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This research was carried out for Art Moves Africa (AMA) aisbl. The views taken and analyses presented are those of the author and do not necessarily represent the views of AMA. The findings of the study are based on research carried out in 2010 & 2011.

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INTRODUCTION AND BACKGROUND

Mobility in the context of developments in the East African Arts Scene

METHODOLOGY

DEFINING TERMINOLOGY

SUMMARY OF OUTCOMES

Mapping of Performance Venues

Impediments to Mobility in East Africa

Practical Solutions, Encouraging Trends

COUNTRY SPECIFIC INFORMATION

RECOMMENDATIONS

CONCLUSION

Annex 1 Venues in East Africa (see poster)
Annex 2 5 Case Studies/Interviews
Annex 3 Contacts/List of Interviewees
Annex 4 Questionnaires
Annex 5 Summary from AMA Think Tank Session
Annex 6 Bibliography
Fact

*Art Moves Africa (AMA)*

is an international non-profit organization aiming to facilitate cultural and artistic exchanges within the African continent.
Art Moves Africa (AMA) is an international non-profit organization aiming to facilitate cultural and artistic exchanges within the African continent. AMA offers travel funds to artists, arts professionals and cultural operators living and working in Africa to travel within the African continent in order to engage in the exchange of information, the enhancement of skills, the development of informal networks and the pursuit of cooperation.

AMA was first launched as a program initiated by the Young Arab Theatre Fund (YATF) and a group of African and Arab organizations to facilitate and encourage the mobility of artists and cultural operators within the African continent. In 2001, YATF participated in meetings in Egypt, Kenya and Zimbabwe, together with different organizations and cultural activists from Africa and the Arab world. The meetings were aimed at linking organizations and individuals, and creating informal continent-wide networks. The participants agreed that one of the major obstacles for artists and cultural professionals in Africa was the persistent lack of funds specifically allocated to support travel.

Since the launch of the organization of “Art Moves Africa” (AMA) in July 2005, over 360 grants have supported the mobility of artists and art practitioners living and working in Africa to travel within the continent for the exchange of experience, information and ideas, the enhancement of skills, the development of informal networks, independent initiatives, participation in workshops, seminars, residencies and festivals and pursuit of shared projects and artistic cooperation. A wide range of projects have thus been implemented to develop the African creative sector.
Grant allocation is regularly evaluated in terms of gender balance, regional distribution, and also fields and type of projects. This research study was commissioned in response to a significant weakness of mobility within and by the East African and North African regions compared to the West, Central and Southern African regions.

AMA has therefore developed specific projects to address this; one being the development and implementation of the Mobility Hub Africa, which is an internet resource base of artists and venues on the continent (www.mobilityhubafrica.org), the other being a regional pilot study gathering data that will serve to support regional touring circuits of performances and the circulation of art works, of which this is the first part.

The results of the study are presented in this final report with 6 annexes including a comprehensive database of performance venues, contacts and case studies.

The report is divided into five sections

1 Introduction and Background
2 Methodology and Key Terminology
3 Summary of Outcomes
4 Country specific information
5 Recommendations: towards increased mobility and the establishment of an East African Touring Circuit
INTERREGIONAL
GRANTED
MOBILITY PROJECTS
PER REGION

EASTERN AFRICA: EXPORTS CREATIVE GOODS

2002 — 2006
Regular cross-border mobility within East Africa is most often related to small-scale business enterprises (buying and selling of various goods). Some freelance professionals in the arts, particularly in fields such as hip-hop or pop music travel and perform frequently in East Africa, but most artists’ ambitions and dreams related to mobility involve a movement north to financially more rewarding economies. The 2008 ERI-Carts study “Mobility Matters” identified “seven main objectives underpinning mobility programmes and schemes in Europe: improving foreign relations; career enhancement; creativity / new production opportunities; international market development; talent development; intelligence / information gathering / sharing; and project cooperation / coproduction.

Evidence suggests that mobility is not always an explicit objective, but is often an implicit outcome or a means to an end.” (Wiesand “Mobility Matters” 2008, p.4)

Most of these objectives apply equally to East Africa. International mobility is most often sought for the purpose of career enhancement, international market development, or information gathering/sharing. The UNCTAD Creative Economies report of 2008 shows performing arts to have only a minimal share as an export article. Though these numbers are based on tax information and therefore do not present the entire reality of the performing arts sector (full taxes are rarely applied), it does show an increase in export of Performing Arts between 2002 and 2006.

The growth of the East African creative industries sector – with increased support for culture and arts – has brought about change in mobility patterns. Artists working in the fields of dance and music increasingly seek out performance opportunities in East Africa for the purposes of project cooperation, coproduction, talent development and culturally relevant information gathering. With increased funding opportunities for travel, residencies, study opportunities, workshops and conferences, more interest in regional artistic collaboration has developed.

No statistical evidence or relevant studies are available as of yet to document and trace the patterns of artistic movement within East Africa.
Fact
The Treaty for Establishment of the East African Community was entered into force on 7 July 2000
The first phase of the research concentrated on establishing contacts with a wide network of arts practitioners in the East African countries, as well as Sudan in order to prepare for the mapping of available performance venues and to set up interviews and site visits. While some interviews were conducted by telephone, others were done in person. About 150 key contacts in the cultural sector of the countries mentioned above were asked to submit detailed information about performance venues (see Annex 1) as well as to recommend further contacts. (For a complete list of contacts and questionnaires, see pages 40, 52).

During the 2nd phase of the research, site visits were made in Tanzania, Kenya, Uganda, Rwanda and Ethiopia. These visits were used to gather further information regarding performance venues and interviews were held with artists and arts managers. In order to access a representative cross-sampling of perspectives, the author aimed to get input from individuals working in all disciplines of the performing arts (dance, music, theatre, acrobats and circus). Site visits were generally necessary to locate the information. Contacts were difficult to obtain via email or telephone (especially when language differences prevented ease of communication in addition to bad internet and telephone connections, such as in Ethiopia or Burundi). However, once a visit was announced and face-to-face contact was made, information was readily and generously shared. This turned out to be true for all countries in East Africa (and may be true beyond East Africa). It is partly related to a lack of communication infrastructure and may also indicate mistrust in
technology and a general preference for personal contacts that seems to determine the majority of interactions in the East African Arts Sector.

The site visits and interviews are complemented by online research of relevant websites and available studies. The following conferences took place during the time of the research and allowed the opportunity for further exchange and discussions:

1. Womex, Copenhagen 27-31 October 2010
2. AMA Mobility Think Tank, Tangier 26-28 November 2010
3. Indian Ocean Music Network, Durban 28 March – 2 April 2011

The time frame of the study was initially envisioned to be for three months, which had to be extended due to unavoidable circumstances. Part time research for 3 month therefore preceded the 2 months of site visits. It is recommended to extend the total research period to 6 month for future similar papers.

The East African Community (EAC) is the regional intergovernmental organisation of the Republics of Kenya, Uganda, the United Republic of Tanzania, Republic of Rwanda and Republic of Burundi with its headquarters in Arusha, Tanzania. The Treaty for Establishment of the East African Community was signed on 30 November 1999 and entered into force on 7 July 2000 following its ratification by the original three Partner States – Kenya, Uganda and Tanzania. The Republic of Rwanda and the Republic of Burundi acceded to the EAC Treaty on 18 June 2007 and became full Members of the Community with effect from 1 July 2007.

The original intention of the study was to include the countries belonging to the East African Community as well as Ethiopia and Sudan. For time limitations and practical considerations, Sudan had to be excluded from the scope of this study. Therefore the study looks generally at the East African region, (as opposed to political allegiance) and includes the country of Ethiopia.
Mobility in the arts sector is for the purpose of this study defined as a temporary relocation of artist’s presentation in another region or in another country other than permanent residence; for the purpose of presentation, performance, study, teaching or rehearsal.

The relationship between mobility and migration is frequently related to economic means of survival (less frequently to an improvement on a social or economic scale). Drawing the line between artistic mobility and migration can be challenging as some artists will spend part of their career living and working in another country (Wiesand “Mobility Matters” 2008) and eventually become associated with the country of their choice. Some famous musicians whose life and career exemplifies this kind of migration, are Samba Mpangala (originally from DRC, moved to Uganda and now lives in Kenya/USA), Remmy Ongala (originally from DRC, spent the most successful years of his music career based in Dar es Salaam) and Ayub Ogada (originally from Kenya, now living in UK).

According to the new Oxford American dictionary, a “tour” can refer to a journey made by performers or an athletic team, in which they perform or play in several different places. These places do not necessarily need to be located in several countries, though most case studies presented in this paper will involve a crossing of country borders.

A touring circuit is a more or less closely defined network of performance places for the purpose of circulating artwork and performances. It depends very much on the definition of organizers on how open or closed this network is and what criteria are applied for development and membership of such a circuit (see p. 31 – Recommendations).
Fact 610 showed that there are fewer venues available than originally expected.
Summary of Outcomes

SUMMARY OF OUTCOMES

3.1. Mapping of Performance Venues

A major part of this study was devoted to the detailed mapping of performance venues in all of East Africa. The attached poster/list of performance venues (Annex 1) is a major part of this study and identifies a total of 133 locations, about 95 venues with detailed information (Poster: Graph 1). While in no way claiming to be comprehensive, the mapping exercise showed that there are many more venues available than originally expected. Venues frequently need to be supplied with equipment from external sources. A list of reliable suppliers for sound and light, etc is therefore attached as a crucial completion of the list (Poster: Graph 3 and Index), as well as major cultural events and festivals in East Africa (Poster: Graph 2).

This information is constantly changing and needs to be updated on a regular basis. Photos, stage plans and seating arrangements complement the information for some of the venues and this information should be available soon on the website (www.mobilityhubafrica.org).
3.2. Impediments to Mobility in East Africa

By summarizing results of the interviews, informal talks and feedback from the questionnaires, the following issues were identified as the main obstacles to the mobility of performing artists in East Africa. Many of the points listed below are related to general developmental issues in the arts sector. Some have been addressed by funding and cultural organizations in an effort to support the cultural development in various countries (e.g. the lack of qualified arts managers), while others are more specific to funding grants and mobility and could be directly addressed by mobility funders and arts practitioners.

