



No.#7 | Special Cover 2025 | [www.igicumbi.com](http://www.igicumbi.com) |

# Ubumuntu Arts Festival 2025 11<sup>th</sup> Edition

*DARE TO DREAM  
OVERCOMING*

**Ubumuntu 2025/ Special Cover**



# About us



**Umurage Wacu**  
Group

## Umurage Wacu Group

It is social enterprise, created in July 2015 by Rwandese NDAHIMANA Gilbert; librarian, heritage practitioner, writer and photographer, passionate about history, culture, traditions and tourism in general.

### Vision

To Promote Rwandan and African heritage and tourism attractions through photography.

### Mission

Engage and involve young people to promote Rwandan and African heritage (history, culture, traditions) by working together with the relevant authorities, local communities, and organizations aimed at promoting Rwandan and African's Heritage.

### Objective

To promote Rwandan and African heritage (cultures, history, traditions) and tourism attractions through internet.

To conserve, protect, promote Rwandan and African cultural heritage to the world through cultural exchange programs and photography.

### [www.igicumbi.com](http://www.igicumbi.com)

Promotes Rwandan and African heritage (cultures, history, traditions) tourism attractions through internet.

Publishes articles in 4 languages ( Kinyarwanda, French, English and Kiswahili),

A website for Online Exhibition for Rwandan and African artists, crafts associations and cooperatives.

The 1<sup>st</sup> website to find information's and specially about Rwandan and African heritage and tourism attractions.

### Igicumbi Magazine

Online and Printed Magazine

Published 4 times per year (January-March, April-June, July-September, October-December)

Distributed in libraries, cultural centers,...

Add documents and books to read in ways to promote reading cultures.

*conservation is richness*



@umuragewacu



@umuragewacugroup

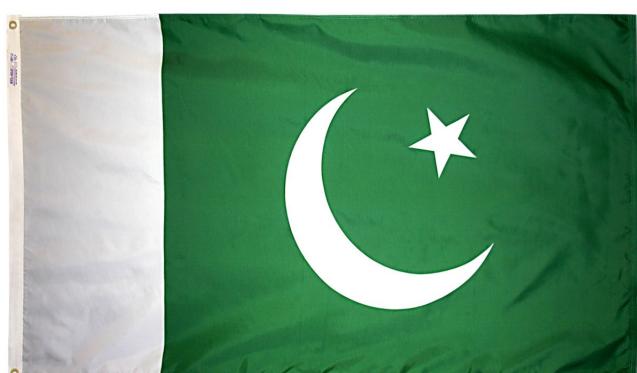
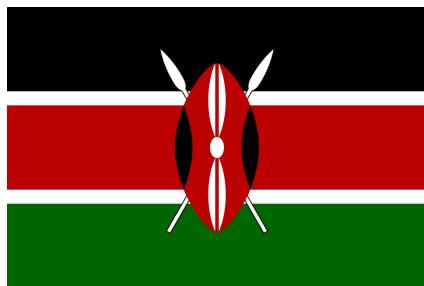


@umuragewacu

# Ubumuntu 2025: Countries Representatives

**11 Editions = 11 Countries!**

**Rwanda, Kenya, Netherland, Nigeria, South Africa, Sri Lanka, Republic Democratic of Congo, Uganda, Tanzania, Pakistan and USA.**



# Ubuntu 2025: About Ubuntu Arts Festival

## The Ubuntu Arts Festival: A Celebration of Arts and Humanity



The Ubuntu Arts Festival was founded by **Hope Azeda**, a celebrated contemporary Rwandan theatre practitioner and the Artistic Director of Mashirika Performing Arts and Media Company.

*Ubuntu*, which translates to “Being Human,” the festival was launched in 2015 as a space where people from all walks of life connect through the universal language of art.

Held at the outdoor amphitheatre of the Kigali Genocide Memorial, the festival brings together artists from around the world to Kigali, Rwanda. Its activities include artistic performances, workshops, panel discussions, and guided visits to genocide memorial sites.

Rooted in empathy, remembrance, and shared humanity, the festival embodies the philosophy: “**I am because you are; you are because I am ; we are human together.**”

The 2025 edition marks the 11th edition of the Ubuntu Arts Festival, held under the theme “Dare to Dream / Overcoming.”



This edition was scheduled to take place from 14th to 20th July 2025, featuring a wide range of artistic and cultural activities organized across different venues and locations.

**14th July 2025: Mental Health Day**

**15th July 2025: Memory Caravan**

**16 -17th July 2025: Cultural Diplomacy and Literature Unconference**

**17th July 2025: Music is Humanity Concert**

**18-20th July 2025: Ubuntu Classic**

# Ubuntu 2025: 13th July 2025

## Diplomacy Workshop for youth titled “Our Heritage, Our Future”



The inaugural Cultural Diplomacy Workshop for Youth, titled “Our Heritage, Our Future,” was facilitated by **Dr. Melih Barut from Hacettepe University (Türkiye)**. The workshop engaged young people in understanding their cultural heritage, its importance for the future, and its role in cultural diplomacy.

Dr. Melih Barut also delivered a mind-opening session on “Narratives that Connect: Strategic Communication & Sustainable Engagement in Cultural Diplomacy.” Participants learned how to strategically engage target audiences to effectively achieve their goals.

**Cultural diplomacy** is the practice of using culture to build relationships, understanding, and cooperation between people and countries. It is how nations and communities share their culture such as heritage, arts, language, traditions, values, and ideas to create trust, dialogue, and mutual respect across borders.

