



Kampala, 13/11/2012

KLA ART 012 Project Completion Report

Final narrative report

The first ever Kampala Contemporary Art Festival (KLA ART 012) took place in Kampala, Uganda from Sunday October 7th to Sunday October 14th. It was a unique collaboration between eight arts organizations and institutions in Kampala, namely:

- 32° East | Ugandan Arts Trust (a centre for creation and exploration of contemporary Ugandan art since 2011)
- Afriart Gallery (a private gallery since 2002 located in Kamwokya)
- AKA Gallery at Tulifanya House (a private gallery since 1995 located in Nakasero)
- Alliance Française Kampala (a non-profit association which promotes French as a foreign language as well as local culture since 1954)
- Goethe-Zentrum Kampala / Ugandan German Cultural Society (a non-profit organization which promotes German language as well as cultural activities)
- Makerere Art Gallery / IHCR (a university gallery and a research institute at Makerere University founded in 1969)
- Nommo Gallery (Uganda's national gallery established in 1964 and part of Uganda National Cultural Centre)
- Uganda Museum (a government institution since 1908 whose purpose is to identify, collect, document, preserve, present and promote all forms of culture)

The committee originally came together to plan and host the Ugandan chapter of the Tanzanian-based EASTAFAB (East African Arts Biennale) 2011-12. When the itinerary event was cancelled in August 2011, the committee came up with the idea of a replacement event which would respond better to the needs of the Ugandan arts scene.

The fundamental ideas for this replacement event became:

1. To use 12 shipping containers as exhibition space and place these boxes in the public space, and
2. To challenge the artists to set free creative ideas and to be innovative in art production as well as presentation by submitting their ideas to an open call.

The committee decided in September 2011 to plan and host the first-ever "Kampala Contemporary Art Festival" (abbreviated "KLA ART 012" as a potential long-term brand and logo), addressing the underlying theme of "innovation in the arts". This first festival was entitled "12 BOXES MOVING" to underline that 12 artists would be selected, and *moving boxes*—the shipping containers—will be transferred to exhibition spaces.

The committee drew up a concept document which highlighted a one-year process starting with an open call, followed by art project idea submission, pre-selection of 20 artists, workshop, re-submission, final selection of 12 artists and art project creation, to lead up to an exhibition period in October 2012.

The committee further decided that submission was open to individual artists or groups of artists, either Ugandan or residing in Uganda. The committee also decided to establish an international jury to award some of the artworks, and to document the festival and art projects thoroughly through a printed catalogue and online media. Finally, it was decided that since this would be called an art *festival*, it needed to include some additional program, cultural events, and opening and closing receptions.

Establishment and organization

The committee agreed to cooperate by jointly signing a Memorandum of Understanding. The MOU was registered in the Register of Companies (2412/12). The eight cooperating partners appointed each one representative to a stakeholder committee which purpose was to oversee the process.

Then, five of the partners appointed (a) representative(s) to a working committee, which purpose was to be responsible for operational activities including selection and curatorship. By the end of 2011, the working committee consisted of the following eight representatives:

- Rose Kirumira (Chairperson, representing AKA Gallery and Makerere University)
- Daudi Karungi (representing Afriart Gallery)
- Maria Fischer (representing AKA Gallery)
- Katrin Peters-Klaphake (representing Makerere Gallery/IHCR)
- Caro Christgau (representing Goethe-Zentrum Kampala)
- Rocca Gutteridge (representing 32° East | Ugandan Arts Trust)
- Nicola Elphinstone (representing 32° East | Ugandan Arts Trust)
- Thomas Bjørnskau (Secretary, independent representative)

Daudi Karungi stepped out of the working committee in April 2012 due to other commitments, reducing the committee to seven.

Between October 2011 and October 2012 the working committee met 21 times to coordinate operational activities. Minutes of meetings were documented and distributed to all stakeholders in addition to being made available at a password-protected area of the Festival webpage, <http://klaart012.org/>.

Financial support

It was early established that the main contribution offered from the cooperating partners would be labour more than money, so the festival budget needed to be fully financed by grants and in-kind services from commercial and not-for-profit sponsors.

