



2022:31

Sida Decentralised Evaluation

NIRAS Sweden AB

Evaluation of Mostar Rock School in Bosnia-Herzegovina

Final Report

Evaluation of Mostar Rock School in Bosnia-Herzegovina

**Final Report
October 2022**

**Cecilia M Ljungman
Aleksandar Zivanovic**

Authors: Cecilia M Ljungman, Aleksandar Zivanovic

The views and interpretations expressed in this report are the authors' and do not necessarily reflect those of the Swedish International Development Cooperation Agency, Sida.

Sida Decentralised Evaluation 2022:31

Commissioned by Sida, Department for the Embassy of Sweden in Sarajevo

Copyright: Sida and the authors

Date of final report: 2022-10-03

Art. no. Sida62583en

urn:nbn:se:sida-62583en

This publication can be downloaded from: www.sida.se/en/publications

SWEDISH INTERNATIONAL DEVELOPMENT COOPERATION AGENCY

Visiting address: Rissneleden 110, 174 57 Sundbyberg

Postal address: Box 2025, SE-174 02 Sundbyberg, Sweden

Telephone: +46 (0)8-698 50 00. Telefax: +46 (0)8-20 88 64

E-mail: sida@sida.se Web: sida.se/en

Table of contents

Table of contents	i
Abbreviations and Acronyms	iii
Preface	iv
Executive Summary	v
1 Introduction	1
1.1 Background	1
1.2 Purpose of the evaluation	2
1.3 Methodology.....	3
1.4 Report structure	8
2 MoRS	10
2.1 Mostar – a divided city	10
2.2 MoRS – background	11
2.3 MoRS’ Objectives.....	12
2.4 Financial overview.....	12
2.5 Teaching approach	13
2.6 Students	17
3 Changes achieved	20
3.1 Changes for students.....	20
3.2 Changes for families	25
3.3 Changes for communities	26
3.4 Changes beyond Mostar.....	29
3.5 conclusions on changes achieved	30
4 Conclusions: mechanisms of change	32
4.1 Leadership.....	32
4.2 Music as connecting tissue.....	33
4.3 Safe space.....	34
4.4 Quality education and values	35
4.5 Relations and networking	35
5 Recommendations and way forward	37

5.1 Strategic monitoring	37
5.2 Scalability	37
5.3 Succession	38
5.4 Replicability	38
Annex 1 – Terms of Reference.....	40
Annex 2 – Evaluation Framework.....	50
Annex 3 – List of informants	53
Annex 4 – List of documents reviewed	55
Annex 5 – Surveys	57
Annex 6 – Inception report	67

Abbreviations and Acronyms

BiH	Bosnia and Herzegovina
CSO	Civil Society Organisation
EQ	Evaluation Question
LTLT	Learning to Live Together
MoRS	Mostar Rock School
OSCE	Organisation for Security and Cooperation in Europe
UWC	United World College

Preface

The Swedish Embassy in Sarajevo commissioned the *Evaluation of Mostar Rock School* through Sida's Framework Agreement for Reviews and Evaluations with NIRAS Sweden AB.

The evaluation was undertaken between March and September 2022.

The independent evaluation team consisted of:

- Cecilia M Ljungman (Team Leader)
- Aleksandar Zivanovic (Deputy Team Leader)
- Jessica Schot (Intern)
- Kamlita Reddy (Copy Editor)
- Katarina Lundblad (Project Manager)
- Niels Dabelstein (Quality Assurance)

The evaluation team would like to extend its sincerest thanks to the teachers, students, parents, and citizens of Mostar who contributed with information, and insights throughout the evaluation process through interviews, discussions, workshops and surveys.

Executive Summary

Since the Bosnian War (1992-1995), Bosnia and Herzegovina (BiH) has maintained an uneasy peace, with ethnic divisions and cumbersome three-way (often gridlocked) governing structures. The city of Mostar has remained divided, with ethnic groups living on either side of the city. Public services and the education system are also divided along ethnic lines. While the ethnic divisions in Mostar run deep, they are also not static – the perceived, conceived, and lived experience of spaces are dynamic and unfolding.

Since 2017, the Swedish Embassy in Sarajevo has supported the Mostar Rock School (MoRS) to foster relations and trust across ethnic lines through music education for girls and boys. By offering an opportunity to come together and connect over music, MoRS aims to create new ties among the young, but also among their parents who directly suffered from the war. MoRS provides an educational programme in an inclusive environment that through music and teamwork promotes sharing, cooperation, creativity, learning, and self-expression among young people from all parts of Mostar's divided society.

The overall purpose of the evaluation is to gain a sound understanding of the extent to which MoRS is able to promote peaceful coexistence, trust, and dialogue, and whether aspects of the programme can be replicated and/or brought to scale. Since MoRS' programme does not contain explicit objectives related to attaining peaceful coexistence, trust, or dialogue, the evaluation team decided to apply an inductive evaluation approach. Thus, rather than measure the extent to which MoRS achieved progress towards predetermined objectives, the team gathered data to examine patterns, resemblances, and regularities that were analysed to reach conclusions. Since MoRS is essentially an educational cultural institution, the evaluation team used UNESCO's four pillars of learning – *learning to know*, *learning to do*, *learning to be*, and *learning to live together* – as a framework for analysing change. Data was collected through document review, interviews, focus groups, surveys, and observation.

MoRS offers a well-structured after-school music programme, in which students receive quality music lessons, form bands, and learn to perform. Students participate regularly in concerts and events at venues across the city. The school is housed at the Pavarotti Centre and has decent equipment, classrooms, studio space, and a café/bar/concert venue that MoRS runs. MoRS welcomes all youth – regardless of ethnic background, gender, physical appearance or other differences. MoRS' approach – its pedagogy, the safe environment it provides, and the values it instils – has attracted both students and parents. Over the years, the school has had 1250 enrolments of 634

individual students, a third of whom have been female. Over the last few years, the number of applications has exceeded MoRS' capacity and some had to be rejected.

MoRS is **successfully bringing about positive change – transforming attitudes and behaviours**. At the individual level, MoRS is contributing to significant change among students in relation to all the pillars of learning. As such, MoRS promotes personal growth and develops social responsibility among its students, which are necessary for building a better society. Through MoRS' high quality music education, students are advancing their musical knowledge and skills and are becoming accomplished performers. They are enhancing their ability to articulate and express themselves freely, and some are even earning income playing music. Furthermore, in the safe, trustful, and respectful environment that MoRS offers, students are developing confidence, social skills, self-awareness, discipline, and responsibility. For some students, this has been a transformational experience. Moreover, through MoRS' values-infused teaching approach, **students are learning to live together** through teamwork, trust, openness, acceptance, **tolerance, respect, and understanding**. Students are forming long-lasting friendships across the ethnic divide.

MoRS' activities have also **had ripple effects beyond its student body, spreading to families, communities in Mostar, and beyond**. Remarkably, nearly half of the parents maintain that MoRS has changed their perspectives. MoRS is making its presence visible in all parts of the city. It is changing the **cultural scene**, bringing rock and musical quality to major cultural events. The concerts project progressive values such as interethnic community and positive gender roles. Mixed audiences share space, engage, and enjoy performances peacefully side-by-side, tangibly demonstrating how culture can serve as a unifying force. MoRS is forging solid partnerships with cultural institutions and the local administration, and deliberating cultural development programmes with them. MoRS has become a cultural fixture in Mostar – providing stage equipment, musicians, and technical support to city events. An overwhelming number of respondents affirm that **MoRS is making Mostar a better place**. Although modest, its reach is also felt elsewhere – in other parts of BiH, the Balkans, and Europe – through its mobile rock schools, its exchanges, media reports, and academic research.

Based on the analysis of the evidence gathered, the evaluation team has identified several **inter-related mechanisms** that underlie MoRS' success in relation to building cross-ethnic relations, collaborations, tolerance, and dialogue among its students and in the community. First, MoRS has been led by a group of committed and **visionary leaders** who have capitalised on the **power of culture and free expression** as connecting forces. Second, it has provided **quality education** and developed a teaching approach that imbues **human rights values** of respect, inclusion, and tolerance. Third, it has facilitated for youth of different backgrounds to meet, collaborate, and socialise in a **safe physical and emotional** space. Fourth, MoRS leadership has leveraged and **skilfully managed its relations** with local authorities and other civil society organisations to reach communities within the city and beyond. These mechanisms can offer inspiration for other peace-building initiatives.

Going forward, MoRS would benefit from regularly monitoring the effects of its work. This would strengthen MoRS' management decisions and future direction. As MoRS grows its operations to meet increased demand, it potentially faces challenges – limited space, the need for more staff, the risks of diluting the programme quality, and overexposure. In view of both opportunities and risks, MoRS needs to prepare a new strategic plan for the upcoming three to five years. MoRS also needs to prepare and implement a succession strategy. There is potential for replicability of MoRS' good practice both in BiH and beyond. MoRS can play a role in this work through, for instance, using its mobile rock schools, but it is not interested in developing a franchise.

Recommendation 1: Monitoring systems

1a: MoRS should set up a more robust, but not too elaborate, system to regularly monitor its efforts so that it can use this information to more strategically manage the school. MoRS should use report on the effects that it is having/not having and reflect on the partnerships and external relations that it engages in.

1b: The Swedish Embassy should consider supporting MoRS' effort to strengthen monitoring.

Recommendation 2: New strategic plan

2a: MoRS' new strategic plan should have clear priorities and be developed through a participatory process with staff. The strategy should have a three to five-year perspective and draw on reviews of its income generating activities and feasibility studies of possible future ventures.

2b: The Swedish Embassy should consider supporting this effort.

Recommendation 3: Succession

MoRS should prepare and implement a succession strategy.

Recommendation 4: Replicating successes

To ensure MoRS' organisational stability and maturity, drawing on MoRS to raise awareness about its approach and expand its mobile rock school effort should only be considered once the recommendations above have been addressed. When MoRS and/or other actors consider replicating MoRS' successes, the conclusions of this evaluation should be taken into account, but contextualised as needed.

1 Introduction

1.1 BACKGROUND

Culture and the arts can serve as vehicles for fostering peace. Indeed, culture was the foundation for the successful bridge-building among the Nordic countries, which led to the close cooperation they enjoy today. Since then, culture has played a role in the peace processes in several conflict-affected communities. Music is recognised as a particularly effective means of bringing people together. In the pre-war period, “Yugo rock” served as a connecting force among the peoples of former Yugoslavia. Indeed, Ante Perkovic – a Croatian musician, music critic, publicist, and journalist – described music as the cross-cutting “Seventh Republic” of Yugoslavia (in addition to the six federal republics) in his book with the same name. The book describes the socio-cultural space in Yugoslavia that rock'n'roll music created since the 1960s until it culminated with the “New Wave”, but then dissolved with the former country. Today in Bosnia and Herzegovina (BiH), rock music is associated with progressive liberalism and individuality, and serves as a bridge between the older generation and young people who do not have first-hand experience of a shared cultural heritage. Rock contrasts with the war and post-war music genres in BiH that often project nationalism and sexism.

Civil society organisations (CSOs), in which cultural practices and creative expression are often rooted, have a special role in fragile contexts. The capacity of CSOs to organise and engage people – and develop the norms, values, and social relations that bond communities together – can build bridges and social cohesion among groups. The greater the level of social cohesion in a society, the higher its propensity will be for peace based on human rights.¹ In BiH, even in the period before the world wars, there were open multi-ethnic associations that valued diversity. This demonstrates the potential for such initiatives today.²

In this context, the Swedish Embassy in Sarajevo supports the Mostar Rock School (MoRS) to foster relations and trust across ethnic lines in the city through music education for girls and boys (around 8-20 years old). By offering an opportunity to come together and connect over music, MoRS aims to create new ties among the young,

¹ Cecilia M Ljungman et al, *Sida's Work with Culture and Media*, Sida Evaluation, Sida Evaluation 04/38, Sida, 2005.

² Sejfića, Ismet (2008). *Povijesne predispozicije i aktuelni razvoj građanskih asocijacija u BiH*, Sarajevo: Friedrich Ebert Stiftung 31. Sejfića, Ismet (2009). *NVO sektor u BiH – tranzicijski izazovi*, Tuzla: Bosanska riječ.

but also among their parents who directly suffered from the war. MoRS provides an educational programme in an inclusive environment that through music and teamwork promotes sharing, cooperation, creativity, learning, and self-expression among young people from all parts of Mostar's divided society.

Sweden supported MoRS with a small financial contribution for core activities between 2017 and 2019, and currently has an agreement with MoRS for 2021 and 2022 with a more substantial contribution of SEK 2 million. The overall goal of the support is to create a new norm for how ethnic and religious groups can live side-by-side, grow together, and create strong bonds within the young generation in Mostar, and more widely in Bosnia-Herzegovina.

1.2 PURPOSE OF THE EVALUATION

NIRAS undertook the evaluation of the Mostar Rock School (MoRS) from March to September 2022. The Swedish Embassy in Sarajevo commissioned this evaluation to better understand the interethnic dialogue and peacebuilding effects to which the school may be contributing. Sweden's new strategy for the subregion places greater emphasis on peaceful and inclusive societies, but there are currently few initiatives like the support to MoRS that promote peacebuilding in the community in this way. While a small intervention, the support to MoRS is considered as potentially strategic. No independent evaluation of MoRS' efforts has previously been undertaken, so there is no systemic collection of evidence and lessons on what changes have been achieved and what mechanisms are contributing to results.

The overall purpose of the evaluation is to gain a sound understanding of the extent to which MoRS is able to promote peaceful coexistence, trust, and dialogue, and the extent aspects of the programme can be replicated and/or brought to scale.³ Thus, the scope of the evaluation encompasses not only the current embassy contribution, but all effects of Mostar Rock School since it was founded.

The evaluation questions (EQs) focus on *effects* or *results* – which can be understood as *changes* in awareness, attitudes, beliefs, values, and practices of the individual; as well as changes in attitudes, beliefs, relations, processes, and structures at the collective level.

³ As the data collection began, the evaluation team learnt there was a simultaneous assessment conducted by the Sarajevo-based CSO "Step by Step", which is specialised for pedagogical methods and curricula development, that was looking into MoRS' curricula, teaching processes, outcomes, and their contribution to dialogue and social cohesion. As the research was in progress during this evaluation, the team conducted an interview with the team leader to gain insight into preliminary findings. The embassy might want to consider reviewing the Step-by-Step report too, as input for its future decision-making.

1.3 METHODOLOGY

During the inception period (see Annex 6 for the inception report), the evaluation team designed the evaluation to address the following key challenges:

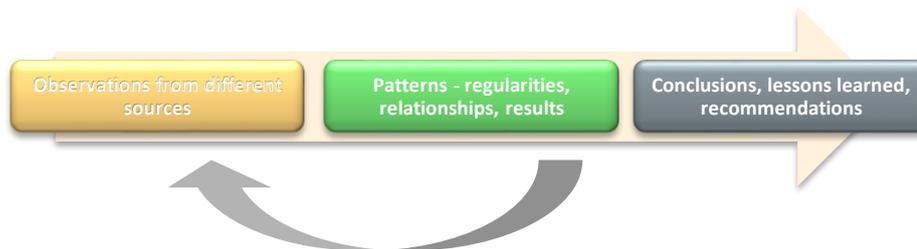
- Interethnic dialogue – a key area of inquiry for the evaluation – is a complex concept that is loosely defined.
- Interethnic dialogue, trust, collaboration and social norms changes – issues raised by the evaluation questions – are not made explicit in the School’s core concept or guiding documents.
- A baseline was never established and most of MoRS’ reporting has been activity and output based. No previous review or evaluation was ever undertaken.

The following sections describe the evaluation design and how these issues were taken into consideration.

1.3.1 Inductive harvesting approach

With MoRS’ programme not containing explicit objectives of attaining peaceful coexistence, trust, or dialogue, the evaluation team decided to apply an inductive evaluation approach. Thus, rather than measuring the extent to which MoRS achieved progress towards predetermined objectives, the team gathered data to examine patterns, resemblances, and regularities that were analysed to reach conclusions. This is illustrated in the figure below.

Figure 1.1: Inductive approach



The evaluation team “harvested” information from reports, personal interviews, group sessions, surveys, and other sources to document how and to what extent MoRS contributed to change. The team critically examined data gathered and triangulated information from other sources, particularly to minimise positive bias. Rigorous evaluative thinking was applied to determine causality or contribution. This included gathering data from many sources (or same sources twice); assessing trustworthiness of sources; critically questioning perspectives; considering counterfactuals and other influence; critically analysing information; and validating data through cross verification from more than two sources.

The evaluation team, furthermore, carefully examined the approaches applied by MoRS to understand the connections between mechanisms (the school’s approaches, strategies, and processes) and effects.

1.3.2 Learning to live together

Interethnic dialogue was deconstructed and analysed, as a means of establishing a more pragmatic evaluative focus. The evaluation team identified “Learning to Live Together” (LTLT), one of the four pillars of learning established by the 1996 Delors Commission on Education, as offering a suitable framework for analysis. UNESCO also considers LTLT as a core concept for intercultural dialogue.⁴ The complementary processes of *discovery of others* and the *experience of shared purposes* (see figure 1.2) lead to learning outcomes – such as empathy, cultural sensitivity, acceptance, communication skills, teamwork, trust, and leadership – which enable students to live together peacefully.

Figure 1.2: Learning processes for Learning to Live Together (UNESCO)



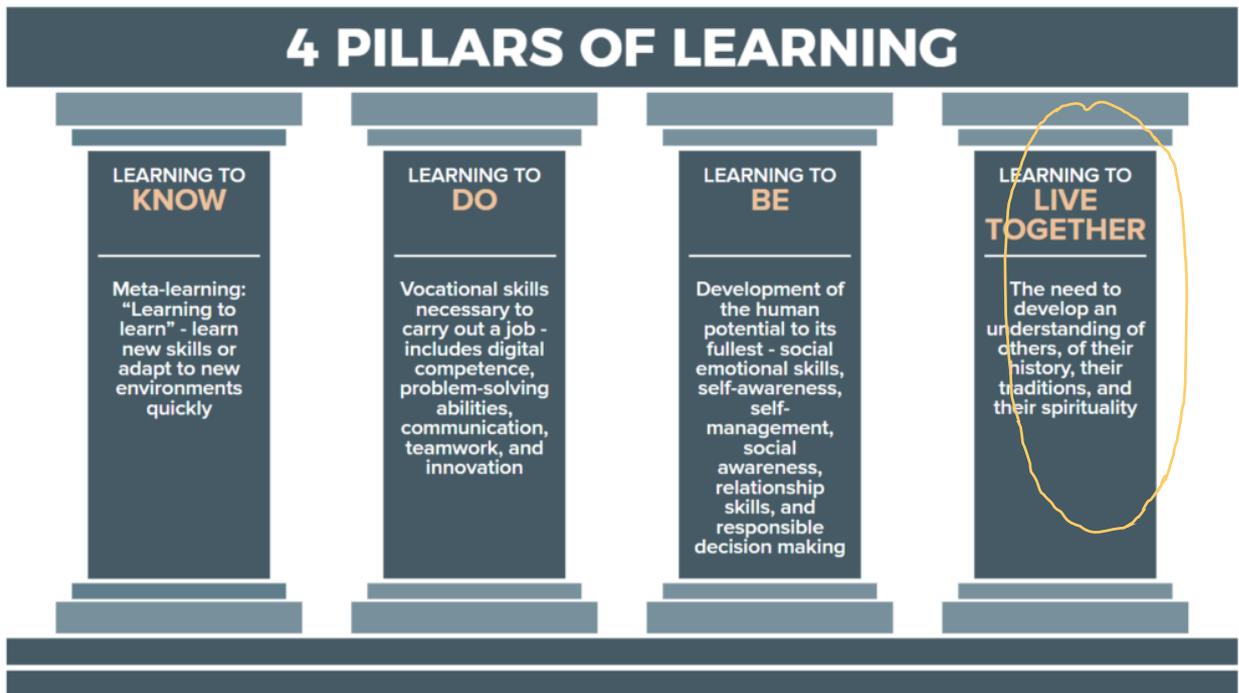
Since MoRS is essentially an educational cultural institution, the team also included the other three pillars – *learning to know*, *learning to do*, and *learning to be* – in its framework for analysing change. As a whole, the four pillars embody a two-fold purpose, namely i) to promote the formation of all dimensions of the human person in all stages of his or her development; and ii) to make each person an active builder of both his or her future and the future of the communities to which he or she belongs.⁵

Figure 1.3 depicts LTLT and the other three pillars of learning with some examples of types of learning areas for each pillar.

⁴ <https://en.unesco.org/interculturaldialogue/core-concepts>

⁵ Jacques Delors, et al. *Learning: the Treasure Within. Report to UNESCO of the International Commission on Education for the Twenty-first Century*. UNESCO, 1996.

Figure 1.3: The four pillars of learning



1.3.3 Spheres of influence⁶

Evaluation question 3, which intersected with the first two evaluation questions, focused specifically on who has been affected by the changes to which MoRS contributed. To appreciate how different stakeholders may be affected by MoRS' efforts, the team applied the perspective depicted in the concentric circles in figure 1.4.

1.3.4 Data collection

The team collected data using the methods explained below.

1. Document review

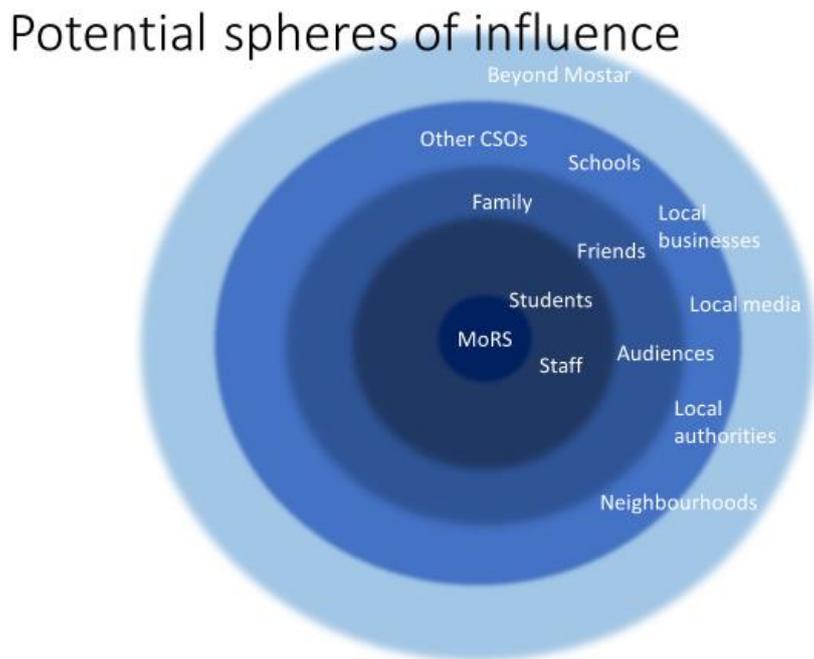
The evaluation team reviewed MoRS' organisational and project documentation, its reports to donors, and data on students. Additional information was gathered from internet searches – such as news articles, videos, and academic research papers – and analysed. The lyrics of student-composed music was also reviewed.

2. Observation

The deputy team leader visited MoRS' premises, MoRS' own café/bar, and the end-of-year student concert.

⁶ The team considered using integral theory as a lens for viewing the data collected. However, combined with the "spheres of influence" lens used, the report would have been repetitive.

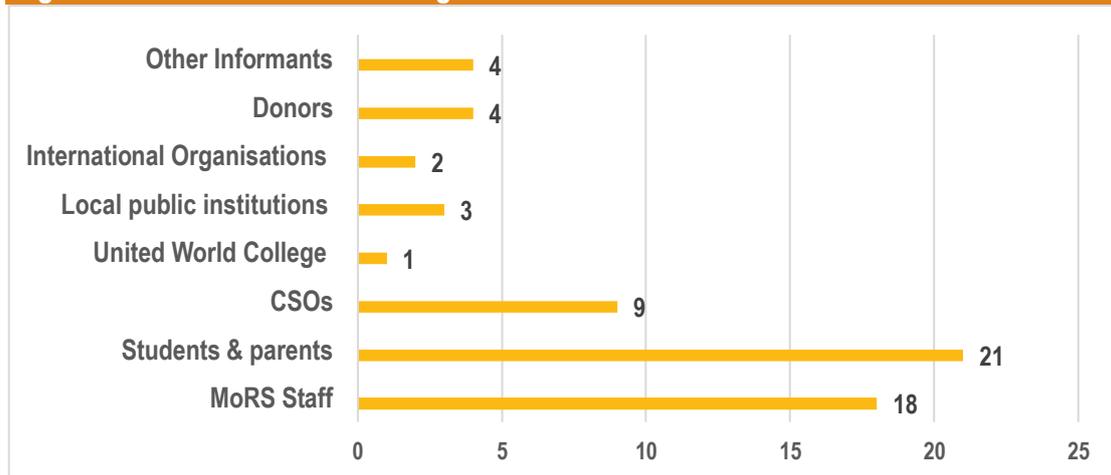
Figure 1.4: Spheres of influence



3. Interviews and focus groups⁷

The team undertook 34 interviews (involving 37 people) and held five focus groups (totalling 25 people). The table below presents the number and categories of stakeholders who contributed information to the evaluation.

Figure 1.5: Number and categories of informants⁸



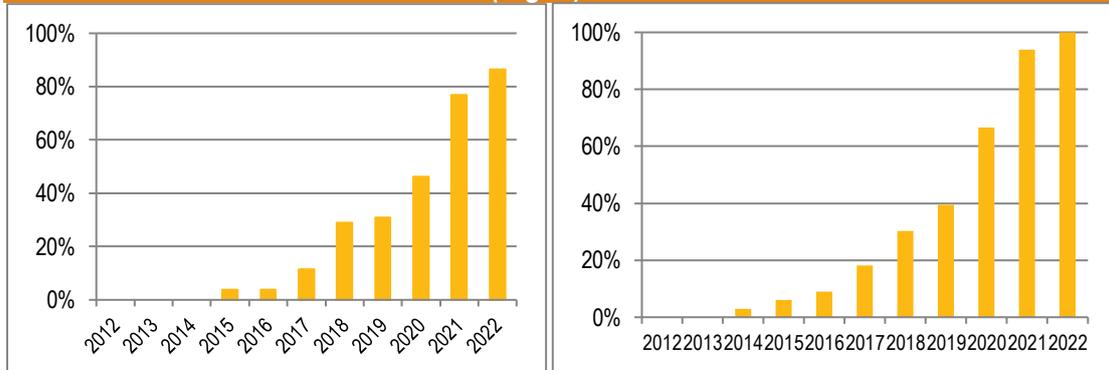
⁷ In the inception report the team also foresaw undertaking SWOT workshops. While SWOT questioning was used, the team deemed that flexible focus group formats were more effective for gathering the data needed.

⁸ "Other informants", include musicians, a journalist, and a consultant.