## Key elements of cultural diplomacy

- Cultural heritage (museums, historical sites, traditions)
- Arts and creativity (music, film, literature, dance)
- Education and exchange (students, researchers, youth programs)
- Language and storytelling

## People-to-people connections

### Why cultural diplomacy matters

- It helps reduce misunderstandings and conflicts
- It strengthens international cooperation
- It supports peacebuilding and development
- It gives youth and communities a voice in global conversations

It promotes a country's image through soft power, not force.

When a country promotes its traditional music, festivals, or heritage abroad or hosts international cultural exchanges, it is practicing cultural diplomacy. These cultural interactions often open doors for cooperation in education, tourism, trade, and peace.

## **David Nkusi, a Heritage Studies lecturer at the University of Rwanda**



He shared insights on the impact of cultural heritage in international diplomacy. He emphasized that *"culture and development are two uncomfortable neighbors; that is why diplomacy is needed to mend the relationship."*



Joining virtually, **Dr. Vanessa Tinker from the Department of International Relations at Universitet Civitas** led an insightful conceptual session titled “Unseen Ties: Deep Culture in Cultural Diplomacy,” encouraging participants to explore the hidden dimensions of culture that shape diplomatic relations.



The two-day workshop took place at Africa Leadership University, providing a dynamic platform for youth to reflect, learn, and actively engage in discussions on heritage and diplomacy.

## Mental Health Day

### Panel Discussion :When the Curtain Falls: Creative and Mental health



### At Kigali Conference and Exhibition Village

This day was dedicated to Mental Health, marked by a powerful panel discussion featuring Delah Dube (Artist), Phillip Luswata (Playwright), Berabose Aline (Entrepreneur), and Andrson Carvalho (Artist).

A key question resonated throughout the discussion:

*"We are taught endless production, but who teaches us exhibition, marketing, or how to build an audience?"*

The panel highlighted how the lack of a supportive creative ecosystem including market access, fair systems, and professional guidance deeply affects artists' well-being. Mental health for creatives is not only emotional; it is also economic and structural.

In their daily work, many artists face overwhelming challenges that hinder their activities, causing burnout and discouragement often before they even get a chance to break through.

The message was clear:

**Mental health = market access + fair systems + support.**



## Dance Workshop and Surprise Dance Showcase ( Club Rafiki /Nyamirambo )



### Artists' Mental Health Workshop

The artists also participated in a dedicated workshop. Special credit goes to the facilitators Andrson Carvalho and Harerimana Tito, who guided deep discussions on artistic practice and the mental health of creatives.

They emphasized that dance is more than art it is medicine. It heals what the mouth cannot say, connects where words fall short, and transforms pain into power.

The workshop reminded us that artists are not merely vessels for performance. They are human beings carrying vulnerability, pain, resilience, and vision.



## Memory Caravan : Art, Memory, and Remembrance



The festival took place after the 100 days of commemoration of the Genocide against the Tutsi in 1994. As part of this reflection, artists undertook a memory journey to Ntarama, in Bugesera District.

This visit honored the lives lost and reaffirmed that art remembers. Through artistic expression, we reclaim our humanity, give voice to memory, and transform remembrance into collective healing.



The Church of Ntarama was converted into a Genocide Memorial on 14 April 1995. It stands in remembrance of the more than 5,000 people who were brutally killed at this site, serving as a powerful symbol of memory, truth, and resilience.



## Cultural Diplomacy Unconference



### Shaping a shared Future Through Art

#### Panel Discussions and Key Speeches

The days were marked by panel discussions and insightful speeches from various experts and professionals in arts, culture, and community tourism, including **Anaclet Karangwa** (Ivomo), **David Nkusi** (Lecturer at the University of Rwanda), **Greg Bakunzi** (Red Rocks Rwanda), and **Nzabonimpa Theodore** (Beyond Gorilla).

The discussions were followed by keynote speeches from **Assumpta Mugiraneza**, Co-founder and Director of the Iriba Center for Multimedia Heritage; Mr. **Ngabo Brave**, Permanent Secretary at the Ministry of Youth and Arts; and Hon. **Xandrine Mutoni**, Minister of State at the Ministry of Youth and Arts.

Together, these conversations and addresses highlighted the vital role of arts, culture, and community tourism in fostering sustainable development, collective memory, and youth empowerment.



**Ngabo Brave**

***Permanent Secretary, Ministry of Youth and Arts***

Speaking to artists and cultural practitioners, Mr. Ngabo Brave expressed his strong support for artists, youth, and changemakers during the #Ubumuntu2025 Cultural Diplomacy Conference, held under the theme *“Cultural Diplomacy: Shaping a Shared Future through Art.”*

He emphasized the power of culture as a bridge between nations and peoples, highlighting its role in fostering dialogue, understanding, and global connection. He called for more engagements of this kind not only in Rwanda or Africa, but worldwide.

Mr. Ngabo Brave also shared his delight in attending the #Ubumuntu2025 Unconference, a day filled with powerful reflections on how art can heal, provoke, and connect communities. From the Inanga to Artificial Intelligence, he noted how the festival continues to expand the boundaries of what art can achieve.

**All photos from 13rd –17th July 2025 are from Twitter  
(@ubumuntuArtsfestival)**



## Assumpta Mugiraneza

### Co-founder and Director, Iriba Center for Multimedia Heritage

Assumpta Mugiraneza noted that *“creating a meaningful dialogue about our culture requires a multidisciplinary approach integrating history, sociology, political understanding, and lived experiences.”*

Her reflection emphasized the importance of crossing disciplines to fully understand, preserve, and communicate cultural heritage in a meaningful and inclusive way.

