

Sida's Cultural Support to Namibia

1991–1996

Dorian Haarhoff

**Department for Democracy
and Social Development**

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**Sida Evaluation 97/7
Department for Democracy
and Social Development**

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1. EXECUTIVE SUMMARY

1.1. A DESCRIPTION OF THE SIDA PROGRAMME IN NAMIBIA

This evaluation concerns SIDA's cultural support to Namibia during the period 1991-1996. Shortly after Namibia's independence (21 March 1990), SIDA and the Ministry of Education and Culture (MEC) jointly initiated an overview of cultural activity as a prelude to an aid programme. SIDA published the findings in **Culture in Namibia: An Overview** (consultant Leo Kenny) in Nov. 1991.

This key document, forwarded by the Minister of Education and Culture (MEC), Hon. Nahas Angula, elaborates on the position of the Cultural Desk of the MEC. The **Overview** helped to establish the guidelines for SIDA's assistance to Namibia.

SIDA's primary aim in the long term was to strengthen democratic processes via developing the infrastructure of Namibian culture. Other long term aims involved building up the self confidence, identity and income generating potential of the Namibian people through supporting their cultural endeavours and promoting nation-building and mutual respect in a country of diverse cultures. In practice, in the short term, SIDA's commitment would begin addressing certain disparities remaining from apartheid days such as rural poverty and gender inequality.

In 1991 SIDA commenced its programme of cultural support. Based on the **Overview** SIDA took the decision to use larger organisations as a conduit for funding. These were the Arts Association of Namibia subsequently known as the National Art Gallery of Namibia (NAGN,) the Namibian Book Development Council (NBDC) and The Ministry of Education and Culture (MEC) largely via a newly established Namibia National Development Trust Fund for Culture Promotion and Development (NNDT.) These three bodies received 51,4% of SIDA's cultural funding during the five financial years under review. The years 1994-6 reflect some changes in SIDA's funding policy in response to feedback and reports from recipients.

During 1996 SIDA took a policy decision to phase out cultural support to Namibia at a national level. This evaluation is a logical conclusion to that decision.

1.2. FUNDING

During the five years concerned SIDA contributed a total of SEK 3 654 500 (correct to the nearest SEK 500)* in cultural aid to Namibia. (This figure includes three regional grants to a visual arts programme.)

These grants were made to nineteen different agencies. (See tabulation in **Section 2: Programme Context**.) Some of these organisations served as an umbrella for several sub-grants to specific projects. Through these bodies and through direct aid to other organisations, SIDA supported forty nine projects in total.

**Grants made in Rands/NS have been converted to SEK to facilitate computation.*

The breakdown of funding for each of the five financial periods is as follows:

FINANCIAL YEAR	NO OF PROJECTS	SEK
1991-1992	12	601 708
1992-1993	14	1 152 092
1993-1994	3	256 000
1994-1995	13	1 144 700
1995 - end 1996	7	500 000
TOTAL	49	3 654 500

1.3. MAIN CULTURAL COMPONENTS SUPPORTED

SIDA spent 33% of its budget funding craft-related projects and 31% on projects involving literature. A table of cultural areas funded appears in **Section 5.2: Conclusions and Recommendations.**)

1.4. GEOGRAPHIC LOCATION

Namibia is not an industrialised country. Approximately half of Namibia's population of approximately 1,6 million is concentrated in the rural north of the country. Though the country is relatively large (roughly twice the size Sweden) resources are strained owing to desert and semi-desert conditions.

The cultural needs of the most isolated communities were neglected by pre-independent authorities. The capital Windhoek (170 000) has tended to monopolise cultural activity. Cultural exchange or communication between rural and urban areas was a rare event.

Given this situation, SIDA specifically wanted to address this cultural disparity. SIDA has tended to support cultural industries in the north either through centrally located Governmental or Non-Governmental agencies or directly. The under-populated but equally impoverished south has received relatively little attention or focus.

1.5. PURPOSE AND FOCUS OF THE EVALUATION

The aim of the evaluation as set out in the Terms of Reference (see Appendix 7.1) is "to determine the relevance, effectiveness and impact of SIDA support" and to make recommendations for future support for Namibia, given that as from 1997 SIDA will be working on a regional rather than a national basis.

1.6. EVALUATION METHODOLOGY

This evaluation draws on aspects of what has been termed Fourth Generation Evaluation (FGE) (See Appendix 7.4) which sees quantitative and qualitative responses as complementary. The evaluation is biased towards a qualitative response. Research methods have involved the reading and assessing of relevant material

including applications, correspondence, reports and supplementary documents. The evaluator conducted numerous interviews and informal conversations as well as asking recipients of SIDA grants to answer a detailed questionnaire (Appendix 7.3.) The evaluator visited project sites and undertook two field trips.

This evaluation has been framed in the paradigm of a story. Persons interviewed have been encouraged to tell stories. In particular the parable of the sower (SIDA) and the seed (the grant) which falls on poor ground (wasted funding) or on good ground and produces fruit (utilised funding) is pertinent. Viewed in this way this evaluation is an attempt to understand what happened to the seed of forty nine projects.

1.7. SUMMARY OF FINDINGS

In this evaluation results of specific projects have been dealt with under **Findings (Section 4.)** The SIDA criteria (relevance, impact, effectiveness, sustainability) were applied to projects. General and more abstract findings have been construed as **Conclusions (Section 5.)**

Organisations were ranked in terms of the amount donated. (See table in Section 2.3.1.) In the following section the percentage of the total SIDA budget is indicated in brackets.

The National Art Gallery of Namibia (NAGN) used their funding (27,2%) in four areas - running numerous Workshops and organising the Oshana Art and Environment Project, the Caprivi Art Museum and the local John Muafangejo Art Centre. The workshops worked reasonably well though limited duration and logistic problems detracted from the overall effect. On one workshop a kiln was erected that has since fallen into ruin. The two northern projects are long term in aim and are still under way. Some problems arose around issues of control and were aggravated by long distance communication. Both these projects involved erecting buildings. The Oshana building is in a state of disrepair while the Caprivi complex is soundly constructed. The local John Muafangejo Art Centre is enjoying success though problems around sustainability need to be faced.