An initial budget of total UGX 105,000,000 was set up, and the committee requested if the organizations who originally had agreed to sponsor EASTAFAB Uganda would also support KLA ART 012. The response was positive, and in the end the festival budget was supported by the following (ranked according to sponsorship value):

- Bolloré Africa Logistics
- The German Embassy
- The Royal Danish Embassy

- The Embassy of the Kingdom of the Netherlands
- Orange Uganda
- The British Council
- The French Embassy
- The Royal Norwegian Embassy
- British Airways
- KfW Office Kampala
- Triangle Network
- Barefoot Power
- Graphic Systems

In addition there were some sponsors who supported parts of the art project fundings. These were The African Arts Trust, Sheraton Kampala, and GLZ (Gesellschaft für Internationale Zusammenarbeit), in addition to the British Council and KfW Office Kampala.

The budget was later revised in June 2012, August 2012 and October 2012. Due to a considerable reduction in sponsorship amount initially committed by one of the commercial sponsors, the committee needed to reduce some of the activities related to additional program and cultural events and alter the marketing activities.

As the Income Statement below shows, the festival ended with a loss of UGX 451,380.

Call for submissions and pre-selection

The Call for Artist Participation was published in early December 2011, followed by information meetings at Goethe-Zentrum, Makerere Art Gallery and AKA Gallery. Artists were asked to submit:

1. A motivation letter
2. Portfolio including CV, artist statement, images of artwork, 2 references
3. Project proposal including idea descriptions, visuals and a budget estimate

The Call was distributed through the cooperating organizations and at the webpage <http://klaart012.org/>. The deadline was February 15th, which was extended to February 29th.

By the end of the month, KLA ART 012 had received 25 submissions from both individual artists and groups of artists, and from both Ugandan artists, Ugandan artists living abroad and international artists residing in Uganda.

Some artists had not included all requested documentation and were given an opportunity to supplement their submission. Based on the available documentation, the working committee pre-selected 20 of the art projects and admitted the artists involved in those to a workshop in April.

Workshop and final selection

The workshop took place April 16th – April 20th with an Open Day Saturday April 21st. In total 24 artists were invited. Six artists were not able to attend because of other obligations, but the remaining 18 participated most of the days.

The workshop was hosted by 32° East and took place at their premises in Gaba Rd, Kansanga. There were two main facilitators, Patrick Mukabi from Kenya and Gadi Ramadhani from Tanzania. In addition, there were presentations by the two directors of 32° East, Rocca

Gutteridge and Nicola Elphinstone, and by local artists/art lecturers Dr. George Kyeyune and Margaret Nagawa.

The workshop included both presentations, group discussions and hands-on creative techniques, and focused on the following four topics:

- Innovation: Exploring new materials and new ideas in contemporary art.
- Professional Practice: Best practice in documenting, marketing and presenting your work.
- Audience: How will your work be perceived by the different audience of KLA ART?
- Public and Private Space: How is your artwork affected when it is in either a public or private space?

The participating artists were also discussing their project proposals with the KLA ART committee on an individual basis, and by the end of the workshop they were all encouraged to re-submit their initial project proposal, which some of the artists did.

Based on the updated submissions, the working committee came together and selected the final 12 artists, in addition to shortlist three runners-up in case any of the 12 artists opted out. The final selection was based on consensus, not voting.

On May 14th, the following 12 artists were notified by phone and email:

- Bwambale Ivan Allan
- Emma Wolokau-Wanambwa
- Eria Nsubuga 'Sane'
- Eric Mukalazi
- Lilian Mary Nabulime
- Ronex Ahimbisibwe
- Ruganzu Bruno
- Sanaa Gateja
- Stella Atal
- Sue Crozier Thorburn
- Waswad aka Donald Wasswa
- Xenson aka Samson Ssenkaaba

All the selected artists accepted to participate, and they all committed to the festival by signing an Agreement.

Art projects development and localizations

During the next five months the 12 artists worked on the execution of their ideas as it was proposed in the submission. The seven members of the working committee were each assigned to follow up 1-3 of the selected artists with emphasis on giving help to raise additional funding, choose a location for their project, and the logistics of their exhibition.

The artists were called to three group meetings: June 15th, August 1st and September 5th. These meetings were used to address relevant issues regarding the festival, ie. artwork funding, locations and exhibition space, marketing and promotion, additional program, jury, documentation. These meetings were also used to create a collaborative spirit between the 12 selected artists.

Each artist received a basic funding of UGX 1,500,000, which was made available in mid-July. Most of the art projects' budgets exceeded this amount—some of them considerably higher—

and artists were encouraged to seek financial support from other sources or to reduce the scope of the project.

