Executive Director made a short speech (see photo below) to introduce the theme of this biennale and the ART SAFARI/Moving Arts Across East African Borders project. He mentioned how the EASTAFAB got funded by the IIDEA. The Executive Director used this time to also introduce the Burundian artists, as it can be seen in the photo below who participated in the 2017 EASTAFAB Biennale in Bujumbura. Since most of Burundians did not understand well neither English nor Kiswahili, the French Institute had to find an interpreter who interpreted what the Director was saying from English to French.



Top images: Opening speeches from the Premier Counselor of the French Embassy in Burundi , H.E. Mr. Marc Mertillo and the EASTAFAB Executive Director, Dr. Kiagho Kilonzo.

Down images: part of the audience; and introduction of the Burundian artists (Patrick Kaluta, Christian Bujiriri and the interpreter) who participated in the 2017 EASTAFAB biennale.

About 100 people attended the opening ceremony and others visited the exhibition the following days. The EASTAFAB managed to have some of the guests sign their names in the guest book. Among the VIP guests who attended the launch of the Biennale in Bujumbura were

representatives from the Embassies of France, Belgium, Tanzania, DRC and Uganda to mention only a few. Many more people, including secondary and University students visited the exhibition in the following days (photo below). Among them include the Ambassador of Tanzania to Burundi, H.E. Ambassador Rajab Hassan Gamaha and the 2017 Miss Burundi and Miss Popularity (photo below). For Bujumbura, there were 151 guests, in total, who signed the guest book.



Top left: Some of the Secondary and University students of Bujumbura. Top right: The 2017 Miss Burundi (second from right) and Miss Popularity (second from left) during their visit to the Biennale in Bujumbura. Down: The Ambassador of Tanzania to Burundi signing a guest book during his visit to the Biennale in Bujumbura.

The workshop on Art Marketing (art forum) was held at the French Institute on Friday, 23rd February from 03.00 P.M. to about 06.00 P.M. with 15 participants (see photo below) whereby most of them were visual artists based in Bujumbura, and a few guest artists and art lovers. The forum, which was run by using a participatory method, was facilitated by Mr. Emile Uwezowamungu, a business and marketing specialist in Burundi. The forum was initially scheduled to start at 02.00 P.M. and go to 05.00 P.M. However, due to a heavy rain, which came

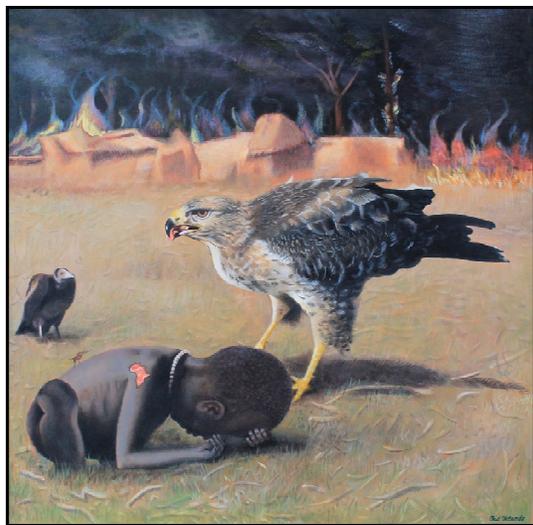
unexpectedly, most of participants couldn't arrive on time. The major working language was French due to the fact that most Burundians were more comfortable to communicate in French and Kirundi than in English and Kiswahili.

Among the major issues raised in the forum was lack of skills to grasp the available opportunities in Burundi, lack of art appreciation from local people, lack of art promoters in Burundi, lack of innovations among the artists and lack of art education to Burundians. After a long discussion, the participants recommended that there should be more capacity building seminars and workshops to the East African artists and art forums in Burundi in order to equip Burundian artists, not only with partnership and collaboration skills but also to enable them become innovative so that they can grasp the available opportunities. There should be strong art associations for Burundian artists which would be used as a platform to network them with other artists. Education system should be revised and have more art subjects in its curriculum. NGOs and media houses should have a special space for Burundian artists and support them to the maximum.



The Art Forum in Bujumbura

One painting titled *Mama for Africa* by Patrick Kaluta was sold during the Biennale in Bujumbura. The painting was booked at the opening ceremony, and the customer paid in full on Friday, 23rd February 2018. The money was deposited to the artist's bank account on Monday 26th February, as per his request. The Chid Chitenda's *Children of Africa* from Tanzania-mainland was booked on Friday, 23rd February 2018 but the customer never showed up. When this customer was called by the EASTAFAB team, he denied to have booked for any painting from the Biennale. He said that he was not even aware of the ongoing Biennale in Bujumbura. The painting that was sold and the one that was denied by the customer can be seen in the image below.



