SARAKASI TRUST

10 ANNUAL REPORT 2011

A Decade of Excellence
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This most recent decade was marked by great advances in technology, (the I-phone, Face Book, You Tube, Mpesa), the 9/11 attacks, the wars in Afghanistan and Iraq, Harry Potter movies, Hurricane Katrina, the Asian Tsunami, the global financial crisis and the election of the first black President of the United States of America.
Sarakasi Trust 2001 – 2011: The First Decade

2011 was another year of highlights and milestones for Sarakasi and, significantly, marked the end of our first decade which, for the most part, coincided with the first decade of the new Millennium. History is remembered by famous decades – the roaring twenties, the swinging sixties, etc. This most recent decade was marked by great advances in technology, (the I-phone, Face Book, You Tube, Mpesa), the 9/11 attacks, the wars in Afghanistan and Iraq, Harry Potter movies, Hurricane Katrina, the Asian Tsunami, the global financial crisis and the election of the first black President of the United States of America. Many of these events seem a lifetime ago and yet they have all happened in the last ten years. Similarly, it seems a lifetime ago that we started Sarakasi in 2001 as we look back upon the last ten years and remember the highlights, achievements and challenges along the way.
# Looking Back/Highlights Of The Decade

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>First Cultural Exchange – Black Jambo Acrobats to the Netherlands</td>
</tr>
<tr>
<td>2001</td>
<td>Formal establishment of Sarakasi Trust</td>
</tr>
<tr>
<td>2002</td>
<td>Establishment of Sarakasi training program</td>
</tr>
<tr>
<td>2003</td>
<td>Establishment of Sarakasi office at GoDown Arts Centre</td>
</tr>
<tr>
<td>2005</td>
<td>Establishment of Sawa Sawa record label</td>
</tr>
<tr>
<td>2006</td>
<td>North Sea Jazz Salutes Nairobi, Sarakasi Trust Hospital Project Hospital Project</td>
</tr>
<tr>
<td>2007</td>
<td>Mundial, JMI and Umoja partnerships; Sawa Sawa Festival; Ghetto Radio on air</td>
</tr>
<tr>
<td>2008</td>
<td>Opening of Sarakasi Dome</td>
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<tr>
<td>2009</td>
<td>Incorporation of Registered Trust, Amani Circus Project, Africa Yoga Project</td>
</tr>
<tr>
<td>2010</td>
<td>Registration of Sarakasi Foundation (NGO), Talanta Project, Amani Lazima Project, United Cultures for Development (UCD) and Fredkorps (FK) Norway Partnership.</td>
</tr>
<tr>
<td>2011</td>
<td>Africa Music Festival Network (AMFN), East Africa Performing Arts Circuit (EAPAC) network, Danish Culture Fund management consultancy</td>
</tr>
</tbody>
</table>
Why/Where we started

Sarakasi Trust was established in Nairobi, Kenya in December 2001 in response to the need for further development and growth in the cultural and performing arts sector. The co-founder, and current Managing Director, had been working in the arts, culture and entertainment sector since 1981, using the performing arts as a tool to instil positive change in troubled young and adult people. When she met an acrobatic troupe in Kenya in 2000 she immediately knew that here was an opportunity to show the world through the performing arts that Africa was much more than the ‘dark continent’. She saw not only the opportunity, but also the need to nurture and facilitate these arts and thus improve the life of the often poor and underprivileged performing artists. The talent was already there and the only thing missing was the structure within which it could be nurtured; systems through which raw talent could be transformed into globally acceptable and
marketable cultural products. Sarakasi provided this opportunity through its creative space and training, first at the Godown Arts Centre and, since 2008, at the Sarakasi Dome, a magnificent building that the Trust acquired and renovated to meet its office and rehearsal space needs and which doubles up as a performance venue.

**Where we are now**

With ten years experience under our belt we can look back at our beginnings and track the changes throughout those years. Over the decade we have moved naturally from one stage to the next. Mistakes made and wrong decisions taken along the way were all part of the growing up process.

As Sarakasi has grown and expanded so have the people that have been with us from the beginning. As our projects have evolved over the years, the people running them have become dedicated professionals. Our creative
dance and acrobatics department has grown so big that it is like a company all on its own. What started off as an in house and outreach training and capacity building program, with 4 trainers, has now been expanded into a well organized training program with artist management capacities, a solid client data base and enough contracts for our artists to make ends meet.

Importantly, performers in Kenya are much more accepted in 2011, no longer seen as people on the fringes of society. Sarakasi has played no small part in this transformation having a direct and positive impact on the cultural scene and industry in Nairobi and Kenya. Sarakasi is ‘living proof’ that being a performing artist is a respectable profession. We have managed to create a positive image of ‘the performing artist’ and have established team work between artists and cultural organizations.

The celebrity culture has hit Kenya in the last decade and many of our performers have become famous, locally and internationally, and thus have become role models for the youth coming up behind them. Our long term artistes have grown up with us and have realized that becoming commercial does not necessarily mean selling out, finding the right balance between social and commercial ethics.

Ten years experience in structures, training, fund-raising, logistics and project and financial management means that we are now in the position to take on incubator projects and see them through to the point where they become independent. Our move to our own home, the Dome, changed everything. It brought with it peace and security and a sense of really having grown up and become mature and responsible. We now have a place from which to launch our own productions, expand our training schemes and gain further streams of income through commercial use of the property.
Identity

Sarakasi is now a strong brand and stands for quality artistes and acceptance of minority groups. Sarakasi has also earned a reputation for always having been transparent and accountable in its dealings. These factors have set Sarakasi apart in a positive way and have earned us respect from the wider community. Sarakasi is now a leading player on the cultural scene and is continually re-setting the bar to higher levels in the entertainment industry through its excellent event management skills and high quality performance work. We have strong ties to our partners, we are a market leader, we are innovative, we stand for social and economical transformation of our affiliated artists, we stand for unique and quality dance and acrobatic fused productions.