The committee worked on identifying relevant public spaces for the art projects, both "fully" public spaces and in relation to the premises of the eight cooperating partners. Based on input and wishes from the 12 artists, input from the art venues and availability from the local authorities, the final list of locations were confirmed mid-September:

- Bwambale Ivan Allan @ Uganda Museum
- Emma Wolukau-Wanambwa @ Makerere Art Gallery
- Eria Nsubuga 'Sane' @ AKA Gallery
- Eric Mukalazi @ GZK/AFK
- *Lilian Mary Nabulime @ Gaba Rd outside Bank of Baroda*
- Ronex @ 8th Street Mukwano
- Ruganzu Bruno @ National Theatre
- Sanaa Gateja @ Kimathi Avenue
- Stella Atal @ Kisementi parking
- Sue Crozier Thorburn @ Afriart Gallery
- *Waswad @ Independence Monument*
- Xenson @ Railway Station (park east)

The committee worked to secure permissions from relevant bodies, including UNCC, Uganda Museum, Makerere University, KCCA, and the owners of the buildings on Kimathi Avenue and Gaba Rd. Some of these permissions were first given but later withdrawn, which resulted in some last minute changes:

- Lilian Mary Nabulime @ Gaba Rd outside Kampala International University
- Waswad @ Railway Station (park west)

Other changes that affected either time schedule or cost were Sanaa Gateja's container being allowed to be placed at the location on Oct 5th (instead of Oct 1st) and Waswad's container needing to be moved twice in and out of the Railway Station park due to change of plans for KCCA's Independence Carnival.

PR & Marketing activities

In general the festival was promoted through word-of-mouth and the informal networks of the cooperating agencies and other supporters of the event.

The sudden change of sponsorship commitment from one of the commercial sponsors to in-kind marketing activities altered the marketing plan slightly. This led in the end to not having enough resources to do print media advertisement.

The festival was promoted and marketed through the following activities, and the costs involved were mainly production of marketing material:

- Website (<http://klaart012.org/>).
Developed on a free-of-charge publishing system by committee members, used to promote events and artists, updated regularly during the whole process. Also used to document artworks. Domain name bought for two years, but will probably not be kept after this due to costs.
- Facebook page .
Used in the final stage of the festival, attracting about 300 followers in the end.

- A2 posters (130 copies) hung on walls.
Poster design by local designer. Poster distributed to relevant art and culture venues from Sept 24th.
- A5 flyers (10,000 copies) handed out.
Same front design as poster. On the back of the flyer a map with locations and short information about additional program.
- Two outdoor billboards located in Wandegaya and on Makerere Hill, Sept 24-Oct 14.
Same image as on the poster.
- TV-advert shown on two video screens at the Clock Tower roundabout, Sept 24-Oct 14.
Video produced by same designer as did the poster design. TV-advert also broadcasted during the Bayimba festival Sep 23.
- Radio-advert broadcasted on local radio, daily from Sept 24-Oct 14.
Two 50-secs radio adverts, one in English and one in Luganda, produced by local radio advert producer.
- Press releases resulting in articles in The Eye, The East African, Independent, Daily Monitor.
Press release distributed to arts journalists and other press contact persons within major relevant media. Followed by a press conference at AKA Gallery Tuesday Oct 2nd, quite moderate turnout, only 3-4 journalists attended.
- Banners hung on the containers.
Big individual banners which included information about festival, the artist and his/her art project, additional program.
- Flyers handed out at the containers.
Same A5 flyer as above distributed by the volunteer at each container.
- Invitation to Opening Reception.
The committee identified around 250 persons within the Ugandan arts and culture scene to be invited to the Opening Reception. They all received an A5 flyer together with the invitation card.

Exhibition and artworks

During the first stages of the planning of the festival, the intention was to use both the containers and—if relevant—the gallery space as exhibition space. Due to most submissions focusing on the container space and some art venues planning to use their gallery space for other exhibitions, all the 12 art projects were exhibited inside and outside the shipping container only.

Hence, the container box became the sole venue for the artworks presented.

All artists worked under that constraint and spent the last 4 weeks before the opening on the actual creation and installation of their art projects. All artists stayed true to their original idea, but some needed to scale down their project to the available funding.

The artworks varied in form and use of media; ranging from sculptures from recycled metal, bottles, household objects, cow dung, soaps; via paintings and painted objects, fashion items and installations based on beads; to conceptual photography and 3D-animation.

