ADDENDUM NUMBER 1 TO AGREEMENT BETWEEN THE NORWEGIAN MINISTRY OF FOREIGN AFFAIRS AND NAFASI ART SPACE CONCERNING CORE SUPPORT TO NAFASI ART SPACE’S STRATEGIC PLAN 2016-2020, TAN-16/0008 NAFASI ART SPACE - CORE SUPPORT TO STRATEGIC PLAN 2016-2020

1 BACKGROUND

1.1 The Norwegian Ministry of Foreign Affairs (MFA) and the Grant Recipient (jointly referred to as the Parties) has entered into an agreement dated 11.10.2017 (the Agreement) concerning TAN-16/0008 Core support to Strategic Plan 2016-2020 (the Project).

1.2 The Grant Recipient has submitted a request to MFA dated 21.03.2018 regarding continuous financial support to the Project with which MFA has decided to comply.

1.3 The Parties have agreed to amend the Agreement through this addendum number 1 (the Addendum), which shall be an integrated part of the Agreement.

2 EXTENSION OF THE SUPPORT PERIOD

2.1 The Support Period set forth in the Agreement shall hereby be extended to end March 2021.

3 ADDITIONAL GRANT

3.1 MFA shall, subject to Norwegian parliamentary appropriations and on the terms and conditions of the Agreement and this Addendum, provide an additional grant not exceeding NOK 2 600 000 (Norwegian Kroner Two Million Six Hundred Thousand) (the Additional Grant).

3.2 The Additional Grant shall be used exclusively to finance activities stated in the updated Strategic Plan 2016-2020 as specified in the budget attached as Annex A to this Addendum, and in the Results framework as Annex B to this Addendum, during the Support Period.

3.3 The Additional Grant shall be disbursed upon written request as described in the Agreement.

4 ADDITIONAL CONDITIONS

- An end-term review shall be carried out by March 2021.

5 REMAINING CONDITIONS OF THE AGREEMENT

5.1 All other provisions of the Agreement shall remain unchanged and in force.

6 ENTRY INTO FORCE AND DURATION

6.1 The Addendum shall enter into force on the date of the last signature, and remain in force until all obligations arising from it have been fulfilled.

***
This Addendum has been signed in two -2- original copies in the English language, whereof the Parties keep one each. In the event of any discrepancies between this English language version and any later translations, the English language version shall prevail.

Place: Dar es Salaam
Date: 09.07.2018

Hanne-Marie Kaarstad
Ambassador
Royal Norwegian Embassy in Dar es Salaam,
Tanzania

for the Norwegian Ministry of Foreign Affairs,

Rebecca Corey
Managing Director
Nafasi Art Space

for Nafasi Art Space,

Annex A: Revised budget

Annex B: Revised results framework
## ANNEX I: NAFASI ART SPACE - BUDGET FOR RNE SUPPORT FY2018-2020