## Hope Azenda,

### Founder Of Ubumuntu Arts Festival.



Hope Azenda spoke during the certificate awarding ceremony, congratulating the young participants who successfully completed the training. She encouraged the artists to continue strengthening their knowledge and skills, emphasizing that growth and learning are essential in their artistic journey.

She highlighted that art is not only about talent, but also about discipline, research, and continuous capacity building. She urged the young creatives to use the training as a foundation to improve their work and contribute positively to society through their art.

Hope Azenda also expressed her sincere gratitude to everyone who attended the ceremony, acknowledging their support and commitment to empowering young artists and promoting the spirit of Ubumuntu.



## **Hon. Xandrine Mutoni**

### **The State Minister of Ministry of Youth and Arts**

Minister Xandrine Mutoni commended the work and dedication of cultural practitioners, acknowledging their vital contribution to society. She encouraged creatives across disciplines, stating:

“Whether you become a curator, a festival organizer, a heritage archivist, or a cultural envoy, know this: the work you do matters.”

Hon. Xandrine Mutoni awarded certificates to participants of the #CulturalDiplomacy training, which was led by Dr. Melih Barut from Hacettepe University, Türkiye. The training highlighted the role of arts and culture in fostering dialogue, cooperation, and mutual understanding across borders.



# Ubumuntu 2025:Classic Music

From 18<sup>th</sup>–20<sup>th</sup> July 2025

Festival Host (#MC)



**Sonia Iraguha**

**Fola Folayan**



# Ubumuntu 2025:Opening Speeches



**Hope Azenda**

**Founder of Ubumuntu Arts Festival**

**& The Artistic Director of Mashirika Performing Arts and Media Company.**

Hope Azeda officially opened the Ubumuntu Arts Festival 2025 with a warm and heartfelt welcome to everyone in attendance. She greeted the artists, partners, guests, and audiences who gathered to

celebrate the power of art and humanity. In her opening remarks, she wished all participants inspiring and successful festival days filled with creativity, dialogue, and meaningful exchange.

She encouraged the artists to use their talents and voices to share the spirit of *Ubumuntu*—to promote humanity, compassion, dignity, and unity through their performances. She reminded them that the stage is not only a place for artistic expression, but also a space to inspire hope, foster understanding, and strengthen our shared responsibility toward one another.



**Marc Gwamaka**

***Engagement and***

***Outreach Coordination***

***(Kigali Genocide Memorial)***

He expressed his sincere appreciation to Hope Azeda for creating and continuing the Ubumuntu Arts Festival at the Memorial. He acknowledged the importance of hosting such a meaningful cultural event in a place dedicated to

remembrance, reflection, and education.

He emphasized that the message of *Ubumuntu* is clearly and powerfully conveyed through the festival's performances and discussions. According to him, the arts play a vital role in reminding people of the importance of true humanity—compassion, empathy, dignity, and responsibility toward one another. He noted that the festival strengthens the Memorial's mission by encouraging visitors and participants to reflect deeply and to carry the values of real humanity into their daily lives.



## A welcoming performance of collaboration of artistes from Rwanda, Nigeria, Pakistan, Argentina, RDC.



## 1. Children's Choir: Pueri Cantores Kabgayi ft Peace Jolie (Rwanda)



### Piece: You Raise me Up



The Pueri Cantores Kabgayi children's choir featuring Peace Jolie from Rwanda perform You raise me UP.



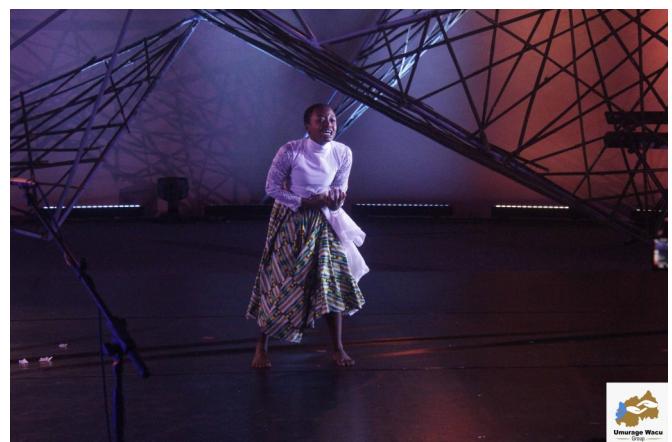
## 2. Mindleaps (Rwanda & Nigeria)

Piece: Inzozi Zitagarutse (“The Dream that Didn’t Return”)



This Rwandan-Nigerian collaboration is a quiet protest against the idea that loss must be carried alone. The Dream that Didn’t Return, danced by children from mindLeaps, tells story a family that is torn apart by war and a community that rises up to support that family in their grief and recovery.

It is choreographed by Nigerian **Emmanuel C.Osahor**.



### 3.HAMISI Amdallah (Eya) (Rwanda & RD Congo)

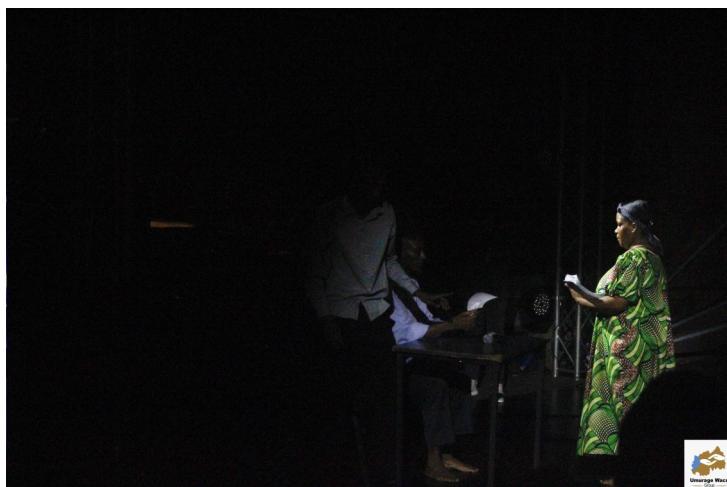


**Piece:  
The face  
Behind the  
Façade**



Now presenting "The face Behind the Façade" a powerful dance theatre piece curated and directed by Hamisi Amdallah (Eya). This dynamic production blends movement, poetry, music and storytelling to explore deep and often unspoken struggles; such as migration, passport challenges, misogyny and systemic discrimination.