The Namibia Book Development Council (NBDC) funding (16,5%) was earmarked for establishing the NBDC (paying a Director and securing an office,) for publishing a book on Kassinga, (an Angolan refugee settlement raided by the South African Defence Force,) for buying a Book Machine and for Workshops (Book Machine training.) The NBDC office ran for a year and a half then suspended operations. **Kassinga: A Story Untold** was successfully published. The Book Machine has not as yet been used to its full potential and the workshops have not taken place.

Through the **Ministry of Education and Culture** a pilot library was started in the north in Oshakati (9,4%). Despite a poorly chosen location and undersubscribed listings, this library has a fine potential in the long term.

Initially SIDA opted to direct funding through the **Namibia National Development Trust for Culture and Development (NNDT)** (7,7%) which was set up in 1992 for

that purpose. Sub-grants were received for funding two editions of the **Kalabash Cultural Magazine**, initiating a Theatre for Katutura and running projects initiated by the MEC. SIDA files reflect concern over inadequate reporting and accounting. As from mid 1993 SIDA no longer supported the NNDT. Both editions of **Kalabash** were produced. The theatre project, renamed the Otjomuise Cultural Project (an indigenous name for Windhoek) involved salaries for two co-ordinators of a series of music concerts. The MEC seed fund was used partly for workshops, training, research, transport and school culture clubs.

The Centre for Visual and Performing Arts at UNAM (The University of Namibia) has acted as co-ordinator for three **Tulipamwe International Artists Workshops (TIAW)** in Namibia. SIDA made three annual grants (6,2%) to this highly successful venture.

SIDA funded MEC initiated projects (5,7%) including the Namibia Orature Project (NOP.) This grant included two successful seminars (writing-publishing and orature) set up by the consultant, Mr Leo Kenny. The NOP resulted from the orature seminar and has published its first book. It has set up an office and has been reasonably successful in the short term.

The children's magazine **Abacus** received two SIDA grants (5,2%) to fund a Namibian edition of the **Globe** magazine in English and to distribute the remaining copies to rural areas. This mission was successfully accomplished.

SIDA aid (5%) to the grassroots organisation, **Bricks**, involved meetings between artists and cultural workers and contributed towards the extension work of a Community Theatre group, Platform 2000.

New Namibia Books received assistance from SIDA (4,4%) which was used for travelling to a book fair and a conference and to finance the printing of three children's books. The publishing of the books was successfully accomplished.

The **Rössing Foundation** used its grant (3,4%) for a Basket Competition, upgrading basket making skills and to finance travel for the co-ordinator of the Competition. This was a good investment for SIDA.

The **Tsumeb Arts and Crafts Centre (TACC)** obtained three SIDA grants (2,4%) to set up a revolving fund to purchase goods for the shop, to purchase material and to provide training in textile crafts. The first two ventures were successful. The textile workshops ran into difficulties, but there was an important spin-off in terms of further workshops.

The **Children's Book Forum (NCBF)** has a fine record of achievement and the SIDA funding (1,8%) was creatively used. The grant went towards establishing and topping up a trust fund to provide an ongoing SIDA Manuscript Prize at the annual award ceremony and to equip an office. The NCBF has also begun to put the NBDC Book Machine to good use.

The National Theatre of Namibia (NTN) used its grant (1,2%) for a rural outreach project involving inter alia an environmental play.

The Union of Namibian Musicians (UNM) grant (1,2%) was spent on field trips to outlying regions - the home of traditional music - to identify grassroots composers and performers and re-train them. The Union has not been operative over the last few years.

SIDA funded (1,2%) two projects of the **Directorate of Arts Education and Training (Integrated Arts Programme)** in the newly established **Ministry of Basic Education and Culture (MBEC.)** These were a Music School Tour of Namibian schools (subsequently televised) and a Shadow Children's Theatre in Windhoek. Both programmes reached thousands of disadvantaged children.

The **Michael Scott Oral Records Project (MSORP)** used SIDA funding (,5%) to publish, through the National Archives of Namibia, the book **Warriors Leaders Sages and Outcasts in the Namibian Past.**

The **Namibia History Trust (NHT)** based in the Department of History at the University of Namibia (UNAM) used a SIDA grant (,4%) to publish a series of History Research Papers. No 1 has been published.

Gamsberg-Macmillan, a Namibian publisher, used a SIDA grant (,3%) to publish the NCBF award winning children's book, **Kukurumbalumba's Magic Calabash.**

SIDA funded (,3%) an **Opuwa Art Project** to set up a revolving fund. This helped establish a marketing project for crafts from the remote north-west of Namibia.

1.8. CONCLUSIONS AND RECOMMENDATIONS

1.8.1. Conclusions

The Cultural development and recovery of an oppressed people after nearly a century of foreign control is a long and arduous process. By definition cultural aims such as strengthening democracy and sustainability are long term. After only a five year intervention period, it has been difficult to draw conclusions. At best an evaluator can assess beginnings. In the short term the more specific and limited in aims a project has been, the easier it has been to evaluate.

In the macro picture SIDA aid has been effective in terms of beginning to address rural poverty, a reading culture and the plight of women. Buildings, facilities and books now exist with the possibility for their utilisation in the future. Many projects have been set in motion. In terms of projects that directly promote human resources in many cases the first steps on a long and steep road have been taken.

Craft and literature projects accounted for 64,1% of SIDA's total budget. (See Table in Section 5.2.1.) More than 20% of SIDA's total budget went towards workshops. These were mostly attended by women.

Such statistics reveal that SIDA has opted to address rural disparities, the plight of marginalized urban groups and gender equality. While SIDA is to be commended for this action, the aid agency is working in the area of slowest potential.

In the micro picture the decision to assist via large agencies has increased bureaucracy and led to some degree of wastage. There are questions around whether some SIDA-initiated projects have led to the receiving organisation accepting ownership of them. SIDA has tended to favour governmental rather than developmental agencies. Projects working through centralised intermediaries operating from great distances tended to generate problems. Smaller projects with specific goals have tended to enjoy a better record. Many projects facilitated by an established development agency with a committed personnel working at grassroots level have worked well.

Projects related to children enjoyed a high success rate. In terms of future investment these have given good returns. But the SIDA budget provided few opportunities to work in Adult Drama in Education or community-based theatre - a powerful tool in a largely illiterate rural Namibia.