Children of Africa by Chid Chitenda



Mother for Africa by Patrick Kaluta

The Exhibition was shut down on Wednesday, 28th February at 05.00 P.M., and the EASTAFAB team loaded the truck with all the artworks that were not sold. The team departed from Bujumbura just the following morning (Thursday, 01st March 2018) and arrived in Dar es Salaam on Saturday (03rd March 2018). There was about an hour delay at the border of Burundi and Tanzania due to some misinformation that the custom officers had in their documents, which showed that the EASTAFAB team had overstayed. Although the permit from BASATA (Tanzanian National Arts Council) allowed the EASTAFAB team to stay out of the country for the Biennale shows up to 03rd March 2018, the documents that the custom officers had was showing that the team would have returned to the country on 20th February 2018. However, after a keen scrutiny of other documents, it was realized that there was an error on the custom officers' document and thus the team did not overstay at all. The EASTAFAB team was eventually allowed to pass the border without any penalties.

5.5 RETURNING OF UNSOLD ARTWORKS TO THE ARTISTS.

All the participated artists whose artworks were requested to arrange a way to collect their artworks from the EASTAFAB office in Dar es Salaam at any time from Monday 05th March 2018. The ones who live outside the city of Dar es Salaam, including the ones who are outside the country were asked to propose a better means for the EASTAFAB to ship their artworks to them. This exercise was still in progress by the time this report was prepared.

6. DESCRIBE THE COMMUNICATION INTERVENTIONS

The EASTAFAB, during its last phase of the project, implemented the new strategies that were set to improve its communication sector. The organisation contracted another web-developer after a failure of the previous web-master to perform at the expected standard. The new web-developer constructed a new website (www.eastafab.org) in which the association used it as a platform to communicate with the public. The organisation also invited a new member in its Organising Committee, Eng. Boniphace Mkindi who was the University Telecommunication Engineering graduate to serve as the ICT and Media coordinator. Eng. Mkindi worked very closely with Mrs. Julia Stockwell – Hamid, who was the communication specialist by professional to make sure the Communication sector in the organization is improved and performs at the expected standard. The two new members opened a new page on facebook, a twitter account, and created a whatsapp group in which they registered all the participated artists.

As a result:

- There were new posts almost every day on facebook, twitter and website to report a daily information and all new updates regarding the mini Biennales.
- The EASTAFAB linked its website with other blogs and shared its new posts to such blogs.
- The whole project was written in summary with all the necessary information such as the application and selection deadlines, event timetable, venues, etc. and shared with its partners, artists and art lovers.
- The photos that were taken during the opening ceremonies and video clips were uploaded in the website, facebook, twitter and whatsapp group for public to view. The 2017 catalogue was uploaded on the website.

The EASTAFAB team worked with a number of journalists and media houses in every member state to make sure the preparation activities, opening events, workshops and the Biennale shows are broadcasted. Among the media that broadcasted the Biennales are TBC 1 (Tanzanian National TV), Star TV, Radio 5, RFA, Radio France International and the Tanzania Daima Newspaper for the Biennale in Arusha; K24 TV, KBC (Kenyan National TV), KTN TV, VOA (Voice of America TV) and the East African Newspaper for the Biennale in Nairobi; the New Vision newspaper, the Daily Monitor newspaper, The Independent magazine and UBC (Ugandan National TV) for the Biennale in Kampala; the New Times newspapers, the East African newspaper and the Ighe newspaper for the Biennale in Kigali; and the Burundi Eco News, Iwacu Newspaper, Iwacu Web TV, Imboneza News, Burundi News Agency and Igihe Newspaper for the Biennale in Bujumbura. Nevertheless, the preparation activities and opening ceremonies also appeared in several social media (facebook, whatsapp groups, youtube and twitter) and blogs. The EASTAFAB sent its daily, weekly and monthly posts to famous people/artists/bloggers, etc to post in their social media networks.

7. DESCRIBE THE M & E INTERVENTION IMPLEMENTED

The M & E intervention implemented is described in the Result Based Matrix below, which shows the project goal, two objectives and their outcomes, outputs (product), activities, indicators, timeframe, responsible people and job status.