4. Surveys

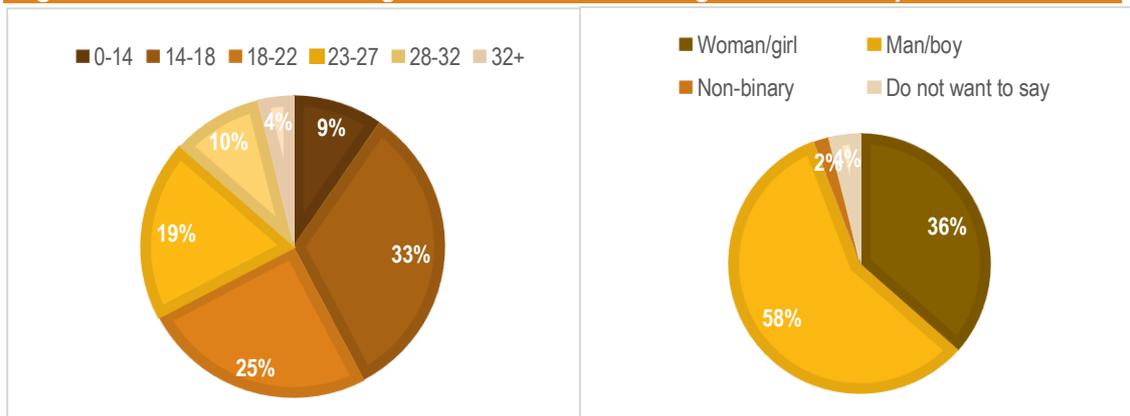
The evaluation team designed and administered two parallel surveys – one to parents of the school, and another to students. Both surveys were discussed with MoRS’ management before they were launched. The surveys were short, easy to answer, focused, and offered the option to write longer comments if desired (see Annex 5 for the survey questionnaire). In all, 33 parents (63% female) responded. They were the parents of 15 girls and 24 boys who attended MoRS between 2014 and 2022 (see figure 1.6, below). The survey was sent to 200 students (MoRS did not have the addresses to all 634 past and present students). In total, 52 students responded (36% female) as illustrated in figure 1.7. This corresponds to the proportion of female students who have attended MoRS over the years.

Figure 1.6: Distribution of respondents by the years they attended (left) or their child/children attended (right) MoRS



The responses from different categories of respondents – older/younger, male/female, and parents/students follow similar patterns, but sometimes with minimal variation.

Figure 1.7: Gender and age distribution among student respondents



The margin of error of the survey results comes to around 12 per cent (95% confidence). While slightly high, the fact that the survey responses from parents and students align very strongly with one another; and there is alignment with the

interviews and focus groups undertaken by the evaluation, suggests that the data is fairly reliable.

1.3.5 Limitations and challenges

The evaluation team encountered a few methodological limitations and challenges:

- Gathering data on **ethnicity and peacebuilding**: MoRS is first and foremost a music school, and not an interethnic dialogue initiative. Thus, asking stakeholders head-on and direct questions about the peacebuilding and community strengthening effects of the support could have provoked resistance to questioning. At worst, this could have negative effects for MoRS. The team therefore had to be skilful in its questioning and discussions.
- There are **no statistics on the different ethnicities** of the students to quantify diversity. Directly asking for such information would not have been appreciated. To obtain a sense of the school's ethnic diversity, the team used neighbourhood of residence as a proxy for ethnicity.⁹
- Although the team was highly conscious of considering **positive bias** in the responses of stakeholders, it is possible that positive feedback is over-represented, especially since the team was not able to contact former students/parents who withdrew their contact details from MoRS.
- Since some of the change examined by the team related to changes in attitude and perspective, the approach relied on **self-awareness** of stakeholders. The team triangulated self-reported change by asking both parents and students a survey question about the extent to which they felt that MoRS had changed the perspectives of their child/parent.
- It is likely that the team did **not uncover all the effects** of MoRS. Indeed, the team focused on the inner circles of figure 1.4, and devoted much less resources to uncover potential changes beyond Mostar.

Finally, the positive change resulting from cultural participation that people express were sometimes deeply emotional and personal and were difficult to capture on paper in a way that reflects the profundity of personal change.

1.4 REPORT STRUCTURE

This report has five chapters. Chapter 2 provides information about MoRS and the context it operates in. It also explores how it was established, how it has developed, its set-up, teaching approach, and the students it attracts. Chapter 3 presents the evidence of change uncovered by the evaluation and provides summary conclusions. Chapter 4

⁹ 27 students and 28 parents (65% of total respondents) provided the name of the neighbourhood in which they lived. Of these respondents, approximately 60% lived in western Mostar and 22% in the east. Around 18% lived in other municipalities, mostly in western Herzegovina. Since not everyone responded to the question and some streets mentioned have a different group living on each side, the margin of error for this question is comparatively large.

presents conclusions regarding the mechanisms identified that contribute to MoRS' success. The final chapter presents discusses the way forward and provides recommendations on strategic monitoring, scalability, succession, and replicability.

2 MoRS

This chapter describes MoRS. The first section discusses the environment in which MoRS operates – the divided city of Mostar. How Mostar Rock School was established, its objectives and funding are described in the following sections. The final sections explore MoRS’ teaching approach, set-up, and the types of the students that enrol in the school.

2.1 MOSTAR – A DIVIDED CITY

Since the Bosnian War (1992-1995), BiH has maintained an uneasy peace. With ethnic divisions and cumbersome three-way (often gridlocked) governing structures, the global peace index¹⁰ places the country at the 58th position in 2022, below most other European countries (1 being the most peaceful). Performance on indicators that relate to political stability, internal organised conflicts, relations with neighbouring countries, and access to weapons are particularly low. Instability and lack of prospects have become a push factor for emigration in recent years, as opposed to economic prospects abroad, which in previous decades was the main cause.¹¹ The UN predicts that the country will have only 2.7 million inhabitants in 2050, down from 3.3 million who were registered in the census of 2013. Different surveys show that between 36 and 50 per cent of young people aged between 15 and 30 want to leave the country.¹²

The recent Human Development Report on social inclusion prepared by UNDP¹³ shows that social cohesion and interethnic connections further deteriorated in the post-war period. All social bonds – within the same ethnicity, among people of different ethnicity or different lifestyle – weakened over the last ten years. The probability that people will interact with people of other ethnicities at work, in education, cultural activities, or even when travelling across the territory inhabited by other ethnicities, has been reduced. In the 1990s Mostar faced casualties, destruction, and mass

¹⁰ <https://www.visionofhumanity.org/maps/#/> , <https://fragilestatesindex.org/country-data/>.

¹¹ <https://www.gea.ba/wp-content/uploads/2021/10/BiH-to-SLO-Labor-Migrations-final-1.pdf>

¹² Assessment of the Impact of COVID-19 on Society in Bosnia and Herzegovina - Second Household Survey p. 25: <https://www.unicef.org/bih/en/reports/social-impacts-covid-19-bosnia-and-herzegovina> , Institut “Kult”, 2021: <https://www.mladi.org/bs/resursi/riznica-znanja/vijesti/8778-nakon-13-godina-provedeno-sveobuhvatno-istrazivanje-o-mladima-u-bih-vise-od-50-mladih-zeli-napustiti-drzavu>

¹³ https://www1.undp.org/content/dam/bosnia_and_herzegovina/Publications/NHDR2021/Summary_NHDR_2020_BSC.pdf

resettlements. Today, with a population of just over 100,000, social distance persists even 27 years after the war.¹⁴ The Boulevard, close to the Neretva river, which was the frontline in the city centre during the war, still constitutes a dividing line in the hearts and minds of many of its citizens. Mostar is often nicknamed “Grad Slučaj” (roughly translated as “a case of a city”, “the divided city,” “the city of hatreds,” and “the city with no reconciliation”). The city operates a divided educational system, and most other city services are also divided by ethnic lines. Perception of key informants in this evaluation is that the situation has slowly improved over the years, but the risk of politically motivated tensions is persistent. Two years ago, the first local elections were held after 12 years of political blockage leading to local civil society seeing some improvement in the city’s administration. While the ethnic divisions in Mostar run deep, they are also not static – the perceived, conceived, and lived experience of spaces are dynamic and unfolding.

2.2 MORS – BACKGROUND

The concept of starting a rock school in Mostar began when a group of like-minded visionaries at the Pavarotti Music Centre, led by Orhan Maslo (musician, activist, current director), came up with the idea in 1998. They united around the common vision of using the shared passion of rock music to bring youth from both sides of Mostar together. The school did not take off until 2011, when the idea was revived with the support of the Dutch organisation, Musicians without Borders, and the Pavarotti Music Centre; and funding from Robert Bosch Stiftung, and the governments of Norway and the United States. MoRS started operating in August 2012 and was formally registered in 2014.

The vision was to provide youths from across the city with a meaningful educational programme focused on rock music in a safe and friendly space where students could socialise, share, collaborate, create, learn, and creatively express themselves through music. While the notion of connecting youths of different ethnicities was present in the minds of the school management, MoRS was first and foremost established as a music school (that operates after regular school), rather than a peacebuilding programme. However, over time MoRS staff, community members, and donors began to recognise the important added value that MoRS brought in terms of indirectly promoting social and interethnic relations.

¹⁴ For more information see: Pehlic, Izet (2019). *Socijalna distanca među mladima*, Centar za napredne studije, Sarajevo (Translated title: *Social Distance among Youth*) and Knezovic, Marko (2021); *Percepcija podijeljenosti Mostara na temelju religijskih i etničkih razlika iz perspektive studenata* University of Zagreb, Faculty of Humanities and Social Sciences / Sveučilište u Zagrebu, Filozofski fakultet (Translated title: *Student's perception of division of Mostar based on religious and ethnic differences*).

2.3 MORS' OBJECTIVES

The specific objectives of MoRS' core programme support are:

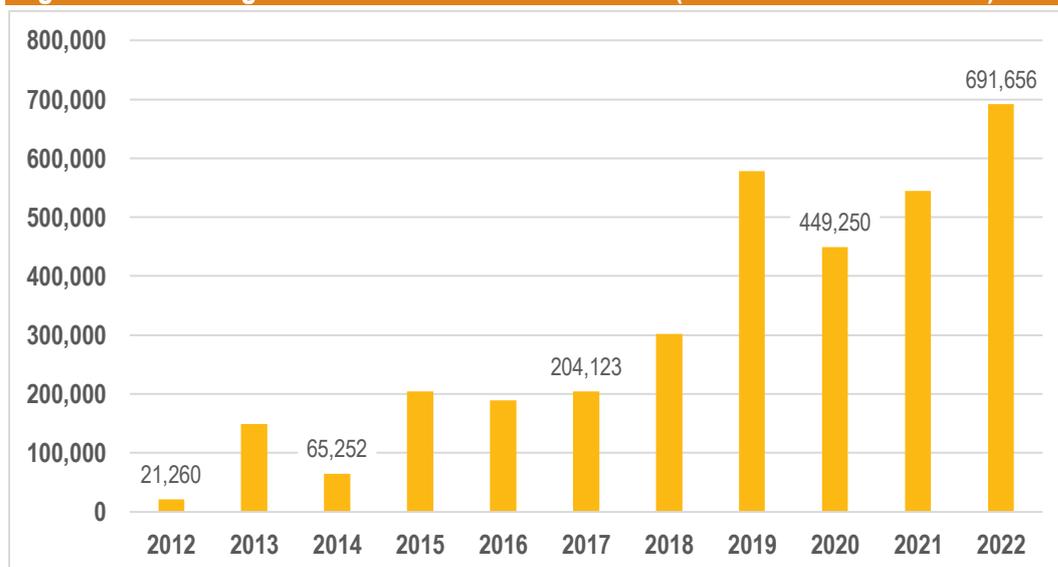
- To provide a unique environment and educational programme where young people of different ethnic and religious backgrounds can share, collaborate, create, learn, and express themselves through music and teamwork and create long-lasting bonds between young people, and between young people and the older generation;
- To provide a range of activities and events where young people can become active in cultural life to bridge the gaps tearing the community apart.

MoRS founding and strategic documents, its public communication channels (website, social networks), and curriculum emphasise that its primary function is a rock music school with the objectives expressed above. Its statutes state that key areas of work are music education for youth, education in other aspects of music industry, organisation of events, technical support, guidance and promotion of young bands and other activities that contribute to the objectives of the school.

2.4 FINANCIAL OVERVIEW

Since its establishment MoRS has enjoyed relatively stable financing (with one 10-month gap in funding in 2016/2017), with Norway, Sweden, and USAID as key donors; and a number of smaller projects supported by embassies (Switzerland, Germany), foundations, and the Organisation for Security and Cooperation in Europe (OSCE). There has also been some municipal and entity-level support (Federation of BiH). MoRS' satisfactory financial reporting and competent implementation have attracted donor funds.

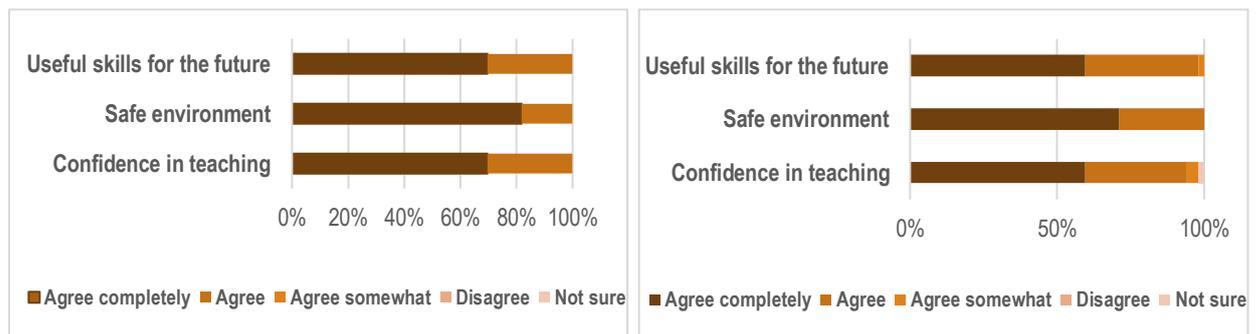
Figure 2.1: Budget trends in BAM over time (1EUR = 1.95583BAM)



2.5 TEACHING APPROACH

MoRS’ approach – its teaching set-up, the safe environment it provides, and the values it instils – has attracted both students and parents. One hundred per cent of parents and almost 100 per cent of students surveyed “strongly agree” or “agree” that they have *confidence in MoRS teaching approach*, that MoRS offers a *safe environment*, and that the school teaches *important skills for the future* (figure 1.6).

Figure 2.2: MoRS approach as viewed by surveyed parents (left) and students (right)

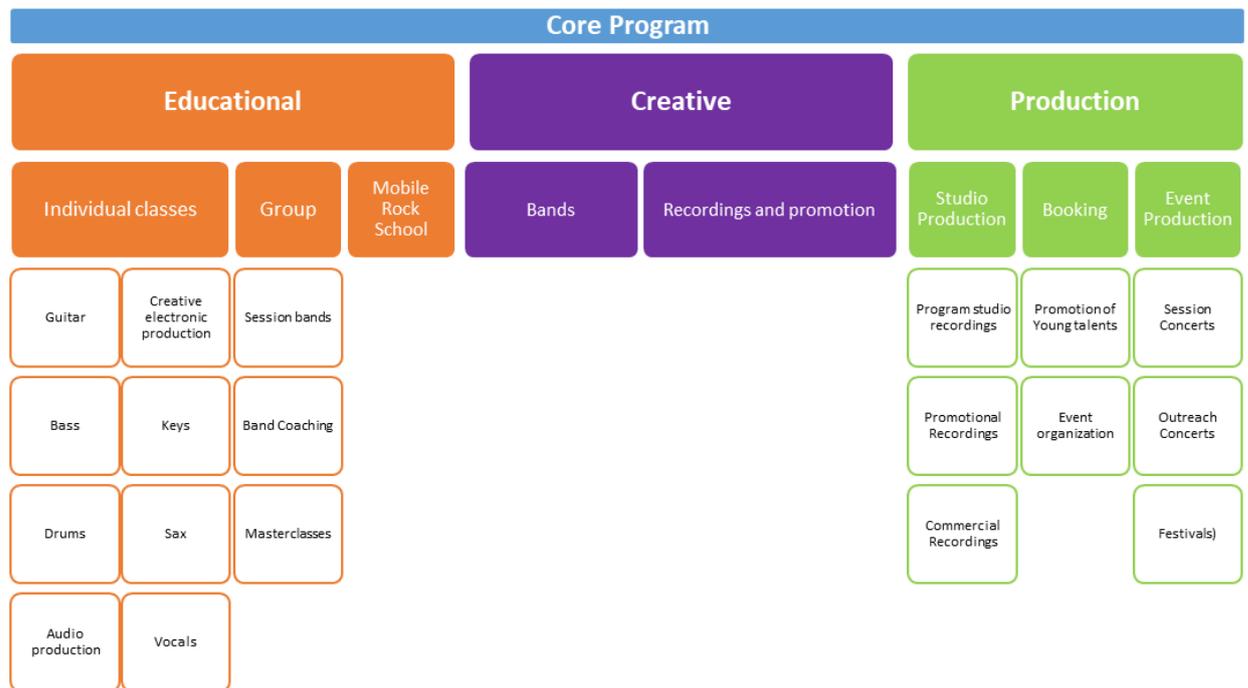


Programmes and Activities

MoRS’ regular cycle lasts 40 days, during which students have individual and group sessions, undertake research on a selected band or a music genre, and perform the tasks given by their teacher (coach). Within a given genre they are tasked to practice, copy, or modify a specific song, and compose an original song (composition, text, and arrangement). During the process students are mixed and rehearse in bands (in 2021, 79 bands were formed). After 40 days, bands perform in concerts before a wider public (teachers, family members, MoRS partners, and other Mostar residents).

The best groups are offered the opportunity to record in the MoRS studio. Bands are subsequently dissolved. Those students who are interested form new mixed groups then repeat the 40-day cycle. Some youth choose to repeat the cycle for several years, which according to MoRS, allows them to strengthen their relationships, improve their music skills, and engage in the community.

In 2021, individual classes were organised in eight departments – drums, bass guitar, guitar, vocals, saxophone, keys, audio production, creative electronic production. In all, 165 students attended 6731 hours of individual classes and undertook an additional 1827 hours of band practice.

Figure 2.3 Overview of MoRS Core programmes¹⁵

In addition to its regular rock music lessons, MoRS has developed other programmes, many of which are spin-offs or leverage the benefits of the regular programme. Some of these activities, furthermore, aim to raise additional income (fee-for-service basis):

- **Mobile and Summer Rock Schools** – Mobile Rock Schools aim at reaching other communities in BiH, particularly youth artists, bands, and young people who have limited access to rock music schools and cultural activities. They are undertaken in partnership with formal music schools and rock groups in other municipalities in BiH. Summer Rock School brings youth from Mostar and other communities for a summer music school experience, but aims to become a regional Western Balkan programme in the future.
- **DK studio** – This is a physical studio in the Pavarotti Centre where MoRS students can gain recording experience. It provides a space for training and practice for future camera operators, producers, and studio technicians. It has potential to become a source of income.
- **MoRS booking** – Through a network of clubs, festivals, and professionals in the music industry, this income-generating activity supports music tour logistics and undertakes event marketing and management for young bands. MoRS booked a total of 106 events in 2021. It has also facilitated more than 250 contracts for young bands – 50 in 2021 alone. This includes promoting the bands and their income generation.

¹⁵ Source: MoRS Core Programme proposed to Sida 2021-2023.

- **Concerts and events:** MoRS estimates that it is involved in around 80 concerts and events per year, including large music festivals such as the Mostar Summer Fest and Open City Mostar. The school management estimates that several thousands of people visit its concerts and other events during the year. Over time, MoRS has become a desired partner to involve in the organisation of cultural events, not least because of its technical expertise in sound, lights, and production. It partners with other civil society organisations, as well as with public institutions of culture, in both sides of the city. MoRS also occasionally provides technical support and manages equipment for music festivals organised by other stakeholders on a fee basis.
- **Klub 27:** Klub 27 is a café, bar, concert space, and night club (open from 08:00 to 00:00). It is registered as a social enterprise and co-located with MoRS in the Pavarotti Centre. MoRS' staff volunteer to run the club, which also employs additional personnel (e.g., waiters). Reportedly, the profit is invested in the upkeep/renovation of the premises and equipment. In 2021, in cooperation with the oldest youth cultural centre in Mostar, Youth Cultural Centre "Abrasevic," the club opened another unit (Klub K19) on the Abrasevic premise. The profits of this second venue are used for the upkeep /renovation needs of that cultural centre. The combined profit is, however, still relatively low.
- **Study visits, exchanges and music camps** – In partnership with other organisations, MoRS co-organises or participates in study visits or exchanges in the Western Balkans and across Europe. This provides an opportunity for international exposure and experience for a small number of MoRS students.

2.5.1 Staff

MoRS employs 23 staff, most of them full-time and some are on short-term contracts. There are 17 teachers, one executive director, one programme manager, two public relations persons, a student service administrator and an office administrator. The latter is responsible for both internal finances and the entire programme administration, which is a heavy burden.

Three of the core staff (the director and two teachers) have worked at MoRS since the beginning. Most of the teachers come from either well-known bands or are former students, and some have university backgrounds in music. MoRS management expressed that over time highly motivated staff, committed to the school's values, have remained at the school even when MoRS have had periods of lower or no financing. Occasionally, MoRS also brings in renowned artists and musicians to share their experience and support the teaching process.

MoRS staff have been employed based on qualifications and skills, but also based on recommendations, previous commitments, and past connections to MoRS to ensure that values are shared and adhered to in relation to all aspects of the school. MoRS staff share a passion for rock music. They identify with and are committed to MoRS and often work over-time. Their commitment and values were demonstrated by the support they provided during the COVID-19 lockdowns. Students and parents were greatly

surprised (positively) by MoRS' decision to distribute all its equipment and instruments to students' homes during lock-down and organise classes online.

2.5.2 School values

MoRS sees itself as strongly standing for values of respect, non-discrimination, and peaceful coexistence. It has house rules that include tolerance and peaceful dispute resolution that all students are expected to abide by. There is also a code of ethics for staff. More important than these policies is that management and teachers integrate these values in how the school is run and in the educational approach. Teachers serve as role models, "walking the talk" (This is discussed further in chapter 4). Importantly, the school aims to provide a safe and trustful environment that supports students to thrive, regardless of persistent divisions in the protracted conflict setting of Mostar and BiH.

Interviewed parents highly appreciated the values of the school. Some expressed that it "preserved" (promoted) the values of coexistence, cohesion, and tolerance that had existed in the former Yugoslavia and represented the "urban" (progressive) culture that they nurtured in their homes. Parents believed that such values would be challenged in other (divided) institutions of culture in Mostar.

Students mentioned that the way school staff listened to and cared for them was important. Being different, having fears, having private problems, or showing imperfection in performance on stage were all allowed and addressed by school staff in a supportive manner.

When forming bands MoRS considers gender balance. It has an established policy of waiving the membership fee for youth living in poverty and giving them opportunities to volunteer for the school instead. MoRS has connected with an educational pedagogue to support students with disabilities. This helped in working with a child with autism.

2.5.3 Premises

MoRS is physically housed in the Pavarotti Music Centre, a public institution established in 1997, upon initiative of War Child UK, and supported by numerous renowned artists such as Pavarotti, Brian Eno-a, U2 and others. It is a 2500 square metre renovated former primary school building from 1908, hosting a formal music school (both primary and secondary), the Pavarotti Music Centre itself, and MoRS. Although located on the eastern bank of Neretva River, the Pavarotti Centre is not ethnically labelled and aims for social cohesion through culture. MoRS uses six classrooms, one office space, and runs the café/bar that takes up most of the ground floor (in total 363 m²). MoRS also occasionally uses the centre's studio and courtyard for events. MoRS keeps instruments and sound and light equipment at the centre. With the growing number of students the spaces can be quite cramped in the afternoons.

Students found that MoRS provides a welcoming and safe environment for them to hang out, learn, and socialise. Most interviewed students tended to spend additional

free time at MoRS and Klub 27 – they were regarded as safe alternative places to hang out.

“I grew up during the war. We really became fearful of the other side, that you should not cross the bridge. We made borders in our heads. And in most cases I really felt some discomfort. But not here at MoRS.” – *MoRS student*

Similarly, several parents in interviews expressed relief that MoRS is a safe space where children can learn and spend quality free time.

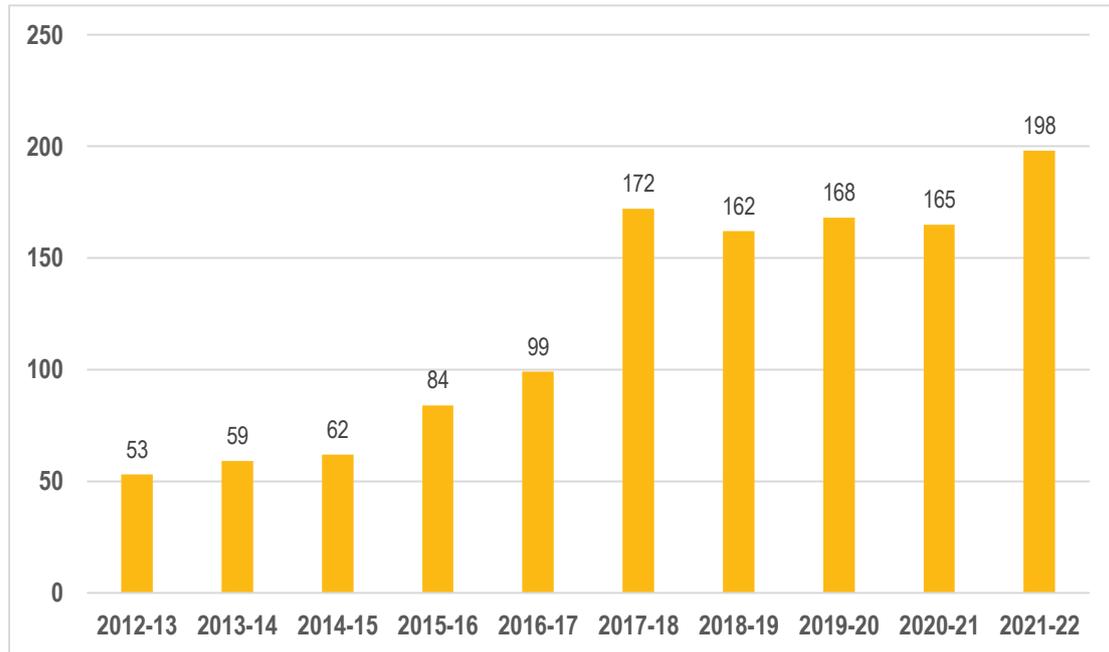
2.6 STUDENTS

The number of youths involved in each annual cohort has grown over time from 53 in 2013, to 198 in 2022. In all, during MoRS’ existence (2013 to 2022), there have been 1250 enrolments by a total of 634 students, of which 232 have been female (36.6%). As discussed above, some students re-enrol several times. Some of the students stay at MoRS for years and bring their siblings and friends. Approximately 80 per cent of students are from the city and are of different ethnic backgrounds; and¹⁶ close to 20 per cent travel to classes from neighbouring municipalities (including a few from Republika Srpska). Each year the school also attracts a few international students through collaboration with United World College (UWC) in Mostar.

Over the last few years, the number of applications has exceeded MoRS’ capacities and some applicants had to be rejected. In the school year 2021/2022, there were 275 applicants for the programme’s 177 places. The majority of students are of secondary school to university age, with a small number of younger children and adults over 30. There is higher interest among boys/men, however the number of female students has doubled over time.

Additionally, more than 300 youth participate in other periodic MoRS programmes, such as the Mobile Rock School (organised across the country) and the Summer Rock School.

¹⁶ Statistics on ethnicity have not been kept. Doing so this would be controversial and potentially damaging.

Figure 2.4: Total number of students by school year¹⁷

MoRS welcomes all youths – regardless of ethnic background, gender, physical appearance or other differences. However, in recent years applicants have had to pass an audition, since the demand for a place is higher than MoRS can meet. More than half of the students surveyed learnt about the school from a friend or a MoRS student. MoRS events and online media were the second most common way of learning about MoRS.¹⁸ In most cases, it was the decision of the student to attend the school, sometimes together with their parent(s). The students interviewed were confident about what they could expect at MoRS and were firm in their decision. The survey data suggest that in an estimated 10 to 15 per cent of cases, parents were the driving force for enrolling their children.