All artists tried to relate their artworks to the container and its surroundings. There were some individual differences in terms of accessibility of the sites, a couple of the projects were inside fenced premises (GZK, National Theatre, Uganda Museum, Makerere).

One artist chose to construct his own container-sized structure, which led to another artist being able to realize his vision of having a container lifted from the ground.

Because three of the containers were donated to the committee, three of the artists could alter the interior/exterior of the exhibition space.

The three donated containers will after the Festival be used by 32° East (2) and Goethe-Zentrum (1) to provide studio and exhibition space for local artists.

Additional program, including opening and closing receptions

The committee had in the earlier stages many ideas for additional program and cultural events. In relation with budget revisions in June 2012, it was decided to scale down the ambitions for such, especially other cultural events, during the festival week. It was decided that the additional program should focus on the 12 specific artists and art projects. Another reason for this decision was to allow the working committee to prioritize the core activities of the festival; bringing 12 artworks out to the public.

The Festival kicked off with an opening reception, hosted by the German Ambassador at the Uganda Museum. Around 500 people were invited, both arts and culture professionals and patrons, and representatives from the diplomatic and business community. The opening was held on the first Sunday at 12 noon, and approximately 250 persons attended.

There were four speeches, a poetry performance in relation to Bwambale Ivan Allan's artwork, music performance by Michael Ouma, and serving of food and beverages. The opening also included a bus tour visiting the majority of the 11 other art projects.

During the week, four of the artists hosted daily sessions at their art project, including a fashion show, fashion making, poster making and fighting HIV/AIDS through art.

The rest of the artists each hosted a one-day session, this included a talk, a conference, a workshop, a musical performance, a street performance, an animation workshop and a meditation event.

In addition to this, there were six art-related movies being shown at the cultural venues of The Hub, MishMash and Amakula, Rubaga. Finally, there was a link-up forum session with the project Visionary Africa – Art at Work, and an open event at 32° East where artists could meet the international jury.

The closing reception was hosted by Goethe-Zentrum Kampala and Alliance Française at their premises the last Sunday at 6pm. The event focused on presenting the catalogue and acknowledging all the people involved in the festival. The event also included a presentation of the three award winners by the international jury.

International jury and awarding

The committee decided early that an important element of the festival was to link up the local arts scene to an international audience, both by documentation and by exposing the festival to a jury with some members from other parts of the world.

Hence, the committee invited five members to the international jury. Their purpose was to review and critique the art projects, award three winners, and contribute to both catalogue and informal discussions.

The jury included international, African, regional and local representatives, with both curator and artist backgrounds:

- Dr. George Kyeyune, Makerere University, Uganda.

- Sylvia N. Gichia, Kuona Trust, Nairobi, Kenya.
- Raphael Chikukwa, National Gallery of Zimbabwe.
- Danda Jaroljmek, Triangle Network and Circle Art Agency.
- Nadine Siegert, Iwalewa-Haus, Bayreuth, Germany.

The international jury visited all the art projects during one of the festival days, interacted with all the artists, and selected the following three artists for the three awards:

- Iwalewa Haus International Award (fully paid residency at Iwalewa-Haus, Germany, resulting in a solo exhibition) to Ronex.
"Ronex's container showed the greatest consideration for public involvement and participation through the extreme structural changes that he made to it. He showed a keen interest in thinking about public audiences and was obviously affected by the degree public interest in his process."
- Kuona Trust Regional Award (fully paid research residency at Kuona Trust, Kenya) to Bwambale Ivan Allan.
"The judges commended Ivan's commitment to research, his ability to explore his subject and his execution of the project—which they felt spoke to an incredible degree of professional commitment and pride in his work. Furthermore his use of his container in creating the desired atmosphere and in engaging the theme of culture and environment demonstrated a commitment to thought and process and is a prime example of the ways in which artists ought to engage their subjects and materials in an audacious and inventive way."
- 32° East Local Award (three months support from 32° East to develop public art installation in Kampala's city centre) to Xenson.
"The jury thought that Xenson's installation at the Railway Station was refreshing and showed a keen awareness of his space and his container. He responded well to his environment and was creative and engaging in his use of physical space both inside and outside of the container. He was ambitious in his execution and this was of great merit to his concept which showed a clear socio-political focus."

Documentation

One of the major products to serve as a documentation of this first-ever Kampala Contemporary Art Festival was the official catalogue. The committee decided to produce a good quality catalogue, A5 landscape format, 80 pages in full color.

