



ANNUAL REPORT FY25

NAFASI ART SPACE

WHAT HAPPENED AT
NAFASI ART SPACE
IN 2025

LIFE IS SHORT, BUT
ART ENDURES

NAFASIARTSPACE.ORG

ANNUAL REPORT FY2025



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Uncertainty has a way of reshaping institutions just as it reshapes individuals. This year, across Tanzania and the wider region, shifting political and social landscapes tested our agility, patience, and resolve. Yet through every pause and pivot, one truth remained constant: creativity endures. At Nafasi, we witnessed firsthand how the arts continue to offer clarity, connection, and courage in unpredictable times.

The temporary postponement of Tukutane Dar Arts Week was a decision grounded in responsibility and care for our community. When the festival finally returned, it did so with renewed energy and intention. What unfolded was more than an event; it was a powerful affirmation of solidarity. Artists, cultural practitioners, and international delegates gathered not simply to showcase work, but to declare that creative expression remains essential, especially in times of transition. Workshops, exhibitions, performances, and dialogues reflected a sector that is not retreating, but recalibrating and rising.

Beyond the festival, our year was marked by sustained investment in community, youth leadership, and institutional strengthening. Through initiatives such as the VIA Safe Mobility Program, young ambassadors demonstrated remarkable ownership by conducting risk assessments, producing safety maps, and generating practical road safety recommendations. Their work culminated in a national competition and awarding ceremony, reinforcing the transformative power of youth participation.

Our Feel Free Grant 2025 and ongoing member-led programs expanded access to resources and platforms, nurturing artistic experimentation and collaboration. Film screenings, jam sessions, workshops, and community dialogues continued to animate our space, proving that creativity flourishes through shared experience.

Internally, we focused on strengthening governance, safeguarding, and human resource systems. Strategic recruitment, internal promotions, PSEAH training, and structured member engagements reinforced professionalism, accountability, and inclusivity within our growing network.

This year reaffirmed that resilience is not simply endurance; it is thoughtful action. It is choosing when to pause, when to adapt, and when to boldly re-emerge. As we look ahead, Nafasi remains committed to nurturing talent, fostering safe and vibrant creative spaces, and championing the arts as a force for hope and social transformation across Tanzania and the continent.

In uncertainty, we did not stand still. We created.

Lilian Hipolyte,



Managing Director, Nafasi Art Space



LIFE IS SHORT, BUT ART ENDURES



FOREWORD

NAFASI ART SPACE ANNUAL REPORT FY25

NAFASI ART SPACE ANNUAL REPORT FY25

OUTCOME 1

**STRENGTHENED PROFESSIONALISM
IN THE TANZANIAN ART SECTOR**

OUTCOME 1 SUMMARY



Nafasi Art Space successfully engaged 282 artists and reached an audience of more than 4200 people during FY2025. Several key initiatives drove this achievement:

- Nafasi Academy selected 19 artists, all of whom have now completed their work placements. 16 artists continued their training, including 7 in film and 9 in visual arts.
- The Feel Free program supported 10 grantees, who concluded their projects in December 2025.
- Numerous artistic platforms were activated, including 8 Lete Stori events, artist hangouts, showcases, exhibitions and outreach programs.
- The Wiekindi Live festival attracted more than 1200 organic audience members, further expanding Nafasi's reach.
- Female artists' engagement is improving compared to the same time year 2024, 60/40% ratio.
- New staff onboarded to strengthen project implementation in Galleries, Performing Arts, Grants and Partnership and Interns from Dodoma University and UDSM.

Goal/Impact: Strengthened Cultural Rights in Tanzania Indicator: Increased level of freedom of expression in Tanzania is experienced			
DESCRIPTION	INDICATOR	Target for 2025	RESULTS
Outcome 1: Strengthened professionalism in the Tanzanian art sector	Increased level of arts professionals (artists, curators and arts managers) experiencing positive professional growth.	3 arts professionals (artists, curators and arts managers) experiencing significant positive professional growth as documented by case studies (2 women, 1 man)	Academy Alumni: Turakela Jyndo (Public performance, TP Grounds, Tandale - Testimonials from the body)
	Number of arts professionals (Artists, curators and arts managers) who are invited to participate in international art platforms.	2 Arts professionals (Artists, curators and arts managers) invited to participate in international art platforms (1 woman, 1 man)	Safina Kimbokota travels to Austria to attend the Das Viertel Festival Niederösterreich by Verein ent. Plus exhibition in New York. Fadhili Meta and Aluwa Mkilindi: Selected to join the 2025 ForumCIV Artivism Fellowship Cohort 4 in Nairobi, Kenya
Output 1.1: Artists, curators, and arts managers are trained in artistic and professional skills	Number and types of trainings offered	12 trainings in artistic skills and professionalisation offered	Nafasi Film Club Sessions (7) Nafasi Workshops: 9 (residents)
	Number of Nafasi Academy trainees	16 Nafasi Academy trainees (8 women, 8 men),	17 Nafasi academy cohort onboarded (10 male, 7 female) 4 Upcountry Curators

OUTCOME 1

DESCRIPTION	INDICATOR	Target (2025)	RESULTS
Output 1.1: Artists, curators, and arts managers are trained in artistic and professional skills	Number of artist residencies organized	10 artist residencies organized (5 women, 5 men)	11 residencies (6M, 5F; 5 local artists, 6 international artists) - Mike Mavura (Zim), Brian Kimani (KE), Iwa Kruczkowska (Pol) and Volka Wunderlich (Ge)), Vincent Shayo, Diana Kamara (Tz), Martina Gonzalez, Ikupakyala Mwakalinga (Tz), Antony Mutshipule(Cog) and Inioluwa Aderigbe (Ng).
Output 1.2: The capacity of arts organisations is increased	Amount of funding granted to arts initiatives	\$60,000 funding granted to arts initiatives	Allocated budget: TZS 221,160,000. (USD 90,363) Amount to be disbursed TZS 197,039,694 (USD 80,507.711) disbursed as of 31 st Dec TZS 179,943,649 (USD 73,522.50)
	Number of capacity building sessions held for grantees	2 capacity building sessions for grantees held per grant cycle	Three: Feel Free (Physical and online): Finance, Branding and communication, Monitoring and Evaluation (M&E)



NAFASI ACADEMY

2025 CURATORIAL AND ARTS MANAGEMENT COHORT

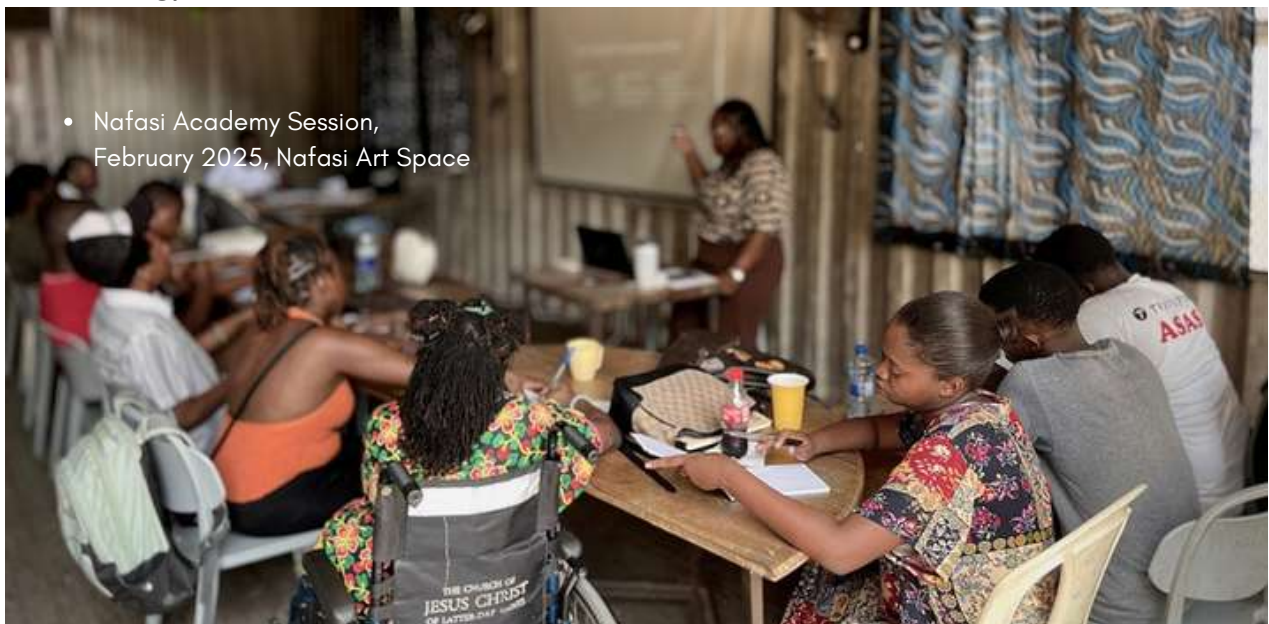
The Curatorial/Arts Management Nafasi Academy's 2025 cohort received 34 applicants, selecting 19 artists (11 male, 8 female, including 2 with disabilities) from Dar es Salaam, Arusha, Kilimanjaro, Mbeya, the Coastal region and Dodoma. Orientation for the 17 (11 males and 6 females) selected candidates, took place in February 2025, introducing the team to the curriculum and the Nafasi team. The Academy cohort engaged in module 1, Curator and the Self, through guest speakers on-site and online mentorship from March to April, with subsequent modules following the same teaching methodology.



• Nafasi Academy Session,
February 2025, Nafasi Art Space

Audience Engagement and Arts Administration curriculum evolution.

- Nafasi Academy's fourth module, Curator and the Audience, emphasised accessibility, inclusion, and audience-centred practice. This was followed by Arts Administration and Practice Week, equipping participants with skills in monitoring, evaluation, governance, compliance, and exploring AI (a new sub-module introduced) in the arts. Public interventions strengthened strategic thinking, administrative capacity, and readiness to lead sustainable cultural initiatives.



• Nafasi Academy Session,
February 2025, Nafasi Art Space

OUTCOME 1

NAFASI ACADEMY

2025 CURATORIAL AND ARTS MANAGEMENT COHORT

Practical Experience and Placements

- Academy participants completed professional placements at leading art centres across Tanzania. They gained hands-on experience, professional connections, and exposure to organisational culture through exhibitions, programs, and community projects. This immersion deepened their understanding of cultural institutions, strengthened curatorial and management skills, and nurtured inclusive practice. The placements bridged learning with professional application, consolidating participants' readiness to drive growth and sustainability in Tanzania's contemporary art sector.



Students, Edna Mwakyeya, Ezra Ndonde and Ibrahim Jonathan leading the Elezea Project Event by Ona Stories at Arusha.



- Schauburg Theater Germany exchange event coordinated by Nafasi Academy Students at ASEDEVA – Dar es Salaam



NAFASI ACADEMY

2025 CURATORIAL AND ARTS MANAGEMENT COHORT



In May 2025, artist and curator Getrude Malizeni, in collaboration with Nafasi Academy curators, launched the Vifichwavyo exhibition at Alliance Française. The exhibition explored the often-unseen contributions of Tanzanian women, particularly those working in informal sectors. Vifichwavyo highlighted the resilience, creativity, and socio-economic impact of these women. The exhibition served as an artistic celebration and a call for greater recognition of women's roles in shaping Tanzania's development.

- Exhibition Opening Highlight, 14 May 2025, Alliance Française-Dar es Salaam:



In June 2025, Cedric Kahumuza (Curator and Nafasi Academy 2025 cohort), participated in a two-day capacity-building training in Arusha under the "Kaa Kijanja Sanaa Challenge 2025," organised by DSW. The training covered key areas including gender-based violence, mental health, reproductive health, and life skills. Cedric received national recognition for their song "Dunia," which was selected among the top 20 winning artworks out of 105 participants from across Tanzania. This achievement highlights both the artist's growth and the impact of our ongoing creative development efforts.



- Award recipient - Cedric Kahumuza



OUTCOME 1

2025 NAFASI ACADEMY IN ACTION



2025 Nafasi Academy in Action

- BAGAMOYO FIELD TRIP
- Onsite and Online Sessions



OUTCOME 1

2025 NAFASI ACADEMY IN ACTION



2025 Nafasi Academy in Action

- AT THE BRIDGE CURATORIAL SESSION- 2025 TUKUTANE DAR ARTS WEEK at UDSM Creative Arts Department



OUTCOME 1

2025 NAFASI ACADEMY IN ACTION



2025 Nafasi Academy in Action

- Graduation Ceremony

ARTISTS IN RESIDENCY (AIRS)



- Nafasi Artists in Residence program welcomed four diverse practitioners whose work reflects unique approaches to material, tradition, and storytelling. Martina González, a visual artist from Spain, continues her exploration of pigments made from soil and rainwater, this time engaging with Tanzanian landscapes. By sourcing textiles, soil, and seawater, she creates site-specific textile installations and hosts public workshops in pigment-making and dyeing, inviting audiences into her process of connecting identity and land.
- Nafasi Art Space hosted resident artists and collectives from across and beyond Africa, including three under partnership residencies and five under the Nafasi residency programme.
- A notable highlight was the Menstrual Justice programme, a five-month residency for African female artists exploring intersections of art and menstrual health, in collaboration with We World.
- Additionally, resident artists Diana Kamara, Vincent Shayo, and Vincent Temu are pursuing artistic and professional growth through ongoing support at Nafasi.



