



ANNUAL REPORT 2004

Foreword

The 2004 Annual Report of Sarakasi Trust shows amazing growth in the activities and results achieved by the Trust since its establishment in December 2001. On behalf of the Trustees, staff and hundreds of volunteers working for the Trust, I would like to thank all those who contributed to the success of the Trust in 2004 and paved the way for its continued progress in the future.

In particular, I would like to acknowledge the work and contribution of one of our most dedicated Trustees, Mr. Peter Githua, who passed away in December 2004. His family and all those who worked with him will sadly miss his enthusiasm, zeal and commitment. Peter was an inspiration to all of us. We will continue our work remembering always his smile and invaluable advice.

The Trust has made a remarkable jump this year and another 'salto' is already in the making. In 2004, the foundation was laid for an organization with the needed professional staff and appropriate funding to ensure its own dedicated office and well-equipped rehearsal space, training programme and continued cultural exchange programmes. Hopefully we will be able to acquire the long desired (mobile) sound, light, stage and power generation equipment in the next year, as well as an affordable and technically acceptable sound studio. Definitely to be realized in 2005 will be the Fair Music Label in co-operation with Mundial Productions and Jan Douwe Kroeske from Double 2, and who knows what beautiful things will grow out of that co-operation.

Most importantly, of course, is the impact of the work of the Trust on the Kenyan society. The concepts of culture for development and development through culture are being realized through the economic contributions generated by the associated performers and supported trainees and through the sense of hope that the Trust has brought to the entire cultural scene in Kenya. Sarakasi Trust will continue to facilitate opportunities for culture and development.

Thank you once again for your continued involvement with the Trust.

Rudy van Dijck
Chairman of the Trust



Introduction

The Annual Report 2004 of the Sarakasi Trust provides an account of the activities and results achieved by the Trust in the third year of its operation, gives an overview of its financial situation as well as an outlook at future activities. The third operational year of the Trust saw further expansion of its activities, especially in the area of cultural exchange and showed remarkable progress in the implementation of its programmes across the board and clear positive developments in institutionalization and professionalisation.

Objectives

Sarakasi means acrobatics/circus in Kiswahili. Sarakasi Trust was formally established in December 2001 to respond to the need for further development and promotion of culture and art (in particular, but not exclusively, acrobatics, dance and music) in East Africa. The objectives of Sarakasi Trust are:

- to promote public awareness, appreciation and access to acrobatics, music and dance;
- to develop contemporary choreographic creation and support the presentation and diffusion of performance work;
- to support training, research and innovation in acrobatics, music, dance and theater;
- to foster cultural exchange and cross disciplinary collaboration in the arts; and
- to support the infrastructures for the development of acrobatics, music, dance and other forms of performance work.

Sarakasi Trust aims to promote its objectives in East Africa and beyond and, in this way, further the social, economic and cultural development of society. The Trust has grown into one of the major stakeholders in the area of culture and arts in East Africa. Furthermore, Sarakasi Trust has successfully promoted the furtherance of social and economic development in Kenya through culture and art.

Historical Development and Social Context

Sarakasi Trust originates from the Kenyan acrobatics and dance tradition. Music, dance and acrobatics have been rooted in the East African society and especially drums and traditional dances have played a major role in the cultural heritage of the people. Various groups of performers have over the years developed unique skills and special styles creating the fundamentals and origins of Sarakasi Trust. The Trust provides a platform for development of the performing and visual arts. It supports performers and locally available talent in the widest sense by facilitating training and further development of skills. Sarakasi Trust represents performers on matters of common interest and brings together the performers

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as a self help group to boost their interests and to provide a mechanism for fair and sustainable relations between individual performers, the various groups and the performance opportunities.

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 Trust promotes the different side of the African continent and its people: the beautiful, vibrant, energetic, talented and inspiring men, women and children and culture and the arts as an expression of live, hope and creativity. In addition, Sarakasi Trust promotes acrobatics, music, dance, theater, etc. as a mechanism to achieve a better future. The performing arts scene in Kenya, as well as the seriously economically stressed environments from which so many local performers originate, has greatly benefited from the positive economic spin-off generated through the activities of the Trust. The Trust's innovative approach further stimulates discussions on the arts, culture and development issues.