Project Goal	To foster the spirit of cooperation amongst artists from different cultural back grounds of East Africa and enable visual artists to improve their quality of life.					
Objective 1	Share the artists and their works, throughout East Africa and the World					
Outcome 1	Output/Product	Activities	Indicators	Timeframe	Responsible	Status
East African art and artists are being promoted to the World wide audience.	The EASTAFAB catalogue. A total of 1500 copies of the 2017 catalogue were printed with the information of all the artists who participated in the 2017 Biennale.	Eighty (80) artists were registered as follows: Tanzania mainland 42 artists, Tanzania Island (Zanzibar) 9 artists, Kenya 9 artists, Uganda 4 artists, Rwanda 3 artists, Burundi 4 artists and International 9 artists (Belgium 2, Ethiopia 1, Ghana 1, India 1, Germany 1, UK 1, Nigeria 1, Norway 1) for the catalogue and the exhibition	The 2017 Biennale registered 80 new artists and printed their information on the 2017 Biennale Catalogue. The registered artists include 67 are males and 13 are females.	Artists began to register their names in Mar 2017 and finished in September 2017. The registration deadline was extended from the end of July to September in order to allow more interested artists to register. The EASTAFAB O.C. realized that artists needed more time to make up their mind and return their filled and signed application forms.	Executive Director	Done
		Distributing of the 2017 Catalogue copies and make available for purchase during and after the events began immediately after printing.	A total of ... copies of the 2017 Catalogue were sold and distributed during the Biennale.	The printing was done in the first week of November 2017, right after approval of the final layout and design by the OC. The printing process was delayed due to unprompted responses from donors in this item.	Executive Director	

Objective 2.	Make meaningful contact between artists and the public of east Africa and beyond					
Outcome 1	Output/Product	Activities	Indicators	Timeframe	Responsible	Status
East African artists and residents are being engaged in the contemporary visual arts industry.	The exercise of moving East African art in each partner state started on 28 th November 2017 and finished on 28 th February 2018.	Moving with arts across the East African borders to conduct shows in Arusha, Nairobi, Kampala, Kigali and Bujumbura.	The 2017 Biennale registered 80 artists and moved with their artworks to East African partner states.	The shows in the East African states were conducted as follows: Arusha 28 th November to 4 th December, Nairobi 22 nd to 28 th January 2018, Kampala 2 nd to 8 th February 2018, Kigali 12 th to 18 th February 2018 and Bujumbura 22 nd to 28 th February 2018.	Executive Director	Done
		Returning unsold artworks and payments to the artists, reporting and monitoring.	All the artists get back their artworks	The process began on 5th March 2018 after the Biennale shows in EA states.	Executive Director and Chairman	Done

8. ACHIEVEMENTS DURING THE PROJECT IMPLEMENTATION PERIOD

The ART SAFARI/Moving Arts Across the East African Borders project has engaged the East African artists and residents in the contemporary visual arts industry, and connected them with other parts of the world. More than **500 people** of East Africa were integrated by this project through culture. The project has not only fostered the spirit of cooperation amongst artists from different cultural back grounds of East Africa by promoting them to the worldwide audience, but has also enabled the East African artists to improve their quality of life. Integration of residents from the grass root in all the five East African capitals (Arusha, Nairobi, Kampala, Kigali and Bujumbura), which was the key point of this project, has given a chance for people to see the artworks of not only their native artists, but from the whole East African region. That exercise has raised a feeling of togetherness and a thought of the East African Community rather than East African countries.

This project registered 80 new artists, of whom 67 were males and 13 were females from East Africa and beyond. There were 42 artists from Tanzania mainland, 9 artists from Tanzania Island (Zanzibar), 9 artists from Kenya, 9 artists from Uganda, 3 artists from Rwanda, 4 artists from Burundi and 9 artists from other parts of the world (Belgium 2, Ethiopia 1, Ghana 1, India 1, Germany 1, UK 1, Nigeria 1, Norway 1). The 2017 Biennale registered 80 new artists and printed their information on the 2017 Biennale Catalogue.

9. TO WHAT EXTENT THE OUTCOMES OF THE PROJECT MATCH THE OBJECTIVES OF THE ORIGINAL PROPOSAL?

To a big extent the outcomes of the project matches the objectives of the original proposal by the fact that all the proposed activities were implemented. The major outcome of this project, which was to engage with East African artists and residents through their culture in the contemporary visual arts industry, was successful by moving arts in each partner state. About 80% of expected new artists were registered to participate in this cultural integration project.