Diana Kamara
Tanzania



Vincent Shayo
Tanzania



Baba Kash
Tanzania



Vincent Temu
Tanzania

ARTISTS IN RESIDENCY (AIRS)



- Antony Mutshipule, a sculptor from the Democratic Republic of Congo, brings a lineage of beaten metal sculpture learned from his father. With a career spanning exhibitions and collaborations since 2007, he uses his residency to share his collaborative practice, working with local materials and communities to expand dialogue around sculpture and collective creativity.
- Ikupakyala Mwakalinga, an emerging Tanzanian woodworker, bridges tradition and innovation by combining traditional carving with modern tools and digital experimentation. Her residency deepens her engagement with Tanzanian craft heritage while pushing boundaries of material exploration.
- Inioluwa Aderigbe, a Nigerian digital comic artist, uses comics and animation to weave African culture, mythology, and everyday realities into compelling narratives. At Nafasi, he shares his creative journey, highlighting how storytelling preserves heritage while shaping new cultural futures.

The programme continues to support local talent development, with artist “Baba Kash” completing a shorter residency before performing at the Sauti za Busara International Festival 2025.



Inioluwa Aderigbe,
Nigeria



Ikupakyala Mwakalinga
Tanzania



Antony Mutshipule
Congo DR



Martina González
Spain

OUTCOME 1

ARTISTS IN RESIDENCY AIRS IN ACTION



WORKSHOPS



ARTISTS IN RESIDENCY

AMINA ABNA - CANADA



“Laundry Line” is a collaborative Theatre Residency Project by Amina Abna, where she used theatre as a device and creative medium for everyday society issues, regardless of physical location and culture.

It is a process and platform catered to fostering self-awareness, honest communication, community building, personal and collective healing and self-expression.

Amina, who is also a theatre practitioner with knowledge from Black theatre arts from Toronto, Ontario, Canada, collaborated with 11 local storytellers/theatre artists, 8 male & 3 Female from Tanzania. They were able to work together for a period of three months (Feb -May) and later developed a theatre piece which was showcased at Nafasi’s Amphitheatre stage on 2nd May 2025.

The performance was a result of a day-to-day share circle that centered at developing and sharing their personal stories.



Amina Abna’s End of Residency Showcase
:2nd May 2025
Nafasi Art Space

[Link to performance video](#)

ARTISTS IN RESIDENCY

BAHATI FEMALE BAND

NITHAMINI PROJECT



Bahati Female Band, formed in 2018, is one of the earliest Nafasi Performing Arts Members who engage in musical activities and projects for women and those with disabilities. Bahati Female band worked on a project titled "Nithamini" that uses music to advocate for disability inclusion and equality at Nafasi Art Space. On the evening of 24th October, 2025, Bahati Female Band hosted a Listening party at Nafasi Art Space as part of the album launch.

After the listening session, the band sold more than 20 copies of their extended playlist to various stakeholders, artists, and fans in attendance. Notable supporters, including Lilian Hipolyte, the Managing Director of Nafasi Art Space, and Dr Kedmon Mapana, a former executive secretary of BASATA.

The event was enhanced by a special performance titled "Nithamini" dance, choreographed by Pili Maguzo in collaboration with female artists and women with disabilities who are integral to the Nithamini project.

Currently, the Nithamini project is still in its first phase, focusing on providing musical training for female artists, fostering creative entrepreneurship, and facilitating music recording and production. The project has also conducted public performances in several regions of Tanzania, including Iringa, Morogoro, Arusha, and Dodoma.

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• Bahati Female Band, Nithamini Listening Party, 24th October, 2025 Nafasi Art Space



• Dr Kedmon Mapana, former executive secretary of BASATA, Herbert Makoye, Chief Executive Officer at TASUBA



• Upendo Mandase - Host, Pili Maguzo - Director of Bahati Female Band, Lilian Hipolyte, Managing Director of Nafasi Art Space

ARTISTS IN RESIDENCY

WORKSHOPS & HANGOUTS



The year began with a strong emphasis on cohort onboarding and mentorship, establishing a solid foundation for artistic exploration and professional growth. Although no major public workshops were held in the first quarter, participants engaged in orientation sessions and online mentorship, equipping them with the conceptual and practical grounding needed for more intensive, hands-on learning later in the year.

In April, the Ink Bleach Technique Workshop, facilitated by Kenyan artist Brian Kimani, introduced 18 participants to experimental processes combining ink and bleach to produce dynamic visual effects. The session emphasised safe material handling, understanding chemical interactions, and layering techniques, building participants' confidence in risk-taking and material exploration.

July marked the first edition of the Drawing from Life Workshop, led by visiting artist Sam Crowley. This outdoor portrait session welcomed artists of all levels to practice observational drawing, emotional expression, and detailed representation in a collaborative setting. In August, a second edition facilitated by Vincent Temu deepened this learning, introducing advanced techniques in proportion, perspective, and the study of light through immersive work with live models.

Workshops during this period also expanded into socially engaged and interdisciplinary practices.

Nathan Mpangalahosted Understanding Community Comics, exploring grassroots comics as powerful tools for social dialogue and education, particularly in contexts where literacy barriers exist. Nafasi further partnered with Urithi Arts for the Initiation Welding Workshop, led by Artist-in-Residence Antony Mutshipule, where young participants were introduced to welding as both a technical craft and a contemporary artistic medium.

Spanish artist Martina González facilitated the Natural Earth Pigments Workshop, guiding participants through sustainable dyeing techniques using soil-based pigments and connecting ecological awareness with creative practice.

Artist engagement extended beyond technical workshops through community-centred hangouts. Award-winning interdisciplinary artist Mugabi Byenkya joined Nafasi for a residency focused on developing *Ba Summer*, a poetry collection exploring the experiences of Ugandans returning home from the diaspora during school holidays. During his first week, Mugabi connected with the Nafasi community through an Artist Hangout, sharing his multidisciplinary practice through storytelling, readings, and performance. Drawing from cultural heritage rooted in the Bunyoro-Kitara Kingdom and excerpts from works such as *Dear Philomena* and *Songs For Wo(Men) 2*, he offered insight into his creative process and thematic concerns.

ARTISTS IN RESIDENCY WORKSHOPS & HANGOUTS



Mugabi also facilitated a workshop titled “What’s Up with WhatsApp?”, examining communication in the era of messaging apps through reflective writing and visual art exercises. The deeply collaborative and vulnerable process resulted in rich, multidisciplinary outcomes, with participants expressing interest in developing the work into a future exhibition.

His residency, however, was disrupted by a severe health flare-up and election-related unrest, prompting him to prioritise medical recovery and request an extension into the following year to complete his work and final showcase.

Collectively, the year’s workshops and hangouts fostered experimentation, cross-disciplinary dialogue, technical skill-building, and meaningful community engagement, reinforcing Nafasi’s role as a space for both artistic growth and shared learning.



- Brian Kimani (Ke) during his Ink Bleach Workshop at Nafasi Art Space. This was part of his residency.



- Mugabi Byenkya (UG) - AIR, Artist Hangout, October.2025, Nafasi Art Space.

NAFASI FILM CLUB

SKILLS AND SCREENS

From Q1 through October 2025, the Nafasi Film Club (NFC) delivered a dynamic and structured programme of screenings, workshops, and collaborative events that balanced artistic exploration with industry-focused training. Beginning with The Restitution 101 Project Documentaries and continuing through modules dedicated to silent film and colour short narratives, NFC created consistent platforms for emerging filmmakers to present their work, receive feedback, and engage audiences in meaningful dialogue.

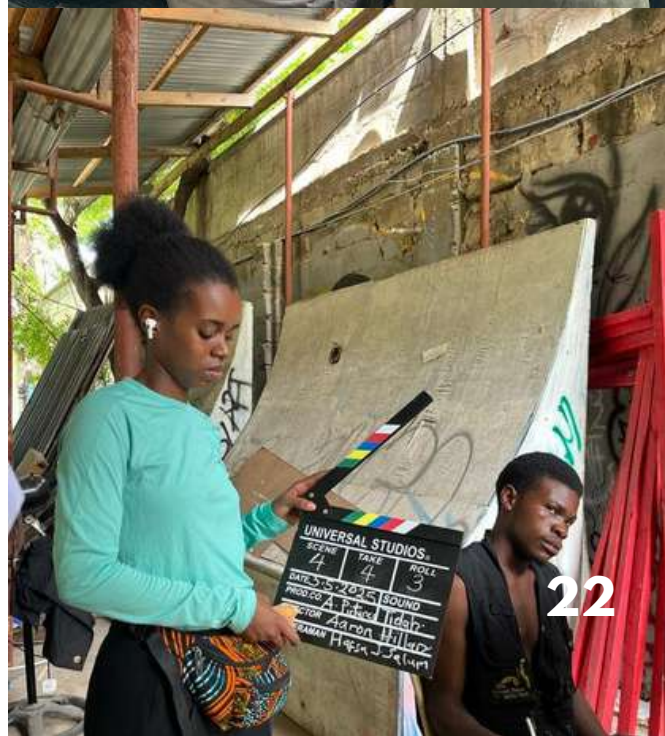
Strategic partnerships with organisations including Ajabu Ajabu, Tanzania Film Festival Awards (TAFFA), Studio 19, and Docubox significantly enriched the programme. Through curated talks, professional workshops, and interactive screenings, these collaborations strengthened NFC's role as a space for talent development and critical conversations around art, culture, technology, and mental health.

Q1: Foundation and Silent Film Module

The first quarter focused on setting a comprehensive outlook for the year while fostering collaboration and creative experimentation. Out of 19 applicants, 13 members were selected (6 female, 7 male). From February to April 2025, the cohort completed the Black and White Silent Film module, culminating in a public screening and feedback session. This process established a strong technical and conceptual foundation for the year's subsequent modules.



Amini Suwedi coordinated an ongoing NFC session at the NFC Space.



NAFASI FILM CLUB

SKILLS AND SCREENS



Q2: Script to Screen and Pitching

Between April and June, NFC hosted weekly sessions on scriptwriting, pitching, and early-stage production. The quarter culminated in a formal pitching event where 5 of 14 members presented their concepts, and 4 projects advanced into production. Module I films were screened on 31 May alongside *Shumileta* by Mussa Banzi and an immersive Bongo Horror art exhibition, drawing diverse audiences. Preparations then began for Module II (Colour Film Narrative), including workshops delivered in partnership with TAFFA.

Q3: Professional Development and Regional Exchange

Through its collaboration with TAFFA, NFC convened industry experts to facilitate workshops on directing, beginner and advanced scriptwriting, and set design. NFC Coordinator Amini Suvedi contributed as a panellist in a discussion on AI and Filmmaking. The quarter concluded with the *Shorts, Shorts and Shots* screening organised in collaboration with TAFFA, Studio 19, and Docubox, strengthening regional exchange and professional exposure.

October 2025: Colour Film Showcase and Mental Health Dialogue. The screening event *Mental Screens* and *Inner Reels* marked the culmination of Module II (Colour Short Films). growth.

Beyond film presentations, the event incorporated interactive elements such as Speed Therapy, a Confession Booth, dance sessions, and guided discussions on mental health. This multidisciplinary approach deepened audience engagement and positioned film as a catalyst for reflection and well-being.

Each module concluded with structured pitching sessions evaluated by Nafasi staff and external industry experts, ensuring rigorous project selection for production and screening. Throughout the year, NFC welcomed external facilitators to train cohorts in screenwriting, acting, editing, and sound, while also collaborating with Nafasi Artists in Residence and Member Artists. These exchanges provided additional insights into acting, animation, and photography, reinforcing NFC's ecosystem of shared learning and professional growth.



- Nafasi Film Club activities 2025, including the *Fright Night* public screening and a practical session with NFC members.

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OUTCOME 2

INCREASED APPRECIATION OF TANZANIAN ARTISTIC EXPRESSIONS

OUTCOME 2

AUDIENCE ENGAGEMENT			
DESCRIPTION	INDICATOR	TARGET (2025)	RESULTS
Outcome 2: Increased appreciation of Tanzanian artistic expressions	Number and value of artworks sold/licensed	30 artworks sold/licensed totalling \$8,000 USD	2 Artworks TZS 3,248,000 (USD 1,367.72) ExRate: Tsh 2374.75
Output 2.1: Platforms for Tanzanian artistic expressions are provided	Number of platforms for arts provided	8 platforms for the arts provided (4 offline and 3 online)	Online: Instagram, Newsletter, WhatsApp, Google Art & Culture, Nafasi online gallery, Nafasi App, YouTube. Offline: Artist hangouts = 7, Exhibitions (4 group exhibitions, 3 open gallery and 5 Lete Stori events)
	Audiences reached via platforms provided	Audiences of minimum 5,000 per year	4,200+- (Data collected during events only excluding daily visitors)
Output 2.2: The accessibility of Tanzanian art is improved	Number of events or exhibitions taking place in a rural or peri-urban area which are produced (funded) or organized by Nafasi	2 events or exhibitions taking place in a rural or peri-urban area	July-Dec 2025 (PA Mkuranga and VA Kisarawe (DETA)
Output 2.2: The accessibility of Tanzanian art is improved	Number of interventions/outreaches conducted per year at sites not regularly exposed to contemporary arts	2 interventions/outreaches conducted per year at urban sites not regularly exposed to contemporary arts	1. PA dept in Mkuranga - Pwani; Using art to create awareness on Child Abuse
Output 2.3: The positive contributions of artists to society are promoted	Number of advocacy sessions, meetings, and forums conducted and attended	2 advocacy sessions, meetings, and forums convened	- Deconfining: Art, Cultural and Policy exchange between Europe and Africa forum. - Tukutane Dar: BUILDING COMMUNITY and RESILIENT NETWORKS forum - Kahawa na Sanaa: Art as a Voice: Freedom of Artistic Expression and the Role of Artists in Civic and Political Space.
	Growth in Nafasi's marketing and communications initiatives (social media, website, newsletter, youtube, and other creative content such as publications)	15% annual growth in audience engagement on Nafasi's marketing and communications platforms (social media, website, newsletter, youtube)	Survey ongoing at the time of reporting.