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>TOTAL YEAR 1</th>
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<th>TOTAL YEAR 2</th>
<th>RNE YEAR 2</th>
<th>TOTAL YEAR 3</th>
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Exchange rate: 1 NOK = 0.13 USD
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<th>Annex B</th>
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| **5.1 Development Goals**<br><br>**Impact on society**<br><br>(long-term desired effect)<br><br>Protected and strengthened cultural rights in Tanzania<br><br>Increased artistic freedom and improved accessibility of the arts in Tanzanian society<br><br>A strict regulatory environment in Tanzania makes it difficult for artists to create innovative, socially conscious work. The public, however, is keen on access to cultural experiences.<br><br>The Tanzanian contemporary art sector is underdeveloped, and artists have little exposure to contemporary art practices. There are very few contemporary art opportunities and resources available for artists in Tanzania.<br><br>**5.2 Project goals**<br><br>Develop effective and relevant programs to achieve the target group. The project seeks to achieve the targets set by the Salama Art Initiative.<br><br>The project's objectives are to develop and implement programs that will enhance the cultural rights of artists in Tanzania and make contemporary art more accessible to the public. The project aims to develop a strong network of partners to promote contemporary art in Tanzania.<br><br>**5.3 Specific objectives**<br><br>Expected results/services/proof of project's planned activities<br><br>Target group surveys, quantitative data (number of events, artists, etc.)
<table>
<thead>
<tr>
<th>OUTCOME 1</th>
<th>Increased independent art production and presentation</th>
<th>Tanzanian artists struggle to produce work and find platforms to present and sell their work to the public</th>
<th>Number of Tanzanian artists reporting increased motivation and ability to create, innovate, and present work to the public</th>
<th>50+ artists regularly creating artwork for presentation and increased ability and opportunity to produce artwork</th>
<th>60+ artists regularly creating artwork for presentation and reporting increased ability and opportunity to produce artwork</th>
<th>60+ artists regularly creating artwork for presentation and reporting increased ability and opportunity to produce artwork</th>
<th>70+ artists regularly creating artwork for presentation and reporting increased ability and opportunity to produce artwork</th>
<th>Target group surveys</th>
<th>Assumptions include: Artists are, in need of and interested in the opportunities Nafasi is offering (work space, training, exchange, and a platform for their work)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Output 1.1</td>
<td>Affordable studio space provided to artists</td>
<td>Nafasi Art Space is the only organisation in Tanzania offering studio spaces for artists</td>
<td>Number of high quality studio spaces provided and utilised for art production by Nafasi artist members</td>
<td>37 studios for visual and performing artists and arts organisations (with 10% of members being new/emerging artists accessing studio spaces each year, and 50% of new members being female).</td>
<td>37 studios for visual and performing artists and arts organisations (with 15% of members being new/emerging artists accessing studio spaces each year, and 50% of new members being female).</td>
<td>37 studios for visual and performing artists and arts organisations (with 20% of members being new/emerging artists accessing studio spaces each year, and 50% of new members being female).</td>
<td>37 studios for visual and performing artists and arts organisations (with 20% of members being new/emerging artists accessing studio spaces each year, and 50% of new members being female).</td>
<td>membership contracts; member annual reviews and surveys; new member applications</td>
<td>Artistas are unable to afford studio rent/membership fees or do not pay regularly/ on time; Artists must follow code of conduct; Nafasi unable to secure funding to cover rent of space due to increasing rental price or lack of funding; Nafasi not able to meet demand</td>
</tr>
<tr>
<td>Output 1.2</td>
<td>Improved infrastructure for production and promotion of arts</td>
<td>Nafasi Art Space is situated on a large plot of land with numerous spaces for art production and presentation that need to be developed and maintained</td>
<td>Number of artworks produced, meeting, and gallery spaces maintained with improvements made</td>
<td>1 main exhibition/event hall, 1 main outdoor performance space, 1 semi-outdoor workshop/rehearsal spaces</td>
<td>Maintenance of existing spaces plus development of 2nd performance space and re-development of main exhibition hall</td>
<td>Maintenance of existing spaces plus development of visual and performing arts assets and a community art garden</td>
<td>Maintenance of existing spaces plus development of visual and performing arts assets and a community art garden</td>
<td>architectural designs, photo/video documentation</td>
<td>risks include: increasing rent, cost of power/water/fuel/wifi/security/etc</td>
</tr>
<tr>
<td>Output 1.3</td>
<td>A vibrant regular programme of arts and culture events organised for the public</td>
<td>Artists lack platforms and opportunities to present and sell their work to the public</td>
<td>Number of public events held</td>
<td>10 exhibitions, 10 film screenings, 8 performing arts events</td>
<td>10 exhibitions, 10 film screenings, 8 performing arts events</td>
<td>10 exhibitions, 10 film screenings, 8 performing arts events</td>
<td>10 exhibitions, 10 film screenings, 8 performing arts events</td>
<td>Guest book sign-ins, photo and video documentation, media coverage</td>