Sarakasi Trust is networked with numerous initiatives that aim to support positive developments among the deprived members of society, esp. street-children rehabilitation work. The Trust actively supports performers to take their social responsibility within their own society. To that effect, Sarakasi Trust promotes the establishment and formation of (especially female) groups of acrobats, dancers, musicians etc. (some consisting of ex-hard-core street-children from Nairobi) and trained by associated groups or individual performers.

Approximately 1,500 performers are associated with Sarakasi Trust at the moment, while an ever-growing number of children are involved in the various training programmes. Sarakasi Trust provides training and capacity building activities that attract huge interest from the youth. These activities take place at informal training grounds in poor area's, on the beaches of Kenya, at community centers, streetchildren re-habilitation centers and orphanages and at some formal schools in various places in Kenya.

Results

“Sarakasi has brought hope, and hope can bring a lot of changes” (Harrie Kimani, Kenyan Singer, Songwriter).

In less than 3 years, Sarakasi Trust has grown into a major promoter of Kenyan culture. New talent was discovered, over a thousand performers have traveled overseas through the Trust, improved their economic situation and have been positively exposed to cultural influences from elsewhere contributing greatly to a magnificent revival of culture and arts in Kenya. Government, media and the business community have now recognized the value of the existing local cultural expressions. The sense



of ownership and pride for Kenya's own culture has greatly contributed to a feeling that, contrary to many difficult factors, collectively, sustainable development can be achieved.

Indeed, numerous performers have made it out of the hopeless situation they felt themselves in, before. Sarakasi Trust provides an opportunity to get out of the misery of slum life, poverty and other negative conditions through culture. Sarakasi has given hundreds opportunities for training and consistently supports individuals and groups that are willing to work hard and persevere. The social and economic impacts of the activities of the Trust on many from the poorer areas of Kenya is well recognized and contributes to the realization of the Millennium Development Goals.

Sarakasi Trust has given many performers training and performance opportunities and exposure, locally as well as internationally, directly for themselves and or through international trainers and performances in Kenya. The quality of the Kenyan cultural product has without doubt much improved and diversified. Meanwhile, Sarakasi Trust has become a well-recognized and respected international partner in various cultural exchange programmes.

Training and Capacity Building Programme

Over the past three years, Sarakasi Trust has been highly successful in its objective to build a strong platform for the support and development of performers and visual artists through capacity building, the provision of training and development of related skills. Sarakasi Trust supports training in acrobatics, juggling, music, drum and dance at various locations and at numerous (street-children) homes in Nairobi. An extensive training programme has been developed and will be fully implemented in 2005, once the Trust has secured its own dedicated rehearsal and office space, as the Trust has already out-grown its present space. The Training and Capacity Building Programme consists of 4 levels of formation:

Level One: Enthusiasts, Interested Youth and Beginning Performers

The existing training and capacity building activities that are conducted by performers and trainers from Sarakasi Trust at informal training grounds in Kenya attract enthusiastic youth, interested in joining the activities and possibly being transformed into performers. The beginner's experience a series of practical workshops, demonstrations, lectures and visits, conducted by Level Four trainers, local and external lectures and guest speakers and trainers, who assist them in their artistic development. Practitioners learn about the business of performance and are introduced to health and social education. Regular reviews/ auditions are conducted to select candidates for Level Two, normally after 1 to 4 years.



Level Two: Intermediate Performers

Approx. 200 practitioners are selected to form the core training group at the Sarakasi Office and Rehearsal Space at the Godown Arts-center and continue the development of their practical and personal skills under the guidance of Level Four trainers and teachers, local and overseas lectures and guest speakers. Level Two practitioners are encouraged to learn more about the wider world of Performing Art and study and are exposed to a variety of arts and interdisciplinary forms. Group members receive some financial support during this training level and be expected to return support in a wider sense to the Trust in their ensuing professional careers. Practitioners at this level (1 or 2 years) are encouraged to consider the formation of groups.

Level Three: Advanced Performers

At the completion of Level Two, practitioners are to be considered capable of being a functioning member of a professional group or individual performer and will spend considerable time in employment. Sarakasi Trust's contacts with practitioners at this level consist of workshops that are designed to enhance their professionalism, to assist with the business of performance and acting as non-profit impresario and conduit for local and international employment as well as continue to provide a rehearsal base. The Trust has a continuous association with performers at this level.

Level Four: Sarakasi Trainers

A small group of dedicated practitioners has been selected to pass on their skills and knowledge to the next generation of practitioners. Level Four may be joined at any level in a practitioner's career. During this level, practitioners undergo intensive training (usually 6 – 12 months) in training and performance techniques, the business of performance and social education.