Through emotionally charged choreography and performance, the piece reveals the invisible scars carried by individuals and communities, etched onto the body, the land and memory itself.



It especially highlights women's experiences with unspoken violence and inequality, calling for dignity, justice and freedom.



## 4. Inkaba (South Africa)

### Piece: Don't Shoot



Don't Shoot, a gripping theatre production that follows the harrowing journey of four men who escaped a brutal political camp where they were enslaved.

After a failed escape attempt years earlier, they place their hopes in outsiders only to be betrayed by those they thought they could trust.



Now, with everything on the line, they must face the hardest choice of all: fight for freedom or risk everything.



## 5. Akumbu Uche (Nigeria)

**Piece:**

### The King and the Craftsman

**Akumbu Uche, a writer and performance storyteller from Nigeria. Passionate about preserving African oral traditions, she brings stories to life through, physical theatre and vivid narration.**

**Her works has been featured in international literary journals and most recently, she was shortlisted for the 2024 Evaristo Prize for African Poetry.**



**"The King and the Craftsman"** a dramatic storytelling piece set in 15<sup>th</sup> century Hausaland. In this reimagined Afghan folktale, a troubled king finds unexpected wisdom from a humble leather-worker, teaching us that creativity and flexibility can help us rise above life's challenges.



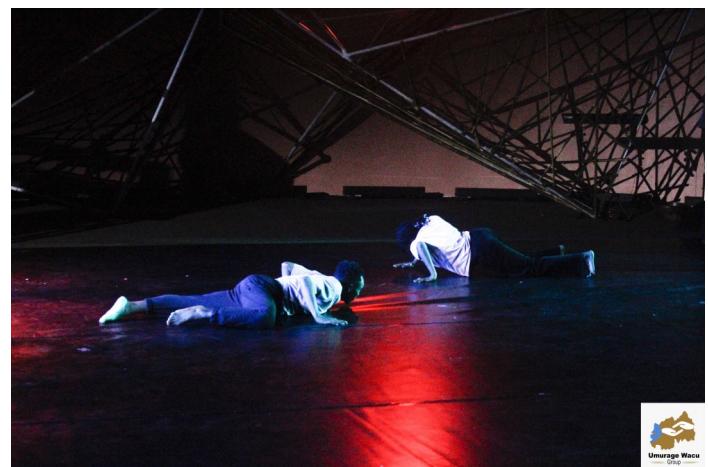
## 6. Anderson Carvalho Dance Company and Mashirika Performing Arts. (Netherland & Rwanda)

### The We in Me: A Shared Journey.



The We in Me; A Shared Journey, a powerful dance piece exploring what connects us as human beings. Through movement, the performers express how people come together, drift apart, and find harmony, like a wordless conversation.

Inspired by real stories of community, the choreography shifts between solo and group moments, showing how our identities are not just individual but shaped by those around us.



## 1. Anderson Carvalho Dance Company / DOX (South Africa)

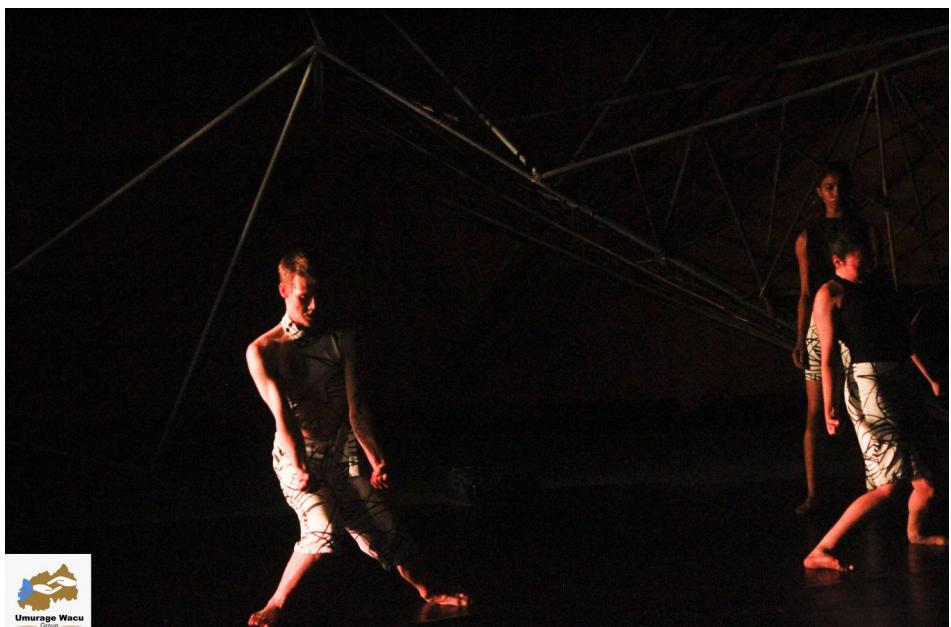
### Piece: Fragmented Landscape



Fragmented Landscape, a contemporary dance performance that explores how individuals and communities navigate fractured physical, emotional, and societal worlds.