Philosophy

In general, it is Sarakasi’s aim and practice to promote public awareness, appreciation and access to acrobatics, music and dance. Sarakasi furthermore aims to develop contemporary choreographic creation and support the presentation and diffusion of performance work; support training research and innovation in acrobatics, music, dance and theatre; foster cultural exchange and cross disciplinary collaboration in the arts; and support the infrastructure for the development of acrobatics, music, dance, etc. Sarakasi aims to promote its objectives in East Africa and beyond and in this way, to further the social, economic and cultural development of society.

From Sarakasi’s philosophical point of view our model for culture for development straddles every aspect of life. We go beyond the world class acrobatics, dance and music training and exchange programs and commit ourselves to the social, professional and economic development of our artists. Our spirited endeavor remains set on providing them with skill sets
and information that will catalyze their long term social and economic transformation and inclusion in society.

**Training and Capacity Building Program**

First and foremost Sarakasi Trust is a performing arts development organization working towards building capacity in the arts sector in Kenya. The Trust works as a mechanism for culture for development by effecting actual demonstrable transformation in the livelihoods of young people from low income backgrounds and neighborhoods, by expanding their scope, networks and capacity through performance based training, exchange programs and contracts and special projects that influence the young artist’s ability to reach a high level of professionalism and thus access a sustainable income.

Whereas Africa is often associated with negative impressions related to human suffering caused by armed conflicts, natural disasters, health and environmental problems, mismanagement and corruption, Sarakasi promotes the different side of the African continent and people: the beautiful, vibrant, energetic, talented and inspiring men, women and children and culture and the arts as an expression of life, hope and creativity.

Sarakasi aims to support positive developments among the deprived members of society and actively supports performers to take their social responsibility within their own communities. Therefore it supports and creates ownership of the performers for its projects and activities. To that effect, Sarakasi promotes establishment and formation of groups of performing artists (acrobats, dancers, musicians) who are trained by associated groups or individual performers turned trainers/choreographers. Sarakasi supports training at various locations in the urban settlements of Nairobi.
Sarakasi actively searches for local talent that shows interest and capabilities for further development and training in related arts. Sarakasi promotes further development of the art of acrobatics, dance, music and visual arts by inviting trainers and experts from other parts of the world to visit (East) Africa and provide education and training in these arts. Furthermore, Sarakasi provides opportunities for performers for training and skills development elsewhere.

At its core, the organization runs extensive performing arts training programs and capacity building workshops, working with thousands of children and young people in over 30 centers in slum areas around Nairobi. The program provides them with basic performance and life skills training in order to offer them a real chance at overcoming the challenges of poverty while at the same time building community ties and cross cultural understanding.

The training program is at the centre of Sarakasi’s activities and is split into four levels of ascending skill.

- The first level involves outreach training in centers on a weekly basis to young people living in informal settlements, mainly in and around Nairobi, equipping them with basic performance and life skills in order to provide them a real chance at overcoming the challenges of poverty.

- At the second level, performance training takes place at the Sarakasi Dome through daily sessions and (life skill) workshops for mostly young adult trainees.

- The third level of training features professional performers who clearly have risen above the initial two stages and are deemed to take on local and international stages.

- The fourth and final level involves the selection and training of the professional performers to serve as peer trainers at the Dome and at
the outreach training level. Through the years thousands of artists have benefitted from this program. Since January 2010 the training, capacity building and performance programs also involve young adult blind and visually impaired musicians and deaf acrobats and dancers dubbed the Talanta training.

**Vital Statistics**

In 2011 Sarakasi dancers and acrobats performed on many different occasions, showcasing a variety of choreographed productions. This year alone:

- We trained: Over 90 dancers and over 50 acrobats, 2 deaf dancers and 15 deaf acrobats.
- We choreographed: Over 75 shows and choreographies.
- We trained: 40 male prisoners, 30 active Kivuli boys and 35 Kibera children.
- We opened grounds to: 40 children in both Kangemi and Kawangware.
- We gained: 10 new clients.
- We participated in: 5 exchanges.
- We worked with: 5 visiting international volunteer dance and acrobat trainers.
Globally, 2011 has been referred to as ‘the year when a lot happened’. Events have included the Arab Spring, the devastating Japan earthquake and Tsunami, the deaths of Osama Bin Laden and Col. Gaddafi, the birth of the new nation of South Sudan, Palestine joining UNESCO as its 195th country member, the continuing Euro zone crisis and the declaration by the United States of America that the war in Iraq was over. In effect the world has changed entirely since the start of 2011.

Sarakasi has seen its own key events and changes, including:

- The 5th annual Sawa Sawa Festival celebrated femininity and was used as a platform for Sarakasi artists and activities, such as the Hospital Project, Amani Lazima, Umoja Cultural Flying Carpet, Wapi and the Sarakasi All Stars. The Festival also featured Congolese maestro Fally Ipupa and all girl vocalist collaboration, Mabinti.
• Sarakasi was contracted to the Danish Embassy, Nairobi to manage its cultural fund.
• The incorporation of Beetle Entertainment, an events company to begin projects in 2012, with proceeds to go to Sarakasi.
• Becoming a partner in the African Music Festival Network (AMFM). The aim behind this network is to build partnerships between festivals in order to build a healthy festival economy in Africa through the exchange of ideas, resources, skills and opportunities.
• Becoming a partner in the East Africa Performing Arts Circuit (EAPAC), a platform for artists to exchange and share ideas, experiences, opportunities etc.
• United Cultures for Development Network Secretariat settled in well to its offices at the Dome, meeting its objectives of increasing
income for artists and network partners and becoming sustainable creative entrepreneurs, through staging its first activity, the auditions and rehearsals of Harvest Time, a production to be showcased for 6 months at the Floriade 2012 World Expo in the Netherlands.

- In April we were visited by Mrs. Ban Ki Moon, wife of the United Nations Secretary General, who spent almost a whole day with Sarakasi: first a visit to Kenyatta Hospital to the Hospital Project, then to the Dome where she met staff, had lunch and saw a showcase of our artistes. It was very motivating to all involved.
The Dome

Since moving to the Dome in 2008, Sarakasi has gone from strength to strength. Having our own home has enabled us to not only stage our own events and productions but to make the space available to others and thus bring in additional income for the Trust.