—

LACK OF INFORMATION AND CONTACTS

A recurring theme in all conversations held on the question of mobility in East Africa, is the general scarcity of information and contacts in other countries, even other towns and regions of the same country. Without a reliable partner on the “other side”, it is next to impossible to set up and arrange a performance ahead of time without physically visiting first. This is expensive and time consuming and can be realized in only a few cases (see Mobility Example 1 – p.42). No centralized information portal exists for the East African Arts sector, such as events, managers, venues, etc.

—

AVAILABILITY OF EQUIPMENT

Sound and light equipment is often poorly serviced and not up to international standard, generally only available in bigger cities and might need to be transported at considerable expense. Even if adequate equipment is available, trained sound and light engineers do not always operate it, which leads to inadequate performance conditions.

—

MANAGEMENT SKILLS

The lack of qualified arts managers in East Africa has in the past 5–10 years been addressed by several developmental organizations (e.g. Goethe Institute, British Council, Swedish non-profit music organization SELAM, Aga Khan Development Foundation, Ford Foundation) in an attempt to remedy the situation by providing training opportunities or grants for arts managers. Nevertheless
it is a slow process to change the state of arts management without proper government support or regular long-term training opportunities. The general lack of qualified and interested arts managers (who are not just out for the big money by organizing mainstream events) is compounded by a lack of skilled engineers and technicians in the area of sound and light engineering.

DEADLINES AND COORDINATION OF EVENTS

Deadlines for travel funding applications and bigger events such as festivals and workshops seldom coincide to allow a coordinated effort by event organizers and artists. Plans are under way by several organizations to coordinate planning and timing of events (See p. 22 – 3.3. Practical Solutions) This is a promising development and can lead to many new opportunities for artist’s mobility.

TECHNICAL ISSUES RELATED TO COMMUNICATION (INTERNET AND PHONE CONNECTION)

In many parts of East Africa infrastructure is still poor, so that internet, electricity and phone availability is not guaranteed. This can lead to significant delays in planning and poses a problem when tight deadlines have to be met.

MOBILITY EXAMPLE 1

Arts canvas tour of East Africa
A theatre performance tour across Kenya and Tanzania that lasted 4 months.
A crew of 28 traveled in a specially hired bus with mobile sound equipment.
See Annex 2

TECHNICAL ISSUES RELATED TO MONEY TRANSACTIONS

Providing payment to a service provider ahead of a performance (in order to reserve a space or equipment) can prove to be a serious ordeal since payment by VISA or credit card is seldom possible. Many artists and even organizations do not have access to a credit card, wire transfers are very expensive and not reliable, cash transfers require a carrier. Most often it is only possible to pay the required down payments with a reliable partner in the location of the intended performances or by sending a person ahead of time to secure deals.
VISAS, AIRLINES, LUGGAGE

Extremely high air travel costs define the market sector, a ticket to Europe can be cheaper than a ticket to the neighboring country. A 1 hour flight from Dar es Salaam to Nairobi still costs roughly half of a flight ticket to Europe. Some alternative airlines have commenced services in the past years at better rates (e.g. fly540 or kulula.com) and it is hoped that this trend will continue to make air travel more affordable in the future.

Inter African travel remains a lesson in visa hurdles and complicated bureaucracy. Artists often need to travel with equipment that exceeds the airlines luggage allowance and has to be transported at great cost. The visa issue has been resolved for regional travel for citizens belonging to the EAC. This does not include Ethiopia, which gives out visa on arrival at the airport to European passport holders, but not to members of EAC.

REHEARSALS:
SPACE, TRAVEL, EQUIPMENT

Artists have pointed out that for a project involving regional collaboration, funds can be obtained for performances but seldom for rehearsals. Time and space needs to be made available before of the performance itself and funding seldom take these needs into consideration. Funding is usually short term and project oriented, rather than seen as a developmental tool involving preparation, follow-up and long term training.

BUILDING AUDIENCES

In many areas of East Africa the audience for modern dance, art and music; or for any generally different aesthetic experience still needs to be developed. Success stories, such as the Sauti za Busara Music Festival in Zanzibar, prove that continued exposure to a wide variety of music styles builds an interested and diverse audience.

MARKETING AND ADVERTISING

Special performances need to be advertised and marketed properly. All too often fantastic projects are showcased to a small audience of selected individuals only. In order to promote regional mobility, more efforts and funds have to be invested in marketing and advertising.

MOBILITY EXAMPLE 2

Ndere Centre in Uganda

The Ndere Center is based on the outskirts of Kampala but the Ndere troupe travels extensively to perform and teach throughout the country. A touring bus was purchased for this purpose with the help of a bank loan. See Annex 2
LANGUAGE BARRIERS

Few language barriers exist between Uganda, Kenya and Tanzania, where English and Swahili is understood, if not spoken, by most everyone. Rwanda and Burundi are traditionally francophone but English (and Swahili in Kigali) is used as well. Ethiopia presents the biggest language challenge for the East African region since many people there do not speak any other language than Amharic. This does not pose a problem for music and dance disciplines but it is an issue in touring theatre productions.

SIZE OF GROUPS

Many performance groups exceed the size limit of AMA travel grants. Providing partial travel grants (i.e. for 2–3 members of a larger group) can be helpful however for the artist to secure additional funding or come up with the remaining amount themselves.

HOW DO WE DEFINE REGIONAL TRAVEL

Regional travel is often defined by borders between countries, yet many of the countries in (East) Africa are so large that travel within one state is expensive as well as time consuming. Cultural differences can be more pronounced traveling from one part of a country to the other than to cross a border.
3.3. Practical Solutions – Encouraging Trends

It is encouraging to note that artists across all genres of the performing arts have successfully overcome the obstacles to mobility and organized regional touring and performances across language barriers, borders, and ethnic divides. Using the information gained from various interviews, some generalizations can be made as to what factors have contributed to successful touring experiences:

Thorough preparation is the key to any well-organized show. The successful East Africa Tour of the “arts canvas“ (p. 42 – Mobility Example 1) was enabled by a tour “scout” who traveled ahead to all performance venues before the tour to sort out booking and equipment. This is an effective; yet time consuming and expensive way of establishing touring routes. Based on the experience of this research study, it nevertheless seems worth investing in such preparation – once touring routes, reliable contacts and performance venues are more firmly established, preparation time and expenses can be reduced.

—

MOBILITY EXAMPLE 3

Visiting artist from overseas tours
East Africa

Percussionist Simone Abdalla toured East Africa and gave performances and workshops in Kenya, Tanzania and Uganda. See Annex 2

—
Mobility in the performing arts necessitates reliable equipment in order to ensure a continuously high quality of presentation – a resource not easily available in East Africa, especially when shows move away from urban centers. Several Arts companies have invested in mobile equipment, which enables a great amount of freedom. The Phoenix Players in Nairobi built a simple mobile lighting unit in order to present their plays successfully in any location. Other companies have used portable sound systems. There are obvious limitations when it comes to the size of such equipment and the groups that use it, but it can ensure a great deal of freedom.

Artists and managers in East Africa have successfully navigated around the limitations in transport by securing a special vehicle for the transport of shows. The Ndere Center in Uganda took out a bank loan in order to buy a bus that takes the troupe around the country (p. 44 – Mobility Example 2). Arts canvas hired a special bus for the crew for 4 months. The Ishyo Center has a bibliobus which brings books and performances to various parts of Rwanda (p. 50 – Mobility Example 5). Travel by bus is still arduous and long journeys are necessary to span the vast distances in East Africa, but being able to take along equipment and have a private coach as opposed to public transport, makes the journey much easier.

Having a reliable partner / management in another country or region is the most crucial element to success. Once an artist is able to communicate easily, rely on information given, depend on publicity and preparation, it is fairly easy to move performances within East Africa. The Alliance Francaise and the Goethe Institute are currently in the best position to offer touring circuits since they not only have all necessary infrastructure available in their centers, but also know their colleagues personally through regular contact and meetings.
MARKETING AND ADVERTISEMENT

No show can possibly succeed without informing an interested audience, but this is even more relevant when bringing a production to a new location. All too often the shows are poorly attended because of lack of information and publicity. This can be due to lack of management abilities or for budget reasons. Established festivals, such as Busara, Visa2Dance, SawaSawa etc ensure good publicity. Performances outside of the regular established venues, require a greater marketing effort.

COORDINATION OF DATES

A very encouraging, fairly recent, trend in East Africa is set by several organizations: across performance disciplines organizers are making the effort to coordinate the timing of their events so that touring of artist will become possible:

1. Three dance festivals have formed a triangle partnership: Solos and Duets in Kenya, Visa2Dance in Tanzania and Dance Transmission in Uganda are now planned to take place within the space of one month for the explicit purpose of sharing resources and touring artists.

2. Three theatre directors are developing a Memorandum of Understanding including the Ministries for meetings and touring of their productions: Aghan Odero from the Kenya National Theatre, Ghonche Materego from the National Arts Council in Tanzania and Joseph Walugembe, Executive Director of the National Theatre in Uganda. Previous cross cultural collaboration by the East African Theatre Institute has been successful and included good contacts with Ethiopia (the EATI festival took place in Addis Abeba a few years ago).

MOBILITY EXAMPLE 4

Adugna Dance, Ethiopia
Artistic Director of the Adugna Dance Company in Ethiopia
– Addisu Demisse –
performs and works regularly overseas. He has performed in Kenya and Tanzania and points out why it is important to have exchanges in East Africa.
See Annex 2
3. Several music events (Acacia Jazz Festival in Addis, Ethiopia and Azimuth Festival in Butare, Rwanda) have indicated interest in moving the date of their events to coincide with the Busara Festival in Zanzibar. This would open up many new possibilities of artists touring and mobility in the music sector.

4. Festival Networks: recognizing the need for increased cooperation among African festivals has led to the establishment of two new networks, that both conducted meetings in April 2011: “African Music Festivals Network” (funded by Danish Center for Culture and Development – DCCD) in Harare and “Afrifestnet” (funding proposal currently under consideration by EU) in Cape Town.