Key reasons for students enrolling in the school were that they love rock music; want to learn to play instruments; want to meet and have fun with like-minded youth; and want to experience playing on stage for an audience. Some of the parents' motives were that they wanted their children to build self-confidence and spend free time in a healthy social environment with values they themselves agreed with.

“MoRS provides youth with other types of opportunities and prevents them from being manipulated and politicised.” – *MoRS parent*

¹⁷ Source: MoRS Student's register

¹⁸ This correlates with MoRS' tactic of investing most of its communication effort in social networks and live events.

The data gathered through interviews suggests that the school mostly attracts students with a mindset that is already open to interethnic relations – MoRS estimate this accounts for up to 80 per cent of the students. People with this mindset are a small minority in Mostar, making it difficult to fit in. For these students, MoRS has served as a place away from the reigning ethnic divisions, where like-minded people can meet and interact.

According to teachers and students, many youths attending MoRS are often seen as “oddballs” in their communities of origin. Some may have a musical orientation (“rockers”) and appearance that is not mainstream or respected in their neighbourhoods. Some are described as introverted. A sizable number have suffered bullying and exclusion. For these students, MoRS has served as an empowering safe haven.

3 Changes achieved

EQ1: To what extent has Mostar Rock School's core activities led to changes in terms of learning to live together, trust and collaboration, and changed norms?¹⁹

EQ2: Have MoRS's core activities led to other significant positive or negative, intended or unintended, changes?

EQ3: For whom and how, and on what levels, has these changes had an effect?

This chapter explores to what extent the MoRS' core programme led to change among its students, their families, communities in Mostar, and beyond.

3.1 CHANGES FOR STUDENTS

Both students and parents agree that MoRS positively changed students' perspectives. Ninety-five per cent of parents and 81 per cent of students "strongly agree" or "agree" that MoRS positively changed students' perspectives (see figure 3.2). Some students, whose perspectives were not changed, explained the school helped them reaffirm the values they already adhered to.

In the sections below, changes for students are categorised according to UNESCO's four pillars of learning (learning to know, learning to do, learning to be and learning to live together).

3.1.1 Learning to live together

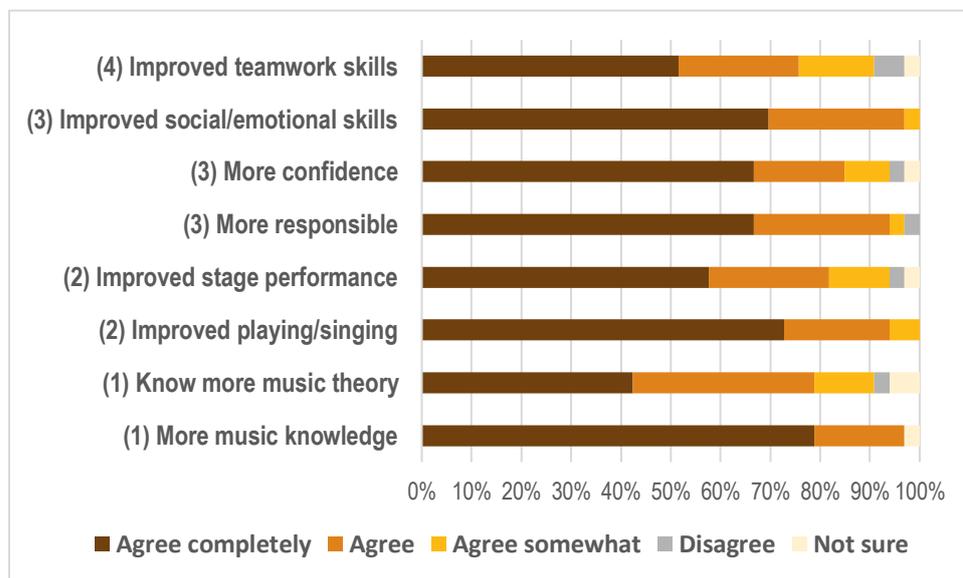
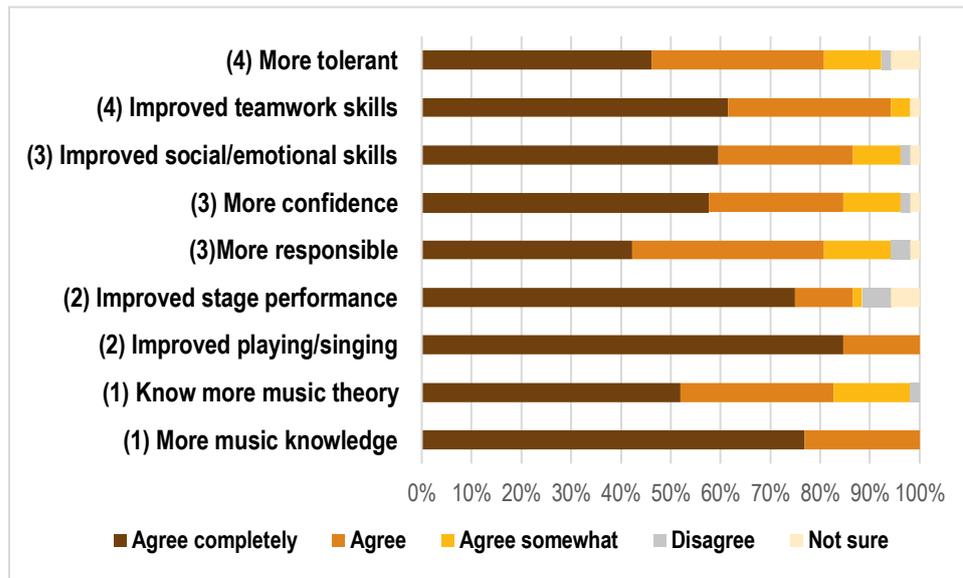
"Learning to live together" involves processes of *discovery of others* and the *experience of shared purposes* (see figure 1.2). It leads to learning outcomes such as empathy, cultural sensitivity, acceptance, communication skills, teamwork, trust, and leadership which enable students to live together peacefully.

Although many students came to the school with a relatively open mindset (some had family or friendship ties with people of other ethnicities), the data collected through surveys and focus groups suggest that by attending the school, students developed tolerance and teamworking skills further. As illustrated in figure 3.1, over 90 per cent of students surveyed "strongly agree" (62%) or "agreed" that MoRS helped them

¹⁹ The original question in the ToR was "To what extent has Mostar Rock School's core activities led to changes in terms of interethnic dialogue, trust and collaboration, and changed norms about related issues, and similar?" The evaluation team suggested rewording the question as above. This was approved by the embassy in the inception phase.

improve their teamworking skills and 81 per cent “strongly agreed” (46%) or “agreed” that they had become more tolerant of others. Likewise, 75 per cent of parents “strongly agreed” (52%) or “agreed” that their children had improved their teamworking skills (see figure 3.1).

Figure 3.1: Learning changes as perceived by students (above) & of parents (below) in relation UNESCO’s four pillars of learning



The data gathered (interviews and focus groups with students and teachers) concerning the extent to which MoRS promoted changes in relation to students “learning to live together” can be summarised as follows:

- **A feeling of belonging and acceptance** – sense of common purpose, commitment to teamwork, richer social life, new friendships;

- **Openness, acceptance and tolerance toward others** – less prejudice regardless of age, ethnic background, religion, different music interests and skills;
- **Respect and understanding** – giving others more space to speak, better at listening to ideas and understanding emotions of others, engaging in dialogue, resolving disputes, learning to compromise, responsibility towards other students/own band/the school, and communicating better.

“I really learnt that religion, race, skin colour... are not important. We are all good together, we have fun, socialise, play.” – *MoRS student*

“MoRS is a good space for socialising while accepting differences. I don’t even see their differences, they socialize, become friends... I know only by their names that they are from different backgrounds. They behave so nicely to each other and also accept the values of the school.” – *MoRS parent*

“I appreciate that MoRS allowed my son to meet people from all over Mostar and people and children from other municipalities in western Herzegovina. We don’t travel much here; it is important to give them such opportunities. With UWC (students), they meet people from all over the world, they discuss issues with them, they are exposed to so many influences.” – *MoRS parent*

“To my daughter divisions are primitive. For example, I am a real Velež fan (football club from Eastern Mostar) and she told me that it is primitive. They don’t want to pick sides. She is loyal to MoRS’ values and if she would be a football fan then she would need to pick a side, East or West. And divisions among football fans are huge and there is a lot of violence among them. That makes you think.” – *MoRS parent*

Interviewed students, teachers, and parents shared several anecdotal examples where students made lasting friendships with students of other ethnicities, some of whom decided to study at the same universities in Mostar or left for Sarajevo to study together. This was also reflected in the survey responses – 83 per cent of students “strongly agreed” (60%) or “agreed” that they had made long-lasting “different” friendships at the school, while 85 per cent of parents “strongly agreed” (70%) or “agreed” that their children had made these types of friendships while attending MoRS (see figure 3.2, page 26).

Box 1: Concept of diversity among students

When discussing diversity, students in the focus groups who were younger than 20 years old would speak about age, gender, different music genres, disability, and economic status. They would not mention ethnicity or religion. Older MoRS students were more aware of the consequences of war and would refer to ethnic differences, but would emphasise that these were not an issue at MoRS.

3.1.2 Learning to be

“Learning to be” is about developing social and emotional skills, self-management, self-confidence, and self-awareness. Students, teachers, and parents reported significant transformation among students while attending MoRS, in terms of strengthening social and emotional skills; self-confidence; and taking responsibility.

Surveyed parents saw most change relating to social and emotional skills – 97 per cent “strongly agreed” (70%) or “agreed” that their children had gained in this area, compared to 87 per cent of students surveyed. Parents were also impressed by the responsibility that children had learnt at MoRS – 94 per cent “strongly agreed” (67%) or “agreed” that their children had improved this ability, compared to 78 per cent of students surveyed. Eighty-five per cent of both students and parents surveyed “strongly agreed” or “agreed” that MoRS had helped them improve their self-confidence (see figure 3.1).

In interviews and focus groups with students, parents, and teachers, several “learning to be” changes were discussed. They can be summarised as follows:

- **Conquering fears** – managing stage fright, public speaking, stage performance, and greater self-confidence;
- **Social skills** – becoming more open to engaging with others, greater interest in meeting others; and reflection on social relations;
- **Discipline** – stronger focus, commitment, and undertaking a practicing regime;
- **Self-expression** – easier expression of ideas and opinions, not least through music and lyrics;
- **Emotional development** – feeling of freedom, reduced anxiety, and better at managing own emotions.

Parents and teachers reported numerous examples of how youth improved interactions with schoolmates in their regular schools through gaining stronger self-confidence and refining social skills. Some children who had previously been isolated or bullied were reported to have gained status among peers at their schools:

“We are much relieved with transformation of our son who was shy and we worried about how he managed with his peers. I also love rock and am proud that he feels the same way and that he is much stronger now. – *MoRS parent*”

“At school, my son didn’t have friends, didn’t fit in. He listens to heavy metal, long hair... He really flourished at MoRS, became more open, got self-confident, got friends. I was sceptical of MoRS at the beginning – how can someone teach you rock music? You love rock, you don’t learn rock.” – *MoRS parent*

“There were many introverted children, some even bullied. They become empowered here, socialise and return to their peers at school as different people. Some later became popular among their peers at school.” – *MoRS teacher*

“My son was bullied at school as he was introvert, he didn’t play football. He socially and emotionally gained a lot. MoRS also build their characters. I have friends whose children come here and can say that they 100% flourish at MoRS. Emotional stability and self-confidence are strengthened, they are well accepted, not stigmatised for being different. That is the most important at MoRS. Here they find like-minded people, they find role-models.” – *MoRS parent*

“This school means everything to me. If there was no MoRS, I really don’t know what I would do. Probably spending my days doing nothing.” – *MoRS student*

3.1.3 Learning to know and do

Learning *to know* and *to do* reflects student’s achievements in learning music theory and practice. The surveys and focus groups of students and parents all confirmed that MoRS’ teaching approach contributed to this level of learning. Over 90 per cent of both parents and students strongly agree or agree that MoRS’ teaching process led to advancement of students’ music, theoretical (music) knowledge, singing, and playing instruments. The perception was slightly stronger related to learning about music and playing instruments than learning music theory (see figure 3.1).

The most important learning outcomes for students were:

- **Knowledge** – e.g., music theory, musical genres, music scales, accords, modules, intervals;
- **Music skills** – playing different instruments, musical techniques, playing in rhythm, singing, playing together;
- **Performance skills** – stage comportment, body language, relaxing techniques, voice control, diction, improvisation and writing lyrics.

MoRS students usually play in music events in town organised by MoRS or in partnership with other cultural organisations. The skills that students built led to several of them performing in bands across Herzegovina and beyond. According to MoRS records, five years ago there were 40 students professionally playing and earning income (when MoRS had 120 students in a school year). Many of those students were able to buy instruments and equipment themselves. Records have since not been kept, but MoRS knows of at least three bands in Herzegovina, two students playing with renowned music artists in BiH and 10 students professionally play in Croatia.

“MoRS helps children show their talents elsewhere. My son played at Abrasevic. That was something! He played at Mostar Blues Festival. He also writes songs, he is almost 18, but his texts are so mature, like he is 25 or 30. He does not know that as he still questions his attitudes and messages, but I know. I am so proud of him.” – *parent of MoRS student*

MoRS also teaches students to articulate their views and express themselves freely. Stakeholders interviewed explained that students learnt to reflect freely and express themselves, and gained courage to articulate their reflections through song lyrics. The evaluation team reviewed 53 song lyrics written by the student bands. While around 85 per cent were about love, break-up, and friendships; about 15 per cent were critical expressions relating to BiH, raising issues such as closed societies, the problems of emigration, apathy, and poor social relations.

“My songs describe social topics, it is a protest, songs of a protesting adolescent. There is one called ‘Suitcase’ – about youth leaving our country, then about COVID-mania, anxiety and fear spread.” – *MoRS student*

“Usually about love. There is also one song “Thank you Sweden.” We had a financial crisis, we were all concerned if the school would survive, so thank you, Sweden, for saving us.” – *MoRS student*

“My songs have meaning, they are about love, growing up, about current situation in society, problems, about what news fill people’s heads with, about how people’s bodies are portrayed, what is imposed as ideal body.” – *MoRS student*

3.2 CHANGES FOR FAMILIES

While MoRS focuses on its own students, it has also affected families. Parents have followed their children’s progress, sometimes undertaken volunteer work, attended concerts and other events organised by MoRS in the city, and in some cases, brought the kids to the centre and waited upon them. Students surveyed agreed that MoRS had changed their parents’ perspective (27% “strongly agreed;” 19% “agreed”). Parents too, admitted that they had changed their perspective – 48 per cent “strongly agreed” or “agreed.”

There were some concrete examples of changed perspectives provided by stakeholders that had changed behaviours. For instance, some parents had originally been apprehensive of crossing the bridge to the other side of the city when bringing their children to MoRS for the first time. In the beginning, they would always accompany their children and wait for them outside. Over time, these families grew more confident and relaxed. After a while, children²⁰ typically started to come to MoRS on their own or with their friends.

“I think I took him several times to MoRS classes in the beginning and waited for him outside. I had some thoughts and concerns about what they do at ‘rock’ school, but when I learnt how it functions, I really had no worries about my son staying there.” – *MoRS parent*

Coming to terms with crossing the bridge to the other side of town was for these families an eye-opening/mind-changing experience, which may be difficult to understand for those less familiar with the social dynamics in Mostar.

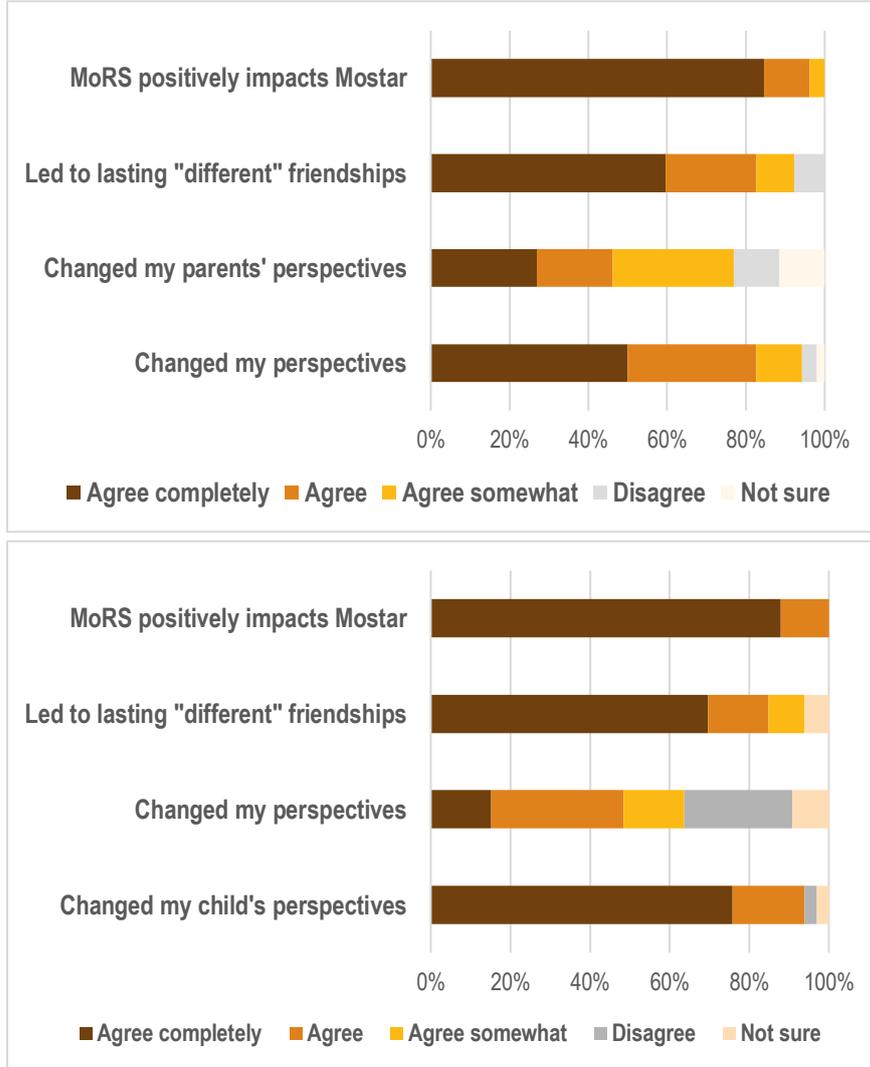
Many parents interviewed expressed relief that their children, thanks to MoRS, were developing important life skills and were enjoying themselves in a safe environment.

“If MoRS was not there my daughter would probably be crushed by hatred rhetoric and need to fit in those boxes.” – *MoRS parent*

²⁰ Except children from other towns - due to the distance involved.

“MoRS sends us all a positive message about how people can bond through music. That doesn’t mean I will change my political attitudes, but there is a space for talk” – *MoRS parent*

Figure 3.2: Changes perceived by students (above) and parents (below)



Box 2: The best thing about MoRS is (from survey responses):

- Children and teachers can work together regardless of who they are and what they are called
- It is the only hope for a normal future of our children
- Positive atmosphere
- No discrimination
- Tolerance for diversity
- Girls playing in bands

3.3 CHANGES FOR COMMUNITIES

Over the years, MoRS significantly increased its visibility, reputation and credibility in Mostar. It has become a desired organisation to partner with. Eighty-five per cent of

students and 88 per cent of parents “strongly agree” that the activities of MoRS have a positive effect on Mostar (see figure 3.2).

Although MoRS was active on Mostar’s cultural scene from the beginning, according to external informants, it has made a greater mark since 2017. During the last five years, MoRS’ leadership has increased partnerships with CSOs and municipal cultural institutions with the aim of further enriching cultural life in Mostar. External informants maintained that MoRS’ presence was seen in all parts of the city, either in its own solo events, or in partnership with others, usually engaging large number of youths and other citizens. Notably, it played an active role in 2017 in the city’s joint efforts to win the candidacy for European Capital of Culture 2024.

3.3.1 Effects on local authorities

Local authorities and public institutions see MoRS a professional institution in its area and a source of quality bands and musicians. According to the municipal administration, MoRS’ leadership actively participates in all consultations concerning cultural development and events. It considers MoRS a useful partner for organising cultural events, supplying musicians, and providing technical support and equipment. In 2021 and 2022, MoRS partnered with the City of Mostar and European Union in Open City Music Festival²¹ to organise a series of cultural, art, and music events in different parts of the city, which was free for all visitors. Local authorities maintained that MoRS improved the quality and diversity of cultural events.

3.3.2 Effects on cultural scene

MoRS positively contributes to Mostar’s culture scene. MoRS participated in a joint concert with other two other Mostar music schools and engaged in projects with the Youth Cultural Centre Abrasevic and the Mostar Symphony Orchestra, (with whom it also has future joint initiatives planned). These efforts were considered important for demonstrating how culture can serve as a unifying force that brings together citizens, regardless of divisions. As such, they are an alternative to communities gathering around ethnicity and instead promote universal and “progressive” values.

“It works both ways. Other stakeholders are maturing and becoming ready to connect. MoRS is consistent in its work and values, but never had aggressive approach. It does such a quality work and are reliable partners. One can’t imagine a music event in Mostar without MoRS anymore.”– *employee of an educational institution*

“Mostar is a tough environment. Distrustful. It is hard to initiate cooperation. MoRS managed that and they really networked everywhere, with CSOs, such as Abrasevic, with other CSOs, it is also improving slowly with public cultural institutions.” – *CSO employee*

²¹ <https://opencitymostar.com/homepage>

"It is the only place in the city where multi-ethnicity is represented - with music as a common passion, in perfect harmony. As such it can serve as an example to other citizens and institutions." – *MoRS parent*

"It proves that art builds bridges and that there is still healthy social tissue in the city of Mostar." – *MoRS parent*

3.3.3 Social ties and attitudes

Considering the number of students that are or have been at MoRS, there are indications that they are having some effect on social dynamics within Mostar's communities. Friendships across the ethnic divide have developed and some have flourished. There are anecdotal examples of children who have met at MoRS that later engage in other extracurricular intercultural activities together or decide to go to the same universities. Teachers in the formal school system have gained a better understanding of the school and approve of their students attending MoRS.

MoRS' concerts bring city communities together, with the diverse audience sharing space, engaging, and enjoying the performances side-by-side. For Mostar, it is significant that there has never been any confrontational incident among ethnic groups at any MoRS event. MoRS performances also project progressive perspectives through its concerts. This includes presenting interethnic groups of youth on stage, who are co-creating, enjoying themselves, and in some cases singing original lyrics with social commentary. The events also feature girls playing in rock bands –even playing the drums – which, in conservative Mostar, is making a positive statement about gender roles. A couple of parents responding to the survey specifically mentioned this fact as one of the best things about MoRS.

Although Mostar is generally a city that is experiencing depopulation, MoRS is bucking the trend by constituting a pull-factor for some Mostar residents. The team encountered three students and a current MoRS staff member who came from abroad or other cities, or decided not to leave Mostar for jobs/further education because they wanted to be part of MoRS. The school has furthermore drawn several teachers from other BiH municipalities and neighbouring countries. One Bosnian student living in Belgium, originally from the north of Bosnia, came to Mostar for secondary school because of MoRS.

3.3.4 Effects on business community

MoRS leadership is active in gathering the business community to support music events. Hospitality providers and restaurants have profited from major MoRS events. The municipality and some businesses recognise that by bringing artists and musicians to Mostar, MoRS promotes tourism for the city.

3.4 CHANGES BEYOND MOSTAR

Due to time constraints and choosing to devote more focus on changes within Mostar, the evaluation was not able to capture all changes MoRS contributed to beyond Mostar. Nevertheless, some effects were captured.

The Mobile Rock School is the main means by which MoRS reaches beyond Mostar. Partnering with local music schools, grassroot organisations or music groups outside of Mostar is a condition for MoRS to organise a Mobile Rock School. These partners are expected to continue the work after the initial support. With the support of Norwegian, Dutch, and Swedish funding, the Mobile Rock School programme has reached Posušje, Čitluk, Ljubuški, Vitez, Travnik, Busovača, Zenica, Bugojno, Tomislavgrad, Banja Luka, Gornji Vakuf/Uskoplje, and Srebrenica. MoRS and its local partner, Rock Academy, in Posušje, managed to establish a longer-term coaching programme which contributed to the Academy strengthening its sustainability and interaction with the local community.

“We are now able to provide a continuous programme to youth interested in rock music in Posušje. This is important to them as the community is small and closed and there were prejudices against youth that are different. Over time our kids showed improvement and some play now even in a local church at masses. Then they come here to the Academy and play rock. People perspectives are changing. We also slightly improved cooperation with and gained support from the municipality.” – *musician from Posušje*

“Working in Srebrenica really affected me. I remember local politicians telling ‘you can’t play here, as this place was hit by a grenade’, ‘you can’t play there, someone got killed there’. But you can’t build future on that. What are we going to do about youth living in that city. This is what the mobile rock school is about.” – *MoRS staff*

MoRS also engages in a regional network of rock schools and rock camps in the Western Balkans. MoRS offers students opportunities to travel, engage in peer exchanges, meet artists and perform abroad – events were organised in Slovenia, the Netherlands, Austria, Serbia, Croatia, and France. According to the organisers of the camps, students influence each other and become friends at these events. There are ongoing discussions about organising an international rock camp in Mostar and inviting international partners to attend.

Through UWC’s community outreach programme (it is mandatory for all UWC students to join a local CSO programme), each year four to five students of the College enrol in MoRS. According to an employee of the College, its students have developed in all four learning pillar areas. UWC students reports from 2021/2022 most frequently mention building self-confidence and team responsibility as change they have experienced by attending MoRS. They also mention learning to sing, play instruments, address stage fright, relaxation techniques, and building self-confidence.

“Writing my own original lyrics in both English and Greek was one of my biggest accomplishments and personal goals and I am looking forward to producing more music with both local and UWC musicians... Rock school has given me the incredible

opportunity to perform live which helped with my stage fright. I have made great local friends that show that UWC students are capable to find ways to build bridges with the local community. I have gained so much musical knowledge through rock school as well as new social skills!" – *UWC student from Cyprus*

"I developed a new mindset upon guitar, an instrument I never thought I would be playing. And during the concerts and in the club of rock school, I feel very included when everyone treats me with hospitality and talks with me about music and other things." – *UWC Student from China*

According to MoRS and UWC staff, some students that originate from divided communities were inspired by MoRS' work on bridging divisions and discussed with their teachers the potential of replicating the initiative in their hometowns.

In the past MoRS has inspired numerous national and international media reports and articles and research papers. This includes the following:

1. Gillian Howell, *Making music in divided cities: Transforming the ethnoscape*, 2019, December 2019, *International Journal of Community Music* 12(3):331-348.
2. Gillian Dohrn, *Come together: how music is rebuilding bridges in divided Balkans*, 2018.
3. France TV, *En Bosnie-Herzégovine, les jeunes de la "Mostar Rock School" luttent contre les divisions intercommunautaires*, 2022.
4. The Guardian, *Come together: how music is rebuilding bridges in divided Balkans*, Mar 16, 2018.
5. Arte, *Re: Mostar Rock School*, 2019.

3.5 CONCLUSIONS ON CHANGES ACHIEVED

MoRS is **successfully bringing about positive change by transforming attitudes and behaviours**. At the individual level, MoRS is contributing to significant change among students in relation to all the pillars of learning:

- MoRS promotes personal growth and develops social responsibility among its students, which are necessary for building a better society.
- Students are advancing their musical knowledge and skills and becoming accomplished performers through MoRS' high quality music education. They are enhancing their ability to articulate and express themselves freely, and some are even earning income playing music.
- Students are developing confidence, social skills, self-awareness, discipline, and responsibility in the safe, trustful, and respectful environment that MoRS offers. For some students this has been a transformational experience.
- **Students are learning to live together** through teamwork, trust, openness, acceptance, **tolerance, respect, and understanding** through MoRS' values-infused pedagogic approach. Students are forming long-lasting friendships across the ethnic divide.