LETE STORI

DIALOGUE AND JAM SESSION



Lete Stori continues to serve as a vital intergenerational platform that fosters dialogue, reflection, and artistic collaboration by connecting creatives across traditions, disciplines, and communities. From January to June 2025, four dynamic sessions were held, each pairing artists in conversation and live performance, creating space for storytelling, exchange, and collective learning.

The year opened with a session featuring Amini and Maalim Nash, who unpacked the realities of hip hop and navigating the music business. Their discussion addressed sustainability, discipline, and the importance of ownership within creative industries, with Nash proposing the development of a digital platform to showcase and promote guest artists.

A cross-border collaboration between Tadhi Alawi (Tanzania) and Sheïlla Inangoma (Burundi) followed, presenting Parents Across Borders. Through contemporary dance and poetry, they explored themes of partnership, cross-cultural family life, and the layered artistic identity that emerges from living between Africa and Europe. The event attracted 440 attendees, with 25% female participation, reflecting strong engagement from both local and international audiences.

inger-songwriter Grace Matata marked her return from maternity leave with an intimate reflection on her artistic journey.

In conversation with Nafasi's Lizana Kafwa, she discussed identity and navigating Tanzania's music industry as a female artist. The session concluded with audience participation and sing-alongs to Mpenzi and Free Soul, drawing 42 attendees (25 male, 17 female) and 89 online clicks.



- Lete Stori Event April, 2025, Guest Artist: (Sheila Inangoma & Tadhi Alawi), Nafasi Art Space

LETE STORI

DIALOGUE AND JAM SESSION



- Photo from the Lete Stori event held on 24th May 2025 at Nafasi Art Space, Host Lizana with Guest Artists Grace Matata and members of the Malaika Tarumbeta Band.

The Malaika Tarumbeta Band delivered an energetic performance rooted in traditional Tanzanian music, incorporating brass, percussion, and keys. Their session sparked dialogue on evolving musical identity and demonstrated the enduring relevance of heritage-infused contemporary sound.

Artist Annette Ngongi, performing as Seghito, shared her journey balancing motherhood, marriage, and music. Influenced by Fela Kuti, Miriam Makeba, and Amy Winehouse, she blends African tradition with modern jazz. She also reflected on building professional performance packages for corporate audiences, and her ongoing jazz fusion album is inspired by Iringa, Morogoro, and Tanga.

The series also featured Domokaya, who paid tribute to his late partner ManDojo with a moment of silence and an acoustic performance. Reflecting on their distinctive "Hip Hop Banjo" style, he emphasised discipline, artistic integrity, and future collaborations. Audience sing-alongs underscored his lasting cultural impact.

Collectively, the Lete Stori sessions strengthened artistic exchange, celebrated personal and cultural narratives, and reaffirmed the power of live dialogue and performance as tools for community building and creative resilience.

LETE STORI

DIALOGUE AND JAM SESSION



LETE STORI IN PICTURES



LETE STORI DIALOGUE AND JAM SESSION

Soggy Doggy Anter, recognised as one of the pioneering Bongo Flava and Hip Hop artists in Tanzania, began his recording journey in 1992 at Don Bosco and Soundcrafters studios with his group "Bount Pound." At that time, they paid 10,000 Tanzanian shillings for music recordings. Their first group album was released in 1996, featuring Soggy's song "Bado Nakutesa." During this period, Mr Felician Muta supported the Bount Pound group financially, helping them bring their music to life.

Soggy noted that Independent Television (ITV) was the only media outlet playing their music back then. With over 30 years in the music industry, Soggy has released five albums and numerous singles. He has toured throughout Tanzania and East Africa, even performing in India alongside artists like Witness Kibonge Mwepesi, Ochu Sheggy, and other Zanzibari musicians, proudly representing Tanzania's vibrant music scene. Additionally, Soggy Doggy has been a radio host for 26 years and currently serves as the general secretary for Tanzania's new generation of music.



Mike Mwakatundu, also known as Mike Tee or Mnyalu, is a hip-hop artist hailing from Iringa. He began his musical journey in the 1990s alongside his sister and Crazy Doggy in the group "The Original Gangsters." Later, Mike Tee moved from Iringa to Dar es Salaam, where he encountered several prominent bongo flava music producers, such as Master J and P Funk Majani, collaborating on numerous hit songs featuring artists like Q Chilla and Lady Jay Dee.

Mike Tee advises fellow musicians to pursue side gigs alongside their primary income sources to support their music careers. For the past seven years, he has been employed by a telecommunications company, providing him with additional financial stability. One of the major challenges he faces as a musician is balancing his work and fatherly duties, especially since some of the content he creates for his music videos may not be suitable for his family.

In addition to his music career, Mike Tee serves as the chairperson for Tanzania Bongo Flava Musicians and represents the organisation on the COSOTA board. He is actively mentoring artists on copyright issues and assisting them in managing their social media presence.

OUTCOME 2

OUTREACH

MLAMLENI VILLAGE, PWANI

On September 3, 2025, a highly effective one-day intervention titled "The Use of Theatre to Address Various Issues in the Community: Countering Violence Against Children" took place in Mlamleni Village, Pwani Region. This programme was a key initiative of Nafasi Art Space, aiming to leverage artistic development to drive measurable social change through various activities in the community. FAMN Entertainment, a member of Nafasi, provided a comprehensive curriculum focused on social impact theatre techniques. The programme included an intensive theatrical workshop led by Lead Facilitator Fadhili Meta and Assistant Facilitator Fatuma Mpendu. This training employed a dynamic structure, where artists from Mlamleni and Nafasi formed four thematic discussion groups to analyse the drivers of violence against children. They then collaboratively transformed their insights into practical performance material. The approach resulted in the creation of powerful, community-grounded scenes that demonstrated the immediate application of newly acquired skills in character development, storytelling, and vocal projection.



• Public Audience, VAC Performance, Nafasi Outreach, Sept. 2025, Mlamleni - Pwani



• Fadhili Meta - W/Shop Facilitator, Nafasi Outreach, Sept. 2025, Mlamleni - Pwani

Outreach Outcomes:

- Empowered Local Artists: More than 20 trained artists now possess enhanced dramatic knowledge and practical skills, positioning them as influential local advocates for child protection.
- Strengthened Artistic Network: The newly established "Friends of Nafasi" network in Mkuranga represents a crucial long-term resource for future social advocacy campaigns in the Pwani Region.
- Enhanced Collaboration: The successful implementation solidified the working relationship between Nafasi Art Space, FAMN Entertainment, artists from Mlamleni village, and the Mkuranga District Cultural Office. This establishes a strong, replicable model for future arts-led interventions.



GALLERY

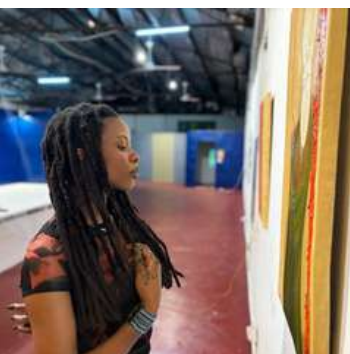
This exhibition was a collaborative partnership between the Goethe Institut and Nafasi Art Space, as well as the House of African Feminist (SA).

Curated by Thina Miya, the exhibition looks into the artistic experiments and existing works by transdisciplinary women artists and researchers from the African continent.

It is rooted in personal and familial narratives and connected to the womanism movement, underscoring the essential role of black women as shapers of everyday life and custodians of stories.

Incorporating three Tanzanian artists (Lilian Munuo, Sabi John and Turakella Gyindo), the exhibition spanned 20 days with artworks from Puleng Mongale, Thina Miya, Kayise Khumalo, Mandisa Ngwane, Hidayat Mwashe, Zetina Mosa, Lafalaise Dion, Sherie Margaret Ngigi, Amanda Mushate, Wilfried Mbida, Piloya Irene, Armel Mboumba and Laeila Adjovi.

The Abafabazi Exhibition had a total of 153 visitors.



Abafa(ba)zi Those Who Die Knowing



“ABAFABA(BA)ZI” EXHIBITION



GALLERY

Nafasi Art Space partnered with WeWorld to curate Children's Rights and Menstrual Justice – An Artistic Manifesto, a multidisciplinary project addressing menstrual justice as a critical component of children's rights. The initiative reframes menstruation not as a private issue, but as a public, social, and political concern deserving of open dialogue.

Content & Collaboration

The project features testimonies from girls and adolescents, paired with photographic reportage. Tanzanian artists—Valerie Asimwe Amani, Sungi Mlengeya, and Tura (via Deja Vu Studios)—were selected by Nafasi for their sensitivity to the theme. After engaging with the testimonies, the artists contributed freely to the visual narrative through illustration and painting.

Audience Engagement

- Male: 91
- Female: 104
- Children: 6
- Total Clicks: 201



- (Top left) H.E Joe Coppler, Italian Ambassador to Tanzania



CHILDREN'S RIGHTS AND MENSTRUAL JUSTICE

– AN ARTISTIC MANIFESTO



- Representatives from Nafasi Art Space and WeWorld at the exhibition opening and dialogue



- Brian Kimani (Ke) during his end of residency exhibition at Nafasi Art Space.

Quarter one featured Brian Kimani's exhibition, "The City is Nobody's Home," which explored urban marginalization and systemic oppression faced by Kenyan minorities. With 81 attendees, it highlighted narratives of displacement, discrimination, and police brutality through social realism. The exhibition illustrated the paradox of cities as both opportunity and exclusion.

Outcome: This quarter reaffirmed Nafasi Art Space's dedication to socially engaged art, showcasing the impact of residencies on East African contemporary discourse.

The second quarter featured "Voice of the Earth," curated by Unju Bin Unucky, focusing on environmental justice, mental health, and gender equality in Tanzania. This multidisciplinary exhibition combined traditional ecological knowledge with modern techniques, making complex issues accessible while honoring indigenous narratives. It served as an artistic platform for community dialogue on social justice and resilience. The exhibition demonstrated art's transformative role in social change, producing documentation that supports ongoing research, education, and cultural promotion.

Two key events marked the third quarter: Samuel Hall Crowley's "Storytelling in Amber" showcased live portraiture, emphasizing authentic connections and the dual role of portraiture as art and documentation. Concurrently, Mike Mavura's residency wrapped up with "Conversation on Art and Society," featuring a panel that discussed art's impact on African society and curatorial practices. Together, these events underscored art's roles in documentation and dialogue, advancing discussions on identity, memory, and curation in African cultural narratives.



OPEN GALLERY



1 Sabi John & Amon Majaliwa, Solo Exhibition

A dual exhibition combining expressive paintings by Sabi John with face sculptures by Amon Majaliwa. The contrasting media created a layered exploration of perception, memory, and psychological landscapes. The exhibition encouraged audiences to question how reality is constructed and how personal experiences shape the way we see the world.

3 Kizamani Kisasa Wikiendi Live Group Exhibition

A vibrant exhibition bridging vintage collections, archival materials, and contemporary visual art. Kizamani Kisasa traced the evolution of Tanzanian aesthetics from traditional forms to modern expressions. Presented during Wikiendi Live, the exhibition engaged diverse audiences and highlighted the continuity between heritage and contemporary creativity



2 Ufukweni Group Exhibition

Ufukweni symbolised wellness, healing, and emotional restoration. The participating artists explored themes of balance, mental well-being, and the horizon as a metaphor for hope and renewal. The exhibition fostered dialogue around collective care and the importance of wellness within the creative community.



4 Invisible connections Tukutane Dar Arts Week Group Exhibition

An immersive exhibition featuring six core artists with additional guest contributors. The works explored unseen relationships between people, spaces, histories, and urban environments. Through conceptual and interactive pieces, the exhibition emphasised community, migration, memory, and the invisible threads that shape collective identity.