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**MOBILITY EXAMPLE 5**

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The 3B project, Rwanda

The Ishyo Arts Center runs a mobile library that brings books, performances and events to schools and venues around Kigali in Rwanda. See Annex 2
Fact
Country Specific Information for Tanzania, Kenya, Uganda, Rwanda, and Ethiopia
Performing Arts Centers tend to concentrate in Dar es Salaam, Arusha and Zanzibar. A permit must be obtained from the National Arts Council (BASATA) for every performance. The permit costs 1.5 Million TSH per show (appr. 1000 USD). In order to apply for the permit, a passport copy for all artists must be submitted by the organizer, also copies of all agreements. If the show is advertised before a permit is obtained, the organizer pays a penalty.

In Zanzibar, a separate permit is also required from the local Board of Censors to authorize any film screenings or live performance.

For customs, a list of all equipment must be submitted by the organizer in order to clear incoming instruments before they arrive.

Contact for National Arts Council (mainland Tanzania only)
Ghonche Materego, Executive Secretary
Sharrif Shamba, Ilala
Dar es Salaam
Tel +255 22 286 3748 / Fax +255 22 286 0486
Mobile +255 (0)75 431 1813
ghonche.materego@basata.or.tz
www.basata.or.tz
15% withholding tax apply for artists payment.
Website for Tax Revenue Authorities: http://www.tra.go.tz/

Other websites with information about cultural events:
www.tanzaniatalks.com/arts.html
dar-es-salaam.wantedinafrica.com
www.dar411.com/whatsapp.html
www.busaramusic.org/
www.ziff.or.tz
www.visa2dance.com/
www.makutanotz.com
www.ambafrance-tz.org
www.goethe.de/tanzania
www.houseofculture.or.tz
tasubatheatre.weebly.com/index.html
www.zanzibarmusic.org
KENYA

Kenya has a lively performing arts scene and many new venues have been established in the past 5 years in Nairobi, including outdoor events (such as ‘Wine and Blankets’ in the park etc). Performing Arts centers tend to concentrate in Nairobi and Mombasa. Visiting artist are required to get a “Special pass” for 25,000 KSH (appr. 340 USD) which must be obtained by the organizer at Nyayo House, Immigration Department: http://www.immigration.go.ke/

20% tax on artists payments apply. The website for Kenya Revenue Authority is: www.revenue.go.ke/

Other websites with information on cultural events:

www.kenyabuzz.com/
http://nairobiflow.wordpress.com/
http://www.nairobikenya.com/whats-going-on/events/
www.thegodownartscentre.com/
www.kenyanmusicweek.com
www.samosafestival.com/
www.kijanikenyatrust.org/
www.phoenixtheatre.co.ke
www.afkenya.or.ke
www.sarakasi.org
www.goethe.de/ins/ke/nai/enindex.htm
www.museums.or.ke

UGANDA

Performing Arts Centers exist throughout the country, but the greatest density is in Kampala. Many artists and activities center around the National Theatre, which serves as a hub for activities and performances throughout the country.

According to the information obtained, there are no regulations as of yet regarding permits and taxes for visiting artists and shows. The department of culture falls under the Ministry of Gender, Labour and Social Development.

Other websites with information on cultural events:

http://www.theeye.co.ug/
http://kadmusarts.com/countries/Uganda.html
http://www.myuganda.co.ug/
www.ugpulse.com
www.ugandaonline.net
www.talent256.com
www.redpepper.co.ug
www.ugandanationalculturalcentre.org
www.ndere.com
www.serumagacentre.org.ug
www.goethe.de/kampala
www.mishmashuganda.com
www.takscentre.org
www.afkampala.org/
www.bayimba.org
**ETHIOPIA**

Performing Arts are strong and traditional music and dance events take place all over the country on a regular basis. Organizations, theatres and other centers tend to be located in Addis Ababa. Several theatres are located in the city, which showcase sold-out performances on a daily basis. Communication, organization of events and contracts rely heavily on the use of personal connections. Mobile phones are much more frequently used to organize and promote events than internet.

Other websites with information on cultural events:

http://addisbynigh.com
http://www.whatsoutaddis.com/
http://addis-ababa.wantedinafrica.com/
www.allianceaddis.org
www.goethe.de/addisabeba
www.iicaddisabeba.esteri.it

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**RWANDA**

Performing Arts Centers tend to concentrate in Kigali and Butare, where the University is located. According to the information given by the Ministry of Culture, no special permits or taxes are applied to cultural events and performances.

Other websites with information on cultural events:

http://www.theeye.co.rw/
http://www.kadmusarts.com/countries/Rwanda.html
www.artsinafrica.com/events/rwanda-film-festival
www.nur.ac.rw
kimisagarayouthcenter.org
www.ishyo.com/
Fact

Recommendations for action are targeted at mobility funders and call for complementary action on the part of arts practitioners within East Africa.
RECOMMENDATIONS

The following is a list of suggestions and recommendations that emerged from the interviews conducted across Kenya, Tanzania, Uganda, Rwanda and Ethiopia as well as the conferences attended in the course of this study. Recommendations for action are targeted at mobility funders and call for complementary action on the part of arts practitioners within East Africa.

1. Dissemination of relevant information

The lack of easily accessible information and contacts emerged as a recurring theme in all interviews across the region. The mapping aspect of this study provides part of a solution and was generally welcomed as a useful and commercially viable exercise. Making venue booking accessible by providing up-to-date contacts, as well as detailed information such stage size etc, makes it possible for art managers to chose the right location and audience for a traveling act; which can be crucial to the success of the show as well as ticket sales. An international star, who performs for a fundraiser will need a different setting and have a different audience than for example, a local celebrity band on their first tour.

Events are generally publicized nationally and locally, but information rarely transcends the national boundaries.

SUGGESTIONS TO FUNDERS AND ART PRACTITIONERS:

—

A

enable regular regional meetings for promoters and venue managers for the purpose of networking and exchange of information

—

B

provide more funds for mapping exercises, including a regional arts web portal with events calendar, contacts and other information

—

C

help to make existing information and contacts readily accessible and up-to-date. It is crucial that the information collected for this study is editable in order for it to remain current (i.e. on the website “Mobility Hub Africa”) – phone providers and numbers, managers, websites are in a constant flux and an up-to-date database can easily become obsolete within a time span of two years or less.

—

D

support a mapping exercise of artists and arts managers, arts education institutions, etc

Various institutions, e.g. the Alliance Francaise have begun putting together databases with contact information for relevant artists. Since such endeavors tend to be done on a part time basis, they are abandoned because of time restraints or never reach beyond the organization stage.
2. Establishment of a formal touring circuit

The exercise of mapping performance venues was done with an eye towards the development of a touring circuit in East Africa. Again, this suggestion was welcomed by arts practitioners across the region. The timing seems to be good, trends are encouraging that mobility will increase and interest in regional touring (as opposed to overseas tours) is growing. The development of a functioning touring circuit will need additional input in order to get off the ground.

SUGGESTIONS TO FUNDERS AND ART PRACTITIONERS:

- A
  actively support the development of a touring circuit by appointing a temporary manager for the establishment and organization of mobility and touring circuits

- B
  fund and organize regular meetings for key stakeholders. Communication via email and telephone is possible but needs to be aided by face-to-face meetings; such as directors of Alliance Francaise or Goethe Institute do on a regular basis

- C
  support international acts for performance in more than one venue. Funds that support performance costs, but require an artist to perform in more than one venue, may motivate cooperation and exchange. One such funding scheme already exists through the Danish Center for Development, African Music Festivals Network: any three festivals can jointly apply for funding to bring an artist to their festival

- D
  organizers to make an increased effort to share information about performing artists in the region with the explicit aim of getting additional performances.

- E
  Coordinate dates of events and funding dead-lines
3. Availability of equipment and transport

Touring a production requires not only coordination of management across long distances, but also coordination of performance dates. Not every evening in the week is suitable for a show, time needs to be taken into consideration for travel and rest between shows but long time spans between two events cost money and make a production unaffordable. Sharing travel costs and touring artists to perform in more than one place tends to be more economical for the organizer and bring more satisfaction to the performer (see Mobility Example 3).

SUGGESTIONS TO FUNDERS AND ART PRACTITIONERS:

- **A**
  - provide special mobility funds for acquiring portable sound and light systems, as well as training in how to set up and operate them

- **B**
  - provide funding for regional festivals and arts venues to host practical training programs for technicians, stage managers, events managers, etc.

- **C**
  - enable means of transport for mobile groups – vans, minibuses, trucks with mobile stages

4. Ensure equal access to mobility opportunities

MOBILITY FUNDERS COULD:

- **A**
  - Recognize the social and regional differences within the continent and enable increased access to support for less developed regions

- **B**
  - engage governments and intergovernmental regional agencies such as the East African Community to be more proactive in supporting culture and mobility in culture

- **C**
  - develop programs and projects that address the inequality in infrastructure to support regions with less mobility by building up management capacity

- **D**
  - recognize the arbitrary nature of state boundaries in Africa and redefine intercultural mobility along linguistic, cultural or spatial differences. This would allow for greater support of internal mobility within a country, which would signify a meaningful expansion of capacity building.
“Strengthening artists’ mobility within East Africa is closely linked to the effort of strengthening the cultural sector as a whole.”
CONCLUSION

To summarize, this research has revealed an East African cartography of loosely connected artistic endeavors with the encouraging emergence of a few artistic nodes between the individual countries and cultures. The degree and nature of cultural development and artistic interconnectivity varies widely from country to country (for example, Kenya and Ethiopia). Strengthening artists’ mobility within East Africa is closely linked to the effort of strengthening the cultural sector as a whole – improved management systems, improved transport systems, information sharing, infrastructure... Since such an endeavor necessarily falls beyond the scope of one funding organization alone, the following recommendations and suggestions are targeted towards funding agencies in general, as well as arts practitioners in the sector. Comparing reports on mobility from Europe with those undertaken here, shows a marked degree of difference in both awareness and opportunities for mobility funds. Nevertheless common themes and problems are echoed in various aspects of the reports:

*But it is not simply greater financial resources that are needed; human resource development and capacity building is essential for productive mobility*  
*(Wiesand “Mobility Matters” 2008, p.55)*
It seems that a clear definition of "touring network" will be essential for the development of practical steps forward - is the touring network a loosely identified collection of venues that share the common interest of enhancing artist visibility and mobility in East Africa and working together ad hoc for this purpose when the opportunity arises – or is the touring network a small, regulated structure with clearly identified partners, regular meetings etc?