In 2011 the Dome became a hub of activity with events held during the week and on the weekends. People came and left having experienced the famed Sarakasi hospitality.

Several areas in the Dome received a face lift in particular the Foyer, which was transformed into a spectacular artistic space using a blend of our corporate colours.

We used: 40 brooms, 500 liters of soap, 70 bulbs, 200 liters of paint and 700 garbage bags to organize and host 312 events, 10 concerts, 30 dance shows, 4 rooftop parties, a wedding, a world record breaker, a world bank meeting/concert, 3 annual general meetings, 80 members of the Umoja team, 12 Wapi’s, 100 musicians from JMI and 6 VVIPS with overall over 10,000 visitors to the Dome.
Special Projects

Sawa Sawa Festival

From 2002, Sarakasi Trust has established a legacy in Kenya by organizing high profile events and mega concerts. Important objectives for hosting events of this kind are to develop audiences, bring profile and exposure to Kenyan artists and audiences, build capacity in the area of cultural entrepreneurship and (technical) event production and create opportunities for cross cultural learning and understanding. The annual Sawa Sawa Festival, now in its 5th year is a major part of this legacy.
The theme of the 2011 Sawa Sawa Festival was ‘The Power and Beauty of Women’ and was aimed at involving the public in a positive way in a bid to celebrate femininity across borders.

The workshops in the week preceding the festival weekend involved peer education and focused on gender issues relating to creativity, women empowerment and women and the new constitution (courtesy of Transparency International-Kenya). The workshops were organized by Amani Lazima who invited grassroots youth groups (boys and girls) to participate so that they could take the knowledge back into the hoods.

The lineup this year was a very special one-of-a-time-must-see all female vocalist collaboration dubbed Mabinti. It included Neema, Dela, Fenna, Muthoni-The Drummer Queen, Susan of Gogo Simo, Rachel, and Amelina of TPF as well as Maia.

Platforms were also given to Sarakasi’s affiliated performing artists and projects - involving acrobats and dancers, WaPi artists (Camp Mullah and Wanjuku Mwaurah) as well as the Trust’s Hospital Project staff, who were in charge of the Sunday kids’ activities.

The week-end concerts were staged at the Carnivore Grounds on Saturday 28th May in the evening and Sunday 29th May during the day. The lineup also featured Congolese maestro Fally Ipupa, Kenyan gospel sensation Daddy Owen and Kenyan poet Wanjiku Mwaura for the Saturday evening. Sauti Sol headlined the Sunday day concert next to The Villagers, Maia, Camp Mulla, the Umoja Ensemble and the collective of young upcoming female vocalists of Kenya Mabinti. During both days the Sarakasi All Stars (dancers and acrobats) were on hand to spice up the festival.
WaPi - Words and Pictures 2011

WaPi Kenya was founded by the British Council (BC) and is currently hosted, managed and owned by Sarakasi Trust. WaPi is all about words and pictures and the underground scene. This means that artists, who normally do not get a chance to perform, because they are not part of the main stream, get that opportunity at WaPi. WaPi hosts a variety of artists; think of Rappers, R&B artists, Hip-Hoppers, Graffiti sprayers, Poets, Musicians, Writers, Filmmakers, Painters, Fashion designers, Graphic designers, Illustrators, Sculptors and Photographers.

2011 saw WaPi settle in at The Dome for its second year at the new venue and experience a wider expression of various underground art forms. Although Hip Hop still dominated the agenda, other genres such as neo soul, reggae and gospel also made a good showing. Poets and other spoken word speakers were not left behind either.

One of the biggest movements this year came from graffiti writers who solicited a lot of attention and event sponsor interest from Crown Berger Paints. The artists also got called by other partners e.g. the British Council to commission paintings during the Queen’s Birthday Celebrations at the High Commissioner’s residence.
Other big ‘winners’ were the women who were well represented with two events to their names: WaPi at the annual Sawa Sawa Festival was led by women in keeping with this year’s festival theme (celebrating femininity) as was the last event in December dubbed WaPi Girls Can Rhyme.

Special mention needs to be made of the WaPi Skills Factory workshops which garnered a bigger following and had a wide array of speakers and topics, including, Music Copyrighters, Film Makers, Designers, Photographers, Poets and Law Makers.

Last but not least WaPi had a new addition in the name of Dance. Various Dance Groups started off at our monthly events and went on to win major national and continental competitions such as the Wapi Wapi Dance Crew.

Overall, WaPi had a great year and below are some of the most notable figures:
Amani Lazima

The goal of Amani Lazima (Peace is a must) is to approach the youth of the informal settlements and involve them in activities each month in a different slum which are designed to reach out to interest the youth, create a positive attitude, generate self-esteem, a feeling of ownership and to empower the youth in order to stay away from crime and violence.

The main objectives of the program are to:

- Create an anti violence campaign at grassroots level by actively involving vulnerable youth through performing arts, workshops, role models and media and PR campaigns
- Create an alliance and feeling of belonging amongst the slum youth
- Raise awareness about peaceful co-existence
- Establish a peace movement that will stand for a long period of time and run activities for awareness, training and changing lives.
- Tap into youthful talent
- Create awareness about the need to reduce crime rate
- Build capacity of the poor within the slums and give them tools for survival
- Introduce local role models for encouragement and positivity
One of the main reasons for initiating this movement was the importance and need for reconciliation after the post election violence experienced at the end of 2007 and beginning of 2008 as well as the recommendations after the Amani Circus community project evaluation in 2009 which was also run by Sarakasi. The movement has held twelve successful events in twelve different slums and in most of these areas Amani Lazima left its mark and kick started many new projects, especially for women.