Projects involving material assets such as office equipment have depended on the commitment of the organisation as to whether they were successfully utilised or not. SIDA's involvement in building projects has been met with mixed fortunes. SIDA's one venture in funding a salary (NBDC) has not lead to the path of self-sufficiency.

Workshop funding of facilitators has fared better though one questions the long term effects of one-off workshops. The potential for Workshops to intervene constructively in the lives of people was offset by their brevity and by logistic problems. One-off workshops have limited potential and unfortunately few second generation workshops have evolved from initial funding. Some organisations were able to employ the longer term workshop model to good advantage. Seminars fared better and enjoyed a number of significant consequences. SIDA funding of orature and literature seminars and publications has helped create Namibian texts.

2.8.2. Recommendations

The evaluator recommends that SIDA continue its cultural support to Namibia but that it adopts different strategies.

Namibia is a small country and within aid circles it is possible to maintain a transparency. It is possible to find out how projects are progressing. SIDA needs to be more visibly present and proactive in the interim monitoring period between the grant and the report through on-site visits, personal contacts and suggestions.

SIDA needs to scrutinise applications not only in terms of the merit of the project but also in terms of the human resources available. In granting aid the donor needs to check not only the credentials of the organisation but also the credibility and accountability of the organiser.

SIDA needs to find a way of combining established expertise and grassroots upliftment within the same project. This implies that SIDA will favour grants to established organisations with a track record of commitment and proof of administration skills. Projects obviously depend on committed organisers. SIDA should work through developmental rather than governmental agencies in rural areas.

SIDA should deal directly with the recipients instead of acting through an intermediary body. If SIDA chooses to deal with an intermediary, then the aid agency should check out whether the need for the service requested has been expressed by the target group. Projects should not be SIDA driven but arise out of expressed community needs.

SIDA could be a little more flexible in granting certain projects a financial commitment that stretches beyond the annual budget.

SIDA could also include a legal phrase in agreements concerning the reallocation or redistribution of unutilised resources.

Some specific concerns such as the needs of Namibian children deserve continued donor support. In terms of democratic aims and ideals, SIDA should continue with the promotion of a reading culture. Small is beautiful. The smaller projects with more specific aims have given better returns. More seeds have germinated.

One project evaluated, Tulipamwe, involving the support for an annual visual arts production festival is already operating on a regional basis and can be taken as a model for future activity in Namibia. It is a small project, well organised and with a high level of accountability.

SIDA should consider undertaking a revaluation of its 1991-6 cultural funding to Namibia in the year 2001. As it exists, the story of the SIDA sower and what has happened to the seed cannot yet be told. The story is still in process.

2. PROGRAMME CONTEXT

2.1 DEVELOPMENT CONTEXT

2.1.1. The Status Quo at Independence

The first two years of Namibian independence (1990-1) were years of inevitable change and reshuffling. It was a time of political sensitivity and uncertainty as Africa's newest democratic nation, after thirty years of conflict, struggled to its feet watched by countries such as Sweden that had an investment in its future.

Culturally there was much fluidity. Within the country numerous groups jostled for position. Some cultural agencies which existed at the time of independence had been at work in this interim period. As agents for change they had developed a credibility among local people and funding agencies. These bodies existed side by side with conservative organisations that had either been biased towards the former regime or were compromised by their affiliation to it. There were also some cultural groups that had been conceived and supported in exile. Then there were the newly-born cultural groupings affiliated to the ruling party but with no clear identity or path. .

The pre-independent authorities had defined culture along rigid ethnic lines and had not encouraged any cultural expression at a national level. The scant attention paid to the culture of the indigenous Namibian groups tended to accentuate differences and confirm tribal identity in a society which viewed culture as a static, traditional, separatist form in accordance with apartheid engineering. The emphasis was on curio rather than on culture as a dynamic expression of identity, development and interchange. Namibia was seen a geographic unit with no clearly defined cultural identity.

Within the pre-independent governing classes culture was perceived largely as a commodity exported from the metropole to the colony. Within the colony itself the eurocentric capital, Windhoek, was in cultural focus. And the road to culture was primarily through the European languages - Afrikaans, German and English.

During the colonial period the culture of the coloniser achieved an artificial status amongst indigenous people who were tempted to imitate new impositions while disdaining old ways. Yet paradoxically the struggle against domination also kept the seeds of indigenous culture alive as Namibians awaited the right season for their germination. A protracted liberation war also had an impact on the free expression of culture in that energies were spent on developing strategies of resistance. One can speak of a culture of resistance.

After independence the newly elected Namibian Government through the cultural wing of its Ministry of Education and Culture (MEC) saw as one its first tasks the establishment of a cultural information bank - a recording of the status quo.

2.1.2. SIDA in Namibia

During the decade prior to Namibian independence, SIDA had been concerned with formulating its strategies of cultural aid to developing countries. Namibia as a late achiever of independence has been in a position to benefit from this expertise. The Swedish Embassy in Namibia was established in 1990. Sweden, with a long-established commitment to democratic processes, viewed culture as playing a vital role in a sustainable and viable democracy. "A rich culture constitutes the cornerstone in a vital democratic system." (**The Role of Culture in Development** 1995:7)

Through the Swedish Embassy, SIDA welcomed the opportunity provided by a Namibian Government seeking to create a cultural policy. Seen in the long term SIDA's cultural policy has been concerned with material and non-material development - the integration of artistic abilities into the economy, the healing of past trauma and the recreation of identity, self-confidence and hope for the future.

Mr Leo Kenny was appointed as a consultant (Feb. 1992 - June 1993) to work with UNESCO and liaise with the Ministry of Education and Culture Directorates and with SIDA. In order to find its way through the maze of cultural groupings, SIDA felt that its first task was to bring all the players to the table - major and minor - and to assemble a profile of all cultural groups - rural and urban - active in Namibia. i.e. a map of the status quo. Under Leo Kenny, SIDA prepared the way for a documentation of Namibia's Cultural profile. The resulting **Culture in Namibia: An Overview** (1991) became the cornerstone on which SIDA built its cultural aid programme.