OPEN GALLERY

- The American Dream: An introspective exhibition examining the narratives, myths, and contradictions surrounding the idea of "the American Dream." The artist(s) used personal and collective stories to reflect on aspiration, migration, opportunity, and the global influence of American cultural ideals.
- The Beautiful Life by Jovinus Jeremiah, Photography: A photographic exhibition capturing intimate moments and the beauty of everyday life. Jovinus Jeremiah used photography to highlight simplicity, gratitude, and human connection, encouraging audiences to appreciate the richness found in ordinary experiences.
- Finding the Meaning of Life - Nyanzula Monica Nangale, Abstract Painting, Description: A contemplative exhibition featuring abstract paintings that explored existential questions and the search for purpose. Nyanzula used symbolic forms, colour, and abstraction to invite viewers into a reflective journey centred on spirituality, emotional depth, and



- Juice - Mickey Wyrozębski, Black & White Photography, Embassy of Poland: A striking black-and-white photography exhibition blending Tanzanian and Polish artistic perspectives. Juice explored themes of movement, energy, and contemporary identity through bold visual contrasts. The collaboration with the Embassy of Poland strengthened international artistic exchange and broadened audience engagement.
- Storytelling in Amber, Sam Crowley: Developed through the Nafasi Academy program, this exhibition showcased live-created portraits produced by Sam Crowley during his residency at Nafasi. The portraits captured real people and moments from the creative community, emphasising presence, observation, and the immediacy of artistic practice. The exhibition demonstrated the Academy's commitment to process-based learning and artist development.



NAFASI ART SPACE ANNUAL REPORT FY25

OUTCOME 3

**THE CULTURAL SECTOR IN TANZANIA IS
STRENGTHENED BY STRONG NETWORKS
AND PARTNERSHIPS.**

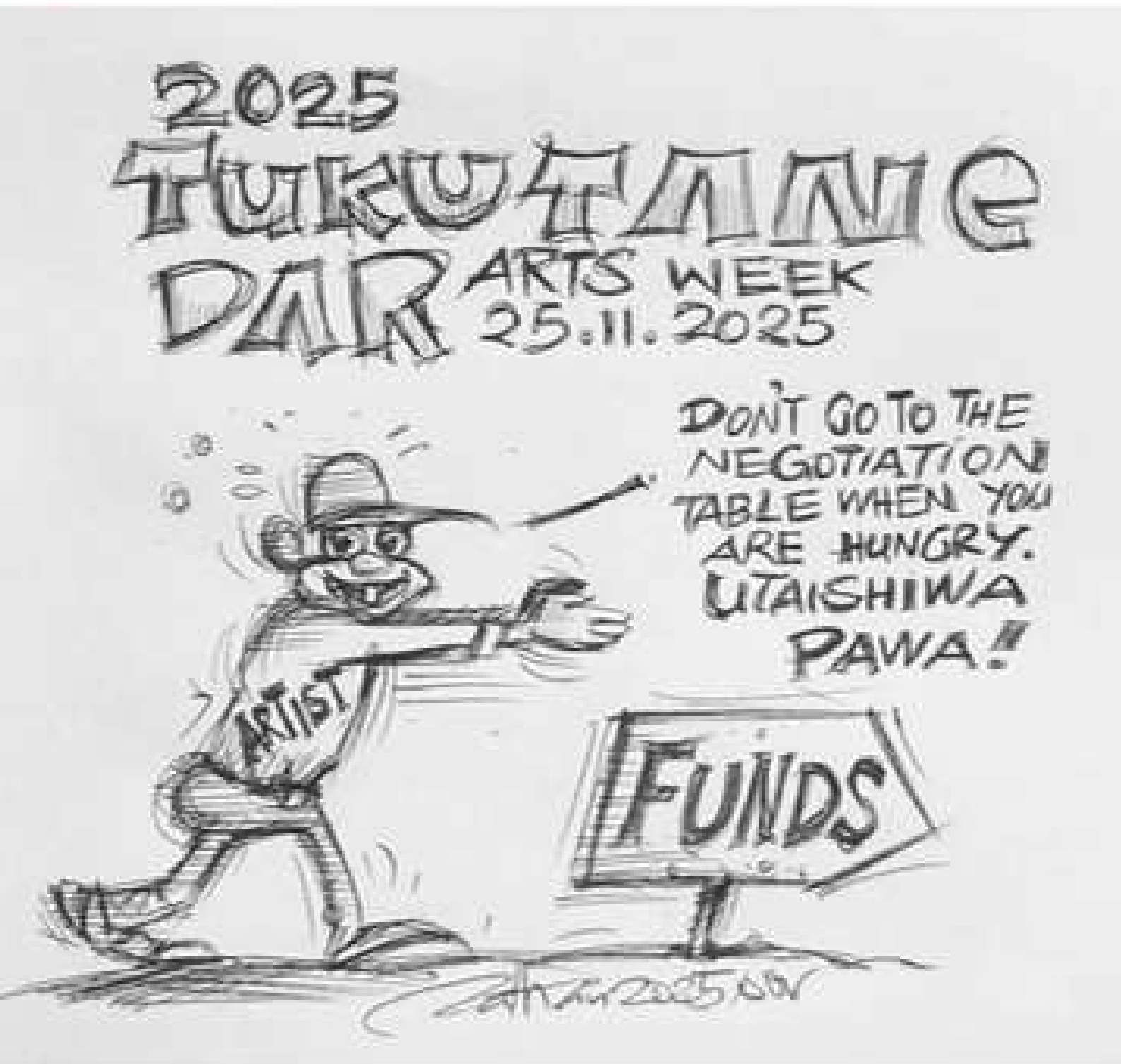
OUTCOME 3

PARTNERSHIPS AND NETWORKS			
DESCRIPTION	INDICATOR	TARGET (2025)	RESULTS
Outcome 3: The cultural sector in Tanzania is strengthened by strong networks and partnerships	Number of advocacy sessions or meetings conducted	4	Open Restitution (Za) and Nafasi Artists. Selam (Connect for Culture Africa). Forum CiV – Kenya (Annual Democracy and Human Rights Festival).
	Number of international partnerships and networks of contemporary art practitioners that Nafasi is engaged with	4	Art Transparent (Poland), OICD (under UNESCO), KreAfrika Network, Stellenbosch Triennale (SA), Open Restitution Africa (SA), ITI German
	Number of artists and arts organisations funded via the FEEL FREE grant mechanism	10	Huo by Amina Lukanza, The Life of Siti by Omary Baajun, Mizizini by Dorothy Mchatta, Vinyago Vibes – Masoud Kibwana, DETA – Nipael Mtana, Funguo – Nathan Mpangalla, Khanga Narratives – Nickson Jeremiah, Sculptures of Light – Aurelio Mofuga, Cheche – Fred Halla, Kulikoni – Elisante Mola
	Number of meetings Nafasi is invited to on arts policy/sector issues organised by stakeholders/government	4	National Arts Strategy Review, National Development Vision 2050 Mashariki Creative Economy Expo (CDEA) Kahawa Na Sanaa (DPG)
Outcome 3.1: Network of Nafasi artists, curators, and cultural workers in Tanzania created	Number of artists who receive information and opportunities as a part of the Nafasi Network (not members or students of Nafasi engaged by Nafasi’s programmes)	40	60+ (Nafasi Community, Nafasi Members, Nafasi Academy)

OUTCOME 3

PARTNERSHIPS AND NETWORKS			
DESCRIPTION	INDICATOR	TARGET (2025)	RESULTS
Outcome 3.1: Network of Nafasi artists, curators, and cultural workers in Tanzania created	Number of collaborations reported between Nafasi's network and other organisations	4	Goethe Institut - Abafabazi WeWorld Tanzania - Menstrual Justice Open Restitution (SA) Embassy of Sweden - MAPEI's Hangout Vivo Energy Tanzania EU Delegation Tanzani
Outcome 3.2: Funding to smaller arts organisations and independent arts practitioners issued	Percentage of grantee projects led by female artists/organizers	50%	30%
Outcome 3.3: At least one strong, lasting partnership in every region of Tanzania established	Number of local partnerships with key cultural stakeholders and institutions established	4	Goethe Institut, CDEA, Tanzania Film Festival Awards (TFFA), Studio 19, MUDA Africa, KokoTen Studio, Ajabu Ajabu Film Studio, UDSM Creative Arts Department.
	Number of regions in Tanzania where partnership has been established (mention the region, partnering institution)	3	Mazi Arts & Culture - Morogoro ZIFF - Zanzibar Nickson - Arusha Fadhila FM - Masasi Mwanza Art Gallery- Mwanza Beyond the Label - Moshi



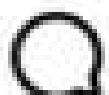


[View Insights](#)

- Illustration by Nathan Mpangala, - Cartoonist. Sketched during the 2025 TUKUTANE DAR ART WEEK as part of a series.



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6



Liked by official_dinglez and others

nathanmpangala Wiki Ya Moto!

2025 TUKUTANE DAR ARTS WEEK



Tukutane Dar Arts Week is a bi-annual arts conference and cultural festival held in Dar es Salaam, convening artists, cultural professionals, and creative entrepreneurs from across Africa and beyond. The platform is designed to foster connection, exchange ideas, and strengthen collaboration within the Cultural and Creative Industries (CCI) ecosystem. Under the 2025 theme, Cross-Border Collaboration for CCI Sector Growth, independent cultural spaces across the city opened their doors to host roundtables, panels, workshops, performance exchanges, and artistic showcases—collectively reimagining the sector's future through partnership and shared vision.

The third edition of Tukutane Dar Arts Week was originally scheduled for 3-9 November 2025. However, following post-election violence and a lockdown announced on 29 October 2025, the conference was rescheduled to 24-30 November 2025. Despite this challenge, the week unfolded as a vibrant and transformative gathering, welcoming over 1,400 artists, cultural practitioners, and creative professionals. Forty international and regional delegates were invited from Tanzania, Kenya, Uganda, DR Congo, Mozambique, Zimbabwe, Canada, Poland, Germany, Finland, and other countries, reinforcing the event's cross-continental scope.

Nafasi coordinated all logistics and delegate relations, ensuring seamless communication, travel, accommodation, and on-ground support aligned with program

2025 TUKUTANE DAR ARTS WEEK

OFFICIAL SCHEDULE

MON. 24 NOV **PRESS CONFERENCE - GOETHE INSTITUT**

	PANELS (10AM-1PM)	WORKSHOPS (3-5PM)	SHOWCASES (6-10PM)
TUE. 25 NOV	ARRIVALS REGISTRATION NAFASI ART SPACE	ART FAIR OPEN NAFASI ART SPACE	WELCOME EVENT / EXHIBITION - KOKOTEN BUILDING COMMUNITY & RESILIENT NETWORKS ROUNDTABLE NAFASI ART SPACE
WED. 26 NOV	CULTURAL TOUR	CULTURAL TOUR	ADABU ADABU FILM SCREENING & PANEL
THUR. 27 NOV	ACADEMY INTERACTIVE "AT THE BRIDGE - YOURS IS MINE"	ACADEMY INTERACTIVE "AT THE BRIDGE - YOURS IS MINE"	COMMUNITY EVENING THE SWAHILI FOOD EXPERIENCE NAFASI ART SPACE
FRI. 28 NOV	TAI STUDIO WORKSHOP ON ANIMATION	CODEA ROUND TABLE - TRADING CULTURAL GOODS AND SERVICES	CODEA FASHION SHOW
SAT. 29 NOV	TAI STUDIOS SHOWCASE & PANEL	FREE	CLOSING EVENT NAFASI ART SPACE
SUN. 30 NOV	MUDA KONA YOGA & DANCE SESSION	DEPARTURE	DEPARTURE

24-30 NOV 2025

DAR ES SALAAM

2025 TUKUTANE DAR ARTS WEEK

Important Announcement:
TUKUTANE Dar Arts Week Postponed

For the safety and well-being of our community, artists, and partners, we have decided to postpone TUKUTANE Dar Arts Week until further notice.

This decision was not made lightly, but the health and safety of everyone involved remains our top priority. We appreciate your understanding and continued support during this time.

New dates and updates will be shared in due course. Thank you for standing with us — we can't wait to gather again soon to celebrate art, connection, and creativity.