Some principles are vital to the success of the Training and Capacity Building Programme: encouragement and development of indigenous and original performance; equal opportunities for all practitioners, regardless of sex, religion, regional or economic background; every effort is made to develop the sustainability of the Programme by encouraging that those who pass through the Programme, be part of the intellectual, physical, artistic and other development of the Trust.

Sarakasi Trust Training, Rehearsal and Office Facility

From the inception of the idea of 'The Godown, the culture and arts center in Nairobi', Sarakasi Trust has been involved with the conceptualization and realization of The Godown, and very much proudly associated with its success. However, within a year of establishing an office and rehearsal space

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at The Godown, we have come to realize, together with management of The Godown and Ford Foundation, that Sarakasi Trust has in fact already out-grown the available space and its needs extend beyond the available capacity of The Godown. The success and continued explosive growth of the Trust and its activities is putting unreasonable pressure on other users of The Godown and has made it impossible to meet the demands in areas as training facilities and space availability. Continues growth has meant increases in staffing and demands on the available office space. Moreover, the need to have a permanent rehearsal space, with permanent equipment, for use by over 200 performers on a full time daily basis can not be accommodated at The Godown.

Noting this dilemma, the Government of Kenya has recently identified the Kasarani Gymnasium Hall as a possible training facility for performers associated with Sarakasi. As delighted as we are with the recognition of the government, it became apparent that the gymnasium would not be full-time available to performers, causing problematic issues related to equipment and setting up of installations and permanent offices at Kasarani. In addition, the need to upgrade the facility with specific training structures and materials (strengthened beams for trapeze netting, gym features etc.) at considerable costs while having no certainty about usage, was not considered a viable solution to the space requirements of the Trust. Consequently, and in consultation with two major donors of the Trust (Stichting DOEN and Ford Foundation) it was decided to make yet another giant leap forward in the development and further professionalization of the Trust and to establish our own office and rehearsal space.

Sarakasi Festival

In 2003, Sarakasi Trust played a major role in organizing and coordinating the Maboomboom Festival, a ten-day festival that combined activities from many stakeholders in the area of culture and arts in Kenya into an action-packed week of cultural renaissance. Ever since, there has been much discussion about a possible second Festival. Sarakasi Trust has also been responsible for successfully organizing the Jamhuri Day Concerts in Mombasa, Kisumu and Nairobi, to commemorate the 40th anniversary of Kenya's Independence in December 2003. Organizing these events was a major undertaking and involving the many national and some international stakeholders and partners in art and culture proved to be an enormous challenge. Given the need to provide continuity to the National Festival idea and the objective of the Trust to provide a platform for local performers to exhibit their talent as well as a free of charge opportunity for the public at large to appreciate Kenya's culture, Sarakasi Trust will take up the challenge and organize a Festival in 2005.

Fair Trade Music Label

The unfair distribution of rights and proceeds of music products in East Africa is a major



obstacle to the further development of the music industry in East Africa and a serious concern to Sarakasi Trust. In order to show that things can be different, to provide a counter balance in the market, Sarakasi Trust, in partnership with Mundial Productions, is developing a fair trade music label. Three Kenyan musicians (groups) have been selected to be the first to benefit from this new approach in the music market: Abbi (and Kikwetu), Cheche Group and Harrie Kimani. The legal basis for the label is being established and together with supporting partners in the music industry in The Netherlands (J.D. Kroeske, Mundial Productions and others) the music of the three artists/groups will be re-recorded and re-mastered, produced and promoted. The materials will be copyright protected in The Netherlands and widely distributed. Additional research will be initiated to protect other creative expressions (dance, acrobatics, etc.) in an appropriate way in the future as well.

In addition, Sarakasi Trust initiated the development of a number of sample standard contractual arrangements for artists and performers as well as for entertainment venues and for recording and distribution of musical works etc. in order to avoid conflicting situations, as are very often the case nowadays. Workshop will be organized in 2005 to bring all stakeholders together and brief them on the standard contractual arrangements.