It is possible to envision both – the development of a clearly identified “Touring Network” with key partners as well as a amorphous collaboration of managers aided by the information collected by this study, available on the website “Mobility Hub Africa”

THE AUTHOR RECOMMENDS

the following actions as a first step towards increased mobility and the establishment of a touring network in East Africa:

1. Organize and fund a regional meeting of key managers in the second half of 2011 to discuss and implement practical details for the establishment of an East African touring circuit

2. Make all venue information available online and set up a system that allows this information to be completed, edited, and changed in order to keep it updated

3. Create a temporary development position for the establishment of touring networks, dissemination of information and organization of regional performances in East Africa. Once networks and touring routes are established, and information available online, this position should become redundant.

The arts sector in East Africa is undergoing significant changes and trends are encouraging – better management, increased networking, higher impact, bigger audiences, more diversity than only a decade ago. Yet artists in East Africa have a long way to go to be able to enjoy the benefits that many decades of development and struggle have brought forth in other parts of the world. It is our wish that this study may aid in the further development and growth of the sector and lead to “more great art – in more places”.

Hildegard Kiel, Zanzibar May 2011
Hildegard Kiel is an independent arts manager based in Zanzibar, Tanzania since 2000. She is best known for her work as founder and director of the Dhow Countries Music Academy (DCMA), a school for traditional music, for which she received the BBC World Music Award (Movers and Shakers) in 2007 as well as the Roskilde Festival Award for DCMA in 2010. She has degrees in music and music therapy from California State University, Long Beach, and has done research on the origins of Zanzibar Taarab in Egypt on a Fulbright scholarship in 2007. She curated the "Worlds of the Indian Ocean Festival" in Nairobi and Pakistan with the Aga Khan University, serves on the board of Busara Promotions, and has worked with many arts organizations in East Africa.

Special thanks to:
Art Moves Africa, Bayimba Cultural Foundation, Busara Promotions, Antonio Bukhar, Alfdaniels Mabingo, Totto Niwenshuti, Nibagwire Dida and Ishyo Arts Center Kigali
ANNEX

Fact
For updates, corrections
and changes go to
http://goo.gl/jWmxR
and send us an email
to receive your personal login:
info@artmovesafrica.org
PERFOR—
MING ARTS
VENUES,
EVENTS,
SOUND AND
LIGHT
PROVI—
DERS

graphs, statistics and contact information

online database available at http://goo.gl/jWmxR
Venues in East Africa

Version 12.1
Status: May 2011

Fact
8 countries of East Africa are included in the research project
## Equipment & Facility of Venues

For updates, corrections and changes go to [http://goo.gl/iWmxR](http://goo.gl/iWmxR) and send us an email to receive your personal login: info@artmovesafrica.org

www.mobilityhubafrica.org
www.artmovesafrica.org

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<td>· Bet el Funun Bahari</td>
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<td>· Blue Nile Sailing Club</td>
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<td>· Sudanese National Theatre</td>
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* Public Transportation

<table>
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<th>none, not available</th>
<th>no information</th>
</tr>
</thead>
<tbody>
<tr>
<td>●</td>
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</table>

Kigali, Rwanda
- Amahoro Stadiums
- Centre des Jeunes
- French Cultural Center
- Goethe Institute
- Ishyo Arts Center
- Laico Umubano Hotel
- Serena Hotel
- Sportsview Hotel

Mbalale, Uganda
- Mbalale Sports Club

Mombasa, Kenya
- Aga Khan Academy Mombasa
- Alliance Francaise
- Centre for Heritage Development
- Fort Jesus
- Little Theatre
- Reef Hotel

Nairobi, Kenya
- Alliance Francaise
- Arboretum
- Braeburn School Theatre
- Braeside School Theatre
- Brookhouse Academy
- Carnivore - Simba Saloon and Gardens
- Godown Arts Centre
- Goethe Institute
- Impala Grounds
- International School Kenya ISK
- Kenya Cultural Centre incl Kenya National Theatre
- Kenya International Conference Centre KICC
- Louis Leakey Auditorium
- Moi International Sports Center (Kasarani Stadium)
- Moi International Sports Center, Indoor Arena
- N'gong Racecourse
- Nayayo Stadium
- Oshwal Centre
- Phoenix Theatre
- Sarakasi Dome

Omdurman, Sudan
- Abdelkarim Marghani Center

Palissa, Uganda
- BI Center

Zanzibar, Tanzania
- Amani Stadium
- CCM Social Hall
- Dhow Countries Music Academy
- Mtoni Palace
- Old Fort
### Events & Festivals

<table>
<thead>
<tr>
<th>Number</th>
<th>Event Name</th>
<th>Location</th>
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<tbody>
<tr>
<td>1</td>
<td>Acacia outdoor Jazz festival</td>
<td>Addis Abeba, Ethiopia</td>
</tr>
<tr>
<td>2</td>
<td>Festival des Musiques Ethiopiennes</td>
<td>Addis Abeba, Ethiopia</td>
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<td>3</td>
<td>Selam Music Festival</td>
<td>Addis Abeba, Ethiopia</td>
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<td>4</td>
<td>Azimut Festival</td>
<td>Butare, Rwanda</td>
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<td>5</td>
<td>Maracas Festival</td>
<td>Dar es Salaam, Tanzania</td>
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<td>6</td>
<td>Mzalendo Halisi</td>
<td>Dar es Salaam, Tanzania</td>
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<td>7</td>
<td>Visa2Dance</td>
<td>Kampala, Uganda</td>
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<td>8</td>
<td>Africa Film Festival</td>
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<td>9</td>
<td>Amakula Festival</td>
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<td>10</td>
<td>Bayimba Festival</td>
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<tr>
<td>11</td>
<td>Dance Transmission</td>
<td>Kampala, Uganda</td>
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<tr>
<td>12</td>
<td>Dance Week</td>
<td>Kampala, Uganda</td>
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<td>13</td>
<td>Footsteps Dance Company</td>
<td>Kampala, Uganda</td>
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<tr>
<td>14</td>
<td>Kampala International Jazz festival</td>
<td>Kampala, Uganda</td>
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<td>15</td>
<td>Nile Gold Jazz Safari</td>
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<td>16</td>
<td>PAM Awards</td>
<td>Kampala, Uganda</td>
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<td>17</td>
<td>Center by Center</td>
<td>Kigali, Rwanda</td>
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<tr>
<td>18</td>
<td>FESPAD Festival</td>
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<td>19</td>
<td>Hillywood</td>
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<tr>
<td>20</td>
<td>KINA festival (children’s festival)</td>
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<td>21</td>
<td>Kenya Classical Fusion</td>
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<tr>
<td>22</td>
<td>Kijani Festival</td>
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<td>23</td>
<td>Samosa Festival</td>
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<td>24</td>
<td>SawaSawa</td>
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<td>25</td>
<td>Sigalagala</td>
<td>Kigali, Rwanda</td>
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<tr>
<td>26</td>
<td>Solos and Duets</td>
<td>Kigali, Rwanda</td>
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<tr>
<td>27</td>
<td>Busara Festival</td>
<td>Zanzibar, Tanzania</td>
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<tr>
<td>28</td>
<td>ZIFF Festival</td>
<td>Zanzibar, Tanzania</td>
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</tbody>
</table>

**Timeline:**

- **February:** bi-annually
- **March:** bi-annually
- **April:** annually
- **May:** annually
- **June:** bi-annually
- **July:** annually
- **August:** annually
- **September:** bi-annually
- **October:** bi-annually
- **November:** bi-annually
- **December:** annually

*Events not listed in the timeline didn’t specify any month or period!*
2.1 Type of Event, Date & City

Type of Event/Festival
- Music
- Dance
- Theatre
- Film

Khartoum
Omdurman

Juba

Gulu

Kigali

Bujumbura

Kabale

Mombasa

Arusha

Jinja

Palissa

Mbale

Kampala

Nairobi

Butare

Kampala

Zanzibar

Bagamoyo

Dar Es Salaam

1 2 3

4

18 17 20 19

10 14 15 16 10 11 12 13

8 9

21 22 23 24 25 23 25 26

27

28

5 6

7
3.1 Maximum Audience Capacity of a City

Facts of biggest venues:
(units = pax / people)

1. Addis Abeba (7000)*
2. Arusha (3000+)*
3. Bagamoyo (1800)
4. Bujumbura (no info)
5. Butare (1250)
6. Dar es Salaam (10.000)*
7. Gulu (1200)
8. Jinja (500/600)
9. Juba (20.000)
10. Kabale (no info)
11. Kampala (1500)*
12. Khartoum (3500)
13. Kigali (25.000)*
14. Mbale (no info)
15. Mombasa (500)
16. Nairobi (60.000)*
17. Omdurman (no info)
18. Palissa (1000+)
19. Zanzibar (20.000)

3.2 Sum of Venues / City
* Contacts of local companies for technical equipment exist. (details on the back)

- 1: more than 20,000
- 2: up to 20,000
- 3: up to 10,000
- 4: up to 3000
- 5: up to 1000
- 6: no information available
**Venues**

**Addis Abeba, Ethiopia**

**African Jazz Music School**
Henock Temesgen
+251 911 91 98 84
henock_temesgen@yahoo.com

**Alizee**
Bole near Moha headquarters at Womsadco Building
Yasin: 0911 513888

**Alliance Ethio-Francaise**
Piazza, Belay Zelleke Street
Denis Charles Courdent (director) / Beatrice Bracconier (cultural programs) ++251 11 55 02 13
aef@allianceaddis.org / arts@allianceaddis.org