The catalogue included four articles; about the event, Ugandan arts and art in public spaces. The main part of the catalogue was descriptions of artists and their art project, and for this content all the artists were thoroughly interviewed and researched.

The catalogue included black-and-white portrait photos of the 12 artists (all provided free of charge by a locally based photographer), sketches and images from earlier stage of artwork development, together with one large image documenting each finished artwork.

The catalogue was printed in 500 copies, most of them distributed at the closing day to the artists, the organisers and other patrons. Some copies has been left at the art venues for sale (UGX 10,000).

The main content about the artists and artworks is also in process of being documented online at <http://klaart012.org/>. This site will serve as the official website for future references.

Finally, the festival was also documented by British filmmaker Alex Lyons at the request of 32° East, resulting in a short documentary trailer of the preparations leading up to the opening day. There are future plans to edit a full documentary of the whole event, including preparations, exhibitions and additional program. This documentary will be ready by mid-November.

Evaluation and results achieved

The first Kampala Contemporary Art Festival became a fair success.

It was to a large extent executed as described in the project proposal of October 2011, and it kept its promised deadlines in regards to submissions, pre-selection, workshop, final selection, artwork creations, exhibition and documentation.

All the 12 selected artists showed great commitment to create artworks in line with their initially submitted ideas. The majority of the works managed to present new ideas to new audiences, hence underlining the two main goals of working with innovation in the arts and bringing the arts to the public spaces.

The event and the works were well documented through a catalogue, a video documentary and the official website. The works were reviewed and awarded by an international jury. The festival also got covered in the local and regional newspapers, in addition to some coverage in online publications and postings in social media. All together, these activities managed to create a platform for Ugandan contemporary art to further build upon.

Working committee De-brief

Organizing a contemporary art festival like this involves several disciplines in addition to curatorship, the most important being management, finance, marketing and logistics. The working committee, which in the end consisted of five representatives from four of the collaborating partners in addition to the chairperson and the secretary, carried out all the operational activities.

The committee held a de-brief right after the event, and these are some of the results achieved and lessons learned related to the main departments that were highlighted in this self-assessment:

Curatorship

Main results:

- The artists were challenged to think different in terms of submission, creation and presentation.
- The artists were challenged to respond to how to address the audience in public spaces.
- The artists were presented to regional and international art professionals through the workshop, the jury, documentation and the awards.

Lessons learned:

- Better time in the final weeks before the opening would have allowed for more curatorship on an individual basis, especially on how to present the final artworks within the container as an exhibition space.
- It would have been good to bring in curators from abroad to work together with local curators, exchange ideas and give advices.

Management

Main results:

- The festival got the four art organizations represented in the working committee to collaborate with partners outside their own organization.
- Hence, the festival established a platform for the collaborating partners to build upon, to have a dialogue and work together on activities that are needed in the local arts community.

Lessons learned:

- A partnership like this is by definition challenging; KLA ART 012 required eight organizations with different roles to share a vision and process to meet many expectations. Everyone involved contributed on voluntarily basis, but the lack of organizational structure made coordination time-consuming.
- Core operational activities may therefore be put on fewer partners, in order to ease management and coordination.
- This first KLA ART failed to localize the organization of the event, since ultimately the majority of the operational activities were carried out by expats. Next event should try to establish a stronger local organization.

Finance

Main results:

- The concept and organization of the festival managed to attract sponsorship quite early in the planning of the event.
- The festival and its high ambitions was successfully executed on a small budget; mainly due to some services provided for free from sponsors, and the core team of working committee, interns and volunteers working for free or per diem only.

Lessons learned:

- Formal agreements with all sponsors must be done early.
- Although the majority of the funding was done at least a half year before the festival, a cancellation of the promised amount from one of the sponsors just few weeks before the festival changed the financial situation.
- This affected both activities related to marketing and additional program and made the committee spend too much time trying to raise additional funds and giving less attention to important activities like curatorship.

Marketing

Main results:

- The festival took advantage of free marketing channels like online marketing and distribution of flyers and posters in relevant places.
- The main visual appearance of the festival, print and online design, were adequately carried out, giving good brand visibility for the collaborating partners and the sponsors.

Lessons learned:

- Due to change in sponsorship, the marketing activities and timeline was altered. Both the committee and the artists felt that the event only to a small extent was marketed to new audiences.
- A festival trying to attract new audiences to the art must think creatively in how to reach these groups.
- There should have been a stronger emphasis on the press conference since its turnout was quite small.
- The participating galleries failed to market the event as part of their own program. A different organization structure might help local art venues to take advantage of events like this.