10. PROJECT'S LASTING IMPACT AND SUSTAINABILITY

OUTPUTS: Detail all Planned and actual activities carried out during the reporting period and the actual outputs. Explain any deviation between the planned and actual activities and propose follow-up actions.				
Description of activities planned for the reporting period	Output targets		Level of achievement (achieved/planned) in per cent	Explanation (s) / Performance / Remarks
	Planned	Achieved		
Registration of new artists from each partner state and gather their artworks for the Biennale.	To register 100 new artists from East Africa for the 2017 Biennale	✓	80%	Although the qualified and Selected artists were more than 100, only 80 of them submitted their works to participate in the Biennale.
Designing, printing and distribution of the 2017 Biennale catalogue.	To design, print and distribute 2017 Biennale catalogue with information of all the participating artists.	✓	100%	The 2017 Biennale catalogue was designed and 1500 copies were printed and distributed to artists, donors and art lovers.
Marketing the events in each partner state and invitation of people to the 2017 Biennale.	People to be awareness of the 2017 Biennale tour in the EA states	✓	100%	The Biennale was broadcasted in 2 TV stations (including the National TV), 3 Radio stations (including the Radio France International) and 1 newspaper in Tanzania; 4 TV stations (including the National and Voice of American TV) in Kenya and 1 newspaper; 1 TV (National TV) station, 2 newspapers and 1 art magazine in Uganda; 3 newspapers in Rwanda; and 1 TV station, 3

				Radio stations (including BBC and National Radio), and 1 newspapers in Burundi. Posters, banners and e-cards were used to communicate to people about the event.
Carrying out the Biennale in Dar es Salaam and mini-Biennales in each partner state.	Staging the main Biennale in Dar es Salaam and mini Biennales in Arusha, Nairobi, Kampala, Kigali and Bujumbura.	✓	100%	The main Biennale was staged in Dar es Salaam at 3 different venues from 02 nd to 22 nd November 2017; and the mini Biennales were staged in Arusha 28 th November to 4 th December, Nairobi 22 nd to 28 th January 2018, Kampala 2 nd to 8 th February 2018, Kigali 12 th to 18 th February 2018 and Bujumbura 22 nd to 28 th February 2018.

11. DESCRIBE THE LESSON LEARNT DURING THE IMPLEMENTATION OF THE PROJECT

This project learnt that the idea of creating a borderless community of East Africans seems to be already working very well. It is easy for East Africans to cross borders from one member state to another. The EASTAFAB team, for instance, spent not more than one hour in each border to do some clearance of the required documents. In fact, there was neither visa requirement to cross borders nor serious screenings of passenger luggage, including the artworks. The custom officers, at each border, did a quick look to what was in the truck in order to verify with what was written in the permit.

The project also realized the fact that the East Africans were culturally seemed like ONE PEOPLE living in different countries. These people shared so many cultural aspects: such as food, altitude (hospitality for guests) and language. Kiswahili and English were spoken in all these four East African states though at different levels. Rwanda and Burundi had an extra advantage of using French.

On top of that, the project learnt that, artists in most parts of the East African region seemed to need a platform, which will give them a voice to the world. Most of these artists, however, seemed to have a belief that the EASTAFAB could be their platform if the following needs are fulfilled:

- **Need of Scouting for More Talents:** The Committee of this project learnt that there are many more talented artists who would like to participate in these kind of projects but are not aware of their existence. Since the major aim of this project was/is to involve a wider East African community for a real integration of East Africans on the grassroots, it is therefore advised that there should be extra efforts to reach these artists wherever they are in the region, and whom mostly are believed to be living outside the capital cities. To accomplish this task, the

EASTAFAB team should approach donors like IIDEA who have interest to see an integration of the East African people.

- **Need of Proper Selection of Exhibition Venues, Partners and Timing:** The Committee learnt that there is a need for a thorough survey during the identification and selection process of exhibition venues and partners. Two of the selected venues, namely the East African Community Headquarters (EAC HQ) Building in Arusha and the AKA Gallery in Kampala did not seem to perform at the expected standard. The two venues lacked enough audience for two major reasons. The EAC HQ, for instance, had security equipments that screened every individual who entered the building, and this caused some embarrassment to guests. The guards also restricted people from entering the building beyond the normal working hours. Worse enough, the opening session on 28th November 2017 was suddenly pushed back from 06.00 P.M. to 04.00 P.M. for security purposes. As a result, a big number of the expected audience, especially those who were not aware of this sudden change of schedule, missed the opening session. Some came later (at 06.00 P.M.) and found that the session/function was over.