MoRS' activities have also **had ripple effects beyond its student body, spreading to families, communities in Mostar, and beyond:**

- Nearly half of the parents, remarkably, maintain that MoRS has changed their perspectives.
- MoRS is making its presence visible in all parts of the city. It is changing the **cultural scene**, bringing rock and musical quality to major cultural events. Mixed audiences share space, engage, and enjoy performances peacefully side-by-side, tangibly demonstrating how culture can serve as a unifying force.
- Progressive values such as interethnic community and positive gender roles are projected through the concerts.
- MoRS is forging solid partnerships with cultural institutions and the local administration, and deliberating cultural development programmes with them. MoRS has become a cultural fixture in Mostar providing stage equipment, musicians, and technical support to city events.
- An overwhelming number of respondents affirm that **MoRS is making Mostar a better place**. Although modest, its reach is also felt elsewhere – in other parts of BiH, the Balkans, and Europe – through its mobile rock schools, its exchanges, media coverage, and academic research.

4 Conclusions: mechanisms of change

EQ4: What mechanisms have led to these changes to occur?

Based on the analysis of the evidence gathered, the team has identified several inter-related mechanisms that underlie MoRS' success in building cross-ethnic relations, collaborations, tolerance, and dialogue among its students and in the community. First, MoRS has been led by a group of committed and **visionary leaders** who have capitalised on the **power of culture** and **free expression** as connecting forces. Second, it has provided **quality education** and developed a teaching approach that imbues **human rights values** of respect, inclusion, and tolerance. Third, it has facilitated for youth of different backgrounds to meet, collaborate, and socialise in a **safe physical and emotional space**. Fourth, MoRS leadership has leveraged and **skilfully managed its relations** with local authorities and other civil society organisations to reach communities within the city and beyond. They are discussed in more detail below.

4.1 LEADERSHIP

The style, strength, and visionary nature of MoRS' leadership has been critical for its achievements. The school's founders, in particular its director, staked out MoRS' development path, powered by their relentless passion for rock music and commitment to Mostar youth. The leadership is local, knows the local scene, and understands its dynamics. It has shown a thoughtful

- Charismatic change agent
- Locally grounded
- Thoughtful leadership with passion, vision, social intelligence and skills
- Power to convene

approach, addressing both challenges and opportunities. It built the school's approach to teaching and values more by actually doing what it sets out to do – “walking the talk” rather than “talking the walk.” Once the school had built sufficient internal capacity, leadership focused on convening and networking beyond the walls of the Pavarotti Music Centre. MoRS has reached out to, influenced, and collaborated with diverse stakeholders in the community.

“Oha (one of MoRS' founders) was part of our Peace Trails programme. We trained them to write project proposals and supported them with small action grants. There was a topic ‘What is your passion’ in one of the sessions. He said ‘Music and to use that music for the benefit of my community. It looked unrealistic, nobody supports music projects, He showed he plans to make rock school, even if he died of hunger.’”– *CSO employee*

“Those two-three creators of the School... have some natural feeling for this, this cannot be bought or taught artificially. They manage to produce such a high level of intrinsic motivation among staff and students to stay with the School. I am not even sure if they are aware how much they have done with the School, or if that was that the part of their conscious agenda or not. There were so many other approaches (to peace) in BiH, most of them were counterproductive.” – *CSO employee*

“Hard work, fight and vision. A serious vision. People who know what they want to see in 15 years are rare. They build a platform, a school, good equipment, good teachers, audience. They teach students and put them on stage. It is a genius system, not existing anywhere else.” – *BiH musician*

“One needs to have love, patience and put all your heart into this to succeed. I think MoRS manages to transfer this passion and strength to children, so they get empowered and hopefully they might be future leaders in this city. Oha with his spirit and Pavarotti Centre with its tradition, that is a good mix.” – *International organisation employee*

4.2 MUSIC AS CONNECTING TISSUE

Music makes the people come together, yeah. – Madonna

Since the dawn of time humankind has had the desire to create and express, often in art form. Art can inspire, bond, sooth, amaze, and confront people with unexpected non-mediated messages. Performing arts is an art form that is particularly connective: in its live form it has

the propensity to connect the performers with each other, the audience with the performers, and the audience members with each other. Performing arts trigger a very special human trait: the ability to identify with the “other,” to empathise with the character or the body on the stage or screen. In addition, music, through its universal language of melody and rhythm, can be appreciated across cultures. Music can thus build a cultural identity that spans many types of people, which, in turn, can enhance people’s sense of dignity and have an empowering effect.²² Among the different forms of cultural expression, music is particularly effective as a unifying force.

- Culture/music as a unifying force
- Critical mass of people identifying
- Cool, progressive urban image of rock music
- Accessible & visible on the open streets/community venues

MoRS was established specifically around rock music. Rock has symbolised progressive and individualist thinking since the days of former Yugoslavia, particularly in BiH. Rock music survived the war, its resulting migrations, and socio-cultural

²² However, cultural identity is two-sided – it can be the cause of bigotry, group pressure and stigmatisation. In past and present conflicts, the manipulation of cultural identity has been used for political mobilisation, to boost feelings of superiority, to justify discrimination and to suppress and/or encourage violence towards other groups. Therefore, efforts to promote cultural identity need to be combined with an approach that includes human rights values to have positive effects. (Ljungman et al; *Sida’s Work with Culture and Media*, 2004, p 7)

reshaping of the city that followed it. Rock has a fan base of critical mass among parents, youth and cultural consumers in Mostar, making it possible to shape a new community around rock that bridges the city's divides.

“We brought different people together and made them function on the same frequency – music!” – *MoRS student*

“This type of low-profile integration work can bring change to the city. It is good that people around music and art create another identity, which can exist parallel to the ethnic one, but is an identity that unites people.” – *employee of an international organisation*

“Children are young, they don't remember the war. They were simply born in a divided context. If you tell them about reconciliation, they do not see the need to reconcile. They are not in conflict with others, they simply live separated from others. The secret of MoRS success is that their focus is on music, on something that connects people, that builds their other identities.” – *MoRS parent*

4.3 SAFE SPACE

In a tense and divided city, a space where people feel safe and free to engage and express themselves is crucial. It is not just a question of space *to express voice*, but also space *to find one's voice*. MoRS offers this. First, the Pavarotti Centre is considered neutral ground, not labelled as “East” or “West” or linked to any political agenda.

-
- Physical space to physically manifest symbols of peace, belonging, community
 - Freedom to be and express oneself
 - Welcoming and respectful environment
 - Freedom to choose non-ethnic identity
 - Peacescape vs ethnoscape
-

Second, in contrast to the city beyond the centre – the “ethnoscape,” MoRS offers a “peacescape” that allows students to be themselves; express themselves through music and appearance, and engage in open discussions on various topics with peers and teachers.

“MoRS is about freedom and friendship. And all that is connected to music.” – *MoRS student*

Third, MoRS is a place to relax, escape the realities outside, and have fun. Students feel safe among like-minded peers and friendly and trustful teachers who show that they care.

“People who do not fit in... have this an alternative space where they can be free. This is why I stayed here.” – *MoRS student*

“Here I can build my self-confidence as a musician and singer, but also my personal self-confidence. I see MoRS as my safe place.” – *MoRS student*

4.4 QUALITY EDUCATION AND VALUES

“For the first time I experienced student-teacher relationship, which is relaxed, but effective in teaching.” – *MoRS student*

-
- Quality teachers
 - Value-based approach
 - Decent equipment and space
 - Performance experience
 - Travel beyond Mostar
-

While the evaluation did not undertake an in-depth review of MoRS’ curriculum, both internal and external stakeholders attest to the high level of quality. Students and parents express overwhelmingly strong confidence in the school’s teaching approach. The teachers are skilled – many are renowned artists from BiH and the region, who the students love to learn from.

The value-imbued learning approach is effective, and includes both musical knowledge/skills as well as life skill such as building confidence and self-awareness, coping with stage fright, and developing responsibility towards other members of the team.

MoRS does not preach values, it practices them. The school shows an implicit appreciation of diversity, gently promotes mixing, but does not explicitly focus on ensuring diverse representation. It strongly encourages collaboration among students, but it does not focus on interethnic dialogue. MoRS consistently fosters respect and tolerance, but it never explicitly talks about peacebuilding.

“The secret is in what my children told me – do not push us to reconcile, give us a good space, a good content, and let us do what we love.” – *MoRS parent*

The school offers decent equipment and space. MoRS also offers exciting exposure to other cultures through cooperation with UWC, music camps, and study trips within BiH and abroad.

“It is also great that they are exposed to so many influences from diverse people that pass through MoRS, that they analyse the world from different perspectives and see that there is alternative to the divisions that we have in this country.” – *MoRS parent*

4.5 RELATIONS AND NETWORKING

In recent years, MoRS has worked steadfastly to build relations, particularly within the city, among other cultural institutions, the local authorities, CSOs and businesses. The relations are based on both common interests and/or common values. This has contributed to building the school’s

-
- Local authorities - give and take
 - Donors - funds are important but not vital
 - Build and develop networks - networked locally & beyond
 - Local partnership arrangement
 - All the while maintaining integrity and course
-

image and reputation. Being able to show the effects on young people has enhanced its credibility.

Among civil society actors, MoRS' partnership with the Pavarotti Centre has been critical. MoRS' effort to consistently interact with the local government has borne fruit, including small financial support. This relationship has involved both giving and taking, as well as navigating to keep the dialogue open, while MoRS has still maintained its course and integrity.

MoRS also maintains relations with renowned artists and bands across the Western Balkan region and beyond, many of which come to teach (master classes) at MoRS. Some, such as Dubioza kolektiv, have donated income from the concerts for equipment and development of MoRS.

From the start, MoRS was successful in developing donor relations and built credibility based on sound implementation and satisfactory financial reports. However, it has also developed its operations to be able to weather a certain amount of reduced funding by generating its own income and scaling down if needed.

5 Recommendations and way forward

This chapter discusses the way forward. It provides recommendations based on the evaluation questions and conclusions on mechanisms presented in the previous chapter.

5.1 STRATEGIC MONITORING

In line with their demands, MoRS' reports to donors have been output focused and mostly quantitative. There has been some description, but little reflection. MoRS' monitoring of its effects has, at best, been ad hoc.

MoRS' management decisions and future direction would be strengthened by reliable information on the effects of MoRS' work. This could be gathered by conducting simple regular surveys of students, teachers, and/or parents. UNESCO's four pillars could serve as a framework. The surveys undertaken for this evaluation could perhaps serve as a baseline. The surveys could have some questions that are regularly asked, and others that are included on an ad hoc basis, according to need. Another important area to monitor and reflect upon is MoRS' external relations and partnerships. Gathering and analysing data about activities and effect is particularly important if MoRS wishes to strengthen its strategic orientation and scale up.

Recommendation 1: Monitoring systems

1a: MoRS should set up a more robust, but not too elaborate, system to regularly monitor its efforts so that it can use this information to more strategically manage the school. MoRS should report on the effects that its work is having/not having and reflect on the partnerships and external relations that it engages in.

1b: The Swedish Embassy should consider supporting MoRS' effort to strengthen monitoring.

5.2 SCALABILITY

MoRS is considering growing its operations – “youth need a role model that instils hope” (MORS teacher). It wants to become a leading cultural organisation in the city and in southwestern BiH. Not only is the demand for MoRS strong and growing among youth, but management also has ideas about branching out in new areas.

MoRS needs to review its current income generating activities (the club it runs and its booking agency) and consider new opportunities. It is contemplating establishing an FM and online radio station that would promote youth and their music and also host talk shows. MoRS estimates that such a venture would require a minimum of five people – two journalists, two technicians, and a manager.

There are several potential challenges to growth. First there is limited space. There is no spare capacity at the Pavarotti Centre, therefore, MoRS would have to find a new or second venue. MoRS has looked into several options, some of them involving other local partners, but has not yet found a solution.

Second, there is need for more staff. Currently, several staff are severely overstretched and, as noted by some external stakeholders, there is a serious risk of burnout. MoRS estimates that it needs three to five additional staff members. This includes two to three more teachers, more administrative support, and one technical/equipment assistant. Management also would like a pedagogue to support the curricular development, the teaching process, teachers, and students.

Third, there is a risk that if not managed well, further expansion could lead to backlash from overexposure, particularly from nationalist politicians who could feel that their agendas are threatened by MoRS becoming more visible.

“I am always afraid of school getting too much publicity. Those politicians could think 'Look there is something we haven't destroyed yet. Let's do it now!'” – *MoRS parent*

Fourth, there is a risk that the quality of the school and its teaching approach suffer if the growth is too fast.

MoRS recognises that its new strategic plan needs to consider both opportunities and risks.

Recommendation 2: New strategic plan

2a: MoRS' new strategic plan should have clear priorities and be developed through a participatory process with staff. The strategy should have a three to-five-year perspective and draw on reviews of its income generating activities and feasibility studies of possible future ventures.

2b: The **Swedish Embassy** should consider supporting this effort.

5.3 SUCCESSION

MoRS relies heavily on the leadership of its current director and there is no succession strategy. While teachers and other staff contribute to visioning and planning, a new generation needs to be groomed for management responsibilities. The current director expects that such a process would take up to three years, with a gradual delegation of responsibilities.

Recommendation 3: Succession

MoRS should prepare and implement a succession strategy.

5.4 REPLICABILITY

Sharing MoRS' good practice beyond BiH borders to stakeholders in similar contexts and development cooperation agencies could help them achieve peacebuilding effects.

MoRS' mobile rock schools can serve as a vehicle for replicability: it allows MoRS to identify and inspire change agents and support them to grow. MoRS is however not interested in developing a franchise.

Currently, the time that the director of MoRS has for guiding and mentoring other change agents or spreading information about MoRS' good practice is limited – at least until MoRS has reached a new level of maturity.

Recommendation 4: Replicating successes

To ensure MoRS' organisational stability and maturity, expanding its mobile rock school effort should only be considered once the recommendations above have been addressed. When MoRS and/or other actors consider replicating MoRS' successes, the conclusions of this evaluation should be taken into account, but contextualised as needed:

1. Exceptional local change agent – must know the local context well, have a deep passion for music and youth.
2. Cultural expression – while other art forms can bring people together and build bridges, music and the rock genre serve as powerful connectors. However, rock music is not necessarily culturally important or of interest in other parts of the world.
3. Physical safe haven – providing a safe and supportive physical environment for youth to find and express their voices and to socialise with like-minded people is paramount.
4. Quality education – the education offered must be of high quality and staff must be skilled. The teaching approach should strongly integrate values such as respect, equality, open communication, empathy, and tolerance. It should build confidence and promote teamwork. Teachers should serve as role models, walking the talk.
5. Well managed relations – initiatives need to gradually, but systematically build relations with local communities, other CSOs, and local authorities.

Annex 1 – Terms of Reference

Terms of Reference for the Impact Evaluation of Mostar Rock School, Bosnia-Herzegovina

Date: January 2022

1. General information

1.1 Introduction

After the 1992-1995 war in Bosnia and Herzegovina (BiH), the society has become more ethnically divided. Today, the level of trust between groups in the society is low and ethnic tensions are increasing. Mostar is a city in the south western part of BiH where the ethnic division is deep.

Sweden has a new seven year strategy for reform cooperation with Western Balkans and Turkey (2021-2027), where one of the focus areas is *Peaceful and inclusive societies*. In particular, Sida (as an implementing agency) should contribute to *better conditions for inclusive reconciliation processes and conflict and violence prevention efforts*. The previous strategy included an objective on *increased trust and reconciliation between parties in and between countries*.

One way of contributing to the above-mentioned strategy objectives is the Swedish Embassy in Sarajevo's support to Mostar Rock School (MoRS). Mostar Rock School is an NGO who's core activities include music education for young girls and boys (around 8-20 years old) from all around Mostar. The purpose for the Embassy to support MoRS is to support its efforts – through music education – to build bridges over ethnic lines and to contribute to increased dialogue and trust in the divided city of Mostar in BiH.

With this evaluation, the Embassy, MoRS, and other stakeholders would like to learn more about what difference MoRS has made when it comes to issues such as dialogue and trustbuilding, social cohesion, and inter-ethnic cooperation in the society.

1.2 Evaluation object

The evaluation object is Mostar Rock School's theory of change. Mostar Rock School (MoRS) is a non-governmental organization operating since 2012 in Mostar, BiH. It is an informal music school where young girls and boys from different ethnic groups come together in rock music education. The direct target group are the participating young girls and boys in the rock school activities, including their parents since they come to concerts and events organised by

MoRS. Indirectly, the citizens of Mostar are targeted since they may benefit from the activities in the longer run.

MoRS's theory of change can be elaborated from different strategic documents of the organisation. The core idea is that by offering young people, with the focus on young people interested in music, an opportunity to come together and connect, share their interests, make friendships and bridge gaps created during and after the war in BiH, MoRS helps in building trust and creating new ties amongst people, while also acting as a reconciliation factor which influence not only young people, but the generations directly struck by conflict happenings; the parents. MoRS's theory of change builds on a rather unspoken assumption that the school attracts a good mix of students from different ethnic and other groups. The theory of change is anchored in a problem description about Mostar being a divided urban community, where people, including youth, still suffer from the recent history of conflict and war. Young people have few possibilities to grow and develop. Unemployment is high among people under 30. Young girls and boys are victims of segregation, especially through an already divided educational system – two schools under one roof – a system which physically divides children inside one school based on their ethnicity. MoRS aims to be a place where young people can come together, learn and cooperate, and to provide them with opportunities for them and for the wider community. The assumption is that since MoRS welcomes any young person to their program regardless of ethnicity, religion gender, or socio-economic status, this leads to creating bridges, reconciliation and trust. MoRS claims that it plays an important role in building trust amongst youth which results in reconciliation of local and wider community, that it through its operations has managed to raise more demand for unity and dialogue and a strong civil society in Mostar, and that it is an important piece in the process of social impact and economic development. On a broader level, MoRS claims that by reaching out to youth, listening to their needs, providing new opportunities that tackle problems, the BiH society can grow into a healthy democratic society that values freedoms, human rights, equality and social justice, where young people are the leaders of change and thought.

Sweden supported MoRS with a small financial contribution to the core activities of the school between 2017 and 2019, and is currently having an agreement with MoRS for 2021 and 2022. Norway is another donor throughout the years, and has financial support during 2021. The school has previously received support from USAID, through the non-governmental organisation KULT from BiH. In addition, the Dutch embassy provided a small grant in 2020.

The intervention logic or theory of change of the intervention may be reconstructed or further elaborated by the evaluator in the inception report, if deemed necessary. For further information, see different kinds of documentation related to the Embassy's contributions.

1.3 Evaluation rationale

There is no evaluation which evaluates longer term effects of MoRS and its impact on issues such as changing norms about interethnic living and building bridges in the divided city of Mostar. However, it is indicated from previous Swedish support that MoRS does engage youth from both major ethnic groups as well as minorities, and thus likely contribute to the larger objective of interethnic collaboration. The rationale to conduct the evaluation is therefore to

have better evidence for effects and impact of MoRS, potential factors for success, and the scalability and/or replicability of its operations.

Another rationale to conduct the evaluation at this point in time is the new strategy, where Sweden is expected to put more emphasis than previously on issues related to peaceful and inclusive societies. The support to MoRS is small in relation to the Embassy's overall portfolio and directed to an NGO working in a limited geographic area. However, the contribution is one of a few that directly aims at creating dialogue and trust between ethnic groups. The evaluation can therefore be of strategic importance for the Embassy and others when it comes to learning about drivers for peace and reconciliation in the context of BiH, and to get ideas about whether and how expand and support similar initiatives.

2. The assignment

2.1 Evaluation purpose: Intended use and intended users

The purpose or intended use of the evaluation is to:

- Help the Embassy and Mostar Rock School to assess the impact of Mostar Rock School and to learn from what works well and less well (ie mechanisms behind MoRS's potential contribution to changes in terms of dialogue, interethnic cooperation, trustbuilding, and similar) and the replicability of MoRS's model.
- MoRS will use the evaluation to adjust and/or improve implementation, as input to strategic planning, as well as a basis for informing other stakeholders about its work and contribution to societal change.
- The Embassy will use the evaluation to understand if support to MoRS is a good way of contributing to peace, dialogue and trustbuilding. The embassy will therefore use the evaluation to analyse, design, and assess potential future support, be it to MoRS and/or to similar initiatives.

The primary intended users of the evaluation are:

- The management team of Mostar Rock School
- The Swedish Embassy in Bosnia and Herzegovina

The evaluation is to be designed, conducted and reported to meet the needs of the intended users and tenderers shall elaborate in the tender how this will be ensured during the evaluation process. Other stakeholders that may be kept informed about the evaluation include other donors and stakeholders in BiH. The Norwegian Embassy is already informed about the plan for evaluation.

During the inception phase, the evaluator and the users will agree on who will be responsible for keeping the various stakeholders informed about the evaluation.

2.2 Evaluation scope

The scope of the evaluation goes beyond the current Embassy contribution since the evaluation should look more broadly at the impact of Mostar Rock School, regardless of whether the Embassy funded it at a specific point in time. The evaluation may therefore include a wider

time horizon. Target groups to be included are present and former students and their parents, citizens of Mostar, and other relevant stakeholders.

If needed, the scope of the evaluation may be further elaborated by the evaluator in the inception report.

2.3 Evaluation objective: Criteria and questions

The objective of this evaluation is to evaluate the impact of Mostar Rock School and formulate recommendations on i) how MoRS's management team can improve and adjust implementation and strategy, ii) how the Embassy can contribute to dialogue and trustbuilding through support to MoRS and/or similar initiatives in the future, especially how the MoRS model can be scaled up or replicated and how the Embassy can create links between different actors and apply a strategic approach to trustbuilding and dialogue (and similar), and iii) how/what other actors in BiH can learn from MoRS in terms of contributing to dialogue and trustbuilding and similar in BiH.

The evaluation questions is about the impact criteria where the overarching question is: What difference does Mostar Rock School make? More specifically, the following evaluation questions are foreseen:

- To what extent has Mostar Rock School's core activities led to changes in terms of inter-ethnic dialogue, trust and collaboration, and changed norms about related issues, and similar?
- Have MoRS's core activities led to other significant positive or negative, intended or unintended, changes?
- For whom and how, and on what levels, has these changes had an impact?
- What mechanisms have led to these changes to occur?

Questions are expected to be developed in the tender by the tenderer and further refined during the inception phase of the evaluation.

2.4 Evaluation approach and methods

It is expected that the evaluator describes and justifies an appropriate evaluation approach/methodology and methods for data collection in the tender. The evaluation design, methodology and methods for data collection and analysis are expected to be fully developed and presented in the inception report. Given the situation with Covid-19, innovative and flexible approaches/methodologies and methods for remote data collection should be suggested when appropriate and the risk of doing harm managed.

The evaluator is to suggest an approach/methodology that provides credible answers (evidence) to the evaluation questions. Limitations to the chosen approach/methodology and methods shall be made explicit by the evaluator and the consequences of these limitations discussed in the tender. The evaluator shall to the extent possible, present mitigation measures to address them. A clear distinction is to be made between evaluation approach/methodology and methods.

The evaluation should ensure a *conflict sensitive* approach/methodology. This implies assessing the extent to which the intervention has aggravated or mitigated grievances, vulnerabilities or tensions and the effects of the intervention on the drivers of conflict or fragility. The evaluation process itself should also be conflict sensitive, to limit the impact of evaluation activities on the conflict. It is advisable that the evaluation itself include a conflict analysis, i.e. a thorough and up-to-date understanding of the conflict, in order to ensure ethical conduct of the evaluation and the protection of those involved. The evaluation should analyse the quality and relevance of the conflict analysis at the initiation of the intervention and how it was adapted (or not) over time.

A *gender-responsive* approach/methodology, methods, tools and data analysis techniques should be used²³.

Sida's approach to evaluation is *utilization-focused*, which means the evaluator should facilitate the *entire evaluation process* with careful consideration of how everything that is done will affect the use of the evaluation. It is therefore expected that the evaluators, in their tender, present i) how intended users are to participate in and contribute to the evaluation process and ii) methodology and methods for data collection that create space for reflection, discussion and learning between the intended users of the evaluation.

In cases where sensitive or confidential issues are to be addressed in the evaluation, evaluators should ensure an evaluation design that do not put informants and stakeholders at risk during the data collection phase or the dissemination phase.

2.5 Organisation of evaluation management

This evaluation is commissioned by the Swedish Embassy in Sarajevo. The intended users are the Embassy and the management team at Mostar Rock School. The intended users of the evaluation form a steering group, which has contributed to and agreed on the ToR for this evaluation. The steering group is a decision-making body. It will approve the inception report and the final report of the evaluation, and evaluate the tenders. The steering group will participate in the start-up meeting of the evaluation, as well as in the debriefing/validation workshop where preliminary findings and conclusions are discussed.

2.6 Evaluation quality

The evaluation shall conform to OECD/DAC's Quality Standards for Development Evaluation²⁴ and use the OECD/DAC Evaluating Peacebuilding Activities in Settings of

²³ See for example UNEG United Nations Evaluation Group (2014) Integrating Human Rights and Gender Equality in Evaluations <http://uneval.org/document/detail/1616>

²⁴ OECD/DAC (2010) Quality Standards for Development Evaluation.

Conflict and Fragility: Improving Learning for Results²⁵. The evaluators shall use the Sida OECD/DAC Glossary of Key Terms in Evaluation²⁶ and the OECD/DAC Better Criteria for Better Evaluation²⁷. The evaluators shall specify how quality assurance will be handled by them during the evaluation process.

2.7 Time schedule and deliverables

It is expected that a time and work plan is presented in the tender and further detailed in the inception report. Given the situation with Covid-19, the time and work plan must allow flexibility in implementation. The evaluation shall be carried out between March 2022 and September 2022, with a learning seminar by the end of the summer when most staff members are back from vacation. The timing of any field visits, surveys and interviews need to be settled by the evaluator in dialogue with the main stakeholders during the inception phase.

The table below lists key deliverables for the evaluation process. Alternative deadlines for deliverables may be suggested by the consultant and negotiated during the inception phase.

Deliverables	Participants	Deadlines
1. Start-up meeting over video	Mostar Rock School, Embassy of Sweden, Evaluators	End of March
2. Draft inception report		End of April
3. Inception meeting over video (comments from intended users to be sent to evaluators ahead of the inception meeting)	Mostar Rock School, Embassy of Sweden, Evaluators	End of April
4. Final inception report		Mid May
5. Data collection, analysis, report writing and quality assurance	Evaluators	May – Mid June

²⁵ OECD/DAC (2012) Evaluating Peacebuilding Activities in Settings of Conflict and Fragility: Improving Learning for Results.

²⁶ Sida OECD/DAC (2014) Glossary of Key Terms in Evaluation and Results Based Management.

²⁷ OECD/DAC (2019) Better Criteria for Better Evaluation: Revised Evaluation Criteria Definitions and Principles for Use.