In the Introduction Mr Andre Strauss, the Assistant Director of Culture in the MEC and Mr Leo Kenny, SIDA consultant, articulated that the document could "help to heal some wounds by promoting cultural development (and).... can serve as a guideline for policy makers and donors"(1991:7). In a letter the Deputy Minister of Education and Culture, Hon. Buddy Wentworth, felt that "Namibia had set an example in the SADC region as a country which is addressing cultural development imbalances" (Oct. 1992.)

During the period under review (1991-5), SIDA produced two other documents which have a bearing on this evaluation. The first was the **Evaluation Manual for SIDA** (1994). This document arose out of a need to monitor development more closely - to "understand the mechanisms in play within the development and assistance processes" and to "provide a basis for accountability" (1994:4). The document also provided the format for evaluations such as this one.

Another key document, **The Role of Culture in Development**, (1995) also assisted SIDA in determining its evolving policy of supporting culture as a means of legitimising a democratic lifestyle in countries such as Namibia. This meant that SIDA would inter alia seek to support those organisations that thrived on the freedom of the written, spoken and dramatised word, that promoted the versatility of indigenous crafts and that held the possibilities of self-generation.

This document also stressed in its conclusion that SIDA was seeking to build up Regional and international networks (1994:15.) This implied that aid to Namibia would be phased out at a national level and phased in at a regional one.

2.2. PROJECT HISTORY

The project history of SIDA's cultural aid to Namibia begins with the **Culture in Namibia: An Overview**. This document was widely disseminated. A key question remained. How was funding to be allocated to those organisations seeking it? SIDA was faced with a number of possibilities. Should it support culture via established intermediaries such as the MEC at government level or the Arts Association of Namibia - later the National Art Gallery of Namibia (NAGN)? Should it help create new bodies such as the Namibian Book Development Council (NBDC)? Or should it deal directly with established development and evolving grassroots agencies?

At this stage the Minister of Education and Culture, Hon. Nahas Angula, tasked three involved Namibians to draft a concept for a Trust fund. This was submitted to interested parties in Nov. 1991 at a meeting near Windhoek.

It is at this point that controversy set in. According to a number of interviewees, small organisations that had been party to the key overview were still deliberating on the channels of aid when SIDA in conjunction with the MEC decided that the path would be principally through the large concerns. The first of these became The Namibia National Development Trust for Culture Promotion and Development (NNDT) set up in relation to the MEC. According to one interviewee there were no public nominations for the NNDT Board. The other bodies were the Arts Association of Namibia and the newly established Namibian Book Development Council (NBDC) which had been part of a SIDA - MEC initiative. An orature project within the orbit of the MEC (later to become the Namibia Orature Project (NOP)) was also given priority.

The **Overview** also clarified SIDA's priorities. According to a later Press Release (13 May 1993,) these were Book Promotion largely via the NBDC, Orature via the NOP and support for the NNDT. SIDA felt that these priorities targeted specific and significant areas which could initiate development processes, build infrastructure and provide potential for long term self-generation.

In a general letter dated Oct. 1992 the Deputy Minister of Education and Culture urged interested parties to work through the established conduits - the NNDT, the NOP the NBDC. The letter also declared the position of the Ministry on the Trust Fund. It would "solicit and co-ordinate support for rural and urban grassroots organisations... active in promoting Namibian culture."

Many interviewees of smaller organisations feel that they were not consulted at this stage of the proceedings and suddenly found that their appeals for funding had to be addressed through either the MEC, the NAGN or the newly established NBDC. (57,1 % of the total funding was allocated through these three major players.)

From SIDA's point of view it was administratively much easier to deal with a few major recipients than a flood of requests. Yet the decision did leave some small players feeling that they were no longer party to the process. As will be shown in Section 4: Findings, this path of funding accumulated a number of problems.

2.3. DESCRIPTION OF PROJECTS

2.3.1. A PROFILE OF INDIVIDUAL PROJECTS

This table arranged according to the amount of the grant, represents a profile of SIDA cultural support during the period 1991-1996.

NO	PROJECT	DATE	SEK	%
1.	NATIONAL ART GALLERY OF NAMIBIA (NAGN) (8 sub grants)	1991-6	995 000	27,2
2.	NAMIBIA BOOK DEVELOPMENT COUNCIL (NBDC) (4 sub grants)	1992-5	601 750	16,5
3.	MINISTRY OF EDUCATION AND CULTURE - (MEC) LIBRARY	1994-5	345 000	9,4
4.	MEC / NNDT: NAMIBIA NATIONAL DEVELOPMENT TRUST (4 sub grants)	1991-3	280 000	7,7
5.	TULIPAMWE (REGIONAL) (3 sub grants)	1993-6	225 000	6,2
6.	MEC INITIATED PROJECTS: including NAMIBIA ORATURE PROJECT (NOP) (3 sub grants)	1992-3	210 000	5,7
7.	ABACUS (2 sub grants)	1992-5	191 500	5,2
8.	BRICKS (2 sub grants)	1991-2	183 500	5,0
9.	NEW NAMIBIA BOOKS (NNB) (4 sub grants)	1992-5	159 750	4,4
10.	ROSSING FOUNDATION (3 sub grants)	1991-3	125 300	3,4
11.	TSUMEB ARTS AND CRAFTS (TACC) (2 sub grants)	1991-5	88 400	2,4
12.	NAMIBIAN CHILDREN'S BOOK FORUM (NCBF) (4 sub grants)	1991-5	66 000	1,8
13.	NATIONAL THEATRE NAMIBIA	1991-2	45 000	1,2
14.	UNION OF NAMIBIAN MUSICIANS	1991-2	42 900	1,2
15.	MEC - ARTS EDUCATION (2 sub grants)	1994-6	42 100	1,2
16.	MICHAEL SCOTT ORAL RECORDS PROJECT (MSORP)	1992-3	18 700	0,5
17.	UNIVERSITY OF NAMIBIA - HISTORY PROJECT	1995-6	13 000	0,4
18.	GAMSBERG-MACMILLAN PUBLISHERS	1994-5	11 500	0,3
19.	OPUWA ART CENTRE	1991-2	10 000	0,3
	TOTAL (correct to nearest 500 SEK)		3 654 500	100

2.3.2. DESCRIPTION OF THE INDIVIDUAL PROJECTS.

2.3.2. 1.	NATIONAL ART GALLERY OF NAMIBIA (8 sub grants)	1991-6	995 000	27,2
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Background and Context

The National Art Gallery of Namibia (NAGN) has a long and evolving history. As early as 1947 it was created as a branch of the South African Arts Association and in 1980 as an independent body - the Arts Association of SWA/Namibia. It existed in an uneasy truce with the old ethnic authorities and on one occasion protested at the inauguration of the adjacent "whites only" theatre complex. After independence in 1993 it became the National Art Gallery of Namibia, part of the funding coming from the State.