**City Hall Theatre (Masagaja)**
Piazza, St. George area
Tomas Tora, Director
011 1119820 / mobile 0911 600415

**Club Illusion**
in Ambassador hotel, basement
Girma: +251 (0)116 401625/26
helinaw@rocketmail.com
www.allianceaddis.org

**Exhibition Centre**
www.goethe.de/addisabeba

**Fahrenheit Lounge**
Opposite Bole Medhanialem
Vyacheslav Konnik, Director
00251 11 1551343
0911 208172
konnik@rambler.ru

**Goethe Institute**
Sedist Kilo, Faculty of Business and Economics
Dr. Elke Kaschli Mohini, Director
Tel: +251 11 1242345/46
info@addis.goethe.org
tenagna.tadesse@addis.goethe.org
elke.kaschli@addis.goethe.org

**Hager Fikir**
Piazza, Gigis
Binyam HaileSelassie
011 1110644 / 0911 165405
binyamhailaselassie@yahoo.com
www.stanwoodhotels.com

**Italian Cultural Center**
Semin Hotel
00251 11 1553427-011
1113655-011 / 1157300
icaddis@esteri.it

**Millennium Hall**
Bole Road
011 315555

**National Theatre (Behrawi)**
011 551457
011 5514500
www.yohainternational.com

**Ras Theater**
central market place, Piazza
011 2763599/07

**Russian Centre for Science and Culture**
Piazza, near Old Post Office
Vjacheslav Konnik, Director
00251 11 1551343
0911 208172
konnik@rambler.ru

**Sheraton Addis**
Tatu Street
Mr Getahun Yewendater, Banquet Manager
00251 (0)55117171 ext 6545
gethun.yewendater@luxurycollection.com

**The Showroom**
Yared Music School
Sedielkio, near University main campus
P.O. Box 5007
Ezra Abate, Director
01 234447 / 234448 / mobile 0911 216678
ezarabate@yahoo.com

**Arusha, Tanzania**

**Alliance Francaise**
Patrice Stiles
00255 (0)7 83 07 97 11
directeur@afarusha.org

**Arusha Hotel Conference room and gardens**
Clock Tower

**Arusha Stadium**

**Braeburn International School amphitheatre**

**Cultural Heritage Centre**
on the A 104 towards airport
Roxanne: 0788 661580
roxannemat@hotmail.com

**International School of Moshi Arusha Campus**
Sue Jones
suej@ismac.ac.tz

**Makumira University**
2 km west of Usa River, on the Arusha-Moshi Road, PO Box 55, Usa River
Randy Stubbs, Head, Department of Music
Tel 0786 300 213
stubbsrsc@mac.com
www.makumira.ac.tz

**Masai Camp pizzeria and bar**
Kijenge Street
Moses: 00255 755 857513, 784 857513
masaicamp@afrcamail.com

**National Museum of Natural History**
Boma Road 22, P.O.Box 2160
Mama Mangalu, Director
00255 27 545540
nnhm@habari.co.tz

**New Colobus Nightclub**
Kijenge Street near Bonite Bottlers
Famuel Tullu:
0025 713 505 820, 0766 432931
fadhili2001@yahoo.com

**Njiro Complex**
Njiro Rd Cinema Complex
Mark James Stigwood “Stiggy”, Shabir
0764 582526 (Naila), 0754 895525 (Stiggy), 0754 786787 (Shabir)
stigmys2000@hotmail.com

**United African Alliance Community Center (UAACC)**

**Usa River Opera House**

**Velocity Nightclub**
Njiro Rd Cinema Complex
Laiju, Manager
0683 / 773789

**ViaVia amphitheatre**
Museum - Boma Road
Philipp Glauser; 0754-082.629
phglauser@yahoo.fr

**TaSUBa Theatre**
In the town of Bagamoyo, about one hour by car north of Dar es Salaam. Take the New Bagamoyo road out of Dar and go straight.In Bagamoyo turn right towards Kaole and you’ll find TaSUBa (institute for art and culture) 300 metres down the road. It’s right along the beach.
Nkwabi Nghangasamala, event manager
255 712683408
nkalango@hotmail.com
http://tasubatheatre.weebly.com/index.html

**Bagamoyo, Tanzania**

**TaSUBa Theatre**

**Bujumbura, Burundi**

**Alliance Francaise**
Jean Michel Feffer, Director
257 22 23 23 51
direction@ccfbujumbura.org
Butare, Rwanda
National University Grand Auditorium
on campus, P.O. Box 117
Jean-Paul Murekezi
250 788 462314
jmurekezi@nur.ac.rw
www.nur.ac.rw

Little Theatre
Haile Selassie road between Protea Hotel and St Peter’s church
Katy England
dsmplayers@gmail.com / katy@bol.co.tz

Gulu, Uganda
TAKs Center
3-5 Upper Churchill Drive
David Lukani Odwar and Santa Joyce Lakerr
0772 498650
health_gulu_ug@yahoo.com / takscentre@yahoo.co.uk
www.takscentre.org

Jinja, Uganda
Center for Performing Arts and Culture
Plot 11, Lubaas Rd / 2 Iganga Rd
Wasswa Alex Lusiba: 00255 434 122034
mobile 0752 999932
cepacjinj@yahoo.com / waswalx@yahoo.com
http://www.artandcultureonthenile.org

Juba, Sudan
Nyakuron Cultural Center
107 Juba
Director: karisslam@yahoo.com
www.lamtungwar.com/Site/Home.html

Kabale, Uganda
Edirisa Centre
Miha Logar
www.edirisa.org

Kampala, Uganda
Alliance Francaise
6, Mackinnon Road, Nakasero, P.O.Box 4314
Jean-Jacques Bernabé
256 (0) 792 200 318 / 414 533 749
director@afkampala.org
www.afkampala.org

Bat Valley Theatre
Abbe Muchibi
0782 718283
abiimuk@yahoo.com / abiimuk@gmail.com

BodaBoda Bar
Garden City Mall, roof top, P.O Box 7873
Luise Indimuli: 00256 751 755600 / 0312 261415/01
luise@bodaboda.co.ug
desirejulia@cineplexuganda.com

Cayenne Restaurant
Club Rouge
Plot 2/2B Cinema Plaza Building, Kampala Road
Abowe Spear
Tel.: 00256 (0) 41437332, Mob.: 0777790832
or 0792790832
aboowed@yahoo.com
www.rougewg.com

Cricket Oval
Effendis
Emin Pasha Hotel
27, Akii Bua Road, Nakasero, P.O.Box 23825
Mike Rourke, General Manager
Tel 00256 414 236977/8/9
mike@eminpasha.com
www.eminpasha.com

Goethe Institute
6, Mackinnon Road, Nakasero
Carolin Bader, Cultural Coordinator
(Sebastian Woitsch, Director) 00256 414 533410 /
531745 / 775 652312 (director 757 469779)
cultural@goethezentrumkampala.org
www.goethe.de/kampala

Kati Kati Stadium
Makerere University hall
on campus, P.O.Box 12522
University Administration
Tel 00256 414 541 219
http://mak.ac.ug/

Khartoum, Sudan
Bet el Funun Bahari
Tarig Sideeg
249-9-12349150

Blue Nile Sailing Club
Nile Street

Centre Culturel Francais
Downtown

College of Music and Drama, Sudan University
Friendship Hall
Nile Street

Goethe Institute
Sharia Al Mek Nimr, Block No. 1-6-W-F-E
Lilli Kobler, Director
Tel.: +249 183 777833, Fax: +249 183 779377
info@khartum.goethe.org
www.goethe.de/sudan (German and Arabic)

Khatim Adlan Center
House no 2, block 10, St. 57 Amarat
Dr. Albagir A Mukhtar
Tel.: (+249) 122884920 / (+249) 911329627
http://kacesudan.org/index_e.php

National Museum
Nile Street

Rashid Diab Arts Centre
Block 83, El Grief West, P.O. Box 263
Hodida Mohamed
+2499121251059
info@rashiddiabartscentre.net
www.rashiddiabartscentre.net/indexen.php

Serena Hotel
Rue de la Revolution
Hilary Kosen, Banq. And Conf Manager
250 252 597 100 cell 250 788 200442
hkosen@serena.co.rw
www.serenahotels.com

Sharjah Hall
Khartoum University, Downtown

Sudanese National Theatre
Omdurman, Khartoum State,Nile Avenue,
Next to Sudan TV, P.O.Box 407
Dr. Shams Eldin Younis Nagmeldin
Telephone/Fax:00249I-87551549
issra2@hotmail.com

Kigali, Rwanda
Amahoro Stadiums
Remera
Ministry of Culture and Sports - Joseph Rangira, sports infrastructure and equipment
00250 784 164020
rangirajoseph@yahoo.fr

Centre des Jeunes
Kimisagara, Njarugenge District
R.O. Box 490
Donatien Nsengimana, director / Marcel / Omar
250 788 61506 Donatien / 788 617922 Marcel
nsengadonatien@yahoo.fr / muherecel@yahoo.fr /
omar@jwired@yahoo.com
kimisagaramyiouthcenter.org

French Cultural Center
Goethe Institute
Rwanda
Kigali
Kacyiru, ex-cantine of caisse sociale
Karin Kathofer250 783 406021k.kathoefer@kigai.
goethe.org / exku@kigali.goethe.org
www.goethe.de

Ishyo Arts Center
Kacyiru, ex-cantine of caisse sociale
Carole Karembera, Director / Dida Nibagwire, Assistant
00250 788 879791 Dida
788 309706 Carolecarole.
karemera@gmail.com, nidida67@gmail.com
www.ishyo.com/

Laico Umubano Hotel
Boulevard l’Umuganda
www.laicohotels.com/en/hotel/rwanda/kigali/
laco-umubano.html

Sportsview Hotel
next to Amahoro Stadium

Mbabane, Swaziland

Mbale, Uganda
Mbaale Sports Club

Mombasa, Kenya
Aga Khan Academy Mombasa
Robert Otieno Onyango

Alliance Francaise
P.O. Box 99544
Tel: 41 222 50 48 or 0733439999
atmb@afriqueonline.co.ke
Centre for Heritage Development
Deirdre Prins-Solani
deirdreprints17@yahoo.com
dprins-solani@heritageinafrica.org