### Amani Lazima statistics 2011

<table>
<thead>
<tr>
<th>Category</th>
<th>Count</th>
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<tbody>
<tr>
<td>Hoods</td>
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</tr>
<tr>
<td>Audience per hood</td>
<td>approx 3,000</td>
</tr>
<tr>
<td>Youth Groups</td>
<td>55</td>
</tr>
<tr>
<td>Workshops</td>
<td>55</td>
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<tr>
<td>Participant’s workshops</td>
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<td>Role models</td>
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<td>Sports activities</td>
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<td>Artists</td>
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<td>Curtain Raisers</td>
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<tr>
<td>VCT testing</td>
<td>897 tested</td>
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<tr>
<td>Trees planted</td>
<td>approx 128 (in 4 areas)</td>
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<tr>
<td>Rehabilitated spaces</td>
<td>4</td>
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<tr>
<td>Cleaned up area’s</td>
<td>12</td>
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<tr>
<td>Participants cleaning up</td>
<td>282</td>
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<tr>
<td>Kids Activities</td>
<td>12 (Different activities in all hoods)</td>
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</table>
Africa Yoga Project (AYP)

Africa Yoga Project began under Sarakasi Trust in 2006 as an experiment into the effects of using yoga and the movement arts as tools for experiential learning and development in some of the poorest areas in Kenya. Could yoga positively transform lives across race, nationality, age, gender and economic status? Would yoga be valued when offered at no cost to the student? Can people who are struggling to survive, have little food to eat, and live in an unstable environment utilize yoga to transform their perception of their life and what is possible for the future? The answer was an unequivocal yes.

AYP’s growth in Kenya since 2006 has been extraordinary. Under the umbrella of Sarakasi Trust, over 4,000 people are participating in our community yoga classes weekly. We work in over 80 locations per week and have trained 62 professional yoga teachers. More than 40 young people, trained as teachers by international teacher Baron Baptiste, are earning a living wage by teaching yoga to people who otherwise would not have the opportunity. Beyond the benefits that have been given to the informal sector, 26 of our trained teachers have found employment outside of Sarakasi Trust / Africa
Yoga Project in the Kenyan job market in relation to yoga. In 2011 we hosted seven workshops with international yoga teachers and five Ambassadors covering a broad range of yoga styles. The workshops were well attended with 30-60 people at each program.

AYP’s core activities on a weekly basis include: yoga practice, meditation, self-exploration through inquiry, performing arts as a vehicle for empowerment, health education (HIV/AIDS), relationship building, and community activism. All programs are designed to increase physical, emotional and mental wellbeing on the individual level while also building healthy and empowered communities.

**Umoja Cultural Flying Carpet**

In 2010 the Umoja Cultural Carpet funded the Umoja Ensemble, a 15 member group of artists for who auditions were held on March 8th and 9th 2011 at the Sarakasi Dome. Prior to the day of the auditions, public sensitization was done through social media and notices put up in and around Nairobi calling for artists to come and audition at the Sarakasi Dome.

After auditioning the judges settled for a final 25 who had their final auditions in the presence of two members of the international Umoja Team on March 19th at the Sarakasi Dome. The audition, being a mini Umoja, included individual performances, group performances and performers in other disciplines. The event was covered by a film crew and interviews were done with choreographers and artists alike.

The Kenya Umoja Ensemble is the first to incorporate a deaf dancer and a blind music trainer. It is proof that disability is not an inability and that bridges were not only built between artists with different abilities but it also created understanding and opened the scope for artists from 5 countries during the Umoja exchange in Uganda. With this Kenya hopes to be a ‘trend setter’ for opening the doors to those with different abilities to a project like Umoja. This will broaden the program not only for ‘creating together’ but also for inclusion and de-stigmatizing of minority groups which is truly UMOJA.
The Sarakasi Trust Hospital Project

Since its inception in September 2006, the Sarakasi Trust Hospital Project has been running edutainment programs in various government hospitals and other children/youths rehabilitation facilities in and around Nairobi and Maai Mahiu.

The project involves children and youth from ages 2 to 21 and seeks to create more positive and friendlier environments as contribution to the healing and rehabilitation process. The hospitalized children come from poor, underprivileged backgrounds, and are often unaccompanied for extended periods. In addition to this, they at times stay long without visits from any parents/caregivers. Huge hospital bills prolong their stay and in extreme cases, some children are abandoned.

Our team interacts not only with the children and youth, but also parents, caregivers, hospital and institutional staff. The impact of the project has changed the lives of many children and youth, whilst creating awareness on the benefit of a holistic approach towards the healing and rehabilitation program.
2011 saw further expansion of the hospital project and its team from a membership of 10 to 15. The introduction of a Trainee program in the 2nd half of 2011 also saw the recruitment of 2 additional trainees.

Our edutainment program ran in 10 different locations, with an average of 87 sessions every month. This brings the total to 950 sessions in a year. Approximately 270 children and youth were involved in project activities every week. In addition to Nairobi, we reached out to beneficiaries in 3 other towns i.e. Kiambu, Maai Mahiu and Kijabe. We were involved in a total of 15 partner events.

About 20 locally and internationally based guests and artists visited the project in this year. Of notable mention is Ms. Ban Ki Moon - wife of the current Secretary General of the United Nations - who also donated various art materials to the project.

In 2012, the project aims to develop its 3 year strategic plan, strengthen the team’s capacity through additional training, develop a website and engage in income generating activities such as children’s entertainment for increased sustainability.

We are grateful to Terre des Hommes Netherlands and all the well wishers who continue to support this worthwhile project.

**Talanta**

The Talanta pilot project specifically targeted youth with disabilities emanating from Nairobi’s informal settlements. The project identified, mobilized and enrolled over 50 youth. In the end 22 out of the 50 youth had their talents nurtured and developed by the project. Talent development was realized through training sessions in acrobatics and dance for deaf artists and lessons in music for visually impaired artists. Public performances were also part of the program and a number of performances were done
by both deaf acrobats and blind musicians. Deaf acrobats for instance took part in the Laikipia Peace Games, where they were awarded a trophy for being the best promising team. They also featured in Deaflympics and Deaf Awareness Week. Blind artists featured in the Words and Pictures (WaPi) Shows, which are organized by Sarakasi on a monthly basis. Both groups participated in the Sawa Sawa Festival.