SIDA decided to direct most of its funding through the NAGN. The eight sub-grants were as follows:

Craft Workshops	1991-2	SEK 85 000
Textile Workshops (from Trust Fund via MEC)	1992-3	SEK 85 000
Craft Workshops	1994-5	SEK 124 000
Craft Workshops	1995-6	SEK 122 000
Oshana Art and Environment Project	1994-5	SEK 138 000
Oshana Art and Environment Project	1995-6	SEK 143 000
Caprivi Art Museum	1994-5	SEK 178 100
John Muafangejo Art Centre	1995-6	SEK 120 000

2.3.2.1.1 Workshops

The NAGN has invested nearly half of its donor funding (SEK 416 000) in workshops related to the arts. Covering activities such as pottery, wood carving, carpentry, textile and screen painting, these workshops have been held in the capital with rural participants and in outlying centres.

The following workshops were part of SIDA-NAGN agreements and duly organised: Unless specified they were held in rural areas. Wood carving workshops were attended by men whereas all the other workshops were attended predominantly by women.

May 1992	Katimo Mulilo	Wood carving and Pottery
June 1992	Rundu	Wood carving and Pottery
Aug. 1992	Ongwediva	Wood carving and Pottery
March 1993	Oshana	Waste recycling
March 1993	Luderitz	Textiles
May 1993	Hatsamas (Whk)	Pottery
June 1993	Mariental	Painting
Sept. 1993	Rehoboth	Pottery
June 1993	Luderitz	Silkscreen
Oct. 1993	Otjiwarongo	Textile embroidery

Jan. 1994	Luderitz	Textile
Feb. 1994	Penduka (Whk)	Textile design and painting
Aug. 1994	Ioma (Caprivi)	Pottery
Feb. 1995	Ongwediva	Metal Recycling
March 1995	Ongwediva	Building Design
June 1995	Ongwediva	Metal Recycling
Sept. 1995	Ongwediva	Metal Recycling
May 1996	Keetmanshoop	Painting
Jan. - Oct. 1996	Ovamboland	Series of 5 Pottery Workshops
Oct. 1996	Keetmanshoop	Painting

It is beyond the scope of this evaluation to mention each workshop in detail. NAGN has submitted extensive reports which are housed in the SIDA files. The recurring aims as stated in the agreements were to produce quality works, to teach basic techniques, to develop resource management skills and to encourage the marketing of products. The benefits, ethos, problems and results of workshops seem to display similar patterns. (See Section 5: Conclusions and Recommendations)

The evaluator has taken the liberty of describing four workshops. The first three workshops in the media of wood carving, textile and pottery respectively, can be taken as typical of how many of the workshops functioned. The fourth workshop, arising out of the third, is included as an example of a lack of communication between the controlling body and the grassroots organisation concerned.

2.3.2.1.1.1. Example A: Wood Carving Workshops

A workshop was held in 1995 for the Mbangi Co-operative and the Kavango Carvers. The aims as stated in the agreement (Nov. 1994) were to influence the standard of work produced, improve on the individuality of the art work and to create an environmental awareness of the sustainability of materials. This latter aim implied that the participants were to be introduced to other materials apart from wood - waste, scrap metal etc. The target group involved Kavango carvers as well as those who had settled on a semi-permanent basis near the market of Okahandja on the tourist route.

2.3.2.1.1.2 .Example B: Textile Workshops

Funding allocated through the Namibia National Development Trust (NNDT) was handed over to the NAGN to run a textile workshop in Luderitz, one of the few SIDA funding ventures in the south. A Rössing Centre had been operative in this isolated area of high unemployment but had closed. According to the organiser the loss had been keenly felt amongst the Luderitz community.

The workshop held in March 1993 was attended by an average of fifteen women. The report indicated that most of the women had attended in order to improve their income generating capacity. Techniques included starch resist, batik, block printing, stencilling and basic silk screen. Each woman who attended was presented with a silk screen frame so that she could go on producing prints.

2.3.2.1.1.3. Example C: Pottery Workshops

A Caprivian Pottery workshop was held in Hatsamas, Windhoek in May 1993 attended by eight Caprivian potters. The workshop was intended as a forum for interchange of ideas on clay preparation, craftsmanship and firing, including a kiln demonstration. Participants presented a number of problems around techniques and much lively discussion followed. The facilitator mooted the topic of a pottery collective so as to raise the quality for market competition. Kiln construction and methods of firing were discussed in some detail and a follow-up workshop in Caprivi was mooted.

In Aug. 1994 the follow up workshop was held in the village of Ioma, Caprivi, near the Namibian-Botswana border to upgrade pottery skills, techniques, and contemporary art expression and attend to the firing of local pottery. A kiln was erected in the village and the workshop lasted a week. (The problem around the kiln will be dealt with under findings.)

2.3.2.1.2. Oshana Environment and Arts Association (OEAA)

As its name suggests, the OEAA project had two main aims - environmental and creative. The long term environmental aims involve creating environmental awareness in the north of Namibia by reducing pollution through a selective waste collection. This waste would be recycled and made into artefacts or used in housing projects. Indigenous trees were to be planted and a fence constructed as protection. This project was intended for four villages and the trees would be planted in such a way that they fitted into a cultural design.

The OEAA also wished to build a community Arts and Crafts Centre for the display and marketing of traditional and contemporary crafts. The ultimate aim of the projects was to assist people on the road to productivity and self-employment.

A site was chosen at Oshiku on the main Oshakati-Ondangua road and permission given and land allocated by the owner, Mr David Haufiku, to build the Arts and Crafts Centre. As part of the recycling aim, bottles were used in the construction of the walls erected by local labour. The building was erected and a sign writer employed to make signs.