6. Debriefing/validation/meeting	Mostar Rock School, Embassy of Sweden, Evaluators	Mid June
7. Draft evaluation report		End of June
8. Comments from intended users to evaluators		Mid July
9. Final evaluation report		August
10. Learning seminar/workshop over video or in Sarajevo	Mostar Rock School, Swedish Embassy, Evaluators, and perhaps other stakeholders such as Norwegian embassy	August or Septmeber

The inception report will form the basis for the continued evaluation process and shall be approved by the Embassy before the evaluation proceeds to implementation. The inception report should be written in English and cover evaluability issues and interpretations of evaluation questions, present the evaluation approach/methodology *including how a utilization-focused and gender-responsive approach will be ensured*, methods for data collection and analysis as well as the full evaluation design, including an *evaluation matrix* and a *stakeholder mapping/analysis*. A clear distinction between the evaluation approach/methodology and methods for data collection shall be made. All limitations to the methodology and methods shall be made explicit and the consequences of these limitations discussed.

A specific time and work plan, including number of hours/working days for each team member, for the remainder of the evaluation should be presented. The time plan shall allow space for reflection and learning between the intended users of the evaluation.

The final report shall be written in English and be professionally proof read. The final report should have clear structure and follow the layout format of Sida's template for decentralised evaluations (see Annex C). The executive summary should be maximum 3 pages.

The report shall clearly and in detail describe the evaluation approach/methodology and methods for data collection and analysis and make a clear distinction between the two. The report shall describe how the utilization-focused approach has been implemented i.e. how intended users have participated in and contributed to the evaluation process and how methodology and methods for data collection have created space for reflection, discussion and learning between the intended users. Furthermore, the gender-responsive approach shall be described and reflected in the findings, conclusions and recommendations along with other identified and relevant cross-cutting issues. Limitations to the methodology and methods and the consequences of these limitations for findings and conclusions shall be described.

Evaluation findings shall flow logically from the data, showing a clear line of evidence to support the conclusions. Conclusions should be substantiated by findings and analysis. Evaluation questions shall be clearly stated and answered in the executive summary and in the conclusions. Recommendations and lessons learned should flow logically from conclusions and be specific, directed to relevant intended users and categorised as a short-term, medium-term and long-term.

The report should be no more than 30 pages excluding annexes. If the methods section is extensive, it could be placed in an annex to the report. Annexes shall always include the Terms of Reference, the Inception Report, the stakeholder mapping/analysis and the Evaluation Matrix. Lists of key informants/interviewees shall only include personal data if deemed relevant (i.e. when it is contributing to the credibility of the evaluation) based on a case based assessment by the evaluator and the commissioning unit/embassy. The inclusion of personal data in the report must always be based on a written consent.

The evaluator shall adhere to the Sida OECD/DAC Glossary of Key Terms in Evaluation²⁸.

The evaluator shall, upon approval by the Embassy of the final report, insert the report into Sida's template for decentralised evaluations (see Annex C) and submit it to Nordic Morning (in pdf-format) for publication and release in the Sida publication database. The order is placed by sending the approved report to Nordic Morning (sida@atta45.se), with a copy to the responsible Sida Programme Officer as well as Sida's Evaluation Unit (evaluation@sida.se). Write "Sida decentralised evaluations" in the email subject field. The following information must always be included in the order to Nordic Morning:

1. The name of the consulting company.
2. The full evaluation title.
3. The invoice reference "ZZ980601".
4. Type of allocation: "sakanslag".
5. Type of order: "digital publicering/publikationsdatabas.

A final learning seminar or workshop is foreseen, where evaluators share lessons learned from the evaluation process and facilitates the understanding and interpretation of findings, conclusions and recommendations. The structure and method for this seminar should be discussed between the intended users and the evaluators.

2.8 Evaluation team qualification

In addition to the qualifications already stated in the framework agreement for evaluation services, the evaluation team shall include the following competencies:

- Knowledge about the post-conflict situation in Bosnia and Herzegovina
- Experiences from working in a post-conflict setting
- Knowledge about a conflict sensitive perspective to development cooperation

²⁸ Sida OECD/DAC (2014) Glossary of Key Terms in Evaluation and Results Based Management.

- Experience from applying OECD/DAC's guidelines for *Evaluating Peacebuilding Activities in Settings of Conflict and Fragility* in evaluations.
- Bosnian/Croatian/Serbian language skills professional level

A CV for each team member shall be included in the call-off response. It should contain a full description of relevant qualifications and professional work experience.

It is important that the competencies of the individual team members are complimentary. It is highly recommended that local evaluation consultants are included in the team, as they often have contextual knowledge that is of great value to the evaluation. In addition, and in a situation with Covid-19, the inclusion of local evaluators may also enhance the understanding of feasible ways to conduct the evaluation.

The evaluators must be independent from the evaluation object and evaluated activities, and have no stake in the outcome of the evaluation.

Please note that in the tender, the tenderers must propose a team leader that takes part in the evaluation by at least 30% of the total evaluation team time including core team members, specialists and all support functions, but excluding time for the quality assurance expert.

2.9 Financial and human resources

The maximum budget amount available for the evaluation is 500 000 SEK.

Invoicing and payment shall be managed according to the following: The Consultant may invoice a maximum of 30 % of the total amount after approval by the Embassy of the Inception Report and a maximum of 70 % after approval by the Embassy of the Final Report and when the assignment is completed.

The contact person at the Swedish Embassy in Sarajevo is Lisa Curman (lisa.curman@gov.se), program manager at the Development Cooperation Section. The contact person should be consulted if any problems arise during the evaluation process.

Relevant Sida documentation will be provided by the program officer at the Embassy of Sweden in Sarajevo.

Contact details to intended users (cooperation partners, Swedish Embassies, other donors etc.) will be provided by Lisa Curman.

The evaluator will be required to arrange the logistics such as booking interviews, preparing visits, transportation and accommodation, including any necessary security arrangements.

3. Annexes

Annex A: List of key documentation

- [Strategy for Sweden's reform cooperation with Western Balkans and Turkey](#)
- Project Document (ongoing and previous contribution)
- Appraisal of Intervention (ongoing and previous contribution)
- Decision of Contribution (ongoing and previous contribution)
- Previous Conclusions of Performances, Completion Memo (previous contribution)
- Previous Narrative Reports from MoRS to the Embassy (previous contribution)
- Mostar Rock School Strategic Plan 2021-2023

Annex B: Data sheet on the evaluation object

Information on the evaluation object (i.e. intervention)	
Title of the evaluation object	Mostar Rock School
ID no. in PLANIt	13550, 10956
Dox no./Archive case no.	UM2020/01683/SARA, UM2017/06409/SARA
Activity period (if applicable)	
Agreed budget (if applicable)	
Main sector	Democracy
Name and type of implementing organisation	NGO or civil society
Aid type	Project support
Swedish strategy	Reform cooperation with Western Balkans and Turkey 2021-2027 (and the previous strategy)

Information on the evaluation assignment	
Commissioning Swedish Embassy	Embassy of Sweden in Sarajevo
Contact person at Swedish Embassy	Lisa Curman
Timing of evaluation (mid-term, end-of-programme, ex-post, or other)	Ex-post/other
ID no. in PLANIt (if other than above).	

Annex 2 – Evaluation Framework

What difference does Mostar Rock School make?

Evaluation Questions – <i>what you want to know</i>	Areas of inquiry - assessment indicators - <i>how you will know</i>	Methods – <i>how you will gather the data</i>	Sources – <i>where the data can be obtained</i>
<p>1. To what extent has Mostar Rock School’s core activities led to changes in terms of learning to live together, trust and collaboration, and changed norms?</p>	<p>Evidence of students’ discovery of others” - improved empathy, knowledge of other ethnicities, understanding of discrimination, tolerance, acceptance,</p> <p>Evidence of cross-ethnic friendships, bands, events sustained after completion of MoRS cycle</p> <p>Evidence of students’ “experience of shared purposes”, collaboration in bands, communication skills, teamwork, leadership, trust, community involvement, readiness to discuss and participate in socially responsive and peace campaigns</p> <p>Evidence of parents accepting interethnic activities, valuing interethnic interaction, engaging in school activities with “other” parents, cross-community engagement, engagement for peaceful coexistence</p> <p>Evidence of mixed ethnic audiences, communities appreciating school activities and inviting performances at neighbourhood events</p> <p>Joint organisation of the events by people from different ethnic groups; ready to participate as group in peace campaigns;</p> <p>Changing shared standards of acceptable behaviour that allows for ethnic interaction, cross-community collaboration, unity</p>	<ol style="list-style-type: none"> 1. Document review 2. Interviews 3. Focus groups 4. Survey 5. Participatory SWOT analysis 6. Observation 	<ol style="list-style-type: none"> 1. Documents 2. MoRS staff 3. Students 4. Teachers 5. Audience members 6. Other CSOs 7. Media articles 8. Research reports 9. Local authorities 10. Local businesses 11. Videos

<p>2. Have MoRS' core activities led to other significant positive or negative, intended or unintended, changes?</p>	<p>Evidence of changes among students related to:</p> <ul style="list-style-type: none"> • “learning to be” – e.g. self-confidence, self-esteem, emotional intelligence, psycho-social empowerment, responsibility • “learning to live together” – including new friendships • “learning to know” – e.g. music knowledge • “learning to do”, e.g. communicate, sound production skills, music playing skills, performance skills, self-organisational skills, • changes gender perspectives in music, employment/income generation • professional path in art/culture – e.g. becoming teachers at MoRS pursuing music/cultural careers, networking and collaborating with renowned artists <p>Evidence inclusion of youth living in poverty or other socially vulnerable groups</p> <p>Evidence of:</p> <ul style="list-style-type: none"> • promotion of culture outside of MoRS; • Income generation • changes in Mostar’s cultural scene • changes related to Mostar’s schools • changes related to local government’s approach to culture • changes in local businesses in Mostar • changes in the reputation of MoRS in the community • changes in Mostar perspectives on Rock music 	<ol style="list-style-type: none"> 1. Document review 2. Interviews 3. Focus groups 4. Survey 5. Participatory SWOT analysis 6. Observation 	<ol style="list-style-type: none"> 1. Documents 2. MoRS staff 3. Students 4. Teachers 5. Audience members 6. Other CSOs 7. Media articles 8. Local authorities 9. Local businesses 10. Videos
<p>3. For whom and how, and on what levels, have these changes had an effect?</p>	<p>MoRS students: changes related to “learning to live together”, “learning to know”, “learning to do”, and “learning to be”, new friendships, changes gender perspectives in music, employment/income generation, former students becoming teachers at MoRS</p> <p>Staff: careers, professional development, teaching skills, self-knowledge, community engagement, role in community</p> <p>Family: acceptance of/valuing of ethnic diversity, engagement in cross-cultural activities of the school with “other” parents</p> <p>Audiences: More diverse and active cultural scene in Mostar, renowned artists being brought to Mostar</p> <p>Other CSOs and schools: Partnerships, joint resource mobilisation</p>	<ol style="list-style-type: none"> 1. Document review 2. Interviews 3. Focus groups 4. Survey 5. Observation 	<ol style="list-style-type: none"> 1. Documents 2. MoRS staff 3. Students 4. Teachers 5. Audience members 6. Other CSOs 7. Research reports 8. Media articles 9. Local authorities 10. Local businesses 11. Videos

<p>Local authorities: Growing appreciation of the school – facilitating and supporting the school, image of Mostar</p> <p>BiH municipalities beyond Mostar: knowledge, values, results of MoRS extended beyond Mostar; evidence of scaling-up, replication</p> <p>Regional cooperation: evidence of regional cooperation, scaling-up or replication within the Western Balkans</p>			
<p>4. What mechanisms have led to these changes to occur?</p>	<p>Data on how MoRS:</p> <ul style="list-style-type: none"> • promotes the school • attracts and retains students • attracts and retains teachers • interacts with parents • develops and embeds its teaching approaches among teachers • develops and embeds the school ethos and values • composes classes, bands, groups • develops and renews the curriculum • tests and adapts approaches • makes use of and maintains its spaces • acquires and maintains equipment • integrates its different activities • organises community events • develops and maintains auxiliary activities • interacts and engages with cultural and art institutions and groups of multicultural and mono-cultural orientation • interacts and engages with Mostar’s different neighbourhoods, incl. surrounding communities • interacts and engages with the music establishment in Bosnia and beyond • interacts, engages & builds relations with other CSOs and cultural actors • interacts/build relations with local government 	<ol style="list-style-type: none"> 1. Document review 2. Interviews 3. Focus groups 4. Survey 5. ‘Participatory SWOT analysis 6. Observation 	<ol style="list-style-type: none"> 1. Documents 2. MoRS staff 3. Students 4. Teachers 5. Research reports 6. Videos

Annex 3 – List of informants

Mostar Rock School

	Name	Position	Organisation
1	Respondent	Director	MoRS
2	Respondent	Programme Coordinator	MoRS
3	Respondent	PR Coordinator	MoRS
4	Respondent	PR Coordinator	MoRS
5	Respondent	Students service	MoRS
6	Respondent	Teacher	MoRS
7	Respondent	Teacher	MoRS
8	Respondent	Teacher	MoRS
9	Respondent	Teacher	MoRS
10	Respondent	Teacher	MoRS
11	Respondent	Teacher	MoRS
12	Respondent	Teacher	MoRS
13	Respondent	Teacher	MoRS
14	Respondent	Teacher	MoRS
15	Respondent	Teacher	MoRS
16	Respondent	Teacher	MoRS
17	Respondent	Teacher	MoRS
18	Respondent	Bar-tender	MoRS / Café "Klub 27"

MoRS Students and Parents

	Group	Female	Male
19-35	Students	11	6
36-39	Parents	3	1

Civil Society Organisations

	Name	Position	Organisation
40	Respondent	Director	Nansen Dialogue Centre Mostar
41	Respondent	Project Manager	Nansen Dialogue Centre Mostar
42	Respondent	Deputy Director	Association "Nešto više" Mostar
43	Respondent	Project Manager	Youth Cultural Centre "Abrašević" Mostar
44	Respondent	President	Association "Futura" Mostar
45	Respondent	Project Manager	Local Democracy Agencz Mostar
46	Respondent	Manager	Rock Academy, Posušje
47	Respondent	Deputy Director	Step by Step, Sarajevo
48	Respondent	Project Manager, Initiator	Pula Rock Camp, Pula, Croatia

City Administration and Public Institutions of Culture

	Name	Position	Organisation
49	Respondent	Department of Social Affairs / Expert Advisor on Culture	City Administration Mostar
50	Respondent	Director	Music Centre "Pavarotti" Mostar
51	Respondent	Director	Symphony Orchestra Mostar

International Organisations UWC

	Name	Position	Organisation
52	Respondent	Director of Student Well-being	United World College
53	Respondent	Programme Officer – Democratic Development	OSCE Regional Office
54	Respondent	Head of Office	UNDP Regional Office Mostar

Donors

	Name	Position	Organisation
55	Respondent	Second Secretary	Embassy of Sweden to BiH
56	Respondent	Head of Project Department	Royal Norwegian Embassy to BiH
57	Respondent	Project Officer in charge of MoRS project	Royal Norwegian Embassy to BiH
58	Respondent	Economic Advisor	Swiss Embassy to BiH

Other informants

	Name	Position	Organisation
59	Respondent	Musician	Helemnejse
60	Respondent	Musician	Dubioza kolektiv
61	Respondent	Journalist	
62	Respondent	Consultant/ audience member

Annex 4 – List of documents reviewed

1. Mostar Rock School. 2021. Mostar Rock School 2021 – 2023 Core Program.
2. Mostar Rock School. 2021. Narrative report.
3. Mostar Rock School. 2021. Cultural grants application, U.S. Embassy.
4. Mostar Rock School. 2021. Canada Fund for Local Initiatives (CFLI) Project Application.
5. Mostar Rock School. 2021. 1st progress report –OPEN CITY MOSTAR.
6. Mostar Rock School. 2021. 2nd progress report –OPEN CITY MOSTAR.
7. Mostar Rock School. 2021. Final Report–OPEN CITY MOSTAR.
8. Mostar Rock School. 2021. Final report Mobile Rock School.
9. Mostar Rock School. STRATEGIC PLAN, 2021 – 2023.
10. Mostar Rock School. 2021 – 2023 Core Program, project document, 2021.
11. Mostar Rock School. Project proposal, Mobile Rock School 2021/2022.
12. Mostar Rock School. Strategic Plan 2020-2023.
13. Mostar Rock School. February 2020. Narrative Report to Sida - Core support to Mostar Rock School, protocol number.
14. Mobile Rock School. 2020. Application form, Netherlands Embassy.
15. Mostar Rock School. January 2019. 2018 Annual Report to Sida.
16. Mostar Rock School. March 2018. Narrative report to SIDA - Core support to Mostar Rock School.
17. Mostar Rock School. 2017. Project document.
18. Mostar Rock School. June 2017. brief narrative description on core activities for Mostar Rock School.
19. Mostar Rock School. Project proposal, EU description Mobile Rock School.
20. Mostar Rock School. EMB NED Progress report – Mobile Rock School.
21. Mostar Rock School. Online classes report.
22. Mostar Rock School. Workshop: Music as a tool of intercultural cooperation and peacebuilding
23. Progress report for grants from the Norwegian MFA, twice a year between 2018-2021.
24. Sida. March 2021. Support to Mostar Rock School continuation, Appraisal of intervention.
25. Sida. Strategy for Sweden's reform cooperation with the Western Balkans and Turkey for 2021–2027.
26. Sida. April 2020. Support to Mostar Rock School, Completion Memo.
27. Sida/Embassy of Sweden. 2020. Support to Mostar Rock School, Decision on Contribution.
28. Sida/Embassy of Sweden. May 2019. Support to Mostar Rock School, Conclusion on Performance - Assessment of performance.
29. Sida. March 2017. Support to Mostar Rocks School, Appraisal of intervention, final.

Documents in Serbo-Croatian

1. 2020. Naziv projekta: Mostar rock school.
2. 2018. Pravilnik o finansijskom poslovanju.
3. 2018. Pravilnik o nabavkama Udruženja.
4. 2018. Pravilnik o računovodstvu Udruženja.
5. 2018. Pravilnik o radu Udruženja.

6. 2018. Pravilnik o unutrašnjoj organizaciji i sistematizaciji Udruženja.
7. 2018. Statut Udruženja MoRS 2018 ETIČKI KODEKS UDRUŽENJA „ROCK ŠKOLA MOSTAR“
8. PRAVA I OBAVEZE POLAZNIKA ROCK ŠKOLE MOSTAR.
9. 2019. Program podrške marginaliziranim grupama (PPMG), Konacni narativni izvjestaj.
10. ONLINE MORS - GMMK - Sesija 01 – Looperi.
11. ONLINE MORS - TEHNIKA - Sesija 01 - Stimanje bubnja- OSNOVNA PRAVILA KORIŠTENJA ONLINE RASPOREDA.
12. Poslovnik o radu Skupštine Udruženja „ROCK ŠKOLA MOSTAR“.
13. Pravila final print.

Articles / Methods resources

1. UNESCO. 2020. Measuring Intercultural Dialogue - A conceptual and technical framework.
2. [Gillian Howell](#). 2019. Making music in divided cities: Transforming the ethnoscape.
3. OECD. 2017. OECD Guidelines on Measuring Trust.
4. UNESCO. 2014. Learning to Live Together, Education Policies and Realities in the Asia-Pacific.
5. CMI. 2008. Keep on Talking! Review of the Nansen Dialogue Network in the Western Balkan.
6. Aleksei Semjonov. 2006. Mechanisms for Interethnic Dialogue in Estonia and Russia: Outcomes and problems, Helsinki Monitor 2006 no. 3
7. Gillian Dohrn. 2018. DogCome together: how music is rebuilding bridges in divided Balkans, <https://www.theguardian.com/world/2018/mar/16/mostar-rock-school-bosnia-herzegovina>.

Annex 5 – Surveys

Student survey questionnaire

1. I am

- Female
- Male
- Non-binary
- I prefer not to say

2. Your age:

- 0-14
- 14-18
- 18-22
- 23-27
- 28-32
- 32+

3. I live in (neighbourhood):

4. How did you learn about MoRS?

- A student at MoRS
- My sibling(s)
- My parent(s)
- A friend or acquaintance
- A teacher at MoRS
- Attended an event with MoRS
- Traditional media (newspapers, radio, tv)
- Online media
- Other (please specify)

5. Whose idea was it to enroll in the school?

- Mine
- My parent(s)
- My sibling
- All of ours
- I am not sure

6. My sibling(s) have attended MoRS

- Yes
- No

7. I attended MoRS these years

- 2012
- 2013
- 2014
- 2015
- 2016
- 2017
- 2018
- 2019
- 2020
- 2021
- 2022

8. Please state the degree to which you agree with the following statements:

	Strongly agree	Agree	Slightly agree	Disagree	I do not know
I have confidence in the teaching approach applied by MoRs.	<input type="radio"/>				
Please feel free to add any additional comments.					
I trust that MoRS provides a safe environment for students to learn.	<input type="radio"/>				
Please feel free to add any additional comments.					
MoRS teaches students valuable skills for the future.	<input type="radio"/>				
Please feel free to add any additional comments.					
I have gained different friendships	<input type="radio"/>				

at MoRS that have lasted

Please feel free to add any additional comments.

MoRS has positively changed my perspectives.

Please feel free to add any additional comments.

MoRS's activities have changed the perspectives of my family.

Please feel free to add any additional comments.

MoRS's activities have a positive effect on Mostar.

Please feel free to add any additional comments.

9. UNESCO categorises learning into 4 pillars. These are: 1) Learning to know 2) learning to do 3) learning to be and 4) learning to live together. The following questions relate to these 4 different learning pillars. By attending MoRS, I have:

	Strongly agree	Agree	Slightly agree	Disagree	I do not know
Learning pillar 1 - Improved music knowledge	<input type="radio"/>				
Learning pillar 1 - Improved music theory knowledge	<input type="radio"/>				
Learning pillar 2 - Improved playing music/singing	<input type="radio"/>				
Learning pillar 2 - Improved performing on stage	<input type="radio"/>				
Learning pillar 3 - Become more responsible	<input type="radio"/>				
Learning pillar 3 - Gained confidence	<input type="radio"/>				
Learning pillar 3 - Improved social/emotional skills (e.g. (openness to new experiences, ideas and collaboration; emotional stability, conscientiousness etc.)	<input type="radio"/>				
Learning pillar 4 - Improved teamworking skills	<input type="radio"/>				
Learning pillar 4 - Become more tolerant of others	<input type="radio"/>				

Please feel free to add any additional comments.

10. The biggest surprise for me about MoRS has been:

11. The best thing about MoRS is:

12. The worst thing about MoRS is:

13. The most important value and/or success of MoRS is:

Parent survey questionnaire

1. I am

- Female
 Male

2. Your age:

- 25-34
 35-44
 55-64
 65+

3. I live in:

4. How did you learn about MoRS?

- My child/children
 Another parent, a friend or acquaintance
 A student at MoRS
 A teacher at MoRS
 Attended an event with MoRS
 Traditional media (newspapers, radio, tv)
 Online media
 Other (please specify)

5. Whose idea was it to enrol in the school?

- Mine
 Spouse's
 My child's
 All of ours
 I am not sure

6. How many of your children have attended/are attending MoRS?

	1	2	3
son(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
daughter(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. The years my child(ren) attended MoRS

- 2012
- 2013
- 2014
- 2015
- 2016
- 2017
- 2018
- 2019
- 2020
- 2021
- 2022

8. Please state the degree to which you agree with the following statements:

	Strongly agree	Agree	Slightly agree	Disagree	I do not know
I have confidence in the teaching approach applied by MoRs.	<input type="radio"/>				
Please feel free to add any additional comments.					
I trust that MoRS provides a safe environment for children to learn.	<input type="radio"/>				
Please feel free to add any additional comments.					
MoRS teaches children valuable skills for the future.	<input type="radio"/>				
Please feel free to add any additional comments.					
My child/children has/have gained different friendships	<input type="radio"/>				

at MoRS that have lasted

Please feel free to add any additional comments.

MoRS has positively changed the perspectives of my child.

Please feel free to add any additional comments.

MoRS's activities have changed my perspectives.

Please feel free to add any additional comments.

MoRS's activities have a positive effect on Mostar.

Please feel free to add any additional comments.

9. UNESCO categorises learning into 4 pillars. These are: 1) Learning to know 2) learning to do 3) learning to be and 4) learning to live together. The following questions relate to these 4 different learning pillars. By attending MoRS, my *child/children has/have*:

	Strongly agree	Agree	Slightly agree	Disagree	I do not know
Learning pillar 1 - Improved music knowledge	<input type="radio"/>				
Learning pillar 1 - Improved music theory knowledge	<input type="radio"/>				
Learning pillar 2 - Improved playing music/singing	<input type="radio"/>				
Learning pillar 2 - Improved performing on stage	<input type="radio"/>				
Learning pillar 3 - Become more responsible	<input type="radio"/>				
Learning pillar 3 - Gained confidence	<input type="radio"/>				
Learning pillar 3 - Improved social/emotional skills (e.g. (openness to new experiences, ideas and collaboration; emotional stability, conscientiousness etc.)	<input type="radio"/>				
Learning pillar 4 - Improved teamworking skills	<input type="radio"/>				
Learning pillar 4 - Become more tolerant of others	<input type="radio"/>				

Please feel free to add any additional comments.

10. The biggest surprise for me about MoRS has been:

11. The best thing about MoRS is:

12. The worst thing about MoRS is:

13. The most important value and/or success of MoRS is:

Annex 6 – Inception report



Impact Evaluation of Mostar Rock School, Bosnia-Herzegovina

Inception Report

NIRAS
May 4, 2022

Table of Contents

1	<u>Introduction</u>	4
1.1	<u>Evaluation rationale</u>	4
1.2	<u>Users of the evaluation</u>	4
1.3	<u>Evaluation scope</u>	5
2	<u>Project background</u>	6
3	<u>Evaluability, key concepts and evaluation design</u>	8
3.1	<u>Impact vs effects</u>	8
3.2	<u>Interethnic dialogue</u>	8
3.3	<u>Integral theory</u>	12
3.4	<u>Spheres of influence</u>	14
3.5	<u>Inductive approach</u>	3
3.6	<u>Limitations and challenges</u>	7
4	<u>Overall approach and data collection</u>	18
4.1	<u>Data collection</u>	19
4.1.1	<u>Document review</u>	20
4.1.2	<u>Interviews and group discussions</u>	20
4.1.3	<u>SWOT exercises</u>	21
4.1.4	<u>Survey</u>	7
4.1.5	<u>Verification, analysis and reporting</u>	22
4.2	<u>Milestones and deliverables</u>	23
5	<u>Work plan</u>	24

Appendix 1 Terms of Reference

Appendix 2 Evaluation Framework

Appendix 3 Documents received/consulted

Appendix 4 Stakeholder mapping

Appendix 5 Draft survey

Abbreviations (to be completed)

BiH	Bosnia Herzegovina
CoE	Council of Europe
CSO	Civil Society Organisation
EQ	Evaluation Question
IRL	In real life
LTLT	Learn to Live Together
MoRS	Mostar Rock School
ORID	Objective, Reflective, Interpretive, Decisional
QA	Quality assurance
RBM	Results based management
SWOT	Strengths, Weaknesses, Opportunities, and Threats
ToC	Theory of Change
ToP	Technology of Participation
ToR	Terms of Reference
UfE	Utilisation-focused evaluation
UNESCO	United Nations Education, Science and Culture Organisation

1 Introduction

The following constitutes the inception report for the Sida Evaluation of the Mostar Rock School (MoRS), a civil society organisation in Mostar. MoRS provides an educational programme in an inclusive environment that through music and teamwork promotes sharing, cooperation, creativity, learning and self-expression among young people from all parts of Mostar's divided society.

Sweden supported MoRS with a small financial contribution for core activities of the school between 2017 and 2019, and currently has an agreement with MoRS for 2021 and 2022 with more substantial contribution to core activities of SEK 2.25 million. The overall goal of the support is to create a new norm on how ethnic and religious groups can live side by side, grow together and create strong bonds between new generations in Mostar and BiH.