#TukutaneDar #ArtsWeek #CommunityFirst #SafetyFirst

3-9 NOV 2025

DAR

OUTCOME 3

2025 TUKUTANE DAR ARTS WEEK



2025 TUKUTANE DAR ARTS WEEK

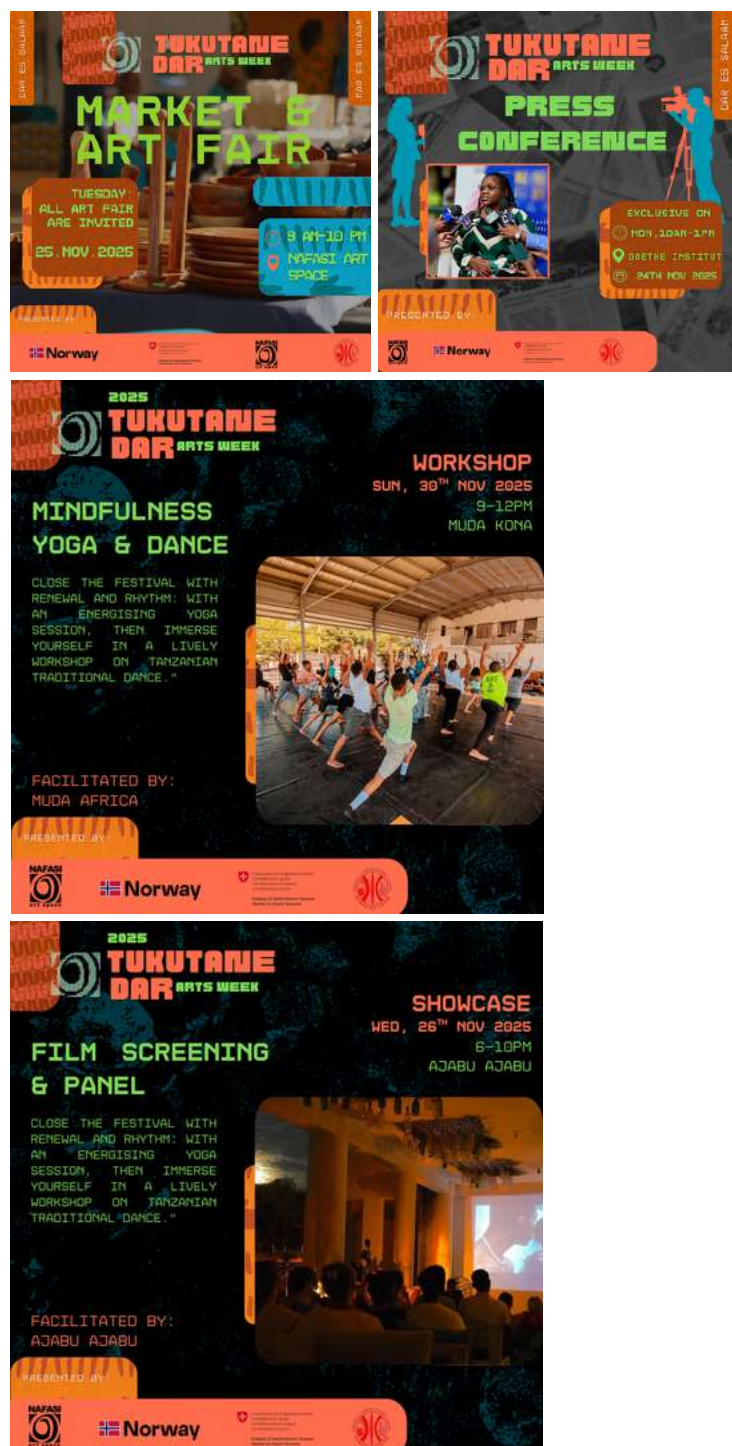


Delegates were hosted at the Belmond Hotel, where they received comprehensive orientation and support, creating a welcoming and well-organised experience that enabled full engagement throughout the week. Feedback from participants described the event as memorable, inspiring, and exceptionally coordinated. Operational challenges included overlapping staff responsibilities and limited health support, as the absence of a designated health focal person occasionally delayed responses to delegates' medical needs—an area identified for improvement in future editions.

One of the highlights was the Chako Changu session, hosted at the Creative Arts Department of the University of Dar es Salaam and facilitated by the 2025 Nafasi Academy Cohort on 27 November 2025. Bringing together 50 participants, the interactive session explored “the bridge” as a metaphor for meeting, exchange, and shared authorship. Through painting, poetry, installation-making, movement exercises, and guided dialogue, participants worked as co-creators. Designed to build trust and teamwork, activities included random group assignments and shared meals, encouraging experimentation across disciplines and prioritising process over perfection.

The outcomes demonstrated strong engagement and collaboration. Artworks reflected themes of unity, peace, and cultural diversity, with mixed-media and installation works highlighting the power of collective expression.

NAFASI ART SPACE ANNUAL REPORT FY25





2025 TUKUTANE DAR ARTS WEEK



Reflections emphasised listening, patience, and shared responsibility in collaborative practice. While balancing varied artistic styles and managing time posed challenges, these were widely recognised as valuable learning experiences. Participants also expressed interest in further exploring installation art and sustaining the networks formed during the week.

The Tukutane Dar Arts Week Closing Night was a celebratory showcase of Tanzania's cultural richness. Performances featured Nyota Arts Clinic, Mswanu Gogo Vibes Band, Tatanisha Dance Crew, T Africa Dancers, Sikinde Original Orchestra Band, and a stage play by AFASR Organisation artists. The evening opened with Mvuvi na Samaki, a compelling theatrical narrative, followed by a vibrant traditional ngoma performance.

Nafasi's Managing Director, Lilian Hipolyte, expressed gratitude to delegates, artists, and the Nafasi team, marking the culmination of a week filled with workshops, cultural tours, performances, and critical dialogue. The celebratory atmosphere continued with high-energy dance and music performances, culminating in a powerful finale by the Sikinde Original Orchestra Band, celebrating the enduring vitality of Tanzanian dance music.

Overall, the 2025 edition of Tukutane Dar Arts Week reaffirmed its role as a meaningful platform for connection, co-creation, and future cultural exchange. Despite contextual challenges, the conference strengthened regional and international networks, amplified artistic visibility, and deepened collaborative pathways within the creative sector.



- Posters outlining various activities that took place in different locations during the 2025 Tukutane Dar Arts Week.

OUTCOME 3

2025 TUKUTANE DAR ARTS WEEK



OUTCOME 3

2025 TUKUTANE DAR ARTS WEEK



MZIKI NA MAARIFA VIDEO PRODUCTION

Mziki na Maarifa is a civic engagement platform established in 2024, grounded in the belief that civic rights are fundamental to human dignity and community life. The initiative promotes awareness of democracy, cooperation, and constructive development, particularly among young people. The project is implemented by Nafasi Art Space in collaboration with Tanzania Bora Initiative (TBI) and East Africa Radio, with support from the European Union.

Mziki na Maarifa 2025 - Music Video Production

Building on the 2024 launch, the 2025 extension phase focused on deepening impact by supporting featured artists through professional music video production to further educate the public on civic rights and democratic

participation. A public call for concepts was issued, and following a rigorous review process, Gloria M. emerged as the strongest candidate. Alongside her, Brayson John—who had recorded the original platform jingle as the project’s influencer—was also supported through a dedicated jingle video production.

Filming for Gloria’s music video and the jingle took place between July and August 2025. After the initial edits, the Nafasi Mziki na Maarifa team convened with directors ES and Kandosa to review the draft, assessing its visual quality, narrative strength, and alignment with the project’s civic messaging. The review process ensured that the final production met both artistic and educational objectives ahead of its official launch.



- [Scenes from Gloria M's video 'Tunatokaje Hapa' Link to video](#)

MZIKI NA MAARIFA VIDEO LAUNCH



The official launch of Gloria M's music video *Tunatokaje Hapa* was held on 21 August 2025 at Nafasi Art Space. The evening began with media coverage and interviews conducted by EATV, setting the tone for a high-profile and well-attended event. The program featured a prelude video introducing *Mziki na Maarifa*, welcoming remarks from Nafasi Managing Director Lilian Hipolyte, and an overview of the initiative delivered by Joseph Minde from the EU Delegation. Deputy Ambassador Isabelle Mignucci also addressed the audience, reaffirming the importance of youth participation in democratic processes.

A panel discussion on youth engagement in democracy, moderated by Fatma Mkota, brought together Gloria M and other invited panellists to explore the role of creative expression in civic awareness. The discussion generated thoughtful audience engagement and highlighted the power of music as a tool for social education and dialogue.

The screening and live performance that followed marked a celebratory and emotional moment, with audiences singing along as Gloria M performed alongside her bandmate Masebo (bass). The launch not only celebrated the completion of the production but also signified a milestone in Gloria's artistic journey.

Earlier in 2025, Gloria M had been selected to perform at Nafasi's Wikiendi Live Festival on 26–27 September, marking her debut year in music video production and a significant career breakthrough.

The exposure generated through *Mziki na Maarifa*, including features on major East African television segments, positioned her as a rising voice in music-driven civic engagement.

Overall, *Mziki na Maarifa* 2025 successfully leveraged creative production, strategic partnerships, and public dialogue to advance youth awareness of civic rights and democratic participation, demonstrating the powerful intersection between music and social transformation.



OUTCOME 3

MZIKI NA MAARIFA

GLORIA M TUNATOKAJE HAPA



- Scenes from Gloria M's video shoot and performance at the video launch event. Aug, 2025. Nafasi Art Space



WIKIENDI LIVE 2025



The Wikiendi Live Festival is a dynamic live music and cultural event held in Dar es Salaam, designed to promote artistic expression and provide a platform for performing and visual artists working beyond the mainstream creative industry. Rooted in inclusivity and authenticity, the festival creates space for experimentation, visibility, and meaningful exchange between artists and audiences.

Organised annually over two days, the festival blends live performances with capacity-building workshops, interactive games, art exhibitions, and vendor showcases. On 26th and 27th September 2025, Nafasi Art Space successfully delivered another vibrant edition of Wikiendi Live, attracting diverse audiences and featuring high-quality visual art displays alongside live performances by artists from Tanzania and Kenya.

The event reinforced cross-border cultural exchange while strengthening Nafasi's role as a convening space for the creative community.

Day One: Live Performance and Exhibition

The first day focused on live music performances, art exhibitions, and vendor showcases. With over 759 attendees, the day demonstrated strong public interest and engagement. Seventeen (17) local and regional artists and bands delivered diverse musical styles and artistic expressions, creating an energetic and immersive festival atmosphere.

Local performers included Gloria M, Jozzy Acrobat, Chi Temu and The Band, Afromob Dancers, The Kilimanjaro Band, K Zungu, Lumumba Theatre, Prisca Hilonga, Warriors From The East Band, Bahati Female Band, Malaika Tarumbeta, Baba Kash & The Band, and Wale & The Band.

OUTCOME 3

WIKIENDI LIVE 2025



WIKIENDI LIVE 2025



The festival also welcomed regional artists from Kenya, including Ukoo Flani, Kombo & The Mijikenda Band, and Lexus Mshairi, further strengthening regional collaboration and exchange.

Day Two: Family and Creative Engagement

The second day placed emphasis on family- and child-focused programming, attracting 636 attendees. Activities included painting workshops, digital drawing sessions, music workshops, and interactive games, alongside continued art exhibitions and live music and dance performances. This intergenerational approach expanded the festival's reach and fostered early engagement with creative practice among young audiences.

The 2025 edition of Wikiendi Live successfully delivered a high-quality and engaging experience, with live music performances and a vibrant social atmosphere contributing to strong audience satisfaction. By convening local and regional talent on one stage, the festival fostered authentic artistic exchange and strengthened networks within the cultural ecosystem.

Overall, Wikiendi Live continues to serve as an inclusive performance platform that nurtures connection, celebrates creative diversity, and amplifies artists who operate outside mainstream circuits—contributing meaningfully to the growth and visibility of Tanzania's contemporary cultural landscape.



OUTCOME 3



WIKIENDI LIVE



SUMMARY

The FY2025 has been marked by intensive groundwork, new partnerships, and active implementation planning. The Partnerships Department has focused on:

- Expanding artist engagement through Feel Free 2025
- Deepening institutional relationships via program collaborations (Studio19, Sahara Ventures)
- Navigating complex government processes to ensure regulatory compliance (TAMISEMI and The Ministry of Education)
- Positioning Nafasi as a national hub for inclusive and impactful arts programming through the VIA initiative
- While some exploratory partnerships could not be actualised, we remain committed to pursuing strategic opportunities that align with our mission and capacity. With upcoming VIA activities and ongoing artist projects, the third quarter promises to be dynamic and programmatically rich.

FEEL FREE GRANT 2025

FEEL FREE GRANT 2025



The Feel Free Grant 2025 cycle officially launched in December 2024 with a public call for proposals aimed at supporting innovative, community-rooted artistic projects across Tanzania. An in-person information session held at Nafasi Art Space attracted 37 artists (22 men and 15 women), reflecting strong early interest and engagement. The application window remained open from 27 December 2024 to 28 February 2025.

Application Overview and Selection Process
By the close of submissions, 94 applications had been received; 87 from Tanzanian artists and 7 from international applicants. The applicant pool comprised 31 women, 57 men, and 5 organisations. Geographically, 69 proposals originated from Dar es Salaam, while 25 were submitted from other regions across the country, demonstrating expanding national reach.

The judging panel included Lilian Hipolyte, Sane Shija, and Kwame Mchauru (Nafasi Art Space), alongside Cece Mlay of Kijiweni Productions and Mrisho Mrisho from BASATA. Initial evaluations were conducted on 5 March 2025 at Nafasi Art Space, followed by two days of oral pitching sessions on 19–20 March 2025.

Applications were assessed based on five key criteria: Concept, Clarity, Engagement, Creativity, and Impact. The multi-stage review process ensured transparency, rigour, and alignment with the grant's objective of supporting socially relevant and artistically strong initiatives.



FEEL FREE GRANT 2025



- Nafasi Art Space Risha Chande (Board Chair), flanked by Lilian (MD), staff and 2025 Feel Free grantees in a group photo.