2.3.2.1.3. Caprivi Art Museum

The Caprivi Arts Association, now known as CACA (Caprivi Arts and Cultural Association) was founded in 1987 by five artists in the region. The Caprivi Art Centre was constructed with the aid of local businessmen. As a non-profit organisation the role of CACA was to encourage art in the region through providing a centre for exhibition, a workshop venue and a market place.

Against this background in March 1994 the NAGN approached SIDA for funding to construct an Art Museum which would be built on the existing premises. The proposal also asked for a revolving fund to equip the museum. The objectives were to expand

the physical facilities and public programmes of the CACA and create a museum to serve as an educational forum.

In late 1994 the contract was signed and SIDA made SEK 178 100 available of which SEK 16 100 was allocated to the Revolving fund. Costs were to be directly connected to the construction of a reception area and an exhibition hall. In 1994 A Cultural Museum Committee was established in Katimo Mulilo. Building was behind schedule but by mid 1996 the floor and walls had been built.

Both the Oshana and Caprivi projects have been reinforced by a number of workshops.

2.3.2.1.4. John Muafangejo Art Centre (JMAC)

The John Muafangejo Art Centre (named in memory of a prominent Namibian artist who died in 1987) was set up in Windhoek in October 1994 to train artists in a variety of techniques including graphics and design, painting, pottery, print making and sculpture. The idea was to expose artists to training over a much longer period than is possible in a workshop situation. The MEC provided working space equipped with basic furniture. The initial SIDA grant was used to equip the studio and buy materials. A number of JMAC workshops were held for children.

2.3.2.2	NAMIBIA BOOK DEVELOPMENT COUNCIL (4 sub grants)	1992-5	601 750	16,5
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Background and Context

The Namibia Book Development Council (NBDC) was launched in Oct. 1992 to act as a forum for a number of literary concerns from writing to publishing. SIDA, through its consultant, was involved from the beginning, helping to initiate the process. Members of the first elected Board were drawn from the MEC and a number of related organisations such as the Association of Namibian Publishers (ANP,) the Namibian Information Workers Association (NIWA) and the Namibian Children's Book Forum (NCBF.)

The broad long term aims of the NBDC are to develop and maintain a reading culture in Namibia through support of the cycle of indigenous writing, publishing, libraries and book selling. In this short term the programme of action meant beginning with the development of local literature through book festivals, writer's workshops, and finding a means of cheap book production. The NBDC encourages writing in the vernacular.

SIDA donated the following amounts to the NBDC:

Establishing the NBDC	1992-3	SEK 240 000
Publishing the Kassinga Book	1993-4	SEK 141 000
Buying a Book Machine	1994-5	SEK 120 750
Workshops (Book Machine training)	1994-5	SEK 100 000

2.3.2.2.1. Phase One: Establishing the NBDC

In June 1993 SIDA donated the first amount to help establish the NBDC. According to the agreement the funds were earmarked for establishing an office, (though not specifically stated, this included the salary of a Director for one year) national networking, training of regional trainees and initiating workshops. The amount also included funding the travel costs of one or two NBDC members to Sweden to attend the Gothenberg Book Fair.

The MEC offered office space and the NBDC equipped the office with furniture and shelving. The Association of Namibian Publishers (ANP) donated a collection of 400 Namibian books to be housed in the NBDC office. The NBDC held interviews and then appointed a Director, Mr C.K.Kamwe, to take up his position after a three month compulsory notice period. Meanwhile Mr Kamwe attended the Gothenburg Fair. In Oct. 1993 Mr Kamwe advised the Board that he could not take up the appointment. A new Director, Mr Peter Mbome, was appointed and assumed office in March 1994. The office was relocated to Edumeds.

In June 1995 the NBDC vacated this office and secured a small office at the Katutura Youth Centre. The office equipment and the Book Machine were relocated there. During the period June 1995 until the submission of this report (Sept. 1996) apart from the Ongwediva Festival, the NBDC has been dormant and the Book Machine has been inoperative.

2.3.2.2.2. The Book Machine

In early 1995 the NBDC purchased a Risograph RC6300 with a second grant from SIDA. This machine was intended to provide cheap alternative book production and enhance local publishing capacity. An additional grant (Dec. 1994) according to the agreement, was intended for the support of the machine through regional and local seminars on book development.

2.3.2.2.3. The Kassinga Book: **Kassinga: A Story Untold**

In 1991 SIDA asked Mr Leo Kenny, its consultant, to co-ordinate a task group to produce a book on the Kassinga Massacre of May 1978 in which a refugee settlement in southern Angola was raided by the South African Defence Force (SADF.)

The aim was to produce primary documents - oral histories and personal retrospectives. The Kassinga document was intended to be more than merely an oral document. It was intended to help in the process of nation building and reconciliation through addressing past trauma. The book was intended as one of a series of compilations that dealt with Namibia's colonial past.

During 1992 and 1993 interested parties met to refine the strategy for producing the book and elect an editorial committee. The final committee consisted of Mr Leo Kenny, Ms Annemarie Heywood and Mr Mvula Ya Nangola. After difficulties described in Findings Section 4.2.2.3. , the book was eventually published.

2.3.2. 3.	MINISTRY OF EDUCATION AND CULTURE - PILOT LIBRARY IN OSHAKATI	1994-5	345 000	9,4
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Background and Context

Prior to independence libraries in SWA/Namibia fell within the funding policies of various ethnic groups. After independence the establishment of community libraries and the expansion of library services to all Namibians became a priority of the newly formed the Namibia Public/Community Library Service (PLS), a division of the Department of Adult and Continuing Education.

In May 1994 officials visited the Oshakati/Ondangwa region in northern Namibia to identify a building that could house a collection of books. A number of possibilities were identified but all needed extensive renovation. The committee finally decided to lease the SADF Library building in the old white section of Oshakati. This building was already equipped with expensive shelving.

In Oct. 1994, this MEC body approached SIDA to fund books for its pilot library. The project proposal stated as its short term aims the establishment of "one main public/community library in a centrally situated location." Long term objectives indicated a need to develop this Oshakati library into a regional library which could serve future branch libraries in the area. These libraries would in time feed back information to the PLS Head Office in Windhoek.