Talanta highlights of 2011 were:

- Setting up of project coordination unit based at the Sarakasi Dome
- Mobilization and enrolment of blind and deaf youth in the project
- Training sessions in acrobatic dance for deaf youth at the Sarakasi Dome
- Training lessons in music for visually impaired youth at the Sarakasi Dome
- Acrobatic/Dance Performances by blind and deaf artists
- Production of an album by the blind musicians
- Album launch

Unfortunately the necessary funds to move on with the project have not yet been raised. However, Sarakasi will continue to train the deaf acrobats and dancers on a weekly basis and the blind musicians have an album that will assist them in their promotion and marketing. De-stigmatizing and empowerment of the so many talented youth with disabilities is a priority and will be ongoing.
Tours and Exchanges

January

Jairo from Columbia arrived for a year to train our artistes in aerial, shadow technique and dance, along with interns from NHTV Netherlands to assist our staff in event management. Choreographer Edu and company dancer Billy Sadia left for the Netherlands for three weeks to participate in the Mundial Mobile World Academy. Our juggling trainer Arthur Kentie arrived to train our acrobats and outreach trainees.

February

Edwina Bruford from the UK came to give Poi training to our artistes and outreach trainees, Catherine Daniel arrived from Australia to give Aerial Tissue training, while Dan Kiwasi Mwashigadhi left for Brazil for 3 weeks of dance training and company dancers Catherine (Kate) Kabugi and Juliana went to Norway for a dance performance.

March

Catherine Kabugi was then off to Italy with our events manager Kui Macharia to attend the Guinness World Record Limbo Dance – by the way – she broke the record by going under a pole 21cm high, beating America’s Shemika Charles’s 21.59 cm off the floor! Also in March auditions were held for the Umoja Ensemble visited by Umoja's Koen Schijvens from Belgium and Rufus Makuluve from Mozambique.
April

April saw the wife of UN Secretary General Mr. Ban Ki-Moon, Ms. Ban Soon Taek visit our Hospital Project and our Dome. Later that month the FK partner meeting was held at the Dome with participants from Mozambique, Norway and Zimbabwe. Koko Band and drummers took part in the 2nd Annual Global Youth Anti-Corruption Network Forum, organized in cooperation with JMI and the World Bank, at the Dome. The month ended with the MD travelling to Zimbabwe to attend the launch of the Africa Music Festival Network and to visit the HIFA Festival.

May

Our biggest event of the year, the Sawa Sawa Festival, took place in May at the Dome and the Carnivore Grounds. This year the theme was the celebration of femininity. Participants included Sarakasi dancers and acrobats, the Umoja Ensemble, the Sarakasi Hospital Project, many Kenyan performing artists and Fally Ipupa from the DRC. In addition to performances, the Festival held a series of workshops and media activities.

July

Six Sarakasi dancers who make up the Wapi Wapi Dance troupe went to Ghana to compete in the Guinness Street Dance Competition Finals and came away with first prize – earning themselves a cool KSH 3.3 million! Another 6 dancers travelled to Greece on an international contract.

August

Our trainer John Washika was chosen as a facilitator at the annual social circus training at Zip Zap Circus School in Cape Town South Africa.
**September**

The Black Angels acrobats travelled to Russia for a 3 month contract with Nikulin Circus Moscow and the Great Moscow State Circus. The MD attended a meeting for the launch of the East African Performing Arts Circuit in Uganda and while there visited the Bayimba Festival of the Arts in Kampala. Also off to Uganda were Sarakasi dance and acrobatic trainers, dancers, acrobats and a Talanta dance trainee for an Umoja training camp. Uganda was the place to be in September as the MD attended the Umoja Cultural Flying Carpet seminar in Kampala at the end of the month.

**October**

Catherine Daniel returned from Australia for 3 months of aerial tissue training for our acrobat trainers and trainees accumulating in a public performance called ‘Pale Juu’. Our limbo world record holder Catherine Kibugi, together with Sylvester Oduor, gave a performance at the annual Umoja Festival in Mozambique, helped along by choreographer Edu Ooro.

**November**

The MD attended Stichting Doen’s 20th anniversary celebration in the Netherlands, along with key international partners. A special event in November was the 10 year celebration of the Children’s Meeting Place attended by 15 children and 2 of out trainers. Rehearsals for the ‘Harvest Time’ production, bound to travel to the Netherlands in 2012, took place at the Dome, involving our artistes and others from Kenya, India, Ghana and Brazil, while Rahim attended the East African Art Summit in Nairobi.
December

The MD attended the third biannual conference of Arterial Network in Nairobi and Pelina Sitoe, a dance trainer from Mozambique on the FK exchange program, left us after a 15 month stay. Her goodbye show was doubled with a fundraiser for Catherine Kibugi who needed reconstructive surgery on her face after being attacked.
Sarakasi’s vision cannot exist in isolation. It has therefore developed and maintained existing networks and partnerships and continues to build new ones with organizations whose visions connect with Sarakasi’s. This networking has continued to expand the Trust’s knowledge and broadened its horizon by offering its artists, staff and trainers valuable exchange of information, skills and funds. The most active current partnerships include:

**Umoja Cultural Flying Carpet**

Umoja - Cultural Flying Carpet “South” - is a collaborative development program and involves the participation of 11 cultural institutions from four different countries: Mozambique, Zimbabwe, South Africa and Norway. Carpet “East” includes Tanzania, Kenya, Ethiopia, Uganda and Norway. Umoja Cultural Flying Carpet is a program working for peace and development of society through international cultural collaboration. The Flying Carpet brings young artists of these cultural institutions together in cultural camps so that they can create together. Umoja Cultural Flying Carpet aims to develop a worldwide network of programs, institutions and individuals. Sarakasi has been member of the Umoja Cultural Flying Carpet since 2007 and has been participating in annual international and regional camps. In these camps young artists (around 20 of each organization) and trainers create cultural collaborations.
Mundial Productions

With its numerous exchange programs, Mundial Productions continues to offer Sarakasi’s artists and trainers vast opportunities to meet other artistes and trainers and to trade ideas and skills. Over the past ten years Mundial Productions has been co-operating with 25 organizations in Africa, Latin America and Asia who are active in the field of Culture and Development. Mundial Productions has developed ongoing partner relations with these organizations and as an immediate result the global network United Cultures for Development Network (UCDN) was created. The objective of the global network is to advocate internationally for the power of culture and for its important contribution to development. The secretariat of this network has been established in September 2010 and resides at the Sarakasi Dome.