<td>Nafasi must be able to market successfully, increased competition from other venues/spaces may impact audiences, barriers to organising events and selling artwork such as taxes from BASATA and TRA will need to be overcome/managed; Nafasi must have the funding to employ a team large enough to carry out all of the activities</td>
</tr>
<tr>
<td>OUTCOME 2</td>
<td>Increased art education for Tanzanian artists</td>
<td>Few artists receive formal art education or training. There are no art colleges in Dar es Salaam and limited opportunities to engage in artistic exchange with other artists.</td>
<td>Number of Tanzanian artists reporting professional and artistic development after receiving arts education and exchanging with other artists.</td>
<td>Currently a scarcity of data on arts training. Nafasi workshop surveys measure participant satisfaction with workshop and gather suggestions for improvements.</td>
<td>Surveys to be developed/improved to better track progress/results.</td>
<td>Survey responses from 50 artists on their professional/artistic development, with at least 50% reporting measurable positive impact from Nafasi programmes/trainings.</td>
<td>Survey responses from 50 artists on their professional/artistic development, with at least 50% reporting measurable positive impact from Nafasi programmes/trainings.</td>
<td>Target group surveys</td>
<td></td>
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<tr>
<td>Output 2.1</td>
<td>An active learning environment provided for Tanzanian artists</td>
<td>Nafasi is the only organisation in Dar es Salaam offering regular (monthly) workshops/trainings in contemporary arts topics</td>
<td>Number of workshops and art presentations organised</td>
<td>12 workshops, 12 artist presentations, each attended by minimum 5 new artists, with 50% of workshop facilitators being female and 20% of workshop participants being female</td>
<td>12 workshops, 12 artist presentations, each attended by minimum 7 new artists, with 50% of workshop facilitators being female and 20% of workshop participants being female</td>
<td>12 workshops, 12 artist presentations, each attended by minimum 10 new artists, with 50% of workshop facilitators being female and 20% of workshop participants being female</td>
<td>12 workshops, 12 artist presentations, each attended by minimum 10 new artists, with 50% of workshop facilitators being female and 20% of workshop participants being female</td>
<td>Programme reports</td>
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<tr>
<td>Output 2.2</td>
<td>A regional and international art exchange programme facilitated</td>
<td>Nafasi Art Space is the only organisation in Dar es Salaam offering an artist residency programme to stimulate exchange between artists</td>
<td>Number of artist residencies offered</td>
<td>5 artists in residence hosted</td>
<td>5 artists in residence hosted, with minimum 50% of artists in residence being female</td>
<td>7 artists in residence hosted, with minimum 50% of artists in residence being female</td>
<td>10 artists in residence hosted, with minimum 50% of artists in residence being female</td>
<td>Programme reports</td>
<td></td>
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<tr>
<td>Output 2.3</td>
<td>Arts Management professionals trained</td>
<td>There are no specific courses or degrees offered in arts management in Tanzania so young Tanzanians have few opportunities to explore arts management as a career option</td>
<td>Number of interns trained</td>
<td>4 interns, with 50% of interns being female</td>
<td>4 interns, with minimum 50% of interns being female</td>
<td>6 interns, with minimum 50% of interns being female</td>
<td>6 interns, with minimum 50% of interns being female</td>
<td>Feedback from interns; intern evaluations</td>
<td></td>
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<tr>
<td>OUTCOME 3</td>
<td>Public is more aware of contemporary art in Tanzania</td>
<td>There is limited knowledge about and access to contemporary art and art spaces in Dar es Salaam.</td>
<td>Number of people who express interest in and awareness of contemporary art events</td>
<td>No audience/public surveys on contemporary art events currently conducted.</td>
<td>25 surveys conducted per month and changes/progres s tracked throughout the year, with minimum 50% of respondents being female</td>
<td>25 surveys conducted per month and changes/progres s tracked throughout the year, with minimum 50% of respondents being female</td>
<td>30 surveys conducted per month and changes/progres s tracked throughout the year, with minimum 50% of respondents being female</td>
<td>Target group surveys</td>
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<td></td>
<td>Nafasi must communicate the relevance of contemporary arts to general audiences who may not have pre-existing knowledge about or interest in non-commercial arts</td>
</tr>
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</table>
| Output 3.1 | Public is engaged by Nafasi’s comprehensive marketing and communications programme  
Nafasi has a website and social media accounts, as well as an e-newsletter.  
Weekly newsletter, active social media, professional website, coverage in traditional media.  
6,000 followers on FB / 500 followers on FB, 222 followers on Twitter, 3,000 subscribers in e-newsletter.  
5,000+ friends/followers on FB, 600 followers on Twitter / 3,500 newsletter subscribers, with approximately 50% of audiences being female.  
6,000 followers on FB / 500 followers on Twitter / 3,500 newsletter subscribers, with approximately 50% of audiences being female.  
7,000 followers on FB / 750 followers on Twitter / 4,000 newsletter subscribers, with approximately 50% of audiences being female.  
8,000 followers on FB / 1,000 followers on Twitter, 4,500 newsletter subscribers, with approximately 50% of audiences being female.  
Social media accounts, online analytics. | Marketing expenses are high in traditional media channels in Tanzania; social media marketing is affordable but it can be difficult to stand out from the crowd. |