The library is staffed by a Cuban-trained librarian who provides in-service training to two assistant librarians. Initially there was no post for an assistant librarian so a post had to be seconded from a teaching post. The library negotiated with the regional authority for a second library assistant and a cleaner.

At the moment the library houses around 2500 books and has a capacity for 10 000. Most of these books are a result of the Swedish donation. Reference material was given high priority.

2.3.2. 4.	NNDT: NAMIBIA NATIONAL DEVELOPMENT TRUST (4 sub grants)	1991-3	280 000	7,7
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Background and Context

SIDA opted to direct funding through the Namibia National Development Trust for Culture and Development (NNDT) which was set up in 1992 for that purpose. The NNDT was linked to the MEC through Mr Andre Strauss, of the Cultural Division within the Ministry. (The agreement was signed in May 1993.)

The following four sub grants were received:

Kalabash Cultural Magazine Vol.1*	1991-2	SEK	45 000
Kalabash Cultural Magazine Vol. 2	1992-3	SEK	60 000
Theatre for Katutura	1992-3	SEK	125 000
Projects initiated by the MEC	1992-3	SEK	50 000

*This grant was made directly to the MEC prior to the existence of the NNDT.

(Funds for a Textile Workshop (SEK 85 000) given to the NNDT but run through the National Art Gallery of Namibia are dealt with under NAGN projects.)

2.3.2.4.1. Kalabash Cultural Magazine

Kalabash was launched as a bi-annual magazine published by the MEC with Andre Strauss as editor. Articles were to cover the entire cultural spectrum ranging from MEC input as to policy, guidelines, and developments to creativity. SIDA carried the printing and publishing costs of the first two **Kalabash** magazines which appeared in July 1992 and June 1993. The second issue included a literary supplement.

2.3.2.4.2. Katutura Theatre Project

The MEC in co-operation with the NTN (National Theatre of Namibia) originally intended to set up a theatre venue in Katutura. In the Feb. 1993 proposal to SIDA, the NTN motivated for the renting of a small building and equipping it for theatre.

Subsequently the MEC decided to use the grant to build grassroots capacity not only in Katutura but in other suburbs such as Khomasdal as well. In a report to SIDA dated 31 Jan. 1994, Mr Andre Strauss indicated that office space had been obtained. He further advised that the project had been renamed Otjomuise Cultural Project. The revamped project would emphasise practical training and performance under Mr Jackson Kaujeu and development theatre under Mr Norman Job. The second aspect of the project would link up to the work of a Directorate of Culture-trained group of performers called Nanacut (Namibia National Cultural Troupe.)

2.3.2.4.3. Projects Initiated by the MEC

This seed fund, designated loosely in the agreement by the words "Projects Initiated by the MEC," was meant to cover the NNDT's own prioritised projects in line with SIDA's aims and strategies. The MEC referred to this grant as "Funds in trust for grassroots culture groups."

2.3.2.	TULIPAMWE (REGIONAL)	1993-6	225 000	6,2
5.	(3 sub grants)			

Background and Context

The word Tulipamwe means "we are together." The international Tulipamwe-type workshop originated in north America in the early eighties and spread to various parts

of the world. These workshops held at rural venues ensure space and time out from a busy schedule for a number of painters, sculptors, printmakers and crafters. They exchange ideas, techniques and create pieces during the workshop.

During the years 1994-1996 the Centre for Visual and Performing Arts at UNAM (The University of Namibia) has acted as co-ordinator for three Tulipamwe International Artists Workshops (TIAW) in Namibia. Running over an intensive two week period, this event has become well-publicised on Namibia's art calendar.

All these three annual events have been partly funded by SIDA from their regional grant structure. The amounts have been as follows:

TAIW I	1993-4	SEK 100 000
TIAW 2	1994-5	SEK 50 000
TIAW 3	1995-6	SEK 75 000

The first TIAW, held at Otjiwa Game Lodge in the Windhoek district during May 1994, involved fifteen Namibian and ten foreign artists. Since there were few sculptors in Namibia, foreign sculptors constituted a visible presence. This inaugural workshop set the precedence of including Pre and Post Tulipamwe sessions. An Open Day (A visitor's day to allow the public to see the process in action,) an Exhibition and media coverage were incorporated as features of the workshop.

The second TIAW held in Dordabis in May 1995 was attended by twelve Namibian and eight foreign artists. The third TIAW, held in May 1996, was attended by fourteen Namibian and eleven foreign artists. These events followed the pattern of the first Tulipamwe.

2.3.2. 6.	MEC INITIATED PROJECTS including NAMIBIA ORATURE PROJECT (3 sub grants)	1992-3	210 000	5,7
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Background and Context

This section deals with three projects falling under the MEC, the first concerning a writing and publishing seminar and the other two concerned with orature.

Namibia, with an estimated illiteracy rate of nearly 60% at independence, was faced with the loss of many stories and personal histories as the older generation died out. At the same time some uncorrelated and uncoordinated oral documentation existed in the archives. After independence a growing number of concerned people began to think of revitalising oral culture at a local level through establishing a national body to co-ordinate orature work, centralise records, set up a data base of savants and translators and promote the topic via radio and publications.

The details of SIDA funding are:

Writing and Publishing Seminar	1992-3	SEK 45 000
Orature Seminar	1992-3	SEK 45 000

2.3.2.6.1. Writing and Publishing Seminar

This event was planned by the UNESCO consultant , Mr Leo Kenny. Göran Palm who was visiting in South Africa was invited to attend the seminar. The seminar was intended as a platform in consultation with the MEC to make recommendations to donors and co-ordinate donor funding to support writing and publishing in Namibia. A number of key resolutions were drawn up.

2.3.2.6.2. Orature Seminar

In June 1992 a Seminar funded by SIDA under the auspices of the MEC was organised and co-ordinated by the consultant, Mr Leo Kenny. The function of this seminar was similar to that of the Writers and Publishers Seminar- to initiate and co-ordinate a plan of action. A number of resolutions were drawn up.

2.3.2.6.3 . Namibia Orature Project (NOP)

The Namibia Orature Project constituted in June 1993, arose out of the June 1992 seminar. The SIDA-MEC agreement stipulated that the funding would be used for workshops to co-ordinate, monitor and promote oral research, to collect orature material at grassroots level in different regions and to equip and support the establishment of an NOP office with a data base.