Ten projects were selected for funding, representing diverse disciplines and geographic regions:

- Elisante Herman Mola – Kulikoni! (Dar es Salaam): Develops emerging comedians for careers in film, television, and radio.
- Nickson Jeremia Kimaro – Kanga Narratives (Arusha): Facilitates co-created textile storytelling addressing contemporary socio-political themes.
- Amina Waziri Lukanza – HUO (Dar es Salaam): A staged musical exploring identity, resilience, and the creative implications of power outages.



FEEL FREE GRANT 2025



- Dorothy Mchatta – Mizizini (Dar es Salaam): Revives braiding as a communal practice rooted in kinship, skill-sharing, and storytelling.
- Fred Halla – Cheche (Dar es Salaam): Equips welders with artistic skills to create transformative metal sculptures.
- Nathan Mpangala – Ufunguo (Masasi, Mtwara): Nurtures young artists pursuing careers in grassroots comic art.
- Aurelio Mofuga – Sculptures of Light (Dar es Salaam, Mwanza, Arusha): Digitally installs landmark monuments celebrating Tanzanian identity.
- Omary Baqjun – The Art of Siti (Zanzibar): Explores the cultural legacy of Siti bint Saad and Mwani fabric in shaping revolutionary identity.
- NIPAEEL Mtana – Disabilities Empowerment (Pwani): Supports persons with disabilities in producing beadwork, batik, soap, and string art.
- Masoud Ibrahim Kibwana – Vinyago Vibes (Mtwara): Promotes innovation in sculpture through new techniques and value-added approaches.



- [Link to Selected grantee's Booklet](#)

FEEL FREE GRANT 2025



Technical Support and Monitoring

Throughout implementation, the department conducted technical support visits to grantees to assess progress, verify alignment with objectives, and identify emerging challenges. These site visits strengthened Monitoring, Evaluation, Accountability, and Learning (MEAL) functions by enabling indicator verification and evidence-based insights.

The visits also fostered transparent dialogue, clarified expectations, and reinforced shared accountability. Observed outcomes included stronger community engagement, expanded artistic networks, enhanced technical skills, and increased professional confidence among grantees—demonstrating the grant model's growing effectiveness.

Alumni and Sustainability Follow-Up

Recognising the importance of long-term sustainability, the department conducted alumni visits to assess post-grant continuity and impact. Follow-up engagements with the Makuya Project (Mtwara) and CAGZ Art Gallery provided insight into operational independence, sustainability prospects, and areas requiring additional institutional support. These visits strengthened Nafasi's capacity to provide informed post-grant accompaniment and strategic capacity building.



- Feel Free Visits. Art os Siti (- Zanzibar) and Below (Ufunguo-Masasi).



- From left Lilian (MD), Othman Mussa (CAGS), Muchira (M&E) and Fatma Mkota (Grants and Partnerships).

FEEL FREE GRANT 2025



Media and Visibility

The Feel Free 2025 Press Conference significantly amplified visibility through both traditional and digital media channels. Major outlets, including ITV Tanzania, EATV, TBC, Citizen TV Tanzania, and Ayo TV, covered and broadcast the program. This exposure strengthened public awareness of the initiative and expanded its digital reach.

Overall, Feel Free Grant 2025 demonstrated strong national participation, transparent selection processes, rigorous monitoring systems, and meaningful artistic impact. By supporting diverse, community-driven projects, the programme continues to contribute significantly to the growth, sustainability, and visibility of Tanzania's creative sector.



- Press Conference and contract signing held at Nafasi Art Space, April 2025

2025 VIA SAFE MOBILITY



2025 VIA SAFE MOBILITY



The VIA Safe Mobility programme focused on strengthening youth-led road safety awareness through structured assessment, participatory learning, and national recognition. The initiative empowered student ambassadors to critically examine their school environments and actively contribute to safer mobility solutions within their communities.

Risk Awareness and Assessment

The assessment phase marked the starting point of the ambassadors' engagement in the VIA Project. With guidance from teachers, students reflected on their daily transport experiences and evaluated the safety conditions surrounding their schools. Through organised safety walks, ambassadors identified hazardous areas, unsafe behaviours, and infrastructure gaps affecting pedestrian and commuter safety. Their findings were consolidated into a detailed risk map—an essential tool for visualising local safety challenges and guiding targeted interventions. The process not only raised awareness among students and school leadership but also strengthened analytical and problem-solving skills.

Ambassadors produced a comprehensive risk map highlighting key dangers around their school environments, providing a clear foundation for practical safety improvements and advocacy.



Regional winners,

- 1. Buguruni Viziwi Primary School, 2. Ndalala Secondary School 3. Ubungo NHC Primary School

2025 VIA SAFE MOBILITY



Recommendations and Youth Advocacy

A core pillar of the VIA Programme is youth participation in shaping realistic and actionable road safety solutions. Building on their assessments, ambassadors conducted additional safety walks in collaboration with traffic police officers, gaining deeper insights into traffic patterns, behavioural risks, and infrastructural shortcomings.

Informed by this evidence, students developed practical recommendations aimed at improving road safety around their schools. These proposals reflected strong ownership, accountability, and a commitment to creating safer daily journeys for their peers.

Outcome: Ambassadors generated concrete, context-specific recommendations, reinforcing student leadership and strengthening advocacy for safe mobility within the school community.

National VIA Competition & Awarding Ceremony

The programme culminated in a National VIA Competition and Awarding Ceremony held at the TotalEnergies offices. The event celebrated the top three schools while highlighting the broader impact of youth-led road safety initiatives.

During the ceremony, participating schools presented their risk assessments, safety recommendations, and awareness activities, demonstrating the depth of their investigations and the creativity of their outreach efforts.

A panel of five judges—two representatives from TotalEnergies, visual artist Tobius Minzi, curator Gadi Ramadhani, and a Traffic Police representative—conducted a thorough evaluation of submissions. The review process focused on the quality of assessments, the feasibility of recommendations, and overall commitment to promoting safe mobility.

Outcome: The competition recognised student innovation, strengthened collaboration between schools and key stakeholders, and advanced a culture of road safety awareness within the education sector. By positioning young people as active contributors to safer communities, VIA Safe Mobility reinforced the importance of youth leadership in sustainable development and public safety.



- Via Ambassadors and Traffic Police on a risk assessment walk.
- Top: VIA Ambassadors brainstorming on recommendations.

VIVO ENERGY X NAFASI



- afasi ART Space MD, BASATA Executive Secretary and VIVO energy Management during the launch of Uzuri wa Tanzania

The Uzuri wa Tanzania – Fahari Yangu Art Competition, established by Vivo Energy Tanzania under its Corporate Social Responsibility strategy, entered its second year in 2025 with renewed ambition and expanded national scope. Anchored in the pillars of Education, Environment, and Health, the competition aligns with the UN Sustainable Development Goals 3 (Good Health and Well-being), 4 (Quality Education), and 13 (Climate Action), positioning art as a catalyst for social awareness and sustainable development.

In September 2025, the second edition was officially launched in partnership with Nafasi Art Space and Baraza la Sanaa la Taifa (BASATA). The launch began with a high-

NAFASI ART SPACE ANNUAL REPORT FY25

level working session involving key sector stakeholders to contribute toward the development of Tanzania’s first national framework to guide future visual arts competitions and inform the national arts policy currently under review. This marked a significant step in formalising standards and strengthening the visual arts ecosystem.

The national drawing competition was subsequently launched at Jangwani Secondary School in Dar es Salaam. Demonstrating a strong commitment to inclusivity, the launch included the rehabilitation of school walkways to improve accessibility for students with mobility challenges and wheelchair users.

VIVO ENERGY X NAFASI



To facilitate nationwide participation, Nafasi established regional submission partnerships in Dar es Salaam, Dodoma, Arusha, Mwanza, Mtwara, Tanga, and Pwani (Bagamoyo). Collaborating art centres were designated as official collection points, reducing barriers related to distance and cost. These included ADEA (Southern Zone), Fadhila FM (Southern Zone), Beyond the Label (Northern Zone), Gunzert House (Lake Zone), Mussa Gallery (Zanzibar Islands), Jangwani Secondary School (Dar es Salaam), and Nafasi Art Space (Dar es Salaam). Additionally, a digital submission platform was introduced to expand accessibility and participation further. While submissions commenced successfully, progress was temporarily disrupted by post-election unrest on October 29, prompting an extension of the competition deadline to March 2026 to ensure equitable participation nationwide.

In its second edition, Uzuri wa Tanzania – Fahari Yangu has strengthened inclusivity, expanded regional reach, and reinforced the role of art in advancing education, health, and climate awareness across Tanzania.

- Stakeholders at the National Guide Development Workshop



- Student engagement at Jangwani Secondary School during the launch of Uzuri wa Tanzania – Fahari yangu

THE KREAFRIKA COMMUNITY



Nafasi had the privilege of participating the KreAfrika Bootcamp, held at the AFD Group Campus in Marseille, France, from May 19 to 23, 2025.

The bootcamp was organised as part of the KreAfrika project, an initiative funded by the French Development Agency (AFD) and implemented by Université Senghor, in partnership with TRACE Media Group. The project is designed for professionals working in Africa's Cultural and Creative Industries (CCI), with the overarching aim of fostering dialogue and collaboration across the sector.

This final bootcamp marked the culmination of the KreAfrika project, building on five prior regional seminars. Its objectives were to:

- Consolidate and strengthen the network of CCI professionals who participated in earlier sessions.
- Deepen knowledge and skills gained during the regional seminars.
- Co-create frameworks for long-term collaboration and partnerships among African cultural and creative stakeholders from the public, private, and non-profit spheres.

Overall, the bootcamp comprising 20 CCI professionals from across Africa provided an invaluable platform for knowledge exchange, collective reflection, and networking, reinforcing the role of cultural and creative industries as drivers of social and economic transformation in Africa.



STELLENBOSCH TRIENNALE 2025



Nafasi Art Space was invited to attend the VIP Opening of the Stellenbosch Triennale 2025, which took place from 19 February to 30 April 2025 across several major venues in Stellenbosch, South Africa, including the Oude Libertas, US Museum, Rupert Museum, and The Woodmill.

This invitation serves as recognition of Nafasi Art Space's growing role as a key actor in the Cultural and Creative Industries (CCI) sector across Africa. Beyond its work in Tanzania, Nafasi continues to contribute to regional and continental networks, facilitating creative exchange, professional development, and collaborative opportunities for artists and cultural practitioners.

Participation in the Triennale reaffirmed Nafasi's position as a trusted platform for dialogue and innovation within the African CCI ecosystem, strengthening its visibility and partnerships on the international stage.

As a result of this engagement, the Triennale's co-curator, Mike Mavura (ZIM), would visit Nafasi on the Residency Program later in the year.

- Right - Lilian Hipolyte (Nafasi Art Space MD) at the opening of the Stellenbosch Triennale 2025.



outset.           



NAFASI ART SPACE ANNUAL REPORT FY25

OUTCOME 4

**NAFASI ART SPACE IS A SUSTAINABLE
AND RESILIENT ART INSTITUTION WITH
STRONG GOVERNANCE, MANAGEMENT,
AND COMMUNITY/MEMBER
ENGAGEMENT.**

OUTCOME 4

SUSTAINABILITY AND RESILIENCE			
DESCRIPTION	INDICATOR	Target 2025	RESULTS
Outcome 4: Nafasi Art Space is a sustainable and resilient art institution with strong governance, management, and community/member engagement.	Increased income from non-core donor sources	20% increase from previous financial year	In 2025 we raised TZS 301,949,291 (2024: 301,568,134) Eqv to 0% increase.
	Percentage of Nafasi members and staff who feel the Financial management system is transparent and reliable	50%	80% (staff are familiar with process and use the process)
	Percentage of Nafasi staff who feel comfortable using the Monitoring, Evaluation and Learning system	80%	80% (non technical staff interact less with M&E system). Training conducted on Basics and fundamental of M&E to all technical staff
	Percentage of female board members and management team members	50%	50% of board members and 43% of management are female.
Outcome 4.1: Improved Board Management.	Number of statutory and extra-ordinary Board meetings	4	4
	Number of annual staff planning and reflection meetings	1	1 (Mbudya Island)

OUTCOME 4

SUSTAINABILITY AND RESILIENCE			
DESCRIPTION	INDICATOR	Target 2025	RESULTS
Outcome 4.2: Improved human resource management.	Upgrade the human resources management system.	Yes	A review of the HR process and documents was conducted by a consultant, and it continues to be implemented currently.
	Percentage of staff who receive performance appraisal per year.	90%	100%
Outcome 4.3: Improved resource mobilization strategy.	Resource mobilization strategy revised to reflect current fundraising realities and opportunities	Yes	Planning and review sessions held
	Number of new fundraising ideas developed and implemented	2	2 - Local Hotel Partnerships, Paid member workshops
	Number of system upgrades conducted and implemented	1	Quickbook
Outcome 4.4: Customized financial management system to improve Nafasi financial reporting.	Number of staff trained on the installed finance system per year.	2	2

OUTCOME 4

SUSTAINABILITY AND RESILIENCE			
DESCRIPTION	INDICATOR	Target 2025	RESULTS
Outcome 4.5: Improved financial risk management and procurement policies and manual.	Number of revised policies and manual	1	1 reserve policy and 1 HR Policy
Outcome 4.6: Established MEL framework, structure and plan	MEL framework and structure documented	1	1; Indicator matrix documented
	Baseline assessment conducted.	Yes	Conducted in 2022 with project end review (RNE) conducted in 2024.
	Number of programme staff trained on MEL framework	All technical staff	11 ; all technical staff
	Number of MEL reporting tools developed	4	Annual survey, participant registration sheets, Google Forms, visitors click counter.