Specific objectives of MoRS's core programme are:

- a) To provide a unique environment and educational program where young people with different ethnic and religious backgrounds can share, collaborate, create, learn and express themselves through music and teamwork and create long-lasting bonds between young people, the older generations and between them;
- b) To provide a range of activities and events where young people can become active actors in cultural life and thereby bridge the gaps tearing the community apart.

1.1 Evaluation rationale

The Swedish Embassy in Sarajevo is interested in the inter-ethnic dialogue and peacebuilding effects that the school may be contributing to. No independent evaluation of MoRS's efforts has been undertaken, so there is no systemic collection of evidence and lessons on changes achieved. Sweden's new strategy for the sub-region places greater emphasis on peaceful and inclusive societies, but there are currently few initiatives like the support to MoRS that works with promoting peacebuilding in the community in this way. While a small intervention, the support to MoRS is considered as potentially strategic. Understanding the extent that MoRS is able to promote peaceful co-existence, trust, and dialogue and the extent this can be brought to scale and replicated is of special interest.

The overall purpose of the evaluation can be summed up as *to gain a sound understanding of the extent to which MoRS is able to promote peaceful co-existence, trust, and dialogue and the extent aspects of the programme can be replicated and/or brought to scale.*

1.2 Users of the evaluation

The primary users of this evaluation are the following:

- **The management team of Mostar Rock School:** MoRS will use the evaluation to adjust and/or improve implementation, as input to strategic planning, and as a basis for informing other stakeholders about its work and contribution to societal change.

- **The Embassy of Sweden in Bosnia and Herzegovina:** The Embassy will use the evaluation to understand to what extent the support to MoRS is an effective way of contributing to peace, dialogue and trust-building. The evaluation will also be used to analyse, design, and assess potential future support to MoRS and/or to similar initiatives.

1.3 Evaluation scope

The **scope of the evaluation** will extend back in time before the current Embassy contribution period to be able examine the broader effects of Mostar Rock School. The evaluation will also examine any changes in processes (approaches, practices, organisation, etc.) since 2012 that have improved results. Otherwise, the evaluation will focus attention on the current programme. Target groups that will form part of the scope will extend beyond the students and teachers to include former students, parents, citizens of Mostar, local authorities, and other relevant stakeholders. The scope of the four evaluation questions centres on the evaluation criteria of effectiveness/impact with a focus on change.

2 Project background

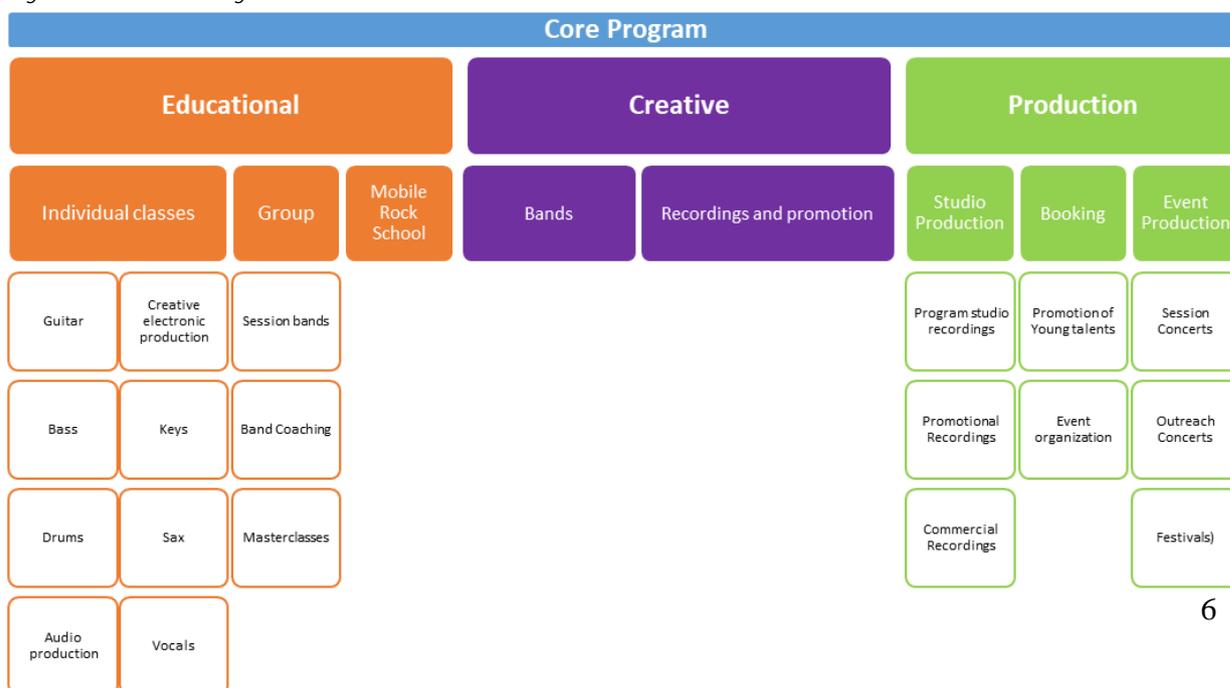
The idea of a Mostar Rock School dates back to 1998, when as a part of the Pavarotti Music Center, the local organization Apeiron took the first steps to establish a school involving some of the current members of MoRS leadership. It did not take off until 2011, when the idea was revived with the Dutch organization Musicians without Borders and the Pavarotti Music Center, with funds from the Robert Bosch Stiftung, Norway and the United States. Mostar Rock School started operating in August 2012 and was formally registered in 2014. The number of youths involved in each school generation grew over time from 55 in the first generation, to between 150 and 200 in the latest cohorts.

Since its establishment MoRS reported to have had relatively stable financing (with one 10-month gap in funding in 2016/2017), with Norway, Sweden and USAID as key donors and a number of smaller projects supported by the embassies and with municipal support.

Since 2012, close to 1200 young people have participated in the school's programme. Students have come from different ethnic groups, although statistics have not been kept on this (doing so this would be controversial and potentially damaging). Around 80 percent of the students have come from Mostar itself, and around 20 percent have hailed from neighbouring municipalities.

The regular school cycle in MoRS lasts for 40 days, during which students have individual and group sessions, do a research on a selected band or a music genre and perform the tasks given by their teacher (coach). Within a given genre they are tasked to practice, copy, or modify a specific song, and compose an original song (composition, text, and arrangement). After 40 days, groups perform. The best groups get selected to record in the MoRS studio. After this bands are dissolved and with those interested form new mixed groups and go into the new cycle. Depending on interest, youth may repeat the cycle even several years, which according to MoRS, allows them to strengthen their relationships, engage in the community and support the healing of a troubled environment. In its Strategic Plan MoRS presented an outline of its standard offer to students (see figure 1), however how the cycle is organised depends on the group's interests and needs.

Figure 1: MoRS Core Programme



In addition to regular rock music school, MoRS has undertaken:

- **Mobile Rock Schools** – reaching youth artists, bands, and young people who have limited access to cultural activities. This is undertaken in partnership with formal music schools and rock groups in other municipalities in BiH and facilitating international young musicians' exchange.
- **DK studio** – a space where Rock School students can gain experience in recording instruments / vocals, as well as providing a space for training and practice for future cameramen, producers, and studio technicians.
- **MoRS booking** – through a network of clubs, festivals, and professionals in the music industry; this activity supports logistics of tours and undertakes events organisation and marketing for young bands (for example MoRS reported it facilitated more than 250 contracts for young bands, supporting the promotion of these bands and their income generation).
- **Concerts and events** (according to MoRS around 80 per year) and large music festivals such as Summer Rock School and Open City Mostar.
- **Club 27** - the business entity "Club 27", co-located with MoRS in the Pavarotti Centre, was registered by MoRS so that it could engage in for-profit activities. The club functions as a concert space, café, bar, and night club (open from 8.00 to 00.00). MoRS' staff volunteer to run the club, which also employs additional personnel (e.g. waiters). Reportedly, the profit is invested in upkeep/renovation of the premises and equipment. Recently, thanks to cooperation with the oldest youth cultural centre in Mostar, OKC "Abrasevic", the club opened another unit (Club K19) in the premisses Abrasevic in 2021. The profits of this second venue are used for the upkeep /renovation needs of that cultural centre.

MoRS's founding documents and strategy, as well as its public communication channels (web site, social networks), suggest that its primary function is a rock music school that provides a unique environment and educational programme for young people to express themselves, share, cooperate, create, learn through music and teamwork. Key areas of work, according to its statute, are music education for youth, instruction in other aspects of music industry, organisation of events, technical support, guidance and promotion young bands and other activities that contribute to the objectives of the School.

Interethnic dialogue, trust, collaboration and social norms changes are not explicit in the core idea and the School's guiding documents. However, key concepts, such as "sharing", "cooperation", "creativity", "teamwork", "change" and "universal values" are mentioned in MoRS mission, vision and/or programmes. Values and duty to respect equality, non-discrimination, and peaceful dispute resolution are included in the "house rules" of the MoRS that all staff and students commit too and are stated in the Code of Ethics for staff. The mechanisms for how these are communicated and practiced will be examined at during the data collection phase.

3 Evaluability, key concepts and evaluation design

This section examines some of the concepts raised in the evaluation questions, considers their evaluability, and brings in a few additional ideas to consider. The aim of this section is to bring clarity, adjust the evaluation questions, and ensure an appropriate evaluation design to maximise utility.

3.1 Impact vs effects

The ToR describe as the overall objective²⁹ of the evaluation as to assess the *impact* (our emphasis) of Mostar Rock School and to learn from what works well and less well. Impact in OECD/DAC terminology is a weighty evaluation criterion³⁰ that focuses on broader micro-level societal change. As discussed during the inception meeting, to determine the contribution of MoRS at this level would be beyond the resources of the evaluation and difficult to measure without baselines and an extended period of data collection.

The evaluation team therefore proposes to focus on *effects* or *results*- which can be understood as *changes* in awareness, attitudes, beliefs, values, practices of the individual; as well as changes in attitudes, beliefs, relations, processes and structures at the collective level. This seems more in line with the purpose and the evaluation questions. Thus, reformulated, the overall objective would be *to assess the effects achieved by Mostar Rock School and to learn from what works well and less well*. Likewise, **we suggest question 3 be reformulated as follows:**

For whom and how, and on what levels, has these changes had an effect?

3.2 Interethnic dialogue

The first evaluation question in the ToR introduces *interethnic dialogue*.³¹ This is a complex concept. The term has been loosely defined in different ways by some of the leading actors in this area - UNESCO, the Council of Europe (CoE), and the Center for Intercultural Dialogue. The latter describes "dialogue" as being:

"characterized by the participants' willingness and ability simultaneously to be radically open to the other(s) and to articulate their own views.... dialogue occurs when the participants let the other person(s) happen to them while holding their own ground. Dialogue's primary goal is *understanding* (our emphasis) rather than agreement..."³²

²⁹ This is actually part of the "purpose" description of the evaluation in the ToR. However, this formulation more resembles an overall objective, especially when considered in relation to the evaluation questions.

³⁰ According to the OECD/DAC definition, impact "seeks to identify social, environmental and economic effects of the intervention that are longer term or broader in scope than those already captured under the effectiveness criterion. Beyond the immediate results, this criterion seeks to capture the indirect, secondary and potential consequences of the intervention. It does so by examining the holistic and enduring changes in systems or norms, and potential effects on people's well-being, human rights, gender equality, and the environment." <https://www.oecd.org/dac/evaluation/daccriteriaforevaluatingdevelopmentassistance.htm>

³¹ Some definitions differentiate between intercultural dialogue and interethnic dialogue, while some hold that the former include the latter.

³² <https://centerforinterculturaldialogue.files.wordpress.com/2014/05/key-concept-dialogue.pdf>

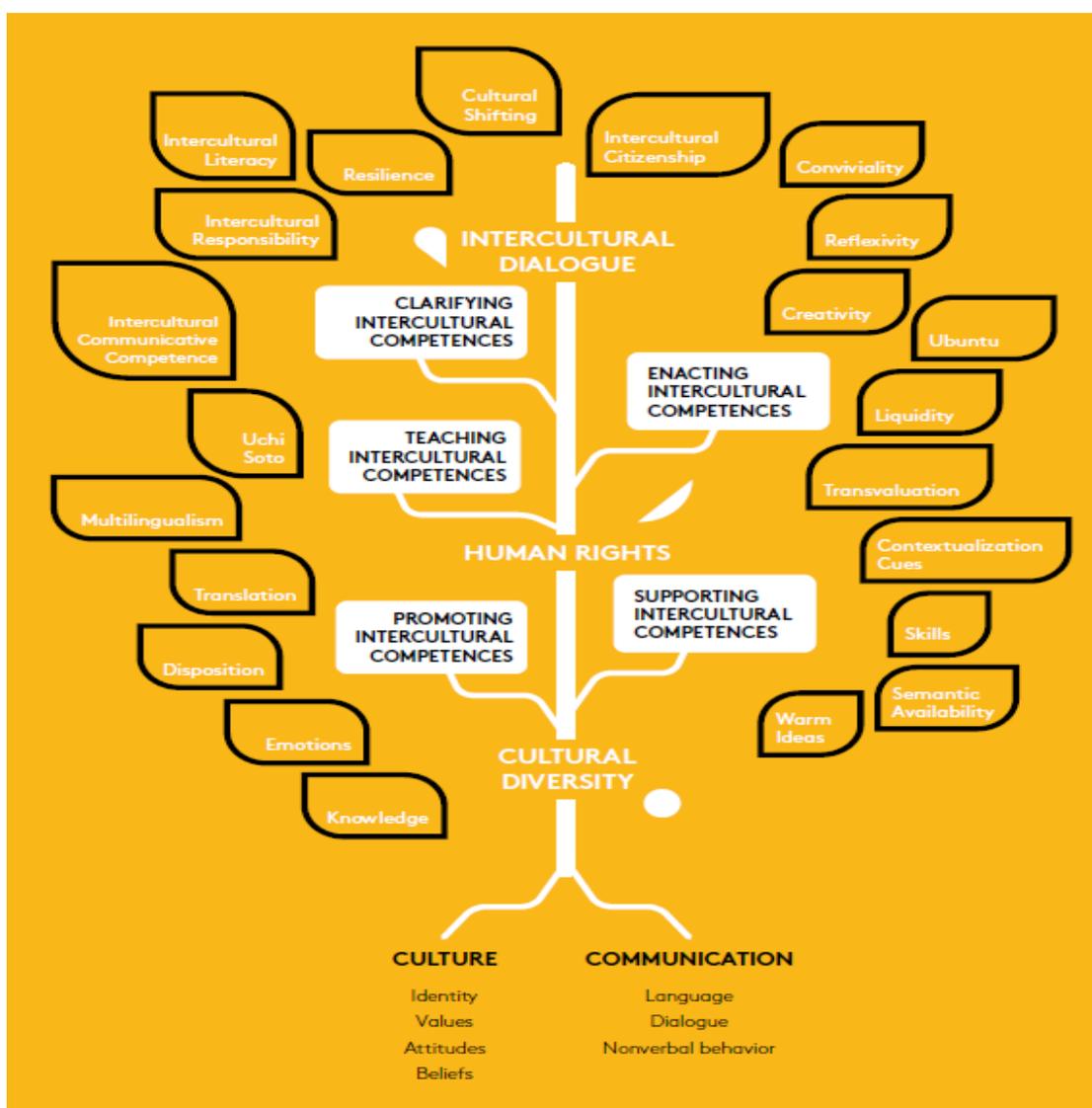
CoE’s definition is widely used:

“an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect.”³³

Meanwhile, UNESCO has more than one definition. In a recent document, it proposed that a practical definition would be that intercultural dialogue is:

“a process undertaken to realize transformative communication that requires space or opportunities for engagement and a diverse group of participants committed to values such as mutual respect, empathy and a willingness to consider different perspectives.”³⁴

Figure 2: The Intercultural Dialogue Tree (UNESCO 20,20)



³³https://www.coe.int/t/dg4/intercultural/concept_EN.asp

³⁴ UNESCO, *Measuring Intercultural Dialogue*, 2020, <https://unesdoc.unesco.org/ark:/48223/pf0000373442.locale=en> and <https://en.unesco.org/interculturaldialogue/core-concepts>

The diagram above of the intercultural dialogue tree from UNESCO (2020), illustrates the many facets and complexity of intercultural dialogue. Each “leaf” represents inter-related ideas and processes that play into intercultural dialogue.

Intercultural dialogue and *dialogue*, are not mentioned in MoRS’s core programme document for 2021-2023. Not surprisingly therefore MoRS’s reports that we have reviewed do not monitor these aspects either. In this context it is important to consider that MoRS is first and foremost a music school. As such, it does not promote interethnic dialogue or trust to attract students – in fact our very preliminary data suggests this could even be counterproductive. Likewise, the school does not gather data on the ethnicities of the students, teachers, and/or audience members; nor does it have an expressed policy of mixing people of different ethnic backgrounds or explicitly creating space for dialogue.

Moreover, the definitions above suggest that voluntary engagement is a prerequisite for intercultural dialogue. While the students of MoRS willingly engage in learning/playing music and abiding by the school’s rules (which include respect, non-discrimination, etc.), they have not voluntarily signed on for intercultural dialogue per se.

Nevertheless, since the start, promoting cross-ethnic relations, respect, non-discrimination, and building bridges has been at the heart of MoRS without it being spelt out expressly. Not having an explicit peace-building project may seem contrary to the results-based culture of development assistance, in which being concrete about objectives is considered a prerequisite for effectively reaching targets. In this context, a comparison with the vision of the EU may be illustrative – many people would regard free movement of goods and services as central to the union’s *raison d’être*; just like most would consider making music the central function of MoRS. However, at the heart of both initiatives is peace. Just as we rarely connect the customs-free flow of goods in Europe as a peace initiative, many MoRS stakeholders may not consider learning a guitar riff as a means to build an inclusive society.

Given i) the complex multidimensionality of intercultural dialogue and ii) the somewhat tenuous relationship between MoRS’ activities and interethnic/intercultural dialogue, developing a bespoke framework (which would echo the complexity of intercultural dialogue) to assess interethnic dialogue may not provide the key users of this evaluation with utility.

The team has instead examined the possibility of zeroing in on one or several of the concepts associated with intercultural dialogue as a means of establishing a more pragmatic evaluative focus. With this frame of reference, *understanding* seems to be central -it is a key aim of intercultural dialogue and is also at the core of MoRS’s mission to build “unbreakable bonds” among the young generations.

It appears that *understanding* among students is achieved at MoRS through the complementary processes of *discovery of others* and the *experience of shared*

purposes. The theory³⁵ is that these two complementary learning processes lead to the development of competencies such as for *example empathy, cultural sensitivity, acceptance, communication skills, teamwork, trust and leadership*.³⁶ These competencies can be considered the learning outcomes that enable students to reach the ultimate goal of living together peacefully or “Learning to Live Together” (LTLT).

Figure 3: Learning processes or Learning to Live Together (UNESCO, 2014)



LTLT is one of the four pillars of learning outlined by the 1996 Delors Commission on Education.³⁷ UNESCO also considers LTLT as a core concept for intercultural dialogue.³⁸ The diagram below depicts the four pillars of learning with some examples of types of learning areas for each pillar.

Since MoRS is essentially an educational cultural institution, the idea of LTLT seems a more natural fit with MoRS’s approach and objectives. We may even find that MoRS is addressing the three learning pillars too (for example musical theory and literacy would fall within “learning to know”, musical playing skills and production would fall within “learning to do”, self-management and responsibility would be part of “learning to be”). These additional pillars can be used in relation to the second evaluation question which addresses at the potential broad range effects that the school may have contributed to. It may also prove to be a helpful guiding framework for MoRS going forward.

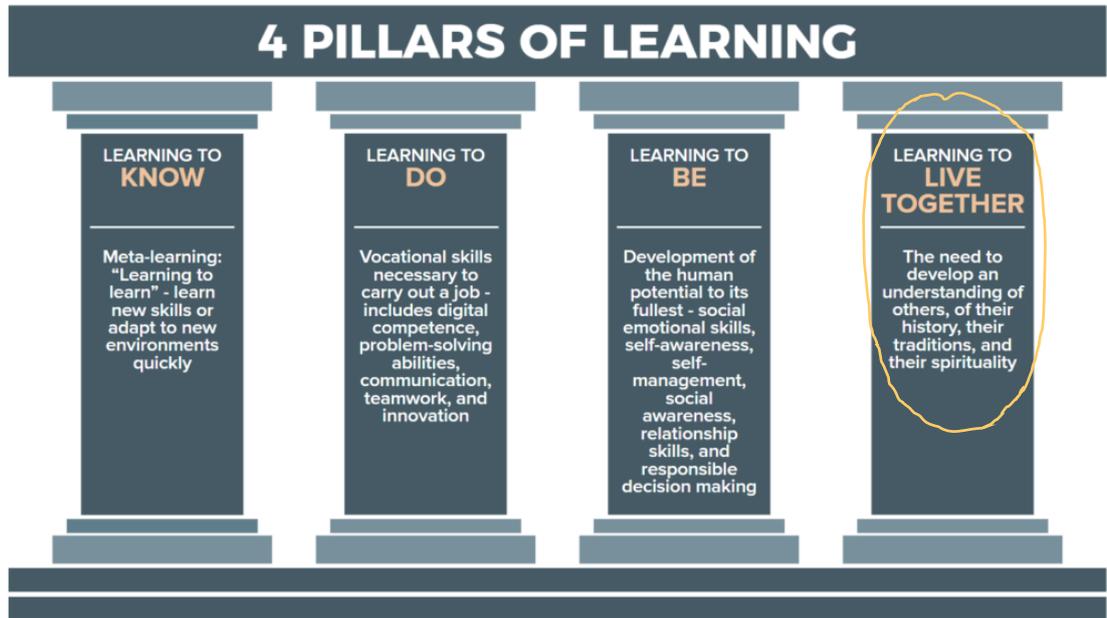
³⁵ UNESCO, *Learning to Live Together*, 2014.

³⁶ The concept of *trust* included in the evaluation question, is also included as one of the competences that is developed through *experience of shared purposes*. The *OECD Guidelines for Measuring Trust* (2017) offers a definition of trust as “a person’s belief that another person or institution will act consistently with their expectation of positive behaviour.” Without a survey baseline, change in trust is more complicated to assess.

³⁷ UNESCO, *Learning: the treasure within; report to UNESCO of the International Commission on Education for the Twenty-first Century*, 1996
<https://unesdoc.unesco.org/ark:/48223/pf0000102734?posInSet=8&queryId=fdce52d4-96d3-4d97-9679-c3467dfb7628>

³⁸ <https://en.unesco.org/interculturaldialogue/core-concepts>

Figure 4: The four pillars of learning from Techducator (<https://munshing.com/education/top-resources-for-developing-a-21st-century-skills-curriculum>)



In view of the above discussion, we suggest that the first evaluation question is adjusted as follows:

To what extent has Mostar Rock School’s core activities led to changes in terms of inter-ethnic dialogue, trust and collaboration, and changed norms about related issues, and similar?

changed to:

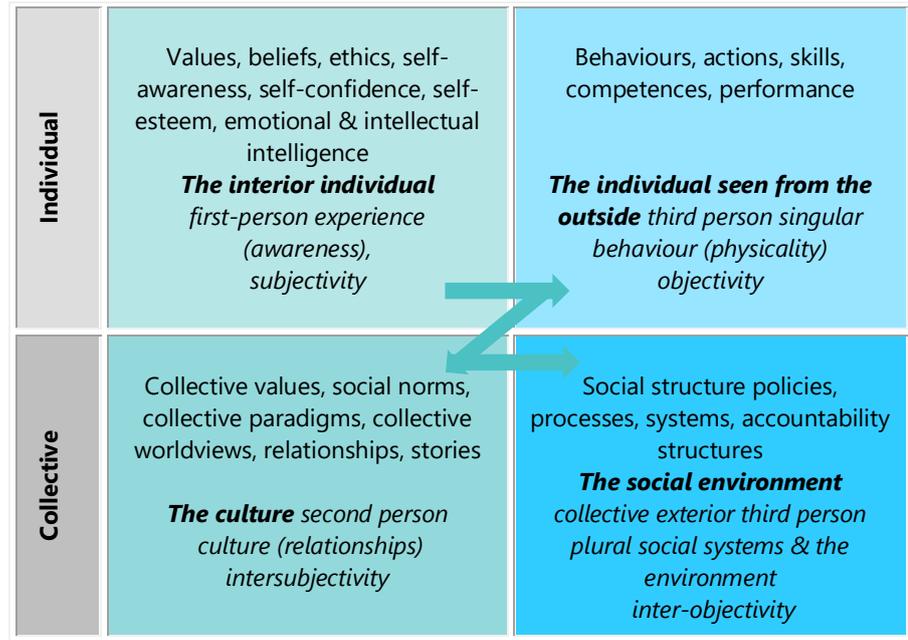
To what extent has Mostar Rock School’s core activities led to changes in terms of learning to live together, trust and collaboration, and changed norms?

3.3 Integral theory

In the proposal, NIRAS introduced Ken Wilbur’s Integral Theory, which combines change at the individual and collective levels with subjectively/interior and objectively/exterior perceived change. We find that this lens is highly complementary to the learning processes of *discovery of others* and the *experience of shared purposes* discussed above, with the first set of processes corresponding well with the top left and right quadrants respectively. The quadrants would serve as a framework for both evaluation questions 1 and 2.

Figure 5: Integral Theory Quadrants





As we explained in the proposal, we postulate that at a first instance, much of the change will take place in the top left quadrant – among individuals that come in contact with the school’s efforts. This can lead to changes in how people behave and act – including skills and competences. The bottom left quadrant is where change needs to happen for social cohesion and peace to take root.

The integral theory framework was tested in the inception phase and discussed with some of the key stakeholders. It proved to be relevant, useful, and feasible. Our initial data exploration reveals that there may be evidence of change in all four quadrants (see figure below). The data inserted in the table will be further explored and triangulated in the upcoming phase of the evaluation.