Cultural Exchanges and Tours

Various acrobats, music and dance groups as well as visual artist associated with Sarakasi Trust can be seen on the major podiums in East Africa, while many have performed with support of Sarakasi Trust in Africa, West Asia, Europe and the USA. Through performances these artists earn their livelihood and positively promote the African continent and its people. The shows and performances outside East Africa in particular add to North-South and South-South promotion, respect and understanding, and widen the possibility for dialogue among civilizations, capacity building within local communities, support for local initiatives and social and cultural development of society. Sarakasi Trust has close relations with Festival Mundial in The Netherlands resulting in the signing of a Memorandum of Understanding with Mundial Productions in 2004, for future co-operation between the two organizations. Formalization of similar co-operative agreements with our major international stakeholders is expected to be realized in 2005. The Trust works with partners in Burkina Faso, China, Italy, Russia, Tanzania, The Netherlands, UK, and USA. Impresarios, (world music) festivals, (contemporary) circuses and other performance venues in Belgium, Canada, China, Denmark, France, Germany, Italy, Russia, Spain, The Netherlands, United Arab Emirates, UK and USA have linked up with Sarakasi Trust for active collaboration and performance opportunities.

In addition to the increasing number of international tours and cultural exchanges, in 2004, Sarakasi Trust further developed its web-site database providing information on East African performers to national and international podiums, impresario's and the general public. Sarakasi Trust

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also solidified

its non-commercial, non for-profit and voluntary impresario facility for performers.

Specific Activities and Achievements in 2004

Sarakasi Trust has become a household name in Kenya associated with international cultural exchange programmes. In 2004, hundreds of Kenyan performers benefited from these exchanges and close to 200 were given an opportunity to travel and perform abroad. The Trust enabled musicians, dancers, drummers, acrobats, visual artists, journalists and other stakeholders in the area of culture and art to travel overseas to gain much needed international exposure and, of course, to considerably enhance their economic position. All performers involved in the international cultural exchange programme were involved in workshops to sensitize them to the different social, cultural and economic situations they would find themselves in while on tour. In addition they were educated on various elements related to the business of performance and social education. A full list can be found on our web-site (www.sarakasi.org). Highlights of the international cultural exchange programme and other specific activities include: creation of a documentary highlighting the work of Sarakasi with acrobats and street children by a French TV crew; production of the Sarakasi CD-CD-ROM; travel of various acrobats groups, drummers, dancers, etc., to the USA, Russia, Italy, Germany and the UK; and, a large presence at Festival Mundial in The Netherlands.

The year started off with Black Warrior Acrobats travelling to Circus Knie in Germany. The group received a contract from February till December and has completed their tour very successfully.

In February, Sarakasi Trust supported and organized two auditions, the first for 1Giant Leap, the second audition for The Dutch musicians Rose and Sven. Rose and Sven traveled to Kenya to select a musician for a training and recording programme in The Netherlands resulting in a performance at Festival Mundial. Victor Muli was selected and his performance rated so successful that he managed to secure a contract with the Musical the Lion King in The Netherlands for which he stayed on for 6 more months.

In the same month and later on in the year, Sarakasi was visited by a French TV crew who came to shoot a (15 minute) documentary highlighting Sarakasi's work with acrobats and street children. The documentary was finished in September and shown on French TV (Canal+). It was very well received and the TV crew decided to return in 2005 to produce a longer (one-hour) version of the documentary.

In April 'The Africans Show' was invited to return to the UK to perform at the Bourne-Leisure/ Butlins resorts. Three groups of forty three performers in total, comprising of twenty one acrobats, ten dancers, eleven drummers and one red coat consisting of members of Kenge Kenge Orutu systems,

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individual drummers, Black Jambo Acrobats, Mighty Jambo Acrobats, Positive Culture Acrobats,

individual dancers and the red coat, successfully toured the UK and Scotland and have been invited to return again for 2005 (for 6 months).

Super Mambo Acrobats, who successfully performed in the Creatures show, were invited back to Italy twice in 2004, from April till October and from December till January, with assurances of continuation of the programme for 2005.

In May the International Mombasa Acrobats traveled to the UK for a contract with the Giffords Circus till August.

Also in May, Harry Kimani traveled to the Netherlands to perform at a Fundraiser for Imani Street Children Rehabilitation Agency, organized by Stichting Parkingboys. He performed together with Blof again. Other artists performing were Rose and Sven and Sena (all visitors to Sarakasi in 2004 or from earlier years). In addition, Harry was guest performer at the big Blof concert in 0-13, Tilburg, a very successful, sold out concert.