Using movement, sound, and visual design, the piece tackles themes like environmental decay, digital disconnection, and cultural displacement.

Told in three acts Collapse, Echo, and Reassembly, it reflects on how we rebuild ourselves and our surroundings amid ongoing challenges.



## 2. Agahozo Shalom (Rwanda)

### Piece: The Rope of Life



The Rope of Life, a multidisciplinary performance blending theater, contemporary dance, music, poetry, and visual arts.

This evocative piece explores life's struggles and resilience, highlighting hope and transformation. Through personal stories and rich artistry, it invites us to reflect on how faith and connection carry us through even the toughest times.



### 3.Urban Souls (USA)

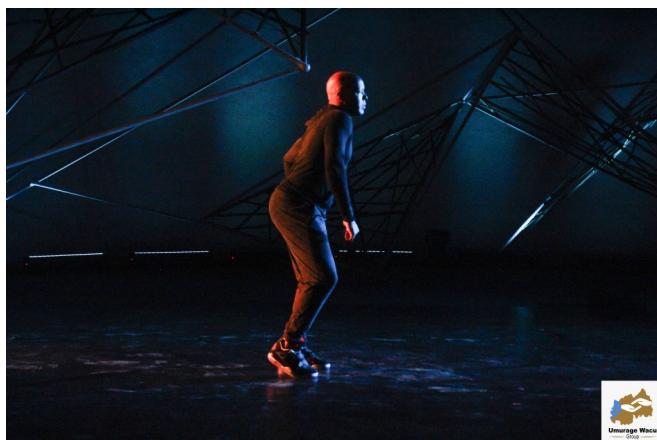


**Piece:**  
**Thou Shall  
Not Be  
Moved .**  
Mayra Bullock  
and  
Trent Williams  
Jr.



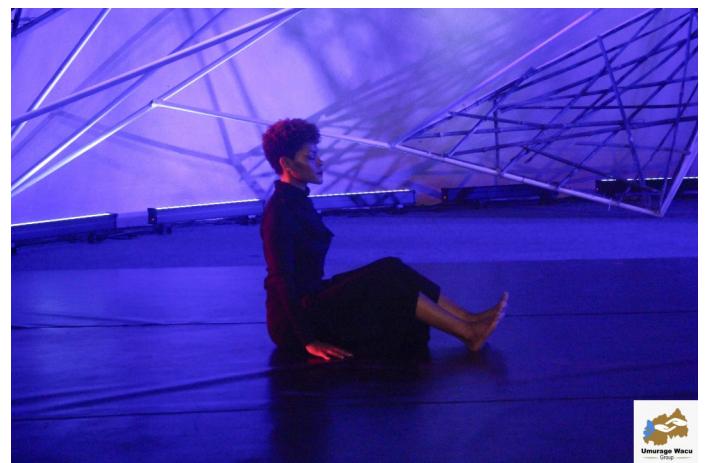
Thou Shall Not Be Moved, a powerful contemporary dance duet by Urban Souls Dance Company from the USA.

Created in response to The Black Agenda, a 2025 manifesto confronting injustice and erasure in Black communities, this piece explores themes of resistance, ancestral memory, unity, and radical joy.



Set to a rich soundscape of music, rhythm, and spoken word, the dancers move through struggle into solidarity carrying the weight of history and the hope of collective action.

Please welcome in Thou Shall Not Be Moved.



## 4. Spirit Sister Productions (South Africa)

### Piece: A Woman in Waiting



“A Woman in Waiting,” an award-winning one-woman play from South Africa that tells the inspiring story of Thembu Mtshali-Jones, a legendary actress and playwright who grew up under apartheid as a domestic worker.

Through her journey, the play explores themes of resilience, courage, and the unbreakable spirit of women who have survived and risen above injustice.

Presented by Spirit Sister Productions, this story reflects the shared strength and hope of women across Africa and beyond.

**Thembu Mtshali-Jones**



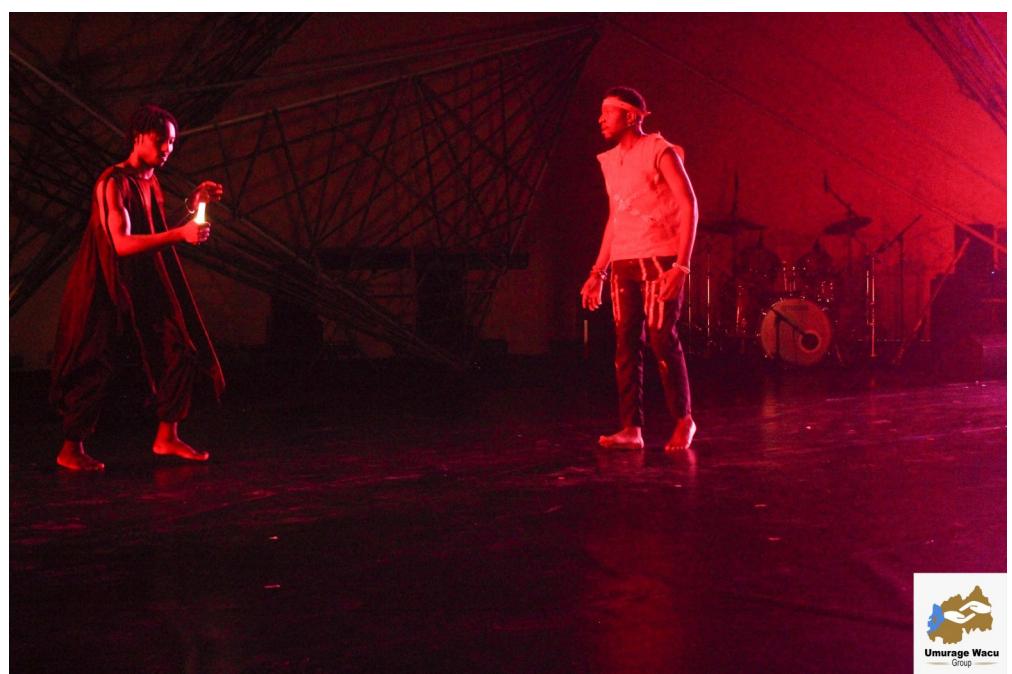
## 5.The Circle (Uganda) Piece: The Art, The Artist, The Audience