Logistics

Main results:

- Against some odds, the festival succeeded in presenting the 12 art projects in the 12 exhibition containers at the promised 12 locations in public and semi-public spaces.
- The artists and the organizing committee including interns and volunteers all worked in the same direction to make sure the timeline for installation and de-installation and festival opening hours were kept.

Lessons learned:

- Art in public spaces in locations like Kampala requires a well-thought plan for issues like permissions, transport and formal requirements.
- The next KLA ART-event should consider a concept that reduces the risks and uncertainties related to logistics and exhibition spaces.

Artists' feedback

Through KLA ART 012 the committee wanted to challenge Ugandan artists to think new about conceptual art, artwork installations, and art in public spaces. It also wanted to challenge the artists and developing skills in many processes around artwork creation; including proposal writing, budgeting, promoting and art installation in public spaces. Finally, the festival aimed at helping artists to develop skills that may give them international exposure.

Through a feedback form that every selected artist has filled out, it is fair to say that these goals have been met.

Main results:

- Almost all the artists were challenged by KLA ART as an artist, especially on the issue of how to present artworks in public spaces. They found the idea of working with a container as exhibition space intriguing.
- They all reported that the interaction with the audience, especially the ones that not normally visit art galleries, was the most satisfying part of the experience.
- They appreciated the contact with the international jury, the critique and feedback they got from them professionally, and the fact that the jury was represented by both local, regional and international members.
- They were happy about the additional program that the festival included, but some felt it could include even more.
- They were also happy about how well the event and their works were documented in a catalogue and by other means.

- Finally, some of the artists pointed out issues related to marketing and management of the festival that could have been done differently, much in line with the working committee's own lessons learned.

Income statement

The bookkeeping was done by Thomas Bjørnskau, Secretary of the KLA ART 012, and all the receipts and documentation is now ready for auditing. These are the final statements:

Revenue	AMOUNT (UGX)
Grants from	
01 sponsors	51 080 470

Expenses	
11 Workshop	7 811 300
12 Artwork funding	18 000 000
Marketing	
21 campaign	351 150
Publicity	
22 material	2 758 900
Catalogue &	
23 documentation	6 703 000
Exhibition	
31 venues	720 000
Container	
32 logistics	6 250 000
Non-planned	
33 logistics	1 350 000
34 Security	1 410 000
Opening/closing	
41 receptions	230 000
42 Cultural events	550 000
International	
44 jury	2 337 500
91 Administrative	770 000
92 Volunteers	2 290 000
Total	
expenses	51 531 850
Net income	-451 380

Grants specified	
Danish	
Embassy	16 500 000
Dutch Embassy	10 000 000
German	
Embassy	9 311 300
French	
Embassy	6 000 000
Norwegian	
Embassy	5 959 170

KFW	2 810 000
AKA Gallery	500 000
TOTAL	51 080 470

In-kind sponsorship

Bolloré Africa Logistics	26 025 000	Estimated value (3 donated containers, 9 rented containers)
Orange German Embassy	11 500 000	Estimated value (printing of flyers, billboards, radio ad, clock tower video)
British Council	10 000 000	Estimated, hosting opening reception
British Airways Triangle Network	6 134 500	Covered expenses through 32 East (video documentation, jury, additional program, printing)
Makerere University	3 104 040	Covered expenses through 32 East (video documentation)
Barefoot Power Graphic Systems	2 585 000	Covered expenses through 32 East (jury, additional program, printing)
	1 500 000	Covered expenses through Makerere Art Gallery (jury)
	600 000	Estimated value (6 solar light systems)
	250 000	Estimated value (discount printing)
TOTAL	61 698 540	

Artist sponsorship

British Council	5 379 540	(Emma, Ivan)
Sheraton	5 200 000	(Sue)
The African Arts Trust	4 950 000	(Donald, Bruno, Eric, Lilian, Ronex, Stella, Xenson)
GIZ	3 000 000	(Xenson)
KFW	990 000	(Xenson, Eric)
TOTAL	19 519 540	

On behalf of the KLA ART 012 working committee,

Rose Kirumira, Chairperson

Caro Christgau

Nicola Elphinstone

Maria Fischer

Rocca Gutteridge

Katrin Peters-Klaphake

Thomas Bjørnskau, Secretary