Figure 6: Quadrants with initial data

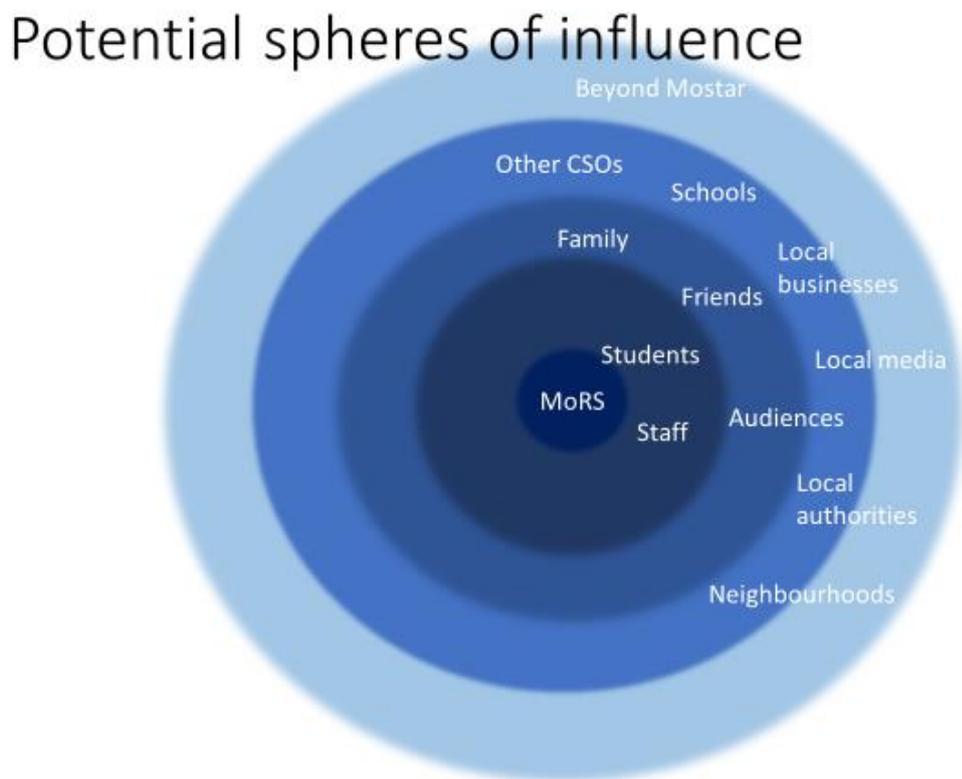
	Interior	Exterior
Individual	Reported by MoRS: Self-confidence, self-esteem, better understanding of others, emotional intelligence, psycho-social empowerment, readiness to discuss and participate in socially responsive and peace campaigns;	Reported by MoRS: Music competences, improved performance, improved people skills, interaction with others and diverse, promote culture outside of MORS; some youth continued to professionally engage in art/music;

Collective	Reported by MoRS: Families changing their minds and allowing kids to go to MoRS; Values of interculturality; mixed bands and joint organisation of the events by people from different ethnic groups; ready to participate as group in peace campaigns; values change in parents and peers; became idols among their peers; people start to hang out during the day or at the events of MORS; gender – more and more girls being engaged (drummers example)	Reported by MoRS: Not necessarily liked by politicians, but recognised as power; improved relations with the mayor; work in a public building and supported by the public budget; invited by authorities to participate and play in public events; MORS organisationally strengthened, opened social enterprise – earn money to invest in culture;
-------------------	---	--

3.4 Spheres of influence

Evaluation question 3 focuses specifically on who has been affected by the changes to which MoRS contributes. This question can be seen as strongly related to the first two evaluation questions (social change always involves stakeholders), but this question specifically focuses on the “who”. To appreciate how different stakeholders may be affected by MoRS’s efforts, the team will apply the perspective depicted in the concentric circles below. The first ring around MoRS represents the immediate sphere of influence. Students at the school are placed in this sphere. We have also placed staff members here, based on the assumption that some staff members may also gain new perspectives and understanding.

Figure 7: Potential spheres of influence



During the inception phase, the team applied the spheres of influence model to the preliminary information collected on changes experienced by different stakeholder groups. It proved to be relevant, useful, and feasible. The data

presented in the bullets below will be further explored and triangulated in the upcoming phase of the evaluation.

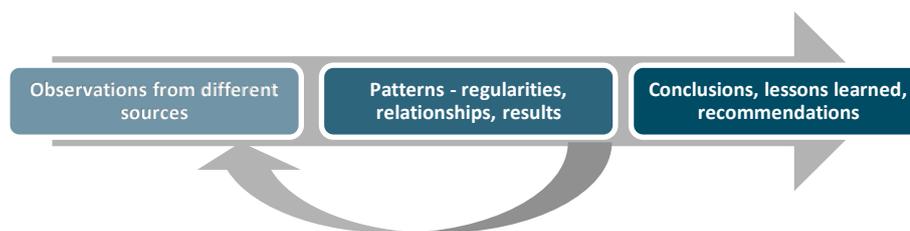
- **MoRS students:** self-esteem, confidence, music skills, accountability, teambuilding, bonding, promotion, understanding differences, readiness to support socially responsible and peacebuilding actions, increased interest of girls for rock music, employment/income generation, former students becoming teachers at MoRS
- **Staff:** Employment, satisfaction, reputation in the city
- **Family:** Proud for their children, becoming supportive to their children's choice, gaining trust towards the school and some anecdotal information on accepting ethnic diversity
- **Friends:** Strengthened relationships, MoRS students becoming more popular and accepted
- **Audiences:** Rich cultural life, renowned artists being brought to Mostar
- **Other CSOs:** Partnerships, joint resource mobilisation
- **Schools:** Involvement of some music schools in partnerships with MoRS
- **Local businesses:** No information at this stage
- **Local media:** No information at this stage
- **Local authorities:** Enriched cultural life in the city, renowned artists being brought to Mostar, image
- **Neighbourhoods:** No information at this stage.

3.5 Inductive approach

In our initial review of documentation, we have not uncovered any baseline data to help gauge potential changes that have taken place. Reporting has focused on (mostly quantitative) activities and outputs and minimal focus has been given to change outcomes. Yet, preliminary data gathering suggests that there is a wide range of potential effects – many of which may be unexpected.

Since a deductive methodology, which sets out to gather data on whether specific results have been achieved, may miss unintended outcomes, the team proposes applying an inductive approach in which patterns, resemblances and regularities in experience (premises) are observed in order to reach conclusions (or to generate theory). This is illustrated in the figure below.

Figure 8: inductive inference



Specifically, the team will draw on the inductive outcome harvesting approach to data collection. This implies we will aim to “harvest” information from reports, personal interviews, and other sources to document the extent to which and how MoRS has contributed to outcomes. These outcomes can be positive or negative, intended or unintended, foreseen or unforeseen, but the connection between the initiative and the outcomes should be verifiable.

Outcome harvesting differs from many approaches to evaluation since it does not measure progress towards predetermined objectives, but rather collects evidence of what has changed, and then works backward to determine whether and how the project or intervention contributed to the change. It can be likened to forensic sciences.

The approach hinges on the participation of those who influenced the outcomes (MoRS and its stakeholders). At the same time, there may be a tendency for the “change agents” to lay claim to more changes than what is perhaps the case. The information provided must therefore be substantiated through data from other sources. This could be from our observation, discussions with the target groups and/or interviews with external stakeholders.

Harvesting approaches have proven to be especially useful in addressing unintended outcomes, as it treats all changes equally, rather than concentrating primarily on planned change. The evidence will to a large extent be harvested through interviews and group discussions, using the ORID interview technique discussed below. (Appendix 4 includes a list of the stakeholders the evaluation team aims to interact with during the data collection phase.)

At the same time, the team will be carefully examining the approaches applied by MoRS to understand the connections between mechanisms (the school’s approaches, strategies, and processes) and effects. Participatory SWOT analysis, interviews, observation, and survey results will be tools used to gather data on mechanisms (evaluation question 4).

3.6 Limitations and challenges

The evaluation has been designed to take into consideration the lack of outcome reporting, baselines data and the existence of past evaluations. Nevertheless, the proposed harvesting approach may present challenges in terms of ascertaining causality or even contribution. Therefore, rigorous evaluative thinking will be important.

Limitation of the evaluation approach include the following:

- It strongly relies on solid participation from MoRS, students, parents and other stakeholders (interviews, focus groups, participatory SWOT analysis and survey);
- Since some of the change relates to change in awareness and perspective, the approach relies on self-awareness of stakeholders;
- There may be a positive bias among the stakeholders, not least since these will be identified with help from MoRS;
- Obtaining potential negative effects of the school may be difficult – for instance, families that have left the school may have no incentive to interact with the evaluation team;
- It is likely that the team will not uncover all the effects of MoRS.

A key challenge for the evaluation team may be that stakeholders could express resistance if asked head-on and direct questions about the peacebuilding and community strengthening effects of the support. As far as many stakeholders are concerned, MoRS is not an interethnic dialogue initiative but a music school. At worst, if the team raises such issues in an unskilful manner, it could have a negative effect on MoRS.

Moreover, there are no statistics on the different ethnicities of the students to quantify diversity and directly asking for such information will usually not be appreciated. It is also not known if some MoRS students already engage in and are open to cross-cultural efforts. The embassy and MoRS will need to trust the evaluation team's ability to judge the degree of diversity.

Finally, the positive change resulting from cultural participation that people express are sometimes deeply emotional and personal and can be difficult to capture on paper in a way that reflects the profundity of personal and group change.

4 Overall approach and data collection

The evaluation team will aim for a **strong utilisation focus**, with the evaluation process being designed, conducted, and reported with the intended users in mind. For both **utility** and **learning**, applying an **open, participatory, and inclusive** approach to the evaluation process is critical. This involves including intended users and other stakeholders throughout the evaluation process, in discussions, analysis and assessments and stimulating a critically reflective discussion amongst them.

NIRAS is committed to **key working principles** that we have adopted based on our hands-on experience with evaluations. These are summarised below:

Evidence based. We evaluate based on evidence collected through document review, interviews, focus group discussions, sex-disaggregated data, observation, and electronic surveys.

Quality. We strive for our evaluation processes and products to have high quality. Quality is about utility, credibility, and impartiality. The latter involves independence, fairness, professional integrity and rigour.

Box 1: Rigour in data collection

NIRAS evaluation team will:

- Gather data from many sources – or same sources twice
- Assess trustworthiness of sources – agenda? Incentives?
- Critically question
- Consider counterfactuals
- Consider other influences
- Critically analyse
- Validate through cross verification from more than two sources
- Test the consistency of findings obtained through different methods and sources

Process approach. Reviews and evaluations are processes rather than single events. An evaluation should offer space for reflection, learning and, if necessary, agreed adjustments. Information and accumulation of knowledge during the process may bring new perspectives. Therefore, methodological and analytical frameworks defined during the inception phase of the assignment should not serve as rigid blueprints, but flexible guidelines, open for bringing in new perspectives that may emerge during the evaluation.

Conflict sensitivity. The team will bring its extensive knowledge of development cooperation in conflict contexts and its specific and current knowledge of the Bosnian situation. The team will analyse the quality and relevance of MoRS's conflict analysis over time and the extent to which the intervention has aggravated or mitigated grievances, vulnerabilities or tensions and the effects of the intervention on the drivers of conflict / fragility and peace /co-existence.

Ethics. Given the tensions and grievance that pervade in Mostar, a divided city, the team will apply an approach that considers its own role in the conflictual context and plan evaluation activities to do no harm. The team will respect the

rights of institutions, men, women, boys, and girls to provide information in confidence. Sensitive data will be protected and should not be traceable to its source. The evaluation report will not reveal the names of sources and will conceal identities of persons or organisations by using abstraction. Confidentiality of the stakeholders involved in the evaluation will be assured. The team will be guided by OECD/DAC guide “Evaluating conflict prevention and peacebuilding”.

Gender equality and human rights perspectives. This means recognising that inequalities are structural and systemic; understanding and identifying discriminatory patterns and barriers through disaggregated data; and providing recommendations to add value to those who are living under marginalised conditions and to those implementing programmes. In the context of MoRS, the team will be particularly conscious of talking into consideration gender perspectives with regard to rock – a music genre that has been strongly male dominated. The playing of certain instruments are often associated with masculinity and lyrics of rock songs sometimes buy into negative stereotypes. Likewise, the team will draw on good practice in relation to child participation to ensure voluntary, meaningful, safe, and respectful participation.

Systematic and clear communication. The team is committed to clear, transparent, and regular communication with Sida throughout the evaluation.

Free creative expression and human rights lens. Cultural activities, and in particular performing arts like music, offer cost-effective and often impactful ways of promoting change. While we understand that Sweden supports the school for its ability to promote inter-ethnic trust and dialogue, we will be mindful that free expression and creativity have value in themselves. This means we will not limit our scope to effects relating to inter-ethnic peacebuilding, but also consider potential effects such as voice, personal growth, and creative expression and creative space. We will furthermore consider human rights principles such as (gender) equality, inclusion, and participation in our analysis.

4.1 Data collection

The team will collect four categories of data, as outlined in Box 2 below.

Box 1: Categories of data

1. **Documented material** – reports, studies, videos, recordings
2. **Individual people** – primary & secondary stakeholders, resource persons
 - IRL or web-based interviews – structure, semi-structured, free form
 - Surveys – electronic
3. **Groups of people** – primary & secondary stakeholders, resource persons
 - Focus group discussions, e.g. following ORID (Objective, Reflective, Interpretive, Decisional)
 - Workshops
 - Mural – a digital workspace for visual collaboration
 - SWOT (Strengths, Weaknesses, Opportunities, Threats)
4. **Site visits** – visits of school, classes and possibly performances.

MoRS has a significant presence on the internet with YouTube videos, website and media articles, which could lend themselves to digital data gathering and analysis tools. During the inception phase, after initial discussions and review of MoRS’

social media presence, the team came to the conclusion that collecting web-based data through web-crawling is unlikely provide sufficient data to determine change.

4.1.1 Document review

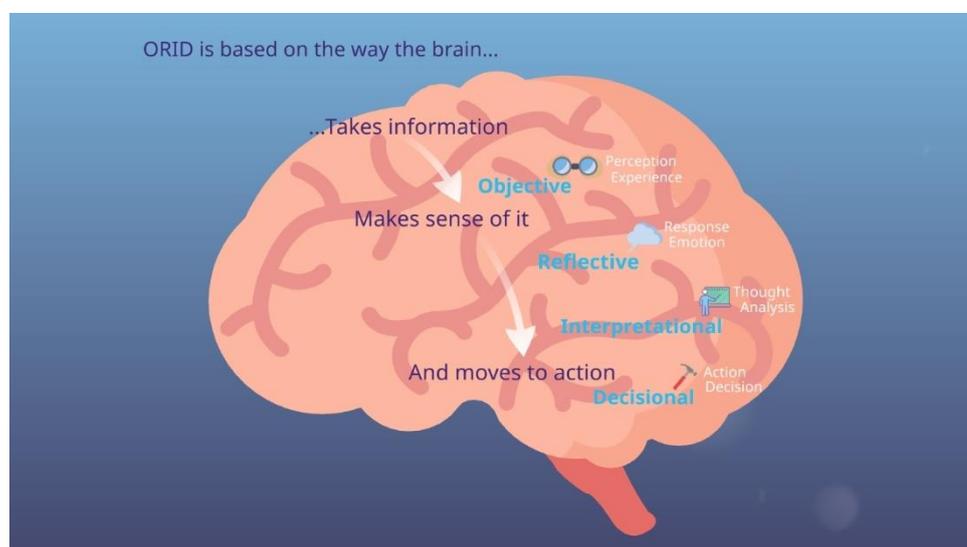
Documents (for instance, programme documents, strategies, reviews, reports, studies, training assessments, etc.) from MoRS and Sida will be reviewed. Since the reports we have reviewed so far have had little information on outcomes, we foresee that a significant amount of data will be gathered from interacting with stakeholders (interviews, participatory SWOT exercises, group discussions – discussed below).

4.1.2 Interviews and group discussions

Interviews – open-ended or semi-structured, in groups and/or with individuals, by phone or screen – will be a key form of data collection throughout the evaluation to capture contribution narratives and validate emerging findings. The team will apply the **Focused Conversation Method** to interviews, a technique associated with Technology of Participation (ToP). This method, which is applicable to one-on-one conversations or group discussions, works especially well for capturing narratives for case studies. It involves skilful use of questions that allows the facilitator/interviewer to provide an environment for collective/individual reflective narration that can take place within a limited timeframe.

The questioning adheres to a sequenced order – objective, reflective, interpretative and decisional (ORID) –that follows natural human process (see below).

Figure 0.1 Illustration of the question flow of the Focused Conversation Method ORID³⁹

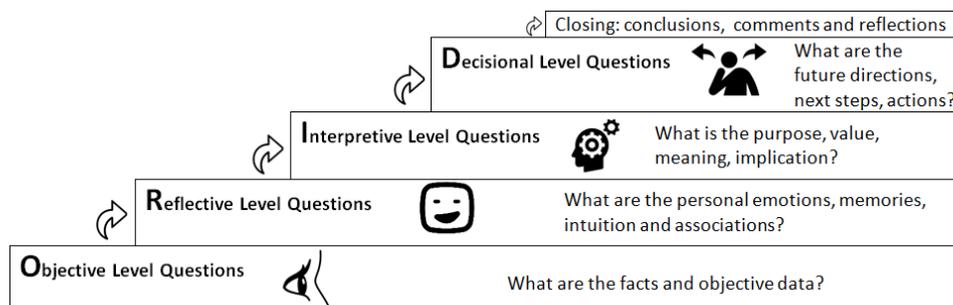


As method for structuring open-ended and exploratory sessions, it provides a relevant set of narrative accounts for the evaluation team to analyse and process. The figure below provides a schematic overview of the method, taking into consideration both the rational and experiential aim of the conversation. The

³⁹ <https://www.slideshare.net/StephenBerkeley/the-focused-conversation-method-orid-63521262/6>

objective level questions are precise, straightforward and specific. The **reflective** level of questions ensures that the interviewee/group becomes personally engaged in the dialogue that will draw forth diverse responses, associations, and images. The **interpretive** levels of questions invite the sharing of experience and consider the meaning or significance of a topic. **Decisional** level questions allow the person/group to be aware of their relationship to the topic.

Figure 0.2 Overview of the Focused Conversation Method⁴⁰

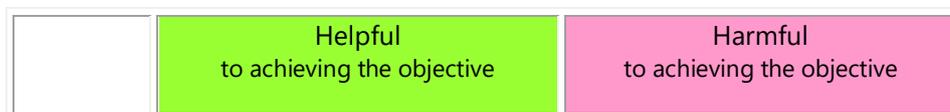


4.13 SWOT exercises

Undertaking a participatory SWOT (Strengths, Weakness, Opportunities, and Threats) exercise and analysis with MoRS – identifying strengths, weaknesses, opportunities, and threats – offers an excellent means to identify what is working, what isn't, and what potential prospects and what risks lie ahead. It can capture the "how" of evaluation question 4. A SWOT provides rich and granular information, stimulates a useful discussion, and allows future possibilities to be explored in a participatory manner. It is also effective in bringing a strong utilisation focus to the evaluation. Our experience is that while such exercises work well in person or online. We will divide the SWOT process up into four steps:

1. An anonymous online SWOT survey to be sent to MoRS teachers and staff
2. the team analyses the survey results and clusters these under rubrics
3. The evaluators present the results clusters with rubrics to MoRS for a participatory verification and validation discussion in a workshop setting
4. A further analysis by the evaluation team.

This approach has the advantage of a less time-consuming workshop and allows stakeholders to express views anonymously.



⁴⁰ The Institute of Cultural Affairs, *ToP Facilitation Methods Effective Methods for Participation*, Manual. www.ica-usa.org

Internal origin (attributes of the organisation)	Strengths	Weaknesses
External origin (attributes of the environment)	Opportunities	Threats

4.1.4 Survey

The team has drafted a survey to be discussed with MoRS. The target group for the survey is parents of current and/or past students at MoRS. The survey is short, easy to answer, focused, and offers the option to write longer comments if desired. (please see appendix 5). The survey's success requires support from MoRS in obtaining email addresses from parents and encouragement that they answer the survey. The survey results would be triangulated with findings from other sources of information such as focus groups, interviews and secondary data.

4.1.5 Verification, analysis and reporting

Analysis and verification of collected data will begin towards the end of the data collection phase. Data will be triangulated and analysed. Analysis will be based on triangulation of collected evidence. It will be important to maintain contact with key informants during the analysis to verify information if necessary.

The team proposes a **preliminary findings and validation session** with MoRS before the drafting of the report. This will enable them to discuss, ask questions, and raise issues with the evaluation team before the drafting process.

The **draft report** will be prepared in line with the instructions in the ToR in terms of length, format and content. It will address the EQs and present findings, conclusions, recommendations, and lessons separately and with a clear logical distinction between them. Comments to the draft report from the key stakeholders will be submitted to the team, using a comments matrix that will be provided by the team. After having received the comments, the **final evaluation report** will be drafted in English. It will include recommendations that are specific, directed to relevant stakeholders. The report will be submitted with a comment response matrix that explains how comments have been considered. A **learning seminar** will be held with the key stakeholders and potentially with other interested parties.

4.2 Milestones and deliverables

The evaluation will include the following milestones (see more details in Section 6 Work Plan):



What	Who	Original in proposal	Revised Milestones
Start-up meeting over video	<i>Mostar Rock School, Embassy of Sweden in Sarajevo and NIRAS</i>	End of March	March 22
Submission of the draft inception report	<i>NIRAS</i>	End of April	May 4
Inception meeting over video (comments from intended users to be sent to evaluators ahead of the inception meeting)	<i>Mostar Rock School, Embassy of Sweden in Sarajevo and NIRAS</i>	End of April	May 9
Submission of final inception report	<i>NIRAS</i>	Mid May	May 12
Approval of inception report	<i>Embassy of Sweden in Sarajevo</i>	Mid May	May 16
Field work, data collection	<i>NIRAS</i>	End of May – Mid June	May 17 – June 10
Debriefing/validation/meeting	<i>Mostar Rock School, Embassy of Sweden in Sarajevo and NIRAS</i>	Mid-June	June 20
Submission of draft evaluation report	<i>NIRAS</i>	End of June	July 1
Comments on draft report	<i>The Embassy of Sweden in Sarajevo & NIRAS</i>	Mid July	Aug 8
Submission of final report	<i>NIRAS</i>	August	Aug 19
Learning seminar/workshop over video or in Sarajevo	<i>Mostar Rock School, Embassy of Sweden in Sarajevo and NIRAS</i>	August or September	TBD

Appendix 1: ToR

Terms of Reference for the Impact Evaluation of Mostar Rock School, Bosnia-Herzegovina

Date: January 2022

1. General information

1.1 Introduction

After the 1992-1995 war in Bosnia and Herzegovina (BiH), the society has become more ethnically divided. Today, the level of trust between groups in the society is low and ethnic tensions are increasing. Mostar is a city in the south western part of BiH where the ethnic division is deep.

Sweden has a new seven year strategy for reform cooperation with Western Balkans and Turkey (2021-2027), where one of the focus areas is *Peaceful and inclusive societies*. In particular, Sida (as an implementing agency) should contribute to *better conditions for inclusive reconciliation processes and conflict and violence prevention efforts*. The previous strategy included an objective on *increased trust and reconciliation between parties in and between countries*.

One way of contributing to the above-mentioned strategy objectives is the Swedish Embassy in Sarajevo's support to Mostar Rock School (MoRS). Mostar Rock School is an NGO who's core activities include music education for young girls and boys (around 8-20 years old) from all around Mostar. The purpose for the Embassy to support MoRS is to support its efforts – through music education – to build bridges over ethnic lines and to contribute to increased dialogue and trust in the divided city of Mostar in BiH.

With this evaluation, the Embassy, MoRS, and other stakeholders would like to learn more about what difference MoRS has made when it comes to issues such as dialogue and trustbuilding, social cohesion, and inter-ethnic cooperation in the society.

1.2 Evaluation object

The evaluation object is Mostar Rock School's theory of change. Mostar Rock School (MoRS) is a non-governmental organization operating since 2012 in Mostar, BiH. It is an informal music school where young girls and boys from different ethnic groups come together in rock music education. The direct target group are the participating young girls and boys in the rock school activities, including their parents since they come to concerts and events organised by MoRS. Indirectly, the citizens of Mostar are targeted since they may benefit from the activities in the longer run.

MoRS's theory of change can be elaborated from different strategic documents of the organisation. The core idea is that by offering young people, with the focus on young people interested in music,

an opportunity to come together and connect, share their interests, make friendships and bridge gaps created during and after the war in BiH, MoRS helps in building trust and creating new ties amongst people, while also acting as a reconciliation factor which influence not only young people, but the generations directly struck by conflict happenings; the parents. MoRS's theory of change builds on a rather unspoken assumption that the school attracts a good mix of students from different ethnic and other groups. The theory of change is anchored in a problem description about Mostar being a divided urban community, where people, including youth, still suffer from the recent history of conflict and war. Young people have few possibilities to grow and develop. Unemployment is high among people under 30. Young girls and boys are victims of segregation, especially through an already divided educational system – two schools under one roof – a system which physically divides children inside one school based on their ethnicity. MoRS aims to be a place where young people can come together, learn and cooperate, and to provide them with opportunities for them and for the wider community. The assumption is that since MoRS welcomes any young person to their program regardless of ethnicity, religion gender, or socio-economic status, this leads to creating bridges, reconciliation and trust. MoRS claims that it plays an important role in building trust amongst youth which results in reconciliation of local and wider community, that it through its operations has managed to raise more demand for unity and dialogue and a strong civil society in Mostar, and that it is an important piece in the process of social impact and economic development. On a broader level, MoRS claims that by reaching out to youth, listening to their needs, providing new opportunities that tackle problems, the BiH society can grow into a healthy democratic society that values freedoms, human rights, equality and social justice, where young people are the leaders of change and thought.

Sweden supported MoRS with a small financial contribution to the core activities of the school between 2017 and 2019, and is currently having an agreement with MoRS for 2021 and 2022. Norway is another donor throughout the years, and has financial support during 2021. The school has previously received support from USAID, through the non-governmental organisation KULT from BiH. In addition, the Dutch embassy provided a small grant in 2020.

The intervention logic or theory of change of the intervention may be reconstructed or further elaborated by the evaluator in the inception report, if deemed necessary. For further information, see different kinds of documentation related to the Embassy's contributions.

1.3 Evaluation rationale

There is no evaluation which evaluates longer term effects of MoRS and its impact on issues such as changing norms about interethnic living and building bridges in the divided city of Mostar. However, it is indicated from previous Swedish support that MoRS does engage youth from both major ethnic groups as well as minorities, and thus likely contribute to the larger objective of interethnic collaboration. The rationale to conduct the evaluation is therefore to have better evidence for effects and impact of MoRS, potential factors for success, and the scalability and/or replicability of its operations.

Another rationale to conduct the evaluation at this point in time is the new strategy, where Sweden is expected to put more emphasis than previously on issues related to peaceful and inclusive societies. The support to MoRS is small in relation to the Embassy's overall portfolio and directed to an NGO working in a limited geographic area. However, the contribution is one of a few that directly aims at creating dialogue and trust between ethnic groups. The evaluation can therefore be of

strategic importance for the Embassy and others when it comes to learning about drivers for peace and reconciliation in the context of BiH, and to get ideas about whether and how expand and support similar initiatives.

2. The assignment

2.1 Evaluation purpose: Intended use and intended users

The purpose or intended use of the evaluation is to:

- Help the Embassy and Mostar Rock School to assess the impact of Mostar Rock School and to learn from what works well and less well (ie mechanisms behind MoRS's potential contribution to changes in terms of dialogue, interethnic cooperation, trustbuilding, and similar) and the replicability of MoRS's model.
- MoRS will use the evaluation to adjust and/or improve implementation, as input to strategic planning, as well as a basis for informing other stakeholders about its work and contribution to societal change.
- The Embassy will use the evaluation to understand if support to MoRS is a good way of contributing to peace, dialogue and trustbuilding. The embassy will therefore use the evaluation to analyse, design, and assess potential future support, be it to MoRS and/or to similar initiatives.

The primary intended users of the evaluation are:

- The management team of Mostar Rock School
- The Swedish Embassy in Bosnia and Herzegovina

The evaluation is to be designed, conducted and reported to meet the needs of the intended users and tenderers shall elaborate in the tender how this will be ensured during the evaluation process. Other stakeholders that may be kept informed about the evaluation include other donors and stakeholders in BiH. The Norwegian Embassy is already informed about the plan for evaluation.

During the inception phase, the evaluator and the users will agree on who will be responsible for keeping the various stakeholders informed about the evaluation.

2.2 Evaluation scope

The scope of the evaluation goes beyond the current Embassy contribution since the evaluation should look more broadly at the impact of Mostar Rock School, regardless of whether the Embassy funded it at a specific point in time. The evaluation may therefore include a wider time horizon. Target groups to be included are present and former students and their parents, citizens of Mostar, and other relevant stakeholders.

If needed, the scope of the evaluation may be further elaborated by the evaluator in the inception report.