The AKA Gallery, which was also our partner in Kampala seemed to have not done well on publicity and marketing of the event. This was noticed by a small audience during the opening session in Kampala. The opening ceremony was only attended by about 20 people who had information of this function. A quick survey showed that most of the people in Kampala were not aware of the opening ceremony. Another reason could be a collision with other events, which were happening at the same time in Kampala. The two reasons was a result of poor publicity and marketing.

The Goethe Institut in Kigali couldn't host the exhibition for more than three days straight during this time because it had film screening every Tuesday, which used the same hall that the exhibition would take place. So the exhibition had to start on Wednesday, one day after the film screening and shut down on Friday, since the Institut didn't open on weekends.

Proper selection of exhibition venues in the future will not only base on those with fewer restrictions but will also look at the centres that get high traffic of people. This project identified a few good examples of such places, which were the Alliance Francaise in Nairobi, French Institute in Bujumbura and Hotel des Mille Collines in Kigali. Not only that there was a good publicity and marketing of the events at these places, but they also had people in and out all the times for various reasons. When these people came to these buildings for different reasons and realized there were ongoing exhibitions, they ended up making tours to the exhibitions. These places also had big network of people who loved art and thus it was easy to reach out a wider community about the Biennale.

- **Need of More Art Exhibitions:** This project learnt that there is a need to continue with these kinds of projects in order to bring passion of local arts to the East African people. That is due to the fact that there is lack of passion and appreciation to local art from the local people. Since 2009 art in Rwanda, for instance, has been tremendously growing, but there is still lack of passion in arts from Rwandans themselves. This was noticed from a small number of local Rwandans who had actually planned to visit the exhibition. The same situation was experienced in almost all the East African capitals during the Biennales. Most of the local people came to the buildings, in which the exhibitions were in progress, for their other issues. When they luckily found there were ongoing exhibitions, they spent an extra time to make tours to the exhibition halls. All in all they ended up enjoying and appreciating the artworks on the display though at different levels. In Nairobi, for instance, the appreciation from local people/viewers was higher than the rests. Many of these viewers seemed to be taking time to each artwork and discuss it. That showed a kind of appreciation to the artwork. Contrary to other locations, Africans didn't have passion to spend time on the displays.

Technically, this project had given the EASTAFAB team a good experience, new ideas and techniques for a better promotion of East African artists, and a true integration of the East African people at grassroots through their culture. The new experience, ideas and techniques have taken as part of preparation for a next ART SAFARI project, which is expected to perform better than the previous one.

12. WHAT ARE SOME OF THE CHALLENGES ENCOUNTERED DURING THE PROJECT IMPLEMENTATION

Describe problems / obstacles that were encountered during the reporting period and what was done to overcome them.
<p>1a. Obstacle: The sudden change of the opening ceremony schedule of the Biennale in Arusha from 06.00 P.M. as it had initially planned to 04.00 P.M. The EAC HQ head of security insisted that the function should be pushed back and end up at 06.00 P.M for security purposes. This abrupt change of schedule affected the attendance and reduced the number of guests since most of them had already planned to come at 06.00 P.M.</p>
<p>1b. Solution: The EASTAFAB team immediately shared the new schedule on its facebook page, twitter account, website and emails. However, that didn't work to a big extent.</p>
<p>2a. Obstacle: Accessibility of the exhibition halls. The EAC HQ, in which the Biennale in Arusha took place, was not easily accessible to ordinary citizens who were actually the target of this project. The place had security equipments that screened everybody who entered the building. This exercise</p>

did not only cause some embarrassments to guests but it also created uncomfortable environment to mostly ordinary people who developed a feeling that the place was not meant for them.

2b. Solution:

The EASTAFAB team tried to explain to the guards that the exhibition targeted ordinary citizens, and thus they should provide help to these ordinary citizens to enter the building.

3a. Obstacle:

The Secretary General was not accessible whenever needed to respond to urgent matters of which his office was responsible.

3b. Solution:

The EASTAFAB team tried to approach him through other people such as Ambassadors and IIDEA employees. However, still the idea didn't work out.

4a. Obstacle:

Some artists demanded to have their statements not to be shortened in the 2017 catalogue, to 60 words as the Biennale instructions specified. As a result of this, one leading Tanzanian female artist was left out completely because she insisted on having her long and misspelled biography and artistic statement published the way she presented it. Another one wanted to take the Organizing Committee to Court on the same matter.