Fort Jesus
Nkuruma Rd, near old Law Courts
Alawi Abzein
00254 722 771716
aslewy@museums.or.ke

Little Theatre
along Mbaraki road, P.O. Box 81143-80100
Manager Mrs Naomi Ruwa / Heri Kalela
tel: 254 723 215 343 (Mrs Ruwa)
00254 721 263547 (Kalela)
hkalela@gmail.com

Reef Hotel

Nairobi, Kenya
Alliance Francaise
boita / Monrovia Streets, P.O. Box 45 475 - 00100
Hanaita Waters, Helene Bekker
tel: 20 34 00 54 / 79 or 0727 600 622
Fax: 20 35 20 20 31 52 07
info@alliancefrnairobi.org
cultural@alliancefrnairobi.org
www.afkenya.or.ke

Arboretum

Brookhouse Academy
P.O. Box 24987 - 00502
Moses Watatwa
00254 733 801247
www.brookhouse.ac.ke

Carnivore - Simba Saloon and Gardens
Langata Road
Faki Liwali, Garson Misumi, Wouter-Jan Verwiel,
Charles Kãyã.
wjverwiel@tamarind.co.ke

Godown Arts Centre
Dunga Road, Industrial Area,
P.O.Box 27772-00506
Judy Ogana, General Manager
00254 727 267447 Tel; 254 (0)20 555770 or 555927
info@thegodownartscentre.com
www.thegodownartscentre.com/

Goethe Institute
Maendeleo House, Corner Loita/Monrovia Street
P.O.Box 49468
Johannes Hossfeld, Director or Barbara Reich
00254 20 2224640, 2211381, 2211479
info@nairobi.goethe.org
Johannes.Hossfeld@nairobi.goethe.org
Barbara.Reich@nairobi.goethe.org
Katharina.Greven@nairobi.goethe.org
www.goethe.de/ins/ke/nai/enindex.htm

Impala Grounds

International School Kenya ISK
Lilis Weeks
00254 714 746232

Kenya Cultural Centre
incl Kenya National Theatre
Harry Thuku Rd opp. Norfolk Hotel
Aghan Odero: 00254 722 739 894 / 0726 008 677
aghan@yahoo.com

Kenya International Conference Centre KICC
Louis Leakey Auditorium
Museums Hill
Joy Lasskko
00254 722 28888
jlasskko@museums.or.ke
publicrelations@museums.or.ke
www.museums.or.ke

Moi International Sports Centre (Kasarani Stadium)
Along the Thika Highway – Opposite Safari Park Hotel
Sales & Reservations Office – MISC
Julius Mbii 00254 (0)20-2390500/1
Fax: 020-2113135, (Mbii 0722 340097)
reservations@stadiumskenya.co.ke
jmbii@stadiumskenya.co.ke
www.stadiumskenya.co.ke

Moi International Sports Centre, Indoor Arena
Along the Thika Highway – Opposite Safari Park Hotel
Sales & Reservations Office – MISC
00254 (0)20-2390500/1, Fax: 020-2113135
reservations@stadiumskenya.co.ke
www.stadiumskenya.co.ke

N‘gong Racecourse

Oshwal Centre
Westlands – Ring Road, P. O. Box 40638 - 00100
Rupali H. Shah / Binita Shah
Oshwal Community
Tel: 3742030 / 3744670
admin@oshwalnairobi.org
manager@oshwalnairobi.org

Phoenix Theatre
Professional Centre, Parliament Rd
George Mungai, Creative Director
Office Tel: -254 20 2225506
Mobile: +254 721 575464/ 737 349408
gmungai@phoenixtheatre.co.ke
www.phoenixtheatre.co.ke

Impala Grounds

Omdurman, Sudan
Abdelkarim Marghani Center

Palisa, Uganda
BI Center
P.O.Box 383 Iganga
Odhuruki Church compound in Palisa Town
Bernard Mukisa Nadhomi,
By Phone: Omare Martin
bernard.mukisa@dramatool.org
mukisabernard@yahoo.co.uk
bicenter2000@gmail.com

Zanzibar, Tanzania
Amani Stadium
Zanzibar Town, Amani

CCM Social Hall

Dhow Countries Music Academy
Stone Town, Old Customs House, Mizingani Rd,
Forodhani, P.O.Box 4055
Hilda Kiel, CEO
Tel 024 2234050, Mobile 0777416529
md@zanzibarmusic.org,
www.zanzibarmusic.org

Mtoni Palace
Mtoni, Zanzibar, P.O. Box 992
Stefanie Schoetz
000255 777 430117
Mtonipalace@zanzibar.cc
www.mtoni.com/palaceruins.html

Old Fort
Stone Town, opposite forodhani gardens
Salma Chuchu (Manager)
Haji Amour Haji (Restaurant Manager)
Salma +255 777 878737
sabrishah2@yahoo.com / Hamoup@yahoo.com

Goethe Institute
Maendeleo House, Corner Loita/Monrovia Street
P.O.Box 49468
Johannes Hossfeld, Director or Barbara Reich
00254 20 2224640, 2211381, 2211479
info@nairobi.goethe.org
Johannes.Hossfeld@nairobi.goethe.org
Barbara.Reich@nairobi.goethe.org
Katharina.Greven@nairobi.goethe.org
www.goethe.de/ins/ke/nai/enindex.htm
Events

Addis Abeba, Ethiopia

Acacia outdoor Jazz festival
March, annually
music festival
Facebook Site

Festival des Musiques Ethiopiennes
annually, varying months
music festival
Francis Falsetto, Alliance Ethio Francaise

Selam Music Festival
music festival

Butare, Rwanda

Azimut Festival
October, annually
music, dance and drama

Dar es Salaam, Tanzania

Maracas Festival
music festival
Edward Luswala
jlusalaj@yahoo.com

Mzalendo Halisi
music festival
Cassius Mlewa
bwcassius@yahoo.com

Visa2Dance
dance festival
Rachel Kessi
www.visa2dance.com/

Kampala, Uganda

Africa Film Festival
July / August
film festival

Amakula Festival
film festival
Sarah Nsigaye / Nathan Kiwere
0712 639904
nsigaye@yahoo.com / nathanwer@hotmail.com

Arts Treasure
Uganda
Kaya Kagimu
(00256) 772404827
kayanaki@yahoo.com

Bayimba Festival
annually, September
music and dance
P.O. Box 34806
Feisal Kiwewa
00256 414 591 670 / 752 548784
director@bayimba.org
www.bayimba.org

Dance Transmission
end of October
dance festival

Dance Week
February
dance festival

Footsteps Dance Company
dance festival
P.O. Box 24357
Roger Samuel MASABA
256 77 25 04 674
masabaroger@gmail.com, wadiya09@yahoo.com,
footstpsusg@yahoo.com

Kampala International Jazz festival
October
music festival

Nile Gold Jazz Safari
October, annually
music festival
www.thejazzsafari.com

PAM Awards
annually
talent competition - music
Issac Mulindwa
isaac@one2net.co.ug

Nairobi, Kenya

Kenya Classical Fusion
classical music

Kijani Festival
music festival

Samosa Festival
music and dance

SawaSawa
May
music festival

Sigalagala
women's festival
music dance

Solos and Duets
dance festival

Kigali, Rwanda

Center by Center
August
theatre

FESPAD Festival
bi-annually, July
dance festival

Hillywood
May / June
film

KINA festival
December
children’s theater festival
Contact: Ishyo

Zanzibar, Tanzania

Busara Festival
February, annually
music festival
P.O.Box 3635
Yusuf Mahmoud, Director
Tel: +255 24 223 2423 or +255 773 822 294
busara@busara.or.tz
www.busaramusic.org/

ZIFF Festival
June/ July annually
film festival
Equipment

Addis Abeba, Ethiopia

Hirut Alamerew
00251 911 201137
very good light and sound system

Mingle Promotions
Benyam Zewdie
00251 911 670807
benyam@serguide.info
www.minglepromotions.com
does Acacia Jazz Festival

Zion Entertainment and Promotions
Micky 0116611273 / 0911 51 61 89
zion@ethiopia.com
zionethiopia.com
stage, light and sound

Arusha, Tanzania

Aqua Sounds
Ervin Nunnes
00255 754 650 650
aqua_sounds@cybernet.co.tz

Dar es Salaam, Tanzania

41 Records
Fredrik Halleen
00255 753 618043
fhalleen@hotmail.com
sound system

Clouds Entertainment
Ruge Mutahaba
00255 022 2781445 / 2781449
ruge.mutahaba@clouds.co.tz

Event Lites
Evans Bukuku
00255 754 274427
eventlites@lycos.com

Kigali, Rwanda

Positive Productions
Roman Kanobana
00250 788 900293
kanobanajudo@yahoo.fr /
positiveproduction@live.com
no 1 sound and light provider in Rwanda

Production Promotions
Jean Marie
00250 788 527567
soundp.creation@yahoo.fr

good stage and big sound system
but no sound engineers

Sleek Communications
Dan Odhiambo
00250 785 696891 / office 250 2 55104967 /
cell (+250) 722 005 008 /
(+250) 722 327098 / 785 696 891
dan.odhiambo@sleekcommunication.com
www.sleekcommunication.com

Nairobi, Kenya

ESL Sound and Lights
Rajput Assad
00254 20 8512751 / 722 411356
eventsoundlites@yahoo.co.uk
www.eventsoundlites.com/

Homeboyz Entertainment
Mike Rabaa
00254 020 553943/52
info@homeboyz.co.ke
www.homeboyz.co.ke

 Xtreme Media
Cajetan Boy
00254 722 415 668 / 254 20 3871155
cajetanboy@gmail.com
Fact

Annex 2 shows 5 different examples and interviews.
CASE STUDIES AND INTER—VIEWS / MOBILITY EXAMPLES
Summary of interview with Mumbi Kaigwa, the arts canvas

Mumbi Kaigwa is an actress and theatre director. She did a 4-month tour last year with her theatre company and the play “Kigezi Ndoto”. The tour had 4 legs: 1. Election hotspots in Kenya, 2. Coastal area (including Tanzania), 3. Nairobi-Thika-Nyanyuki, 4. Settlement camps in Kenya. In Tanzania, they performed in Tanga, Morogoro, Dar, and Bagamoyo.