The Art, The Artist, and The Audience; a multidisciplinary performance blending spoken word, dance, and live music.

Rooted in African oral tradition and shaped by today's realities, the piece follows an artist's journey of self-discovery, navigating cultural erasure, inner conflict, and the pressures placed on creativity.

Told in three acts, the performance explores resilience, identity, and the power of art to heal, inspire, and transform both artist and audience.



## 6. Marc & Neema (RDC)

### Piece: Kibalo



Kibalo is a powerful three-scene dance exploring chaos and resilience amid war, poverty, and loss of identity.

Two dancers (**Marc and Neema** from the DRC) begin trapped in a cage, symbolizing cycles of violence and confinement. One escapes to perform an ancestral chant, calling on a guardian of nature facing extinction.

The piece concludes with the Monkey and the Snake symbols of transformation, dancing a fierce celebration of survival and hope.



## 7.Khalaha (Kenya) Piece: Running for My Life



Running For My Life, a powerful theatrical piece that blends personal narrative, protest, history, and live reenactments.

This production tells the story of **Agnes Tirop**, a Kenyan athlete whose life was tragically cut short by femicide. Through monologues and multimedia, it exposes the systemic violence women face, the failures of justice, and the silence around gender-based violence. The performance offers a haunting reflection on Agnes's story and calls attention to the urgent need for change.



## 8.Rita & Urban Women Piece: A wakening the dream



Get ready for a bold, genre-blending celebration of dreams, identity, and power.

Taking the stage is Rita De Violinist alongside Urban Women, fusing violin, movement, and storytelling in a reimagining of classics like Misirlou, Habanera, and Flamenco—infused with fresh energy from hip hop to cinematic soul.

This performance flows from fierce empowerment to tender vulnerability, celebrating self-expression, cultural fusion, and the courage to dream out loud .



## 9. Stages Theatre Group (Sri Lanka)



### Piece: The Story of the Last Bus

Last Bus Eke Kathawa (The Story of the Last Bus), a powerful one-man play from Sri Lanka by Dhananjaya Karunaratne, first performed in 1999.

This acclaimed play, performed internationally, is revived here with original actor Gihan de Chickera for Stages Theatre Group's 25th anniversary.

Set during the 1989 Marxist youth insurrection, it tells the story of Amara-wansa, a labourer whose son is abducted. His fight for justice pits him against a corrupt political system and a powerful official.

Using satire and dark humor, this solo performance explores political corruption and the struggles of the common man.

## 10.African Roots (Tanzania)

### Piece: Madaraka



MADARAKA, a powerful dance piece that speaks to the struggles many nations face today including ; corruption, inequality, and failed leadership.

Through expressive movement, sound, and storytelling, MADARAKA reveals how unity and collective resistance can spark hope and transformation.