4b. Solution:

He dropped the case after being assured that an errata slip would be inserted with more information on his biography.

5a. Obstacle:

One of the OC members, Mr. Yves Gosciny who was proposed (by mistake) to be among the facilitators during the 2017 Biennale, insisted that he should be paid the money (USD 800) that he signed for as the facilitator despite the fact that he didn't actually do the contracted job. Mr. Gosciny was disqualified from being the facilitator because it was found that a member of the EASTAFAB team can't be part of beneficiaries from IIDEA fund. Also, Mr. Gosciny's contract as the facilitator was ceased when he left Tanzania to Europe for medical issues. The EASTAFAB didn't have extra funds for his return air ticket (from and to Europe), meals and accommodation during the facilitation period.

5b. Solution:

The EASTAFAB responded to Mr. Gosciny's inquiry by presenting a detailed report to the donor (IIDEA) on the whole scenario.

13. WHAT ARE THE RECOMMENDATIONS FROM THE PROJECT? (*RELEVANT TO INTEGRATION*)

Need of Sensitization of Hotel Establishments: This project recommends that there should be sensitization of hotel establishments on art collection as a strategy to promote art and culture in East Africa. Ways and means need to be devised to meet all local hoteliers at an arranged mini Biennale to discuss with them the cultural and commercial benefits of art collection. To achieve this, the EASTAFAB should consult with sponsors to find possible means for holding the mini Biennale for sensitization.

Need of Strong Art Centres, Organisations and Promoters: This project recommends that there should be established strong and stable art centres and organisations in some of the East African States, which would be officially recognized by their Governments. The Organisations would be used as a platform to network the East African artists with other artists in Africa and beyond. Art Promoters, NGOs and media houses operating in the region should have a special space for East African artists and support them to the maximum. The country's icons, such as Miss Burundi, Miss Tanzania, Miss Kenya, Miss Rwanda and/or Miss Uganda should work with these NGOs on publicity of their local artists. The EASTAFAB approached the 2017 Miss Burundi, whose subject is to promote local artists, to see if she would be willing to work with it in promoting the East African artists. Luckily, she was more than ready to work with the EASTAFAB team on the matter.

Decorating the Government Offices with Local Arts: This project recommends that each of the East African partner states should have a policy inquiring all the government buildings to be decorated by their local arts. Such a step would raise a demand and awareness of local artworks among the East Africans, which would slowly turn into appreciation of their own arts.

Need of More Art Seminars: This project recommends that there should be more Capacity Building seminars, workshops and forums to the East African artists, not only equip them with partnership and collaboration skills but also to enable them become innovative so that they can grasp the available opportunities.

Need of Art Subjects in Schools: This project recommends that there should be a serious revision of education curricula in some East African states, which lacks art subjects at schools from elementary to the University level. Therefore, there is an urgent need of revising education system and include art subjects in their curricula and have children start to appreciate their arts from a very young age. That would create art passion, which seems to be missing in most East African people.

14. CONCLUSION AND WAY FORWARD

It is a great pleasure for the IIDEA and GIZ to meet the EASTAFAB long awaited dream of integrating artists from all the East African states through its biennales. The IIDEA has greatly contributed to the EAC vision and mission of integrating people of the East African region by sponsoring the Moving Art Across East African Borders project, which makes cultural integration of the East African people.

On top of that, the East Africa Art Biennale Association (EASTAFAB) was established to achieve the following objectives:

- To establish a forum for East African artists and designers where they can meet and exchange ideas
- To offer specialized training in artistic media use through workshops held during the Biennale
- To foster the spirit of cooperation among artists from different cultural backgrounds to work for the common good
- To offer opportunities for artists and designers to interact with art patrons and art dealers
- To create awareness among the general public on the professional role of artists and designers
- To enhance the image of the artists and designers through the publication of their works in the catalogue
- To work with any organization that can foster the objectives of the organization
- To organize every two years (Biannual/Biennale) a visual arts exhibition including performing arts with artists from the East African region.

All of these objectives were achieved through the Art Safari/Moving Art Across East African Borders project, which was sponsored by IIDEA. The Tanzania Trade Authority (TanTrade) organization provided vital tips on travelling across East Africa with exhibition goods. The EASTAFAB is deeply grateful to these organizations whose involvement is hoped to be sustained. It is hoped that a good relationship between the IIDEA and EASTAFAB will last for the benefit of the East African artists and people in general.