The company hired a bus for the duration of the tour and took sound equipment and a generator with them. Lights were supplied by the camera lights when none were available. They had a crew of 18 pax plus 10 cast including photographer and driver and the entire trip was prepared by a “scout” who traveled to all performance venues before the tour to look at locations and set things up.

The East Africa Tour of Kenyan Performance was the culmination of four years of fundraising and preparation in order to take the production “Kigezi Ndoto” to a wider audience in Kenya and Tanzania, sponsored by Hivos, Doen, and UNDP.

Mumbi Kaigwa identified communication (phone lines) and difficulties related to financial transactions as the main challenges of this tour (cheques or credit cards are not accepted in other countries, wire transfer does not necessarily work, a Western Union transfer was unsuccessful because the computers were down, etc). She is currently building a website platform that will greater visibility to artists by displaying their profile.
FROM THE TOUR REPORT:

Some of the towns we expected to visit were eliminated from the list as a result of lack of contacts or a lack of accommodation or a lack of suitable facilities. For example, it was not possible to perform in Zanzibar due to lack of electricity: the town has had major power cuts since late 2009. Athi River offered no suitable accommodation or venue. In other cases we could not source the information we needed from the district or town administration in good time to include the towns in our itinerary. These include Dodoma and Arusha in Tanzania and Namanga, Athi River, Kwale, Voi and Embu in Kenya. However, even with adequate information and preparation, road travel proved to be exceedingly demanding: for example, our return trip from Tanzania took 21 hours!

M Kaigwa said that it is common for actors to arrive at a performance place late at night only to find that there is no accommodation and or food available. They are then required to perform 4 shows a day before returning on another long journey home. The tour they did was organized very well and conditions were favourable, thereby encouraging mobility and touring.
Summary of interview with Stephen Rwangyezi, Ndere Center

KAMPALA, 20 MARCH 2011

The Ndere Center was started in the year 2003 and has grown into one of the biggest performance centers in Uganda. The Ndere troupe consists of 60 children and youth that mostly come from very poor background or are orphans. Ndere pays for their schooling and houses them for the duration of their schooling. Talented children and youth, identified by auditions, receive training and perform with the Ndere troupe all over the country.

The Troupe was facilitated to take performances to every corner of Uganda, addressing topical issues of concern to the different communities in fields like health, economic, education and good governance. Extensive travel was and is necessary for the troupe to teach, disseminate information, and train.

In 1997, the Uganda Development Theatre Association (UDTA) was launched to coordinate and link up the activities of the different groups in their own localities. Today the association works in 42 districts with a membership of more than 2000 groups, giving training in music and dance.

The Ndere Center has two performance venues at the headquarters near Kampala, where regular shows take place. In addition to this, the director Stephen Rwangyezi has taken up a bank loan in order to purchase a bus that makes traveling within the country of Uganda possible. He identifies the multiple use of this bus:
“Firstly, it is used to transport the Ndere Troupe to different parts of Uganda (we have also used the bus to go to Tanzania, Kenya and Rwanda); secondly it transports sister groups for exchange visits among themselves. The group performs at each stop, visits the development projects of the host groups, attends the educational performances that the host group uses to disseminate the technology in their development projects and the two exchange ideas on how to solve the challenges they face; thirdly, the bus transports visiting theatre groups to different locations – even when these groups are not in the Ndere network; finally, we have a branch of our operations called Ndere Safaris. Under this arrangement, the bus is hired out to any people that may want to use it - to generate some supportive income.”
Mobility Example 3

It all started when Faisal Kiwewa got to know me last year at WOMEX. He emailed me and said he is interested in having me perform at the Bayimba Festival. And he thought now that I am in Africa, why not use his network, so then he contacted Alliance Francaise in Nairobi, Dar es Salam and Arusha. And they were all interested in having me perform and do workshops. So the organizers for my tour and workshops is Faisal and Alliance Francaise.

I started my Africa tour in Nairobi. The first two days I had a percussion workshop with four African woman. I had two days to get the to know them, and figure how we can let the Middle Eastern culture meet with the African. In the end we all played together on my performance that was in Alliance Francaise de Nairobi for about ten minutes. It was a success and all of us enjoyed playing together. – I decided to mix the Arabic rhythms with the African so both culture can meet and talk together though the music. – Under the percussion show we all sang Waka Waka. – And beside that we had four African dancers with us on stage. It was first time that the audience had the opportunity to see only women on percussion show. – I heard it never happened in Kenya before. – So that was a very special performance. Other than that I played with a african band with about 7 musicians. This is the link to my first concert:

After Nairobi I went to Arusha, where I played solo without workshop to the Arusha Cultural Diversity Festival and this is the link to that performance:

http://allafrica.com/stories/201008021323.html

From Arusha I went to Dar es Salam, also Alliance Francaise in Dar es Salam hired me to play at their cultural center and it was an amazing experience as well. – I had one day workshop with about 15 male percussionist, and beside that I had another workshop with four wonderful dancers with me on stages dancing to my remix of arabic and house music. Even though we only had one day workshop, we played very good together where we also mixed the African rhythms with the Arabic. This is the link to my performance in Dar es Salam:

http://www.ambafrance-tz.org/france_tanzanie/spip.php?article926

From Dar es Salam I went to my last destination the Bayimba Festival – It was big, and also went very successful. The meaning at the Bayimba Festival is that I should make another two days workshop with about 17 muslim women. But I had to change it in the last minute because of some misunderstandings. – I thought that the 17 women was percussionist, but they sing islamc songs and play on the traditional african framedrum. And that show wouldn’t fit in to my style of music, because my drum and the music that I had with me is house/arabic backtrack that doesn’t fit into my show, so we ended up doing two individual shows. – And instead of the performance together with the Muslim women I played with 6 guys and we did a great percussion show as well.

I had an amazing experience in Africa, and I figured out that no matter where you come from you will always be able to talk the same language though the music. I fall in love with Africa and I am truly grateful that I got this opportunity.
In 1996, Dance United founders Mags Byrne, Andrew Coggins and Royston Maldoom, together with the Ethiopian Gemini Trust, created a unique dance project in Addis Ababa with street children which led to the foundation of the Adugna Community Dance Theatre Company. Trained intensively over many years in Addis Ababa by dance artists from all over the world, eighteen young Ethiopian dancers graduated in 2002 with accreditation from Middlesex University (UK). Addisu Demissie, the Artistic Director of Adugna Dance has performed widely internationally and has also been to Visa2dance and to Kenya (Godown). While he says that it does not matter who he performs for “I want to work, the place does not matter” he thinks it is important to be able to place yourself in relation to other neighbouring countries, and to be able to communicate about problems that we are all facing in this region. Most of his experiences are in Europe with good technical conditions, which do not necessarily reflect the conditions at home. “We are always struggling with the technicians, who are mostly used to drama (theatre). They do not have enough experience with modern dance.” The lack of arts management is another issue “Communication is a problem. There are no art directors. We are lucky because we had all this training, but no one to help us communicate this. It gets lonely, you work on your own.” Addisu wants to start a dance festival in Addis in the near future.
Mobility Example 5

THE 3B PROJECT — ISHYO ARTS CENTER, RWANDA

PUBLICITY MATERIAL AND INTERVIEW, APRIL 2011

The Ishyo Arts Center in Kigali, Rwanda was established in September 2005 by eight Rwandese women. It is a non-profit association with headquarters in Social Security Fund Centre in Kacyiru, Kigali, Rwanda. The center provides a platform for all kinds of performing arts activities – theatre, music, dance, film, workshops, seminars...

One of the projects initiated and implemented by the center is the 3B Project – an educative and cultural project, which is based upon the following ideal:

“culture for everyone, culture for human development”.

The 3 B’s stand for:

— BIBLIOBUS

a mobile library that travels throughout the country to give access to the books, sources of knowledge and exchange

— BARACOMMANDOS

A “commando” of artists to develop artistic and cultural education in schools

— BA-B’ART

performances in new and different places
“There might not be many genuine cultural spaces in Rwanda but there are countless places to relax such as bars, cafés, or restaurants. Therefore, the BA-B’ART concept is to open these spaces to art, bringing culture to where the audience already is. By bringing art into unexpected places and people’s everyday lives, we will establish a new link between art and adults, in order to go back to the BA-ba, (as we say in French) the basics of the audience/artist relationship.”

RESULTS (JULY 2010)

The BIBLIOBUS contains more than 3000 books. A new public library is fully equipped in Kigali

PERFORMANCES:

Ø 36 international shows hosted, co-produced, presented at Ishyo and in the countryside

Ø 2 concerts for children by international and local artists

Ø 3 big show created with more than 300 kids from Kigali Primary schools

Ø Liberation’s day show created with/ by more than 450 young people

Ø 124 shows were created and presented for the BARACOMMADOS interventions, more than 8 per month in English, Kinyarwanda and French;

Ø 39 « Ba-Ba’rt » performances created/ produced by Ishyo in 15 different spaces

Ø 2 literature event for the international reading day and the national culture’s day (Amahoro Stadium)

AUDIENCE:

Ø More 3400 children from 8 different schools and Ishyo neighbourhood

Ø More than 3600 adults attended shows

Ø More than 160 artists have benefited from art workshops directed by international and national professional artists and enhanced their knowledge

Ø More than 3400 children from 8 different schools and Ishyo neighbourhood

Ø More than 3600 adults attended shows

Ø More than 160 artists have benefited from art workshops directed by international and national professional artists and enhanced their knowledge
Fact

Find some more contacts of performing venues or events on the poster.
CON- 
TACTS

LIST OF PEOPLE
INTERVIEWED
(in alphabetical order)