In May and June, a large delegation of Kenyan artists and stakeholders in the area of culture traveled to The Netherlands to participate at Festival Mundial: Kenya Boys Acrobats, Cheche Group, Victor Muli, Imani Acrobats (with drummers and dancers), Suzanna Owiyo with band, three journalists, two Sarakasi employees and two other stakeholders: Ms Kuki Gallmann (Great Rift Valley Trust) and Mr. S. Anami (Director of Culture). At the same time, an exchange programme with the Fontys School of Arts and Mundial Productions took place, resulting in a co-operation project between three Dutch photographers and three Kenyan photographers. The Dutch visited Kenya in April while the Kenyans visited The Netherlands during the Festival period. Their co-operation resulted in an exhibition at Festival Mundial. In addition, during the festival weekend, Sarakasi Trust signed a Partnership Agreement with Mundial Productions, outlining an extensive co-operation between the two organizations for 2005 and onwards.

A well designed, user friendly multi media Sarakasi Trust CD-CD-ROM, developed in 2003 and 2004 with funding from Ford Foundation and Cordaid (through Mundial Productions), was launched at Festival Mundial in June and received with much enthusiasm and praise. The CD-CD-ROM has widely been distributed among target groups to international impresario's and booking agents, as well as development and culture-oriented stakeholders to promote the visibility of the Trust and optimize possibilities for international recognition and promotion of performers. In Kenya, all diplomatic missions and organizations involved with Sarakasi Trust received copies, as well as the artist performing on the CD. The CD-CD-ROM continues to be an excellent business card for the Trust and advertisement for Kenya's culture.

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In June, a group of five dancers and drummers traveled to the USA to perform at the San Diego Zoo, a contract through Capitol Entertainment International. Mambo Africa Acrobats stayed in the USA the whole year through the same company, to perform at different.

In August and September, Dutch trainer and choreographer Nicole Op het Veld provided workshops in dance and stage performance, training in dance techniques and warming up to over seventy trainees (acrobats and dancers) and spearheaded the creation and choreography of various dance and acrobatic shows.

In October, Sarakasi co-produced a storytelling production about Snow White, which incorporated Acrobatics and Actors and was shown at the Village Market and Kitengela. Another co-production in which we were involved (co-funding) from October till December was a documentary about the Kalamashaka self help group. The documentary highlights Kalamashaka's work in the slums with youth by introducing them to acrobatics, rapping and traditional dancing, amongst other activities. The production of the documentary was successfully completed.

One of the groups performing 'The Africans Show' in the UK, consisting of Black Jambo Acrobats, three drummers and four dancers, was invited to The Netherlands in November for a month for a theatre tour. They went under the name of the Sarakasi All Stars, organized in cooperation with Mundial Productions.

On Boxing Day, Positive Culture Acrobats together with four Kenge Kenge drummers and four dancers performed 'The Africans Show' during the AIDS awareness concert at the Kibera Stadium in Nairobi.

In 2004, Sarakasi Trust became an official vendor of the United Nations for the provision of entertainment related services, basically providing the enabling platform for local performers to perform at the UN.

A number of projects, initiated towards the end of 2004 are still ongoing. They include: an exchange and production programme between musicians, acrobats, actors and fashion designers from Kenya and the Czech Republic/Central and Eastern Europe; a hip hop project and a project to fuse or bring together Indian and African culture in Kenya. Ongoing as well of course, are our projects towards realization of (mobile) sound, light, power generation etc. systems, studio facilities etc, a Fair Trade Music Label and the ever expanding training programme of course.



Management Structure

The Board of the Sarakasi Trust consists of seven Trustees who are all deeply embedded in East African society and its social and cultural life (more information about the Trustees can be found on our web-site). The Trustees manage the Trust on a voluntary, non-commercial and free of charge basis. The Board of Trustees met eight times in 2004. The Board will review expansion of its membership and its modus operandi in 2005. It is envisaged that a revision of the present legal framework of the Trust may be required to deal with the increased responsibilities of the Trust.

End 2004, the Trustees decided to establish the following team to implement the activities of the Trust: two co-directors, a business manager, three coordinators (dance, acrobatics, music) and additional posts for a driver/messenger, secretary/receptionist and cleaning and security staff once the Trust has secured its own office and rehearsal space. The team will further be complemented by consultants (for creative work, publications etc.) and temporary assistants (events etc.) if and when required.