Jeunesses Musicales International (JMI)

JMI is the largest youth music NGO in the world, created in Brussels, Belgium in 1945 with the mission to “enable young people to develop through music across all boundaries”. With a vast array of activities, JMI has established four priority activity fields: Young Musicians, Young Audiences, Youth Empowerment and Youth Orchestras & Ensembles. With member organizations currently in 45 countries and contact organizations in another 35, JMI is a global network providing opportunities for young people to engage with music. The JMI network reaches over 5 million young people aged 13-30 per year through some 36,000 activities, which embrace all styles of music, and coordinates cross-border exchange opportunities on the international level. JMI places empowerment, with its emphasis on social inclusion and cohesion, at its core. For over 60 years, JMI has been ‘Making a Difference through Music’, using the power of music to bridge across
social, geographical, racial and economic divides and creating a platform for intercultural dialogue. Sarakasi became an official member in 2008 and has been participating in forums, discussions and policy making activities.

Fredkorpset (FK) Norway (the Norwegian Peace Corps)

FK partners with cultural institutions of various countries around the world (in our case with Mozambique, Zimbabwe, Kenya and Norway), for the purposes of cultural (performing arts expertise) exchanges under the objective to build on existing capacities. Through this partnership Sarakasi has been rewarded with a dance trainer from Mozambique at the Dome for the period of 15 months while one of our acrobats has been sent to Norway to work as an acrobatic trainer for the same period. This new partnership will lead to sustainable activities and will assist greatly in bringing new skills to Sarakasi artists.

Africa Music Festival Network (AMFN)

This network brings together festival directors of over 23 African countries. The aim of the network is for festivals to work together regarding touring opportunities and capacity building projects in order to strengthen the incoming activities of the entertainment industry within Africa.

East African Performing Arts Circuit (EAPAC)

Participating Countries are Kenya, Tanzania, Uganda, Rwanda and Burundi. The objective of this network is to build regional partnerships with the aim of increased visibility and touring opportunities for local, regional and international artists.
Organizations/ Clients/ NGO’s/ Event organizers/ Cultural Institutions/ Youth Groups/ Media

Sarakasi partners with several stakeholders (as above) to create creative productions as well as to join forces in successful event and project management and cultural projects with the aim to enhance performance opportunities, profile and visibility for Sarakasi’s projects, products and affiliated artists.

Government of Kenya/ United Nations/ Embassies

Sarakasi has good working relationships with the Government of Kenya, United Nations and diplomatic missions resulting in partnerships, sponsorships and performance opportunities.
Sponsors and Donors

Over the decade our relationship with our donors has been invaluable and has helped Sarakasi become who we are today, by creating sustainability, not only with their financial support but with their guidance along the way.

Ministry of Foreign Affairs of the Netherlands
Royal Netherlands Embassy Nairobi

Terre des Hommes Netherlands

Stichting Doen
Netherlands

Hivos
people unlimited

HIVOS East Africa

Royal Norwegian Embassy Nairobi

Tejcheve Foundation
The Future

As Sarakasi enters its second decade our goal continues to be achieving adequate, predictable and sustainable financial resources. Although Sarakasi has to a great extent relied on donor funding in the past, there have been major developments towards generating own income to supplement donor funding in line with our objective. This will be done through:

**The expansion of income generating activities**

This objective is currently in the process of being realized through Dome commercialization i.e. renting out extra office space, hiring out the auditorium for events, parking income, income from shows (local & International). Further upgrading of the Dome to make it better equipped as a multi-functional space. Our wish list includes a retractable seating system and upgrading of the floors and lighting system (change to led-lights). With the retractable seating system, the Dome will increase its multi-functionality. Upgraded floors are much needed (as we still have bare concrete floors with negative impacts on the performers) and led-lights are ‘green’ and are more durable as each light has a much longer life span. A better equipped Dome will attract additional audiences and clients and thus enhance Dome revenues.
Reaching out to private donors

We have been reaching out to private individuals/institutions for funding and these incomes have contributed towards the core costs of the organization.

Establishment of an endowment fund

In conjunction with funding from the DOEN Foundation, the Trust is in the process of establishing an endowment fund, through which Sarakasi hopes to become financially self-sufficient before the year 2025. This fund, with clear policies on investment, withdrawal, usage, etc. can be created with deposits derived from a percentage of revenues and through donations from donors and private funders. As the endowment fund grows with time, it will cover the costs of core staff and other core costs related to the proper functioning of the organization to enable the Trust to continue fulfilling its purpose and mandate.

It is important to observe that Sarakasi is already on the journey towards self sustainability and that once the endowment fund is established it will be possible to bridge the gap that is needed to cover the core costs. Sarakasi hopes to engage in aggressive fundraising to fill up the fund basket. The idea of an endowment fund is founded on sound financial investment principles and hence the need for expert financial advice to ensure the fund is secure against any form of abuse while at the same time underpin the funds long term survival beyond the life of the current managers, Founders, Trustees and staff members.
Focusing on Dome Productions

In order to push its own cultural agenda and provide a platform for its affiliated artist as well as promoting the Dome as a hot spot, Sarakasi is ready to produce stage and market its own dance, circus and music productions. Each of these events will be at a gate charge so that Sarakasi can pay the performing artists, start making revenue and create a reserve for future events as well as earning money for its social projects. To this end, the MD has set up an events management organization, Beetle Entertainment, as a means of bringing revenue to the Trust; earmarked for the endowment. The Dome will continue to be available for renting out to initiatives from ‘outside’ so that other (cultural) groups have access to proper facilities too.