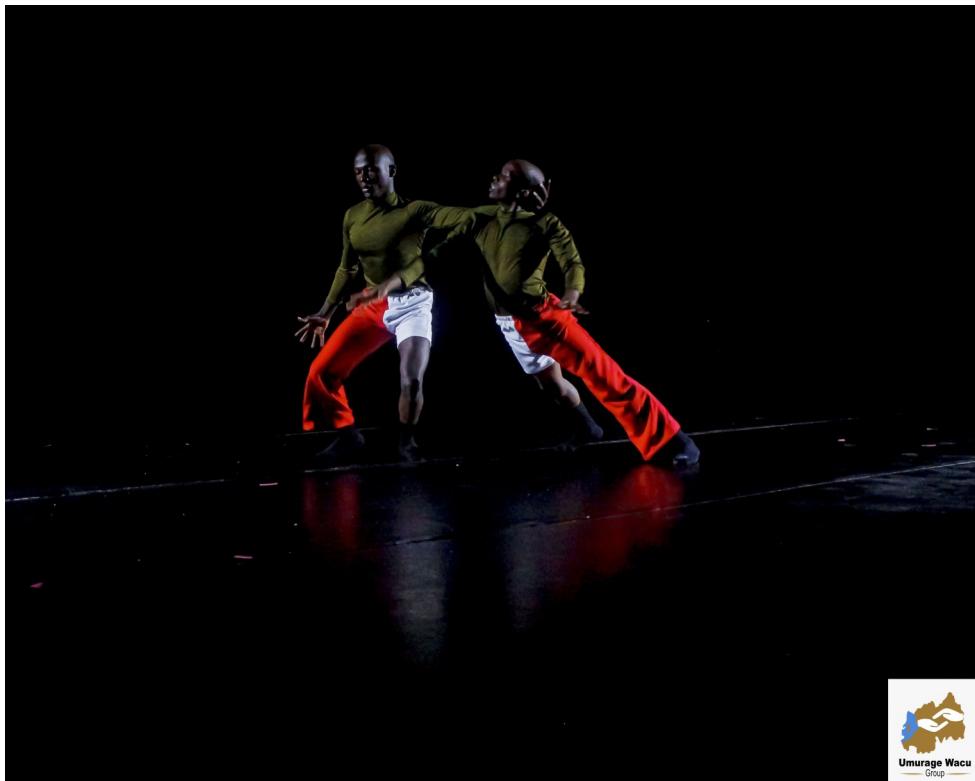


**The first Tanzanian performers at this festival.**



# Ubumuntu 2025; 20th July 2025

## 1.Come & Dance Company (Rwanda)

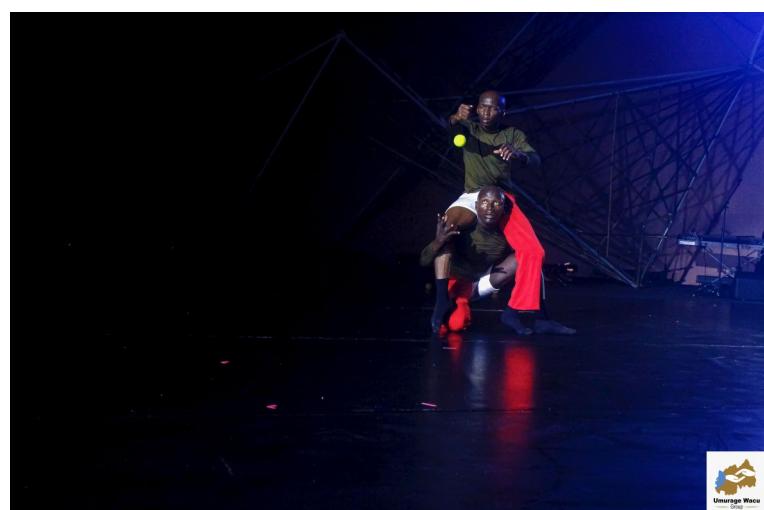


**Piece: Umutuzo**



“Umutuzo” dives into the concept of calmness in society. It portrays the chaos and struggles of everyday life, highlighting the importance of unity and understanding. Through symbolic movements and the use of tennis balls, the dancers emphasize the interconnectedness of individuals and the need for cooperation to overcome challenges. The piece reflects on the artist's personal experiences and the impact of climate change on society.

Ultimately, “Umutuzo” advocates for peace, empathy, and the pursuit of a calmer and more harmonious world.



## 2. Watwero Dance Company (Uganda)



### Piece: The Legend of the Spear and the Bead



### 3.Maisha Foundation (Rwanda & RDC)



#### Piece: The Journeys of New Souls

The souls of a new generation in search of meaning, as they journey through the pain and memories of the past 30 years.



Along the way, they confront struggle, discrimination, suffering, and loss—

haunted by the remains of what once was. Yet, in the face of this history, they choose not defeat, but resilience.

This is a story of rising of reclaiming humanity and walking toward the light with strength and hope.



## 4. Joseph Ssali and Mashirika (Rwanda)

### Piece: Fragility



#### The Delicate Journey of an Artist, created by Joseph Ssali.

This moving performance explores the emotional and often unseen challenges that artists face particularly dancers who navigate a world of limited opportunities, uncertainty, and deep vulnerability. It reflects the tension between bold dreams and quiet doubts, and the courage it takes to keep creating despite it all. Through movement, Fragility gives voice to the invisible emotional labor behind the art we see, reminding us that even in our most fragile moments, we carry the strength to rise, rebuild, and continue.



## Audience battle (Girls Vs Boys)



## 5. Pakistan Arts Council (Pakistan)



**Piece:  
The Loudest  
Whisper**

The Loudest Whisper ; a poetic rebellion and a tribute to the resilience of a people whose quiet suffering was never silence, but strength in disguise.

Blending live music, spoken word, and visual storytelling, this performance traces the emotional landscape of Pakistan through decades of conflict, fear, and upheaval. Beneath it all was a whisper , the quiet persistence of those who kept going, raising families, rebuilding homes, and daring to dream.

Today, that whisper rises into a roar!



## 6. Ariel Rivka Dance (USA)

### Piece: What You Want



"What You Want" (excerpt) is a story of personal revolution and self-discovery. Through a female lens, the new work answers questions around identity, agency, limitations, and the importance of finding truth amongst the noise of the world around us. It is a universal story told through an intimate expression of personal struggle, victory, and acceptance.



## 7. Playwright Playhouse (Uganda)



### Piece: The Invoice

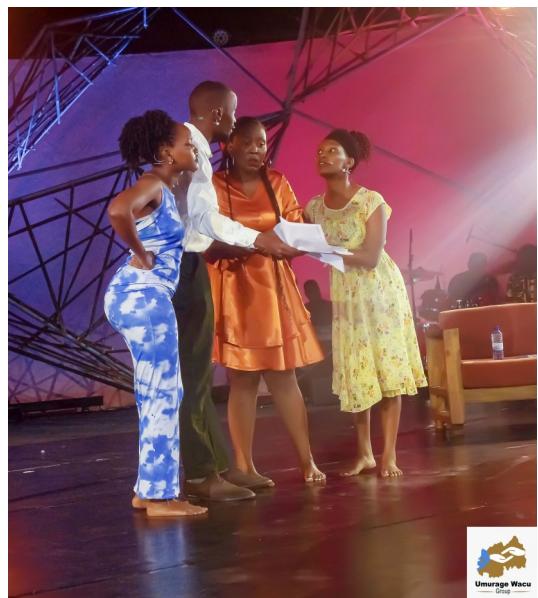
The Invoice by Philip Luswata ; a sharp, satirical protest from a nation starved of artistic nourishment.