NAFASI IN MEDIA



In the first half of 2025, Nafasi Art Space strengthened its visibility through a coordinated media, digital, and on-ground marketing strategy. The Marketing Department successfully delivered four in-person Open Mic events (February, April, May, and June), providing consistent platforms for emerging artists while simultaneously expanding Nafasi's digital footprint and media presence.

Print Media and Public Relations

To amplify key initiatives—including Feel Free Grant, Wikiendi Live, and Lete Stori—Nafasi collaborated with leading print outlets such as Mwananchi and The Citizen. Published announcements and feature coverage generated a strong public response, resulting in numerous inquiries via email, phone, and social media.

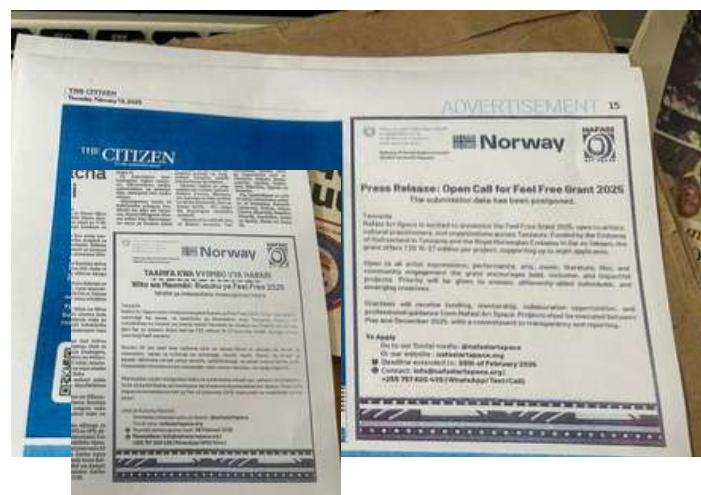
The visibility campaign surrounding the Feel Free programme, including a dedicated press conference and magazine features, significantly increased engagement.

Outcomes:

- Feel Free Open Call registrations increased by more than 50%.
- Event attendance numbers grew substantially across programmes.

On-Ground Promotion and Audience Engagement.

Between January and September 2025, the Marketing Department actively promoted flagship programmes such as Lete Stori, Wikiendi Live, and multiple exhibitions. Each edition integrated the Open Mic platform, offering emerging artists a space to showcase their talents and enriching the audience experience.



NAFASI IN MEDIA



Promotion for Wikiendi Live was intensified through citywide outreach across Dar es Salaam, including flyer distribution at Makumbusho Stand, Mwenge Stand, shopping malls, and art spaces. Additional visibility was achieved through airline publications such as Precision Air, alongside strategic digital campaigns via social media, email marketing, and blogs. This multi-channel approach strengthened audience reach and engagement.

Open Mic Growth and Participation

From February to June 2025, 42 applicants participated in Nafasi's monthly Open Mic sessions:

- February: 11 applicants (6 female, 5 male), featuring Gloria M, Koala, and others.
- April: 11 applicants (8 female, 3 male), including Emily, Scavator, and East Matias.
- May: 12 applicants (8 female, 4 male), the highest participation month, with performers such as Aaliya (Poet), Nagh Processor, Melanin Beya, and others.
- June: 8 applicants (3 female, 5 male), featuring standout acts including Ammylizer, Alicia, and Annette Fritz.

The consistent integration of Open Mic into broader programming strengthened community engagement and nurtured emerging talent.

Digital Growth and Online Reach

Nafasi's digital platforms demonstrated steady and measurable growth throughout FY2025:

- The main Instagram account grew by 4.6%, rising from 21.6k to 24k followers mid-year, and reaching 26,000 followers by year-end through organic growth.
- The Nafasi Gallery Instagram account increased by 251%, growing from 200 to 702 followers.



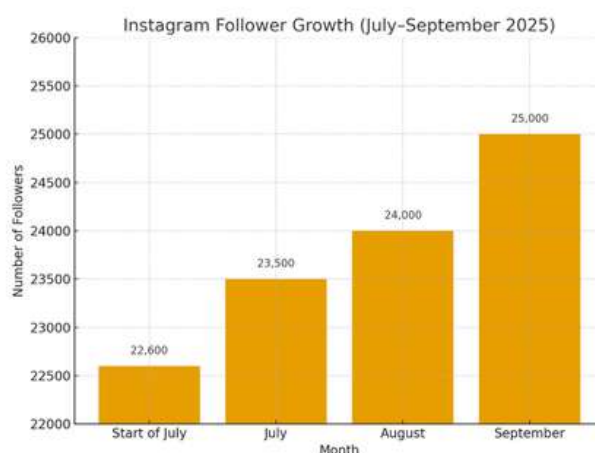
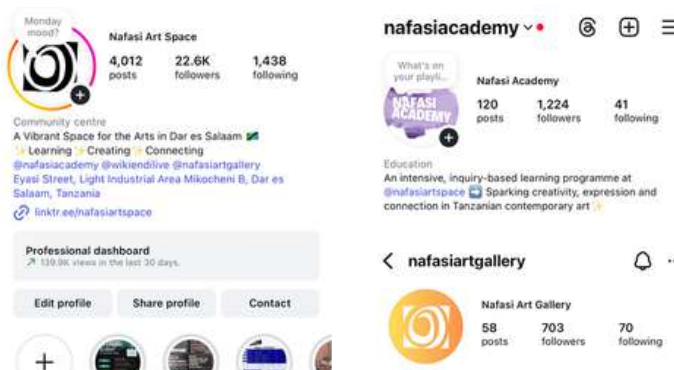
• Open Mic Variety Performances

NAFASI IN MEDIA



- The Nafasi Academy Instagram page grew by 22.4%, reaching 1,224 followers (up from 1,000 in January).
- Facebook and YouTube platforms experienced consistent audience expansion.
- The Nafasi website recorded sustained and significant traffic throughout the reporting period.

Overall, Nafasi's integrated media strategy—spanning print, digital, on-ground outreach, and live programming—successfully expanded visibility, increased audience participation, and strengthened the organisation's brand presence within Tanzania's cultural landscape.



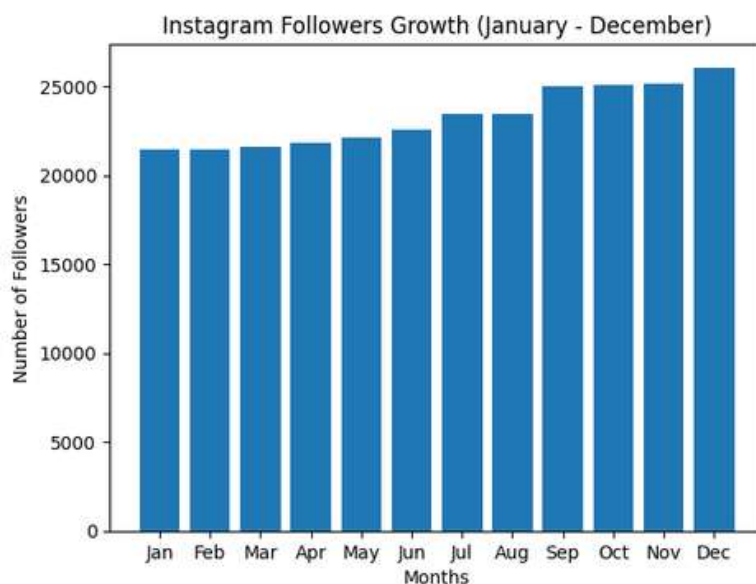
- BTL Wikiendi Live promo

- Digital engagement across other platforms also demonstrated steady growth. Instagram followers increased from 21,000 in January to 26,000 by the end of the year, while Facebook and YouTube channels experienced consistent audience expansion. Additionally, the Nafasi website attracted significant traffic throughout the period.
- The publication and promotion of the Feel Free program, including magazine features and a dedicated press conference, resulted in a notable increase in applications and selections for the Feel Free project.

NAFASI IN MEDIA



Tukutane Dar Arts Week, held from November 26–30, received incredible media attention, with more than 15 outlets, including The Citizen, Clouds, Maulidi Kitenge TV, TBC Online, Clouds FM, ITV, IPP Media, and many others covering and showcasing the vibrant energy, creativity, and stories that shaped this unforgettable week of art.”

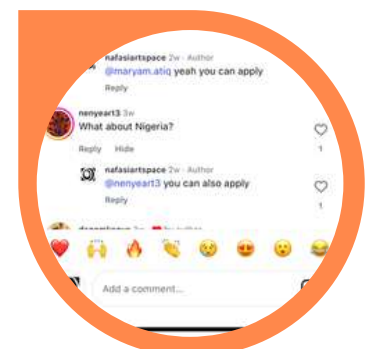
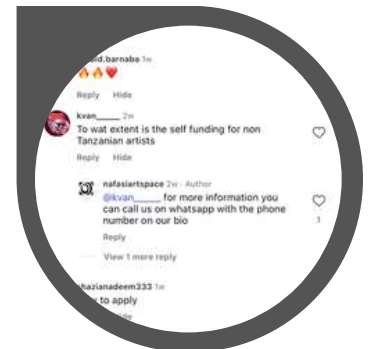
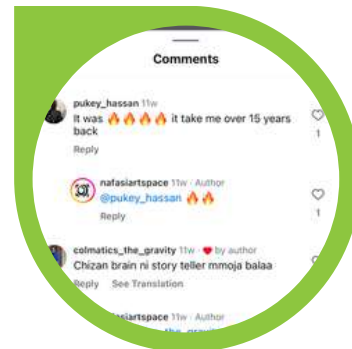


NAFASI IN MEDIA



Instagram Engagement

This year, we experienced notable fluctuations in audience engagement on our primary Instagram page. The Tukutane Dar: Arts Week emerged as the standout event, captivating our audience with a series of engaging activities and high-quality content. Additionally, the Open Calls launched in December significantly boosted engagement, attracting an international audience that interacted with the Nafasi account for more opportunities offered by our space. This resulted in over 50 comments per post, along with more than 300 reposts and shares.

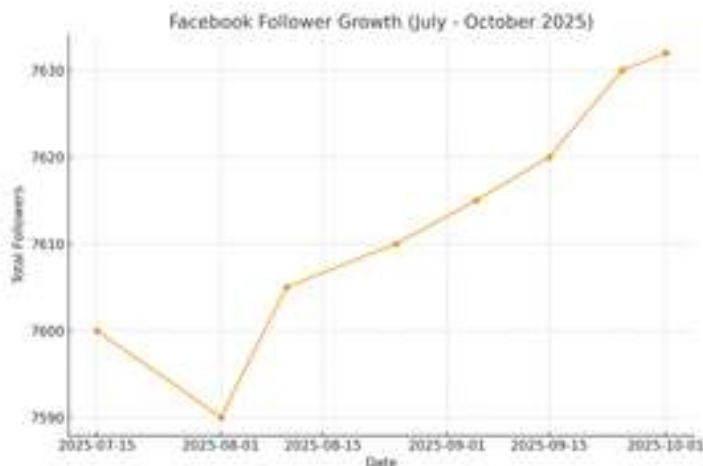


- Best performing content on IG based on engagement received.

NAFASI IN MEDIA

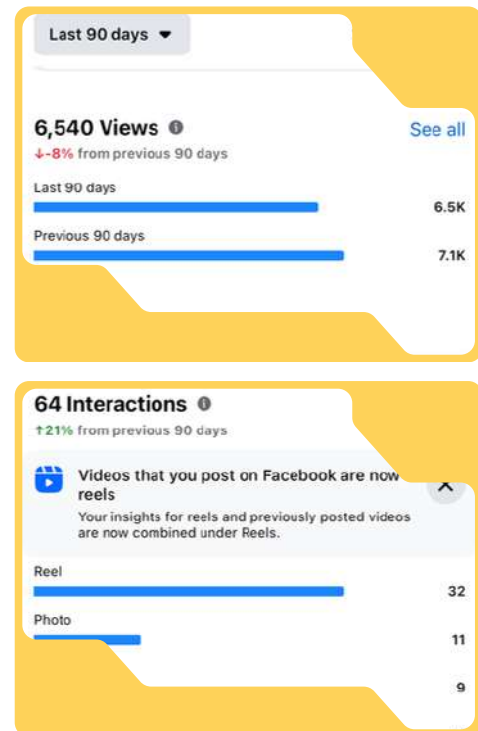


Facebook Engagement



Facebook follower growth graph for July–October 2025 is ready!

- Top: the growth of Nafasi Facebook page viewers with 6540 by the end of September,
- Left below: growth of the Facebook page with interaction of 64 by the end of the third quarter
- Left top: the Nafasi main Facebook page, growth of 7.6k followers by the end of the third quarter



- Top: Website insight from January to December
- Bottom: Various countries that check our websites

- Between January and December 2025, our online platform experienced consistent growth, achieving a total of 20.6K views (an increase of 24%) and 10.1K visitors (a rise of 26%) compared to the prior year.
- Audience engagement reached its highest points in early and mid-September as well as in November, showcasing the effectiveness of our marketing and event-focused campaigns.
- The majority of our visitors originated from Tanzania (1,916 views), followed by the United States (672), Germany (270), and the United Kingdom (230), with additional reach spanning Europe, Africa, and North America.