Trustees

Sarakasi is currently updating its strategic plan; during this process, the board of trustees decided to form a fundraising committee as all trustees are willing to involve their networks and skills towards raising funds for the Sarakasi endowment. This has been set as part of the implementation plan for Sarakasi during the coming three years. In 2011 Sarakasi welcomed Mwaura Githua as a new board member. The current Trustees are: Nasir Karmali (Chairman), Marion van Dijck (Founder), Waringa Njonjo, Sam Mwai, Wouter-Jan Verwiel and Mwaura Githua. Mumbi Kaigwa resigned as a trustee because she wants to focus on her career as an actor. We thank her for her valuable input over the years and wish her well!
Changing Lives – Impact and Results

Not that we ever question why we’re doing what we’re doing but if we ever had cause to we would only have to remind ourselves of the real and positive impact the Trust has had on many, many lives. By financially and socially empowering its affiliated artists, these artists have been able to better their lives, the lives of their families, affiliated youth groups and communities. Some artists have been able to save funds and go back to school. Artists and affiliated youth groups have been empowered in such a way that they have become better citizens and now know how to get certain services from the authorities.
Within the special projects others have been positively influenced as well: acrobatics has been brought to the youth prisons and the authorities want more. Sick and dying children have something to smile about each time our artists of the Hospital Project visit the hospitals. Deaf people have been incorporated into the Sarakasi Dome training prompting the hearing artists into learning sign language. Youth gangs are involved in the Amani Lazima Peace movement and provide security during the events. Thousands of people have been exposed each year to the themed Sawa Sawa Festivals while the Africa Yoga project brings peace messages to the communities through the healing power of Yoga and WaPi has empowered thousands of urban youth through hip hop.

Our solid foundation, laid over the last 10 years, will continue to serve as a blue print for the next decade. As a result, we are confident that the Trust will continue to grow, change and empower lives.
Financial Report

Financial Overview (2001 – 2011)

Sarakasi Trust was established in December 2001 and started ‘trading’ in the year 2002. The Trusts activity level in the field of arts and culture has increased remarkably over the years and this has been directly proportional to the income and expenditure levels of the organization. Diagram 1 below depicts the income and expenditure growth trend of Sarakasi since 2002. The income has increased from $152,129 in 2002 to $1,046,279 in the year 2010.

Diagram 2 shows the net worth of the organization from 2002 to date. Net worth represents the net asset value of the organization. There has been an exponential growth in the net worth of Sarakasi over the years. Particular mention needs to be made about the acquisition of the dilapidated Sarakasi Dome in 2006 at a price of Kshs 28.5 million ($285,000), courtesy of donor funding. In 2007 and 2008 approximately Kshs 50 million ($500,000) was further secured from donors for renovation of the facility.

In 2011, the Sarakasi Dome was valued at Kshs 223 million. The Sarakasi Dome has therefore significantly increased the net asset value of the organization.

Special thanks go to the Royal Netherlands Embassy in Kenya, Mojo Productions, Stichting DOEN and Ford Foundation for supporting the purchase and renovation of the Sarakasi Dome.
<table>
<thead>
<tr>
<th>Year</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income $</td>
<td>152,129</td>
<td>479,301</td>
<td>530,081</td>
<td>912,789</td>
<td>1,178,029</td>
<td>842,777</td>
<td>1,712,546</td>
<td>873,291</td>
<td>1,046,279</td>
<td>1,003,586</td>
</tr>
<tr>
<td>Expenditure $</td>
<td>100,314</td>
<td>446,192</td>
<td>428,088</td>
<td>825,269</td>
<td>1,159,389</td>
<td>864,852</td>
<td>1,876,984</td>
<td>841,325</td>
<td>861,144</td>
<td>1,030,279</td>
</tr>
</tbody>
</table>

Notes:
2006  Acquisition of Dome
2008 – 2010  Renovations of Dome
Diagram 2

<table>
<thead>
<tr>
<th>Year</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Worth $</td>
<td>48,776</td>
<td>103,572</td>
<td>188,043</td>
<td>272,871</td>
<td>528,716</td>
<td>594,299</td>
<td>922,232</td>
<td>1,642,742</td>
<td>2,135,384</td>
<td>3,016,045</td>
</tr>
</tbody>
</table>

Notes:
- 2006: Acquisition of Dome
- 2008 - 2011: Renovations of Dome
- 2011: Estimated Net worth (includes the value of the Dome of Ksh 125 million (2009 valuation) and an estimated re-evaluation of Ksh 223 million (December 2011))

Although Sarakasi has to a great extent relied on donor funding in the past, there have been major developments towards generating own income to supplement donor funding. This is in line with the organization's objective of achieving adequate, predictable and sustainable financial resources through:

- The expansion of income generating activities;
- Reaching out to private donors;
- Establishment of an endowment fund.
The first objective above has been realized through Dome commercialization i.e. renting out extra office space, hiring out the auditorium for events, parking income, income from shows (local and International). Secondly we have been reaching out to private individuals/institutions for funding. As indicated in the table below, the above incomes have been contributing, in an increasing way, towards the core costs of the organization.