Finances

In 2004, Sarakasi Trust generated an income of US \$ 436,740.39 through donations and grants from Ford Foundation – East Africa, Stichting DOEN – The Netherlands, Royal Netherlands Embassy Nairobi, Cordaid (Oxfam), Mundial Productions – The Netherlands, MOV Someren, KLM East Africa, etc. In addition, funds were generated through the provision of Cultural/entertainment services to: Butlins - UK, Capitol Entertainment International – USA, Circus Knie – Germany, Circus Giffords - UK, Panatakin – Italy, etc. (see www.sarakasi.org for comprehensive list of partners). The funds were disbursed as summarized below:

Income (for period 2004 - 2005)	US \$ 436,740.39
Expenditure (2004)	
• Personnel/Project Management Component	US \$ 62,788.90
• (International) Cultural Exchanges/Capacity Building/Training/Skills Development	US \$ 251,673.50
• Premises and Equipment Component	US \$ 13,295.00
• Communication and Promotion Component	US \$ 17,612.00
• Miscellaneous Component	US \$ 12,406.13
Total	US \$ 357,775.53

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A Look at the Future

In 2004, Sarakasi Trust continued to concentrate much of its activities on international cultural exchanges and in 2005 Sarakasi will continue emphasising the importance of international cultural exchange programmes. In co-operation with Mundial Productions and others, several performers will participate in exchange programmes, while counterparts from overseas will be invited to Kenya to provide opportunities for exposure and to facilitate learning from each other's culture.

The physical and structural limitations of the rehearsal and office space at the Godown, especially the lack of a weight bearing roof structure in the area of acrobatics and "noise restrictions" made it difficult for the Trust to fully implement its envisaged training programme in 2004. Furthermore, rehearsal space could only be made available to Sarakasi Trust on a limited basis as other users of the Godown have rightful access to the space as well. In addition, where the Trust considers it a high priority for performers to actually see, review and be inspired by their fellow performers, the numbers of visitors that was generated could not be sustained at the Godown without hindrance to other users of the Godown. Most of the scheduled external training was therefore postponed to 2005 when our own dedicated office and rehearsal space can be guaranteed. Trainers from the National French Circus School, the Shanghai Circus School, Russian and Italian modern circus trainers, as well as trainers from the Fontys Schools of Arts (incl. the Dutch Rock Academy), an Indian dance teacher and various musicians among others are lined up for 2005.

Consequently, Sarakasi Trust has embarked on a search for its own dedicated rehearsal and office space. Once a space has been secured, opportunities will arise to venture into the non-commercial recording studio, stage, sound and lights plans that the Trust has cherished for some time. The continued unavailability or expensive access for musicians to appropriate equipment and audio-visual studio capacity remains a concern and Sarakasi would like to assist in strengthening the locally available capacity for audio-visual recording. The same applies for the availability to affordable stages, sound and lights systems. In partnership with donors, Sarakasi Trust will work towards economically affordable access for all performers to a basic but quality infrastructure.

The Trust, in co-operation with Mundial Productions has further developed the concept of a fair trade music label enabling local talent to record their artistic expressions in a qualitative and financially acceptable and viable way. The first release under the new label (Cheche Group) is expected to be launched in June 2005. Additional capacity building programmes for performers in areas such as music copy-rights, contract rights and distribution are also envisaged in 2005.

Sarakasi Trust intends to further solidify its excellent existing relationships with partners in

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Kenya and overseas. A strategic agreement was developed with Mundial Productions in 2004 and similar

long-term understandings are to be developed in 2005 with other major stakeholders. Further co-operation with ZIFF in Zanzibar and Festival Les Nuits Atypique de Koudougou will gain increased importance to further South-South co-operation. In 2005, Sarakasi Trust will hopefully find time and resources to venture into Uganda and Tanzania, where our co-operation and involvement has been requested.

All these developments would not have been possible without the excellent team of staff that works for the Trust, the great number of volunteers that is always happy to assist and the much-appreciated backing of the volunteer Trustees. Further growth in staffing is expected once the Sarakasi Center will be realized, in order to establish a solid and professional organization, with a full compliment of staff and ample facilities to deal with the ever growing demand and numbers of practitioners associated with the trust.

However, all this will not be possible to realise without the continued financial, inspirational and expert advice and support from our major donors and stakeholders (Stichting DOEN, Ford Foundation, Netherlands Embassy in Nairobi, Mundial Productions, among others). And, of course, hopefully, it will be possible to generate additional financial resources to realise the ever-increasing demand for the services of the Trust.

Thank you all for your support to the Trust in 2004 and we are looking forward to our continued and strengthened collaboration in 2005.