2.4 Evaluation objective: Criteria and questions

The objective of this evaluation is to evaluate the impact of Mostar Rock School and formulate recommendations on i) how MoRS's management team can improve and adjust implementation and strategy, ii) how the Embassy can contribute to dialogue and trustbuilding through support to MoRS and/or similar initiatives in the future, especially how the MoRS model can be scaled up or replicated and how the Embassy can create links between different actors and apply a strategic approach to

trustbuilding and dialogue (and similar), and iii) how/what other actors in BiH can learn from MoRS in terms of contributing to dialogue and trustbuilding and similar in BiH.

The evaluation questions is about the impact criteria where the overarching question is: What difference does Mostar Rock School make? More specifically, the following evaluation questions are foreseen:

- To what extent has Mostar Rock School's core activities led to changes in terms of inter-ethnic dialogue, trust and collaboration, and changed norms about related issues, and similar?
- Have MoRS's core activities led to other significant positive or negative, intended or unintended, changes?
- For whom and how, and on what levels, has these changes had an impact?
- What mechanisms have led to these changes to occur?

Questions are expected to be developed in the tender by the tenderer and further refined during the inception phase of the evaluation.

2.4 Evaluation approach and methods

It is expected that the evaluator describes and justifies an appropriate evaluation approach/methodology and methods for data collection in the tender. The evaluation design, methodology and methods for data collection and analysis are expected to be fully developed and presented in the inception report. Given the situation with Covid-19, innovative and flexible approaches/methodologies and methods for remote data collection should be suggested when appropriate and the risk of doing harm managed.

The evaluator is to suggest an approach/methodology that provides credible answers (evidence) to the evaluation questions. Limitations to the chosen approach/methodology and methods shall be made explicit by the evaluator and the consequences of these limitations discussed in the tender. The evaluator shall to the extent possible, present mitigation measures to address them. A clear distinction is to be made between evaluation approach/methodology and methods.

The evaluation should ensure a *conflict sensitive* approach/methodology. This implies assessing the extent to which the intervention has aggravated or mitigated grievances, vulnerabilities or tensions and the effects of the intervention on the drivers of conflict or fragility. The evaluation process itself should also be conflict sensitive, to limit the impact of evaluation activities on the conflict. It is advisable that the evaluation itself include a conflict analysis, i.e. a thorough and up-to-date understanding of the conflict, in order to ensure ethical conduct of the evaluation and the protection of those involved. The evaluation should analyse the quality and relevance of the conflict analysis at the initiation of the intervention and how it was adapted (or not) over time.

A *gender-responsive* approach/methodology, methods, tools and data analysis techniques should be used⁴¹.

⁴¹ See for example UNEG United Nations Evaluation Group (2014) Integrating Human Rights and Gender Equality in Evaluations <http://uneval.org/document/detail/1616>

Sida's approach to evaluation is *utilization-focused*, which means the evaluator should facilitate the *entire evaluation process* with careful consideration of how everything that is done will affect the use of the evaluation. It is therefore expected that the evaluators, in their tender, present i) how intended users are to participate in and contribute to the evaluation process and ii) methodology and methods for data collection that create space for reflection, discussion and learning between the intended users of the evaluation.

In cases where sensitive or confidential issues are to be addressed in the evaluation, evaluators should ensure an evaluation design that do not put informants and stakeholders at risk during the data collection phase or the dissemination phase.

2.5 Organisation of evaluation management

This evaluation is commissioned by the Swedish Embassy in Sarajevo. The intended users are the Embassy and the management team at Mostar Rock School. The intended users of the evaluation form a steering group, which has contributed to and agreed on the ToR for this evaluation. The steering group is a decision-making body. It will approve the inception report and the final report of the evaluation, and evaluate the tenders. The steering group will participate in the start-up meeting of the evaluation, as well as in the debriefing/validation workshop where preliminary findings and conclusions are discussed.

2.6 Evaluation quality

The evaluation shall conform to OECD/DAC's Quality Standards for Development Evaluation⁴² and use the OECD/DAC Evaluating Peacebuilding Activities in Settings of Conflict and Fragility: Improving Learning for Results⁴³. The evaluators shall use the Sida OECD/DAC Glossary of Key Terms in Evaluation⁴⁴ and the OECD/DAC Better Criteria for Better Evaluation⁴⁵. The evaluators shall specify how quality assurance will be handled by them during the evaluation process.

2.7 Time schedule and deliverables

It is expected that a time and work plan is presented in the tender and further detailed in the inception report. Given the situation with Covid-19, the time and work plan must allow flexibility in implementation. The evaluation shall be carried out between March 2022 and September 2022, with a learning seminar by the end of the summer when most staff members are back from vacation. The timing of any field visits, surveys and interviews need to be settled by the evaluator in dialogue with the main stakeholders during the inception phase.

The table below lists key deliverables for the evaluation process. Alternative deadlines for deliverables may be suggested by the consultant and negotiated during the inception phase.

⁴² OECD/DAC (2010) Quality Standards for Development Evaluation.

⁴³ OECD/DAC (2012) Evaluating Peacebuilding Activities in Settings of Conflict and Fragility: Improving Learning for Results.

⁴⁴ Sida OECD/DAC (2014) Glossary of Key Terms in Evaluation and Results Based Management.

⁴⁵ OECD/DAC (2019) Better Criteria for Better Evaluation: Revised Evaluation Criteria Definitions and Principles for Use.

Deliverables	Participants	Deadlines
11. Start-up meeting over video	Mostar Rock School, Embassy of Sweden, Evaluators	End of March
12. Draft inception report		End of April
13. Inception meeting over video (comments from intended users to be sent to evaluators ahead of the inception meeting)	Mostar Rock School, Embassy of Sweden, Evaluators	End of April
14. Final inception report		Mid May
15. Data collection, analysis, report writing and quality assurance	Evaluators	May – Mid June
16. Debriefing/validation/meeting	Mostar Rock School, Embassy of Sweden, Evaluators	Mid June
17. Draft evaluation report		End of June
18. Comments from intended users to evaluators		Mid July
19. Final evaluation report		August
20. Learning seminar/workshop over video or in Sarajevo	Mostar Rock School, Swedish Embassy, Evaluators, and perhaps other stakeholders such as Norwaegian embassy	August or Septmeber

The inception report will form the basis for the continued evaluation process and shall be approved by the Embassy before the evaluation proceeds to implementation. The inception report should be written in English and cover evaluability issues and interpretations of evaluation questions, present the evaluation approach/methodology *including how a utilization-focused and gender-responsive approach will be ensured*, methods for data collection and analysis as well as the full evaluation design, including an *evaluation matrix* and a *stakeholder mapping/analysis*. A clear distinction between the evaluation approach/methodology and methods for data collection shall be made. All limitations to the methodology and methods shall be made explicit and the consequences of these limitations discussed.

A specific time and work plan, including number of hours/working days for each team member, for the remainder of the evaluation should be presented. The time plan shall allow space for reflection and learning between the intended users of the evaluation.

The final report shall be written in English and be professionally proof read. The final report should have clear structure and follow the layout format of Sida's template for decentralised evaluations (see Annex C). The executive summary should be maximum 3 pages.

The report shall clearly and in detail describe the evaluation approach/methodology and methods for data collection and analysis and make a clear distinction between the two. The report shall describe how the utilization-focused approach has been implemented i.e. how intended users have participated in and contributed to the evaluation process and how methodology and methods for data collection have created space for reflection, discussion and learning between the intended users. Furthermore, the gender-responsive approach shall be described and reflected in the findings, conclusions and recommendations along with other identified and relevant cross-cutting issues. Limitations to the methodology and methods and the consequences of these limitations for findings and conclusions shall be described.

Evaluation findings shall flow logically from the data, showing a clear line of evidence to support the conclusions. Conclusions should be substantiated by findings and analysis. Evaluation questions shall be clearly stated and answered in the executive summary and in the conclusions. Recommendations and lessons learned should flow logically from conclusions and be specific, directed to relevant intended users and categorised as a short-term, medium-term and long-term.

The report should be no more than 30 pages excluding annexes. If the methods section is extensive, it could be placed in an annex to the report. Annexes shall always include the Terms of Reference, the Inception Report, the stakeholder mapping/analysis and the Evaluation Matrix. Lists of key informants/interviewees shall only include personal data if deemed relevant (i.e. when it is contributing to the credibility of the evaluation) based on a case based assessment by the evaluator and the commissioning unit/embassy. The inclusion of personal data in the report must always be based on a written consent.

The evaluator shall adhere to the Sida OECD/DAC Glossary of Key Terms in Evaluation⁴⁶.

The evaluator shall, upon approval by the Embassy of the final report, insert the report into Sida's template for decentralised evaluations (see Annex C) and submit it to Nordic Morning (in pdf-format) for publication and release in the Sida publication database. The order is placed by sending the approved report to Nordic Morning (sida@atta45.se), with a copy to the responsible Sida Programme Officer as well as Sida's Evaluation Unit (evaluation@sida.se). Write "Sida decentralised evaluations" in the email subject field. The following information must always be included in the order to Nordic Morning:

6. The name of the consulting company.
7. The full evaluation title.
8. The invoice reference "ZZ980601".
9. Type of allocation: "sakanslag".

⁴⁶ Sida OECD/DAC (2014) Glossary of Key Terms in Evaluation and Results Based Management.

10. Type of order: "digital publicering/publikationsdatabas.

A final learning seminar or workshop is foreseen, where evaluators share lessons learned from the evaluation process and facilitates the understanding and interpretation of findings, conclusions and recommendations. The structure and method for this seminar should be discussed between the intended users and the evaluators.

2.8 Evaluation team qualification

In addition to the qualifications already stated in the framework agreement for evaluation services, the evaluation team shall include the following competencies:

- Knowledge about the post-conflict situation in Bosnia and Herzegovina
- Experiences from working in a post-conflict setting
- Knowledge about a conflict sensitive perspective to development cooperation
- Experience from applying OECD/DAC's guidelines for *Evaluating Peacebuilding Activities in Settings of Conflict and Fragility* in evaluations.
- Bosnian/Croatian/Serbian language skills professional level

A CV for each team member shall be included in the call-off response. It should contain a full description of relevant qualifications and professional work experience.

It is important that the competencies of the individual team members are complimentary. It is highly recommended that local evaluation consultants are included in the team, as they often have contextual knowledge that is of great value to the evaluation. In addition, and in a situation with Covid-19, the inclusion of local evaluators may also enhance the understanding of feasible ways to conduct the evaluation.

The evaluators must be independent from the evaluation object and evaluated activities, and have no stake in the outcome of the evaluation.

Please note that in the tender, the tenderers must propose a team leader that takes part in the evaluation by at least 30% of the total evaluation team time including core team members, specialists and all support functions, but excluding time for the quality assurance expert.

2.9 Financial and human resources

The maximum budget amount available for the evaluation is 500 000 SEK.

Invoicing and payment shall be managed according to the following: The Consultant may invoice a maximum of 30 % of the total amount after approval by the Embassy of the Inception Report and a maximum of 70 % after approval by the Embassy of the Final Report and when the assignment is completed.

The contact person at the Swedish Embassy in Sarajevo is Lisa Curman (lisa.curman@gov.se), program manager at the Development Cooperation Section. The contact person should be consulted if any problems arise during the evaluation process.

Relevant Sida documentation will be provided by the program officer at the Embassy of Sweden in Sarajevo.

Contact details to intended users (cooperation partners, Swedish Embassies, other donors etc.) will be provided by Lisa Curman.

The evaluator will be required to arrange the logistics such as booking interviews, preparing visits, transportation and accommodation, including any necessary security arrangements.

3. Annexes

Annex A: List of key documentation

- [Strategy for Sweden's reform cooperation with Western Balkans and Turkey](#)
- Project Document (ongoing and previous contribution)
- Appraisal of Intervention (ongoing and previous contribution)
- Decision of Contribution (ongoing and previous contribution)
- Previous Conclusions of Performances, Completion Memo (previous contribution)
- Previous Narrative Reports from MoRS to the Embassy (previous contribution)
- Mostar Rock School Strategic Plan 2021-2023

Annex B: Data sheet on the evaluation object

Information on the evaluation object (i.e. intervention)	
Title of the evaluation object	Mostar Rock School
ID no. in PLANIt	13550, 10956
Dox no./Archive case no.	UM2020/01683/SARA, UM2017/06409/SARA
Activity period (if applicable)	
Agreed budget (if applicable)	
Main sector	Democracy
Name and type of implementing organisation	NGO or civil society
Aid type	Project support
Swedish strategy	Reform cooperation with Western Balkans and Turkey 2021-2027 (and the previous strategy)

Information on the evaluation assignment	
Commissioning Swedish Embassy	Embassy of Sweden in Sarajevo
Contact person at Swedish Embassy	Lisa Curman
Timing of evaluation (mid-term, end-of-programme, ex-post, or other)	Ex-post/other

ID no. in PLANIt (if other than above).	
---	--

Appendix 2: Evaluation Framework

What difference does Mostar Rock School make?

Evaluation Questions – <i>what you want to know</i>	Areas of inquiry - assessment indicators - <i>how you will know</i>	Methods – <i>how you will gather the data</i>	Sources – <i>where the data can be obtained</i>
<p>5. To what extent has Mostar Rock School's core activities led to changes in terms of learning to live together, trust and collaboration, and changed norms?</p>	<p>Evidence of students' discovery of others" - improved empathy, knowledge of other ethnicities, understanding of discrimination, tolerance, acceptance,</p> <p>Evidence of cross-ethnic friendships, bands, events sustained after completion of MoRS cycle</p> <p>Evidence of students' "experience of shared purposes", collaboration in bands, communication skills, teamwork, leadership, trust, community involvement, readiness to discuss and participate in socially responsive and peace campaigns</p> <p>Evidence of parents accepting inter-ethnic activities, valuing inter-ethnic interaction, engaging in school activities with "other" parents, cross-community engagement, engagement for peaceful co-existence</p> <p>Evidence of mixed ethnic audiences, communities appreciating school activities and inviting performances at neighbourhood events</p> <p>Joint organisation of the events by people from different ethnic groups; ready to participate as group in peace campaigns;</p> <p>Changing shared standards of acceptable behaviour that allows for ethnic interaction, cross-community collaboration, unity</p>	<p>7. Document review</p> <p>8. Interviews</p> <p>9. Focus groups</p> <p>10. Survey</p> <p>11. Participatory analysis</p> <p>12. Observation</p> <p style="text-align: center;">SWOT</p>	<p>12. Documents</p> <p>13. MoRS staff</p> <p>14. Students</p> <p>15. Teachers</p> <p>16. Audience members</p> <p>17. Other CSOs</p> <p>18. Media articles</p> <p>19. Research reports</p> <p>20. Local authorities</p> <p>21. Local businesses</p> <p>22. Videos</p>

<p>6. Have MoRS’s core activities led to other significant positive or negative, intended or unintended, changes?</p>	<p>Evidence of changes among students related to:</p> <ul style="list-style-type: none"> • “learning to be” – e.g. self-confidence, self-esteem, emotional intelligence, psycho-social empowerment, responsibility • “learning to live together” – including new friendships, • “learning to know” – e.g. music knowledge, • “learning to do”, e.g. communicate, sound production skills, music playing skills, performance skills, self-organisational skills, • changes gender perspectives in music, employment/income generation, • professional path in art/culture - e.g. becoming teachers at MoRS, pursuing music/cultural careers, networking and collaborating with renowned artists <p>Evidence inclusion of youth living in poverty or other socially vulnerable groups</p> <p>Evidence of: promotion culture outside of MORS; Income generation Changes in Mostar’s cultural scene Changes related to Mostar’s schools Changes related to local government’s approach to culture Changes in local businesses in Mostar Changes in the reputation of MoRS in the community Changes in Mostar perspectives on Rock music</p>	<p>7. Document review 8. Interviews 9. Focus groups 10. Survey 11. Participatory analysis 12. Observation</p> <p style="text-align: center;">SWOT</p>	<p>1. Documents 2. MoRS staff 3. Students 4. Teachers 5. Audience members 6. Other CSOs 7. Media articles 8. Local authorities 9. Local businesses 10. Videos</p>
<p>7. For whom and how, and on what levels, has these changes had an effect?</p>	<p>MoRS students: changes related to “learning to live together”, “learning to know”, “learning to do”, and “learning to be”, new friendships, changes gender perspectives in music, employment/income generation, former students becoming teachers at MoRS</p>	<p>6. Document review 7. Interviews 8. Focus groups 9. Survey 10. Observation</p>	<p>12. Documents 13. MoRS staff 14. Students 15. Teachers 16. Audience members 17. Other CSOs 18. Research reports</p>

	<p>Staff: careers, professional development, teaching skills, self-knowledge, community engagement, role in community</p> <p>Family: acceptance of/valuing of ethnic diversity, engagement in cross-cultural activities of the school with “other” parents</p> <p>Audiences: More diverse and active cultural scene in Mostar, renowned artists being brought to Mostar</p> <p>Other CSOs and schools: Partnerships, joint resource mobilisation</p> <p>Local authorities: Growing appreciation of the school – facilitating and supporting the school, image of Mostar</p> <p>BiH municipalities beyond Mostar: knowledge, values, results of MoRS extended beyond Mostar; evidence of scaling-up, replication</p> <p>Regional cooperation: evidence of regional cooperation, scaling-up or replication within the Western Balkans</p>		<p>19. Media articles</p> <p>20. Local authorities</p> <p>21. Local businesses</p> <p>22. Videos</p>
<p>8. What mechanisms have led to these changes to occur?</p>	<p>Data on how MoRS:</p> <ul style="list-style-type: none"> • promotes the school • attracts and retains students • attracts and retains teachers • interacts with parents • develops and embeds its teaching approaches among teachers • develops and embeds the school ethos and values • composes classes, bands, groups • develops and renews the curriculum • tests and adapts approaches • makes use of and maintains its spaces • acquires and maintains equipment • integrates its different activities • organises community events • develops and maintains auxiliary activities 	<p>7. Document review</p> <p>8. Interviews</p> <p>9. Focus groups</p> <p>10. Survey</p> <p>11. ‘Participatory analysis’ SWOT</p> <p>12. Observation</p>	<p>7. Documents</p> <p>8. MoRS staff</p> <p>9. Students</p> <p>10. Teachers</p> <p>11. Research reports</p> <p>12. Videos</p>

	<ul style="list-style-type: none"> • interacts and engages with cultural and art institutions and groups of multicultural and mono-cultural orientation • interacts and engages with Mostar’s different neighbourhoods, incl surrounding communities • interacts and engages with the music establishment in Bosnia and beyond • interacts, engages & builds relations with other CSOs and cultural actors • interacts/build relations with local government 		
--	---	--	--

Appendix 3: Documents received/consulted

30. Mostar Rock School 2021 – 2023 Core Program
31. Mostar Rock School, narrative report, 2021
32. Mostar Rock School, Cultural grants application, U.S. Embassy, 2021
33. Mostar Rock School, Canada Fund for Local Initiatives (CFLI) Project Application, 2021
34. Mostar Rock School, 1st progress report –OPEN CITY MOSTAR, 2021
35. Mostar Rock School, 2nd progress report –OPEN CITY MOSTAR, 2021
36. Mostar Rock School, Final Report–OPEN CITY MOSTAR, 2021
37. Mostar Rock School, Final report Mobile Rock School, 2021
38. Mostar Rock School, STRATEGIC PLAN, 2021 – 2023
39. Mostar Rock School 2021 – 2023 Core Program, project document, 2021
40. Mostar Rock School, Project proposal, Mobile Rock School 2021/2022
41. Mostar Rock School, Strategic Plan 2020-2023
42. Mostar Rock School, Narrative Report to Sida - Core support to Mostar Rock School, protocol number:, February, 2020
43. Mobile Rock School, Application form, Netherlands Embassy, 2020
44. Mostar Rock School, 2018 Annual Report to Sida, January 2019
45. Mostar Rock School, Narrative report to SIDA - Core support to Mostar Rock School, March 2018
46. Mostar Rock School, project document, 2017
47. Mostar Rock School, brief narrative description on core activities for Mostar Rock School, June 2017
48. Mostar Rock School, Project proposal, EU description Mobile Rock School
49. Mostar Rock School, EMB NED_Progress report – Mobile Rock School
50. Mostar Rock School, Online classes report
51. Mostar Rock School, Workshop: Music as a tool of intercultural cooperation and peacebuilding
52. Progress report for grants from the Norwegian MFA, twice a year between 2018-2021
53. Sida, Support to Mostar Rock School continuation, Appraisal of intervention, March 2021
54. Sida, Strategy for Sweden's reform cooperation with the Western Balkans and Turkey for 2021–2027
55. Sida, Support to Mostar Rock School, Completion Memo, April 2020
56. Sida/Embassy of Sweden, Support to Mostar Rock School, Decision on Contribution, 2020
57. Sida/Embassy of Sweden, Support to Mostar Rock School, Conclusion on Performance - Assessment of performance, May 2019
58. Sida, Support to Mostar Rocks School, Appraisal of intervention, final, March 2017

Documents in Serbo-Croatian

14. Naziv projekta: Mostar rock school 2020
15. Pravilnik o finansijskom poslovanju, 2018
16. Pravilnik o nabavkama Udruženja, 2018
17. Pravilnik o računovodstvu Udruženja, 2018
18. Pravilnik o radu Udruženja, 2018
19. Pravilnik o unutrašnjoj organizaciji i sistematizaciji Udruženja, 2018
20. Statut Udruženja MoRS 2018 ETIČKI KODEKS UDRUŽENJA „ROCK ŠKOLA MOSTAR“
21. PRAVA I OBAVEZE POLAZNIKA ROCK ŠKOLEMOSTAR
22. Program podrške marginaliziranim grupama (PPMG), Konacni narativni izvjestaj 2019
23. ONLINE MORS - GMMK - Sesija 01 – Looperi
24. ONLINE MORS - TEHNIKA - Sesija 01 - Stimanje bubnja-
25. OSNOVNA PRAVILA KORIŠTENJA ONLINE RASPOREDA
26. Poslovnik o radu Skupštine Udruženja „ROCK ŠKOLA MOSTAR“
27. Pravila final print

Articles / Methods resources

1. Measuring Intercultural Dialogue - A conceptual and technical framework, UNESCO 2020

2. Making music in divided cities: Transforming the ethnoscape, Gillian Howell, 2019
3. OECD Guidelines on Measuring Trust, 2017
4. Learning to Live Together, Education Policies and Realities in the Asia-Pacific, Published by UNESCO, 2014
5. Keep on Talking! Review of the Nansen Dialogue Network in the Western Balkan, CMI 2008
6. Mechanisms for Interethnic Dialogue in Estonia and Russia: Outcomes and problems, Aleksei Semjonov, Helsinki Monitor 2006 no. 3
7. Come together: how music is rebuilding bridges in divided Balkans, Gillian Dohrn, 2018 <https://www.theguardian.com/world/2018/mar/16/mostar-rock-school-bosnia-herzegovina>

Appendix 3: Stakeholder mapping

In the inception phase the team mapped key stakeholders to be contacted for interviews and focus groups meetings. While the team will try to contact all below mentioned groups, not necessarily all will respond and be interviewed. Additional informants may be identified during the data collection phase or suggested by Sida and MoRS.

Organisation	Rationale	Number of informants
Mostar Rock School	Implementing organisation. Individual interviews with executive director, programme coordinator, selected teachers, finance manager. Focus group with additional 5-7 teachers – to provide different perspectives of an implementing organisation staff.	12
Club 27	Business entity established by MoRS. Employees, to provide perspectives on whether and how it contributes to change	1
Students		
Parents		
Partners		
Youth Culture Centre "Abrasevic" Mostar	Civil Society Organisation: MoRS partner, oldest youth cultural organisation in the City	1
United World College Mostar	International College in Mostar, partner, students of the College take MoRS classes	1
COI Step by Step Sarajevo	Civil Society Organisation: Centre for Educational Initiatives – partner to MoRS in implementation	1
Srebrenica Wave, Srebrenica	Civil Society Organisation: Youth Group from Srebrenica promoting culture and peace; partnered with MoRS in music events in Srebrenica	1
Red Bull BiH	Business entity, partner/sponsor of MoRS events	1
Association of Composers and Music Artists of BiH (AMUS), Sarajevo/Mostar	Professional Association; partner, provided small grant to MoRS	1
Institutions		
Music Centre Pavarotti, Mostar	Public cultural institution of the City of Mostar, providing space for MoRS and Club 27	1
Croatian Cultural Institution "Kosača",	Public cultural institution, co-organiser of some events with MoRS	1

Mostar		
Federal Ministry of Culture and Sports	Government Ministry, financially supported activities of MoRS	1
Centre for Culture Mostar	Public cultural institution	1
Music School Ljubuški	Public music school, partner in the Project "Mobile Rock Schools"	1
Donors		
Embassy of Sweden	Key partner to MoRS core programme	1
Embassy of Norway	Key partner to MoRS core programme	1
Embassy of Switzerland	Supported MoRS Booking platform	1
Embassy of the Netherlands	Supported MoRS' small initiatives	1
International organisations		
OSCE Field Office Mostar	Supported some MoRS activities, Conflict Prevention and Resolution and Education are at core of its mandate in BiH	1
UNDP Regional Office Mostar	Citizen and community engagement for social cohesion at the core of UN Sustainable Development Framework in BiH	1
Council of Europe, Sarajevo	Focus on Mostar integrated in Council of Europe Action plan for Bosnia and Herzegovina for 2022-2025; implementing the Project "Democratic Citizen's Participation in the City of Mostar"	1
Other organisations and individuals		
Nansen Dialogue Centre	Civil Society Organisation; Peacebuilding organisation	1
Agency of Local Democracy Mostar	Civil Society Organisation; Peacebuilding organisation	1
Sports Association of the City of Mostar	Civil Society Organisation; participation in events with MoRS	1
Renowned artists (Dubioza kolektiv, Helem nejse)	Collaborating continuously with MoRS and support young artists	2
Regional partners from the Western	Regional exchange, transfer of knowledge	2

Balkans		
Journalists	Media reporting on MoRS; Perspective on messages that MoRS sends to the public	2
Academia		1

Appendix 4: Draft survey questions

The survey questions will be adjusted after discussions with MoRS and a small pilot.



Evaluation of Mostar Rock School in Bosnia-Herzegovina

Since 2017, the Swedish Embassy in Sarajevo has supported the Mostar Rock School (MoRS) to foster relations and trust across ethnic lines through music education. By offering an opportunity to come together and connect over music, MoRS aims to create new ties among the young, but also among their parents who directly suffered from the war. The overall purpose of the evaluation was to gain a sound understanding of the extent to which MoRS is able to promote peaceful coexistence, trust, and dialogue, and whether aspects of the programme can be replicated and/or brought to scale. It found that MoRS is successfully bringing about positive change – transforming attitudes and behaviours. Through MoRS' values-infused teaching approach, students are learning to live together through teamwork, trust, openness, respect, and understanding. MoRS' activities have also had ripple effects beyond its student body, spreading to families, communities in Mostar, and elsewhere. An overwhelming number of respondents affirm that MoRS is making Mostar a better place. There is scope for MoRS to grow its operations to meet the demand and there is potential for replicability of MoRS' good practice both in BiH and beyond. Going forward, MoRS would benefit from regularly monitoring the effects of its work. MoRS needs to prepare a new strategic plan for the upcoming three to five years and a succession strategy.

SWEDISH INTERNATIONAL DEVELOPMENT COOPERATION AGENCY

Visiting address: Rissneleden 110, 174 57 Sundbyberg
Postal address: Box 2025, SE-174 02 Sundbyberg, Sweden
Telephone: +46 [0]8-698 50 00. Telefax: +46 [0]8-20 88 64
E-mail: sida@sida.se Web: sida.se/en