| Output 3.2 | Public audiences attend Nafasi’s programme of public art activities  
People in Tanzania do not have enough access to high-quality arts and culture experiences that create space for critical debate and conversation and allow the community to enjoy their fundamental cultural rights.  
Approximately 860 - 1570 direct public audiences per month, with approximately 50% of audiences being female.  
Number of people who attend contemporary art events at Nafasi Art Space.  
There are approximately 600 - 1570 direct public audiences per month, with approximately 50% of audiences being female.  
There are approximately 600 - 1570 direct public audiences per month, with approximately 50% of audiences being female.  
Number of activities realised, attendance logs, photo/video documentation.  
A sustainable and independent art institution drives innovation and excellence in the Tanzanian art sector.  
Can be difficult to measure audience demographics and level of new audiences. |

| Outcome 4 | A sustainable and independent art institution drives innovation and excellence in the Tanzanian art sector.  
Nafasi has been operating successfully for 9 years, and is now approaching the end of the first year of implementation of its five-year strategic plan.  
Positive feedback from artists, arts professionals, and the public regarding Nafasi’s importance to the Tanzanian art sector.  
Develop surveys to measure Nafasi’s impact on Tanzanian art sector.  
Gather and analyse 50 survey results, with minimum 50% of respondents being female.  
Target group surveys.  
Decreasing availability of donor funding; Nafasi will need to maintain strong management. |

| Output 4.1 | Improved institutional governance and management  
Nafasi has an active board that meets regularly, employs 8 full-time staff, and has established institutional policies and procedures, but is looking to strengthen and improve in these areas to become a standard bearer for cultural management in Tanzania.  
Strong institutional policies/procedures/systems; strong monitoring and evaluation processes; Strong Financial Management; Quarterly board meetings.  
Regular risk assessment and analysis.  
Comprehensive M&E.  
Nafasi has quarterly board meetings, annual audits, regular financial and narrative reporting to donors and the board of directors, and established financial and HR policies.  
Introduce monthly risk analysis, quarterly budget variance analysis, improve fixed asset control, constitution review, and strengthen board membership.  
Strategic plan progress report and analysis of progress made.  
Narrative and financial reporting, risk analysis; board meeting minutes.  
Will be important to balance programme implementation with strong institution building. Will depend on Nafasi board commitment and capacity of Managing Director (additional staff for programme management will free director to lead institution building). |

| Output 4.2 | Improved financial sustainability  
In FY 2015, 16% of income was self-generated, in FY2016, 29% of income was self-generated.  
Increase in earned revenue.  
In FY 2015, 16% of income was self-generated, in FY2016, 29% of income was self-generated.  
Average over 5 years is 10%.  
15% income will be self-generated.  
20% of income will be self-generated.  
25% of income will be self-generated.  
Audited financial statements.  
Increasing self-generated revenue means focusing more resources on the more commercial aspects of Nafasi’s activities, which can come at the expense of the ones with the most social impact; Nafasi will have to tap into or build a market for contemporary art in Tanzania. |
| Output 4.3 | Improved partnerships with other arts and culture organisations | Nafasi partners regularly with several local, regional, and international arts organisations to implement collaborative projects | Number of other arts organisations based at Nafasi and seeking support/partnership with Nafasi. | Maintain existing partnerships, form minimum 2 new partnerships/collaborations per year | Maintain existing partnerships, form minimum 2 new partnerships/collaborations per year | Maintain existing partnerships, form minimum 2 new partnerships/collaborations per year | MoUs/Contracts with partners; project documentation | few other independent art institution in Tanzania and the ones that do exist must compete for limited resources/funding |