<table>
<thead>
<tr>
<th>Year</th>
<th>Rental Income</th>
<th>Shows</th>
<th>Misc/Private Donors</th>
<th>Total</th>
<th>Core Costs</th>
<th>% Self sufficiency</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>953,205</td>
<td>2,500,000</td>
<td>1,200,000</td>
<td>4,653,205</td>
<td>20,642,952</td>
<td>22</td>
</tr>
<tr>
<td>2009</td>
<td>1,266,775</td>
<td>1,700,000</td>
<td>1,646,000</td>
<td>4,612,775</td>
<td>21,300,769</td>
<td>22</td>
</tr>
<tr>
<td>2010</td>
<td>4,743,041</td>
<td>1,100,000</td>
<td>1,775,391</td>
<td>7,618,432</td>
<td>22,198,727</td>
<td>4</td>
</tr>
<tr>
<td>2011</td>
<td>6,124,816</td>
<td>965,108</td>
<td>2,500,000</td>
<td>9,589,924</td>
<td>23,773,588</td>
<td>0</td>
</tr>
<tr>
<td>2012</td>
<td>6,701,200</td>
<td>660,000</td>
<td>3,000,000</td>
<td>10,361,200</td>
<td>24,542,267</td>
<td>42</td>
</tr>
<tr>
<td>2013</td>
<td>7,371,320</td>
<td>726,000</td>
<td>3,600,000</td>
<td>11,697,320</td>
<td>25,769,381</td>
<td>45</td>
</tr>
<tr>
<td>2014</td>
<td>8,108,452</td>
<td>798,600</td>
<td>4,320,000</td>
<td>3,227,052</td>
<td>27,057,850</td>
<td>49</td>
</tr>
</tbody>
</table>

Notes:
*Year 2012, 2013 and 2014 contain estimated incomes

Conclusion

The above table indicates the organizations growth towards self sustainability. With the establishment of an endowment fund, Sarakasi hopes to become fully financially self sufficient before the year 2025. This requires an endowment fund that generates a return of Kshs 20 million by 2025. At a revenue projection of 9% annually, this will require an endowment fund of Kshs 220 Million, approximately 2 million Euros (at April 2012 exchange rate).
In 2011 US $1,003,249 was generated in our accounts from the following sources:

<table>
<thead>
<tr>
<th>Source</th>
<th>Ksh</th>
<th>USD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brought forward from 2010</strong></td>
<td>25,364,342</td>
<td>317,054</td>
</tr>
<tr>
<td><strong>Income 2011</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Netherlands Embassy Kenya - Core Funding</td>
<td>13,400,000</td>
<td>167,500</td>
</tr>
<tr>
<td>Hivos - East Africa</td>
<td>10,477,000</td>
<td>130,963</td>
</tr>
<tr>
<td>Norwegian Embassy</td>
<td>2,638,517</td>
<td>32,981</td>
</tr>
<tr>
<td>Mundial Productions - Netherlands</td>
<td>742,758</td>
<td>9,284</td>
</tr>
<tr>
<td>Tejcheve Foundation</td>
<td>6,352,000</td>
<td>79,400</td>
</tr>
<tr>
<td>Terre des Hommes - Netherlands</td>
<td>3,771,565</td>
<td>47,145</td>
</tr>
<tr>
<td>Hospital Project - Other Donations</td>
<td>1,181,325</td>
<td>14,767</td>
</tr>
<tr>
<td>International Shows</td>
<td>419,237</td>
<td>5,240</td>
</tr>
<tr>
<td>Local Shows</td>
<td>3,860,435</td>
<td>48,255</td>
</tr>
<tr>
<td>Rent/Dome Income</td>
<td>5,274,057</td>
<td>65,926</td>
</tr>
<tr>
<td>Africa Yoga Project</td>
<td>9,135,789</td>
<td>114,197</td>
</tr>
<tr>
<td>Sawa Sawa Festival</td>
<td>2,421,000</td>
<td>30,263</td>
</tr>
<tr>
<td>USA Embassy - (Wapi Donation)</td>
<td>200,000</td>
<td>2,500</td>
</tr>
<tr>
<td>Miscellaneous/Private Donations</td>
<td>5,436,910</td>
<td>67,961</td>
</tr>
<tr>
<td>Umoja Cultural Flying Carpet</td>
<td>1,737,441</td>
<td>21,718</td>
</tr>
<tr>
<td>USAID - Uraia</td>
<td>1,482,913</td>
<td>18,536</td>
</tr>
<tr>
<td>Fredskorpset aka FK Norway</td>
<td>3,851,688</td>
<td>48,146</td>
</tr>
</tbody>
</table>
### United Cultures for Development Network (UCD Network) - Partner Contribution

<table>
<thead>
<tr>
<th>Description</th>
<th>Ksh</th>
<th>USD</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Cultures for Development Network</td>
<td>254,484</td>
<td>3,181</td>
</tr>
<tr>
<td>(UCD Network) - Partner Contribution</td>
<td></td>
<td></td>
</tr>
<tr>
<td>United Cultures for Development Network</td>
<td>7,649,819</td>
<td>95,623</td>
</tr>
<tr>
<td>(UCD Network) - Mundial Productions</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total income 2011**

| Total income 2011 | 80,286,938 | 1,003,587 |

**Total funds available 2011**

| Total funds available 2011 | 105,651,280 | 1,320,641 |

---

### The funds were disbursed as summarized below:

<table>
<thead>
<tr>
<th>Category</th>
<th>Ksh</th>
<th>USD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Management and Implementation (including Personnel)</td>
<td>21,886,445</td>
<td>273,581</td>
</tr>
<tr>
<td>Cultural Exchanges, Training and Capacity Building</td>
<td>53,311,803</td>
<td>666,398</td>
</tr>
<tr>
<td>Premises, Equipment and Office Facilities</td>
<td>4,630,461</td>
<td>57,881</td>
</tr>
<tr>
<td>Communication and Promotion</td>
<td>1,806,141</td>
<td>22,577</td>
</tr>
<tr>
<td>Miscellaneous Component</td>
<td>1,916,635</td>
<td>23,958</td>
</tr>
</tbody>
</table>

**Total Expenditure**

| Total Expenditure | 83,551,485 | 1,044,394 |

**Fund Balance as at 31 December 2011**

| Fund Balance as at 31 December 2011 | 22,099,795 | 276,247 |

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### Note

The fund balance represent donor funds that are designated for projects and operational costs for 2012.
In order to push its own cultural agenda and provide a platform for its affiliated artist as well as promoting the Dome as a hot spot, Sarakasi is ready to produce stage and market its own dance, circus and music productions.