· Adissu Demisie, Adugna Dance
  Ethiopia
· Antonio Bukhar, G Force and
  TabuFlo Dance Company Uganda
· Benyam Zewdie, Mingle
  Promotions Ethiopia
· Binyam Haileselassie, Director
  Hager Fikr Ethiopia
· Carolin Bader, Cultural Coordinator
  Goethe Institute Uganda
· Denis Charles Courdent, Director
  Alliance Ethio Francaise Ethiopia
· Didier Martin, Director Alliance
  Francaise Dar es Salaam
· Donald Otoyo, Kenyatta University
  Nairobi Kenya
· Dr. Elke Kaschl Mohni, Goethe
  Institute Director Ethiopia
· Elizabeth Njoroge, Kenya Classical
  Fusion, Nairobi Kenya
· Ezra Abate, Yared Music School
  Ethiopia
· Faisal Kiwewa - Bayimba Festival,
  Uganda
· Gaspard Kayijuka, Ministry for
  Culture Rwanda
· George Mungai – Phoenix Theatre,
  Nairobi Kenya
· Girum Mesmur, Guitarist Ethiopia
· Gloria Magambo, Dr. Jean-Marie
  Kayishema Butare, Rwanda
· Hennock Tesmegen, African Jazz
  School Ethiopia
· Jean Jacques Bernabé, Director
  Alliance Francaise Uganda
· Jean Pierre Karabaranga, P.S.
  Ministry for Culture Rwanda
· Jonas Byaruhanga, Keiga Dance
  Company Uganda
· Joseph Walugembe, Executive
  Director of National Theatre Uganda
· Juliet Omollo – Dance Forum, Nairobi
  Kenya
· Karin Kithoefer, Director Goethe
  Institute Rwanda
· Kasia Bialek Hoops - Umoja Arts,
  Arusha Tanzania
· Lillie Kobler, Goethe Institute Sudan
· Mabingo Alfdaniels and Dr. Patrick
  Mangeni, Dept of Performing
  Arts and Film, Makerere University
  Uganda
· Marion van Dyck – Sarakassi, Kenya
· Mumbi Kaigwa - the arts canvas,
  Nairobi
· Nibagwire Dida, Ishyo Arts Center
  Kigali, Rwanda
· Rachel Kessi – Mawazo Gallery,
  Dar es Salaam Tanzania
· Roger Masaba – Footsteps, Uganda
· Sam Okello, Project Hope
  North Uganda
· Stephen Rwangyezi, Ndere Center
  Uganda
· Teshome Wondimu, Loulou Cherinet
  – Selam, Ethiopia
· Ulrike Schwerdtfeger - Goethe
  Institute, Dar es Salaam
· Vyacheslav Konnik, Director Russian
  Cultural Center Ethiopia
· Yusuf Mahmoud, Rosie Carter,
  Busara Promotions, Zanzibar
· Wasswa Alex Lusiba, Center for
  Performing Arts and Culture,
  Jinja Uganda
1. QUESTIONNAIRE RELATED TO PERFORMANCE VENUES (MAPPING)
Managers and arts practitioners were asked to submit the following information about their performance venue:

- Name of Venue:
- Location / physical address:
- Size of stage:
- Backstage facilities (changing rooms, washrooms, lockers, lockable rooms etc):
- Audience capacity:
- Technical Equipment:
- What type of performances do most commonly take place?:
- Parking:
- Accessibility by public transport:
- Contact Person:
- Contact (Mailing address, email, tel, fax):
- Website:
- Price:

The final database will be made available on “Mobility Hub Africa” and it should provide a simple, practical, hands-on tool for a touring artist or arts manager. The emails and information asked for were kept deliberately short, since past experience has shown that extensive questionnaires do not bring forth any results by email.

2. QUESTIONNAIRE RELATED TO ISSUES, NEEDS, BENEFITS AND OBSTACLES

- Are you interested in joining a future touring network to facilitate the movement of artists within the region?
- Are you aware of funding opportunities that facilitate artists mobility and if yes, which ones?
- Have you ever submitted an application to AMA? If yes, what was the result? If not, are you aware of this fund?
- What are the main obstacles to mobility of artists in East Africa?
- What needs to happen in order to improve the situation?
- Do you have previous experience with touring in East Africa, and if yes – are you interested to share these?
Fact

The AMA Think Tank Session took place in Tangier, Morocco in November 2010.
SUMMARY FROM AMA THINK TANK SESSION ON DEVELOPING TOURING CIRCUITS

Tangier, Morocco November 2010
In order to harness the expertise of participants of the AMA Mobility Think Tank in Tangier, the following three questions were put to the participants of the workshop:

1. What does it take to create a functioning touring circuit?  
   How can it help artists and managers?  
   How can it be implemented?  
   Any feedback on methodology and recommendations?

2. Are there practical solutions and case studies from other parts of Africa?

3. What are the necessary practical next steps to move from research to action?

The following is a summary of key points identified by the work groups in response to the question “what does it take to create a functioning touring network?”

All agreed that some degree of control is necessary for a functioning touring network:

- Credibility of venues (equipment, ... )
- Credibility of managers
- Artistic quality of the production, including cultural sensitivities
- Ongoing and continuing exchange of information
- Regular meetings
- Organization into sub-sectors (dance, music, art etc)
- Clear information re visa and travel arrangements
- Clear legal information on transport, customs, copyright, taxes
- Contacts with IP associations, Collecting societies, National Arts councils
WORKING TOURING CIRCUITS / NETWORKS IN AFRICA:

Examples given were the network of Alliance Francaise, Goethe Institute, Russian Cultural Centers (all of them have a regular venue, funding, as well as an internal network). Another example mentioned was the festival “Le Grand Gabao” in Central Africa.

Success factors:
- a) result of long term training, workshops, involvement in all aspects of the music industry.
- b) specialisation – Gabao is focused on hip-hop and urban music.
- c) identification of skilled and talented people who can travel and exchange.

Kenya:
cross-border touring: eg. between Kampala and Nairobi or Zanzibar and Nairobi. It was suggested to look at dance as an example: most companies started with cultural institutes but are now becoming more independent; the ‘Chrysalide Project’ was mentioned as one example. Ecole des Sables also generates ‘seeds’ for networking among dancers who meet and then decide to make projects. Dance is more artistically driven, music is more industry-driven. After 2 – 3 years, dancers tend to start their own festivals and training.

Further examples for existing networks and linkages:
The African Music Festivals Network (AMFN) connects festivals in 13 African countries – Benin, Burkina Faso, Kenya, Malawi, Mali, Mauritania, Niger, Senegal, Swaziland, Tanzania, Togo, Uganda and Zimbabwe. Arterial Network has published a directory of African Arts, Culture and Heritage Information. Africa Synergy and Bamberi Trust have 3 venues in Zimbabwe and they are looking at African venues and spaces who might want to be part of their network. The “Africa Poetry” Festival connected artists from Durban to Zimbabwe, and then to Malawi. The Observatory of Cultural Policies in Africa (OCPA) should be given some attention, as it monitors the governments’ progress on cultural policies. OCPA also has links with African Union, therefore it is advisable to strategically work with them, they are also linked to UNESCO etc. They have been mapping 9 African cities for cultural spaces, experts etc. Equation Musique, a project by Institut Français (former Cultures France) and International Organisation of the Francophonie, helps African Music managers from various countries to get exposure in music fairs and conferences.


The report, UK Arts and Culture: Cancelled by Order of the Home Office, was compiled by the Manifesto Club, which campaigns against red tape in response to new restrictions introduced by the Home Office on international artists and academics visiting the UK for talks, temporary exhibitions, concerts or artists’ residencies. The report details the damaging effect that these regulations are having on UK cultural life.


The study provides a context for the evaluation of the “creative industries” in Tanzania. A profile of the Tanzania cultural sector is presented along with a review of the White Paper and the deliberations of the “Recommendations Meeting”, organized by the British Council in 2008 and 2009. The conclusions and recommendations are indicating actions to be taken in the next stage in the process.


The project’s research focuses on educational and Life Long Learning (LLL) - rather than social or artistic issues. The main questions analysed in this research project are the following: do cross-border movements of artists generate LLL processes? Do they boost creativity and innovation? How do they affect learner-teacher dynamics? And can non-formal learning resulting from artistic mobility be formalised? To examine these questions, the project partners conduct interviews with professional artists from the performing and visual arts in ten EU Member States.


A bilingual (German/English) collection of short essays on contemporary theatre south of the Sahara. Edited by Rolf C. Hemke, Dramaturge for Public Relations and Marketing at Theater an der Ruhr with long-standing links to performers and venues on the African continent, the book aims to provide detailed insights into present-day theatre practice, ‘a unique and substantial overview of today’s theatre cultures in Africa’. All in all, 16 countries are being covered in (German) alphabetical order, from Ethiopia to Tanzania.
**Bibliography**


Broad survey of Ethiopia’s culture and media scene as background document for Sida Country strategy 2003-2007


The *Mapping of the South African Live Music Circuit 2010* report offers a snapshot of the 2010 live scene, giving valuable insights into the music genres and practitioners that succeed in this area as well as the importance of yearly music festivals in the year under examination. The lack of permanent music venues across most of the country and the weakness of the live music sector when compared to its recording sector counterpart are among the key elements to emerge from the report.


The report looks at four key areas: visas and work permits for third-country nationals; social security regulations; double taxation and VAT; and intellectual property rights. Edited by Pearle* (Performing Arts Employers Associations League Europe) as part of the Mobile Home project in 2006, led by the International Network for Contemporary Performing Arts (IETM) and the Finnish Theatre Information Centre, funded by the European Year of Workers’ Mobility.

[www.on-the-move.org/documents/Polacek_report.pdf](http://www.on-the-move.org/documents/Polacek_report.pdf)


The paper presents some of the problems, challenges and difficulties faced by those who bring international artists to tour in Europe. The problems identified focus on administrative procedures, lack of transparency, the absence of harmonisation and accurate information and the cost of the system.


This short guide to global mobility is written by Judith Staines for artists and cultural operators. It is concerned with professional mobility, travel to and work in places beyond Europe.


The ERICarts Institute carried out a six month study for the European Commission between April and October 2008 on mobility incentives in the culture/creative sector. This was not intended to be an audit of all mobility related schemes in Europe, but rather a survey and analysis of the range and scope as well as motives and results of such programmes.

[http://www.mobility-matters.eu](http://www.mobility-matters.eu)