This information underscores our expanding international presence while retaining a robust local audience, illustrating the success of our integrated online and offline outreach efforts.

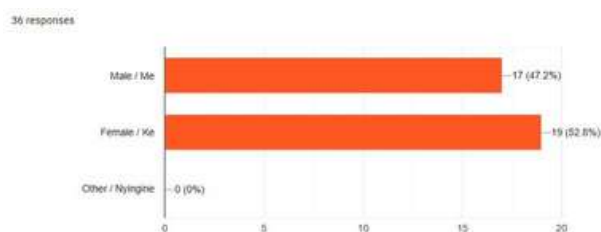
IMPACT SURVEY



The Annual Survey is conducted to gather feedback from beneficiaries, partners, and audiences to improve service delivery and accountability. Nafasi Art Space succeed to collect annual customer service survey for all programs and got 36 responses, as shown below.

GENDER

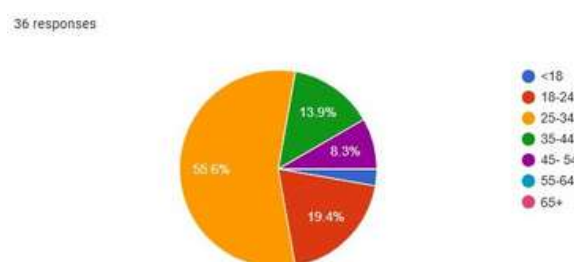
During the process of getting the customer service survey, we got both male and female responses. For example, in annul survey Male were 17(47.2) and females were 19(52.8%). Below is the appearance of gender in the form of chat.



- A chart above shows the range of gender of the respondents during the annual survey.

AGE

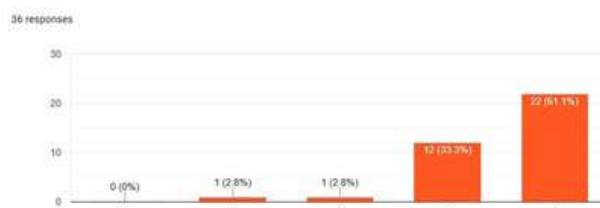
Analysis of the survey responses shows that participants fell into multiple age categories, including under 18 years, 18-25 years, 26-35 years, 36-45 years, 46-55 years, 56-65 years, and above 65 years. This wide age representation suggests inclusive participation across different life stages. The chart below shows the reality.



- A chart above shows the range of ages of the respondents during the annual survey.

How likely are you to recommend events organised by Nafasi Art Space?

The survey responses were largely positive. On a scale of 1-5, 12 respondents (33.3%) rated the events at level 4, while 22 respondents (61.1%) rated them at the highest level, 5. These results indicate that the majority of respondents expressed strong satisfaction with events organised by Nafasi Art Space.



- A chart above shows the range of how likely are you to recommend events organized by Nafasi Art Space during the annual survey.

The event features during Nafasi Art Space Events.

The annual survey demonstrates high audience appreciation for both service delivery and programming. Nearly seven out of ten respondents (69.4%) rated reception and customer care positively, while two-thirds (66.7%) expressed satisfaction with the event mix, indicating consistent alignment with audience expectations.



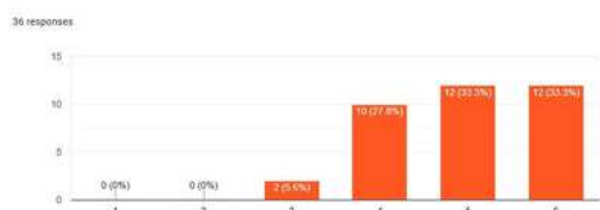
- A chart above shows the range of event features during the Nafasi Art Space events of the respondents during the annual survey.

IMPACT SURVEY



The quality of events at Nafasi Art Space.

The survey results indicate a high level of satisfaction with the quality of events at Nafasi Art Space. A significant proportion of respondents rated the quality of events highly, with 94.4% (34 respondents) giving a rating of 4, 5 and 6. This demonstrates that the majority of participants expressed strong appreciation for the overall quality of events.



- A chart above shows the rate of quality of the events at Nafasi Art Space

What aspect needs to be improved to make Nafasi-supported events better?

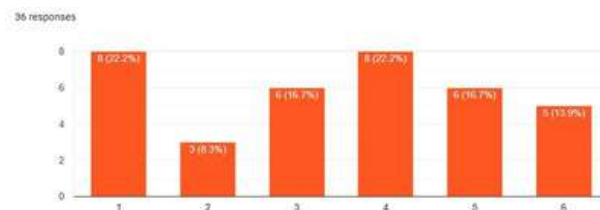
Survey findings show that respondents provided constructive feedback on how Nafasi Art Space events could be improved. Although nearly one-third (30.6%) did not indicate any area for improvement, others consistently pointed to communication, food and beverages, event mix, and artist lineup as priority areas. These insights provide clear guidance for strengthening future programming and service delivery.



- A chart above shows the range of What aspect needs to be improved to make Nafasi Supported events better.

Freedom of artistic expression in Tanzania.

According to the annual survey, a range of perspectives was captured from respondents. On a scale of 1-5, 20 respondents (54.2%) rated the issue at level 3, level 4, or level 5. This variation in responses reflects differing perceptions among participants and highlights the intermediate state of artistic freedom of expression in Tanzania.



- A chart above shows the rate of freedom of artistic expression in Tanzania.

CONCLUSION

Analysis of the customer service survey reveals varied feedback from respondents, reflecting different experiences and expectations. The results provide valuable guidance for strengthening areas of weakness while building on existing strengths, to improve overall service quality and reinforce Nafasi Art Space's mission to support and develop diverse talents.

NAFASI ART SPACE ANNUAL REPORT FY25

OUTCOME 5

**NAFASI ART SPACE CONTRIBUTES TO A
THRIVING AND INCLUSIVE COMMUNITY
OF ARTS PRACTITIONERS**

OUTCOME 5

COMMUNITY BUILDING			
DESCRIPTION	INDICATOR	TARGET (2025)	RESULTS
Outcome 5: Nafasi Art Space contributes to a thriving and inclusive community of arts practitioners	Number of publications on Nafasi's innovative strategies and approaches created	2	Feel Free, NFC; Nafasi Artist in Residence, Catalogues (for all exhibitions Abafabazi, Suspended realities, The beautiful life and Finding the meaning of Life (online)
	Percentage of Nafasi's Board board members who are artists/creatives	50%	58 (62%)
Outcome 5.1: Community events organised regularly	Percentage of people visiting and working at Nafasi who report that Nafasi represents a "community space" for the arts	90%	93% (Nafasi end of year survey, 2025)
	Number of events organised per quarter that focus on inclusivity	4	Two (2) Community events in March and June 2025, board members, artists, staffs and neighbours. 8 Members meetings.
Outcome 5.2: Artist-led programming and a strong representation of artists at the board and management level	5.2.1 Percentage of artists on Nafasi's Board and Management team	90%	75% of the management and board are artists/ creatives.

NAFASI

COMMUNITY & HR

During the reporting period, NAFASI experienced significant growth, engagement, and strategic progress across its programs and operations. At the heart of this progress was a strengthened sense of community among members and staff, reinforced through structured meetings, safeguarding trainings, and intentional community-building initiatives. These efforts deepened solidarity, enhanced collaboration, and reaffirmed the organisation's shared purpose of advancing arts and culture in Tanzania and across Africa.

Organisational and Staffing Developments

The organisation navigated notable staff transitions during the year, including the departure of Germaine (Visual Art Coordinator), Justine (Grants and Partnerships), Sandra (Gallery Coordinator), and Fridaus (Visual Art Manager). In response, the Human Resources Department implemented strategic recruitment and internal promotion processes to ensure continuity and institutional stability.

Out of 16 applications (6 female and 10 male) received for the Grants and Partnerships role, five candidates were shortlisted. Following a competitive process, Fatma Mkota—who initially applied for the Deputy Director position—was identified as a strong fit and appointed as Grants and Partnerships Lead, effective 8 April 2025. Additionally, Suzana-Sane Shija, a former intern, was promoted to Visual Arts Coordinator, demonstrating NAFASI's

and talent development.

The team was further strengthened through the engagement of six new staff members: Lizana Kafwa (Gallery Consultant), Jeremiah Adam (Marketing Consultant), Stamilu Chaliga (Academy Intern), Lawaliya Rajab (Performing Arts Coordinator), alongside the appointments mentioned above. Their diverse expertise contributes to enhanced programming, visibility, partnerships, and operational effectiveness.

NAFASI also welcomed interns Josephina Teshasha (MUHAS), Sean Makame, Neema Makwaya, and Elizabeth Mtwale (University of Dodoma), reflecting its commitment to nurturing emerging arts professionals.



NAFASI COMMUNITY & HR



- images showing different members of Nafasi Community during the community day at Nafasi ART Space

Member Engagement and Community Building

Two member meetings were held during the quarter, with attendance of 4 female and 17 male members. Discussions focused on program updates, marketing strategies for members' events, participation protocols, exhibition opportunities, expansion of youth and adult art classes, and improved payment systems. Members were encouraged to apply for opportunities such as the Feel Free Grants and –

to explore partnerships with hotels and tourist sites to increase visibility.

Community Day celebrations further strengthened cohesion. Members celebrated birthdays, shared a collective breaking of the fast, and recognised achievements, including awards received by Wamwiduka Band (traditional music) and Wamoto Band (Singeli female category) at the HAPA Awards. These gatherings fostered inclusivity, recognition, and unity.

NAFASI

COMMUNITY & HR

Staff Engagement and Workplace Culture

Monthly birthday celebrations were institutionalised to promote belonging, appreciation, and morale among staff. These informal gatherings provided opportunities for connection, strengthened interpersonal relationships, and enhanced collaboration. As a result, employees reported an increased sense of value and commitment, contributing to a positive and productive workplace culture.

Safeguarding and PSEAH

A member meeting and refresher training on Protection from Sexual Exploitation, Abuse, and Harassment (PSEAH) were conducted for staff and members. Safeguarding reminders reinforced reporting mechanisms, accountability structures, and NAFASI's zero-tolerance stance on abuse. These sessions created space for open dialogue, clarified roles and responsibilities, and strengthened awareness across the community.

Overall Impact

Collectively, these HR and community initiatives strengthened organisational cohesion, supported smooth leadership transitions, enhanced safeguarding awareness, and reinforced member engagement. They reflect NAFASI's continued commitment to nurturing talent, fostering inclusivity, and sustaining a vibrant, professional creative community.



OUTCOME 5



A SHARED MEAL COMMUNITY IFTAR



ART SECTOR AT A GLANCE (2025)

Issues Affecting the Art Sector in Tanzania in 2025

The Tanzanian art sector in 2025 experienced both opportunities and challenges shaped by government initiatives, economic realities, and broader cultural dynamics.

- **Funding and Support:**
 - The government significantly increased its allocation to the Culture and Arts Fund, raising it to 4 billion Tanzanian shillings in the 2025/26 budget. This funding was intended to provide soft loans and direct support to around 500 artists and creative entrepreneurs across all regions.
 - Despite this boost, many artists continued to face difficulties accessing funds due to bureaucratic processes and limited awareness of available opportunities.
- **Infrastructure and Professionalism:**
 - The National Arts Council (BASATA) acknowledged persistent challenges in infrastructure, professionalism, and regulation. Its 2025-2030 strategic plan emphasized the need for evidence-based decision-making, intersectoral collaboration, and improved facilities to support artistic excellence.
 - Limited venues for exhibitions, performances, and training remained a barrier to growth, especially outside major urban centers.
- **Creative Industry Vision:**
 - Stakeholders contributed to Tanzania's Vision 2050, highlighting the role of creative industries in national development. This underscored the importance of integrating arts into long-term economic and cultural planning.
- **Persistent Challenges:**
 - **Censorship and Freedom of Expression:** Artists continued to navigate restrictions on politically sensitive content, particularly during the tense election period in late 2025.

- **Digital Access:** Internet disruptions and limited digital infrastructure hindered online art distribution and international collaboration.
- **Economic Pressures:** Many artists struggled with sustainability, relying heavily on donor support and informal networks.

After the Elections:

- **Political Turmoil and Crackdowns:** Allegations of electoral irregularities sparked widespread protests, met with violent repression. The artistic community became both a target and a symbol of resistance, with many artists facing harassment or arrest. mimeta.org
- **Internet Shutdowns:** Post-election communication restrictions, including internet blackouts, disrupted digital art distribution, online exhibitions, and international collaborations. The Chanzo
- **Public Safety Concerns:** The instability made it difficult to host cultural events, as gatherings were often restricted or unsafe.
- **Polarization of Artistic Expression:** Art became a tool of protest and political commentary, but this also exposed creators to heightened risks under government crackdowns. [Wikipedia](https://www.wikipedia.org).





ASANTE!



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