In this bold piece, passionate performers confront the absurdity of creating art under donor agendas, buzzwords, and neglect. Through song, parody, and direct audience engagement, they ask: must art always justify itself through acronyms and toolkits?

At its center is Adrian , a voice of protest dreaming of theatre free from external validation. When talk of government funding arises, hope and cynicism clash. In the end, the cast presents a literal invoice , charging for the emotional and intellectual labour they've offered.



The Invoice is more than a play , it's a demand for art to be valued on its own terms.



## 8. Street Dancers cie DRC (RDC)

### Piece: Revenant



To close this year's festival, the last piece is REVENANT, performed by Street Dancers Cie from the DRC.

Inspired by African cosmologies where a revenant is a messenger restoring the link between the living and the unseen, this powerful performance blends raw physical theatre, krump, ritual trance, and Congolese dance.

The dancers embody forgotten histories, buried traumas, and disrupted lineages, using movement as a ritual of reappearance and resistance against erasure.



# Ubumuntu 2025: Closing Speeches



**Freddy Mutanguha**  
**CEO /AEGIS TRUST**

Freddy Mutanguha expressed his sincere appreciation to Hope Azeda for her visionary leadership of the Ubumuntu Arts Festival. He commended her unwavering commitment to working closely with artists to bring powerful messages of *Ubumuntu*-humanity, compassion, and shared responsibility to the stage.

He highlighted how the festival has become an important platform for dialogue, healing, and reflection, using the transformative power of the arts to promote unity and human dignity.

Through her dedication and collaboration with talented performers from Rwanda and beyond, Hope Azeda continues to strengthen the festival's role as a beacon of hope and humanity.

## Hope Azenda

### *Founder of Ubumuntu Arts Festival*

Hope Azeda expressed her heartfelt gratitude to everyone who attended the festival, acknowledging the incredible energy and support that made the event a success.

She warmly thanked the sponsors and the artists for their outstanding work and powerful performances, emphasizing that their creativity, dedication, and talent are the true soul of the festival.

She noted that it is through this collective passion from organizers to performers and audiences that the festival continues to grow and inspire year after year.



## Ubumuntu 2025: Gratitude

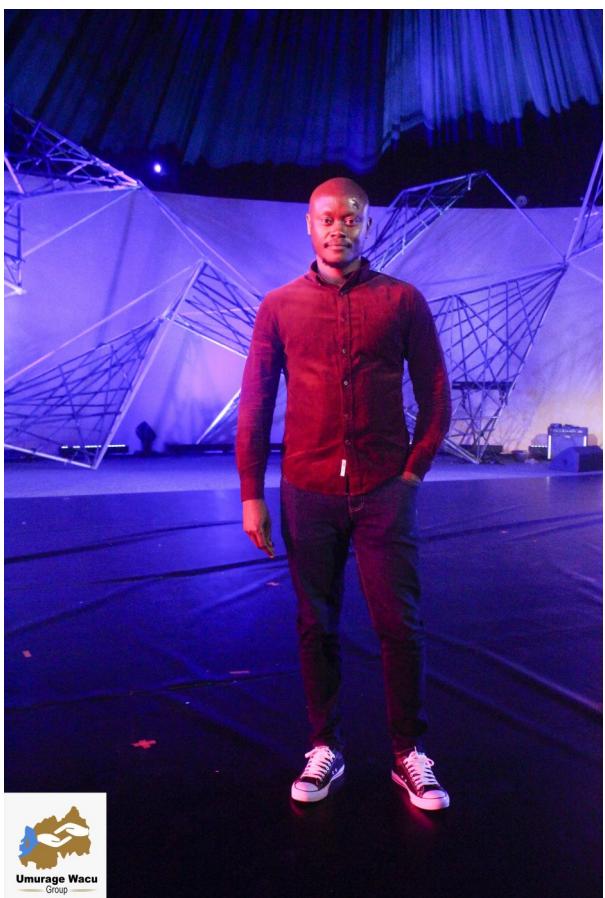


**Hope Azeda** took a moment to warmly congratulate her team for their dedication and hard work in delivering a successful 11th edition of the Ubumuntu Arts Festival. She expressed deep appreciation for the collective effort that continues to elevate the festival's impact each year.

In particular, she paid special tribute to Miss **Eunice Kangai** (Project Director) acknowledging her unwavering commitment and presence since the festival's inception. Azeda highlighted Kangai's integral role in shaping and sustaining the vision of Ubumuntu Arts Festival from the very beginning.

# Ubumuntu 2025: Photos





## Ubumuntu 2025: Words to Remember!

DIVORCE

POLITICS

**Next Year!**

# **Ubumuntu Arts Festival 2026**

**Theme:Embracing Time  
Holding On. Holding Together**

**Date:13th -19th July 2026**

**Place:Kigali Amphitheatre/Gisozi.**

## Kwamamaza-Marketing

Ukunda gusoma? Ukunda Kwandika? Ufite isomero? Ufite ikigo ndangamuco? Utanga serivisi z'ubukeraugendo? Igicumbi Magazine ntikizabure ahantu ukorera! Turabigusabye.

Igicumbi Magazine ni ikinyamakuru kikugezaho inkuru z'ubukerarugendo, umuco, amateka n'imirage by'u Rwanda na Afurika.

Igicumbi Magazine isohoka buri mezi atatu;  
Mutarama-Werurwe, Mata-Kamena, Nyakanga-Nzeri,  
Ukwakira-Ukuboza.

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