NOP identified orature workers - three people in thirteen regions for training. Mr Nigel Cross, a highly regarded international Orature specialist, held a workshop in Nov. 1993. Mr Cross is connected to the SOS-Sahel project in North Africa which focuses on a scientific approach to rural development. He had previously worked in Namibia in 1992 in a Herero Oral History workshop. The aim of the NOP workshop was to provide a methodological background to oral history collection.

Part of the SIDA grant covered office equipment. NOP negotiated with the Ministry for Information and Broadcasting for office space in Katutura and appointed an administrator.

2.3.2.7	ABACUS (2 sub grants)	1992-5	191 500	5,2
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Background and Context

Abacus, a free educational supplement for Namibian learners at Junior Secondary level, was inaugurated in Feb. 1991. The supplement addressed the legacy of a poor education and new government initiatives involving changes in Namibian school syllabi. **Abacus** advocated participatory teaching methods and promoted the new official language - English. It stressed inter-curricular education by focusing on national issues such as health care. By mid 1992 it had a circulation of 52 000 copies. Distribution to remote schools involved huge postal costs.

An **Abacus** appeal for funding in Oct. 1992 was turned down by SIDA. Shortly thereafter **Abacus** became involved in the publication of a Namibian issue of the **Globen** magazine. Published by Barnens Värld (Children's World), a Swedish NGO run by Church of Sweden Aid. In Oct. 1993 the Namibian edition was published through Abacus.

SIDA funded:

An English version of the Globen magazine on Namibia	1992-3	SEK 180 000
Globen rural distribution costs. Remaining copies	1994-5	SEK 11 500

2.3.2.	BRICKS (2 sub grants)	1991-2	183 500	5,0
8.				

Background and Context

Bricks, a community-based project launched as early as 1984, runs a small office in Katutura, Windhoek. Prior to independence, Bricks established regional links with SADC countries. Platform 2000, operative since 1986, is a cultural unit of Bricks and a community-based theatre group. After independence the Bricks focus shifted from resistance to working towards social justice and reclaiming cultural forms in danger of extinction.

The aims of Platform 2000 are indicated in its name - that by the year 2000 every Namibian community will run a theatre group as a forum to express their culture as well as address socio-economic problems. Bricks believes that in a largely illiterate rural Namibia, community theatre is a powerful tool for change. In Aug. 1991 Bricks, in collaboration with the MEC and other organisations, arranged an international cultural event in Rehoboth attended by some fifty representatives. The appeal to SIDA was a follow up to this event.

SIDA aid to Bricks involved:

Grassroots sharing - artists /cultural workers	1991-2	SEK 74 305
Platform 2000 Community Theatre extension work	1991-2	SEK 109 264

SIDA support to Bricks is an example of grassroots support. There were no subsequent grants.

The short term aims of the trans-Namibian cultural gathering were to share experiences and problems and plan a blue print to revitalise and develop cultural expression. The plan also involved establishing a network and organising regional cultural festivals. In the mid term the project was intended to establish infrastructures to document orature and study local art forms. Ultimately in the long term, this exercise was intended to work towards the integration of culture into everyday life and create a united nation as part of a stabilised region.

Platform 2000 extension work involved similar aims. Through its regional links the budget catered for a theatre activist and organiser of a Zimbabwean network, Mr Ngugi wa Mari, who provided a model, ran a five day workshop and conducted a three week survey. His visit was followed by recommendations on popular theatre and on developing appropriate training material.

2.3.2.	NEW NAMIBIA BOOKS	1991-5	159 750	4,4
9.	(4 sub grants)			

Background and Context

New Namibia Books, (NNB) established in the year of independence, is an independent Namibian publishing company dedicated to the promotion of Namibian literature and culture. The NNB publications policy is aimed at addressing under-published areas ignored by pre-independent publishing houses. Its publications cover an impressive range - from folk tales in English and Nama and school texts to history monographs and women's writing. NNB has also provided in- house training for Namibian employees (five of the six employees are women.) NNB devotes considerable time to working with first-time authors.

In Sept. 1995 NNB opened a bookshop which emphasises African literature. The Director, Ms Jane Katjavivi, has established strong African and British publishing links and this facilitates the availability of Namibian books on the world market.

New Namibia Books received the following assistance from SIDA:

Travel to Zimbabwe Book Fair	1991-2	SEK	10 000
Printing Two Children's Books	1991-2	SEK	55 000
Publication of Traditional Tales	1992-3	SEK	85 000
Travel and Subsidy - Book Conference	1994-5	SEK	9 750

2.3.2.9.1. Books: Printing and Publishing

In Nov. 1991 SIDA funded the publication of four in a series of five children's books. These were **Vandje and the Storm**, **Mandi's Wheels**, **Water from the Rock** and **Does Kakulu's Mother Use Magic?** (The fifth book, **Dragon's Breath Adventure**, was funded by Oxfam Canada.)

These books had an interesting origin. They were the products of a weekend Windhoek workshop involving writers, illustrators and publishers. Out of this workshop a Build a Book Collective (BBC) was formed. NNB in collaboration with the BBC sought funding to print the books.

In Oct. 1993 SIDA funded the publication of **The Stolen Water**, a collection of 25 traditional Namibian tales from various Namibian cultures rendered in English. The actual cost was N\$ 59 000, the difference being funded by NNB which also paid the editorial costs and the artist's fee.

2.3.2.9.2. Book Fairs and Conferences

In Aug. 1991 SIDA sponsored Mr Peter Mbome to represent Namibian publishers at the Zimbabwe Book Fair and display some fifty Namibian titles there.

In June 1995 SIDA funded the attendance of two Namibians to **Other Worlds, Other Lives: An International Children's Literature Conference** held at UNISA in Pretoria, South Africa. While there were frustrating aspects to the conference (part of the deliberation was in Afrikaans and papers tended to be academically dry), the two funded participants report that they established useful contacts. In one case a contact led to the coming of a Shadow Theatre project to Namibia (See 2.3.2.14.)

2.3.2. 10.	RÖSSING FOUNDATION (3 sub grants)	1991-3	125 310	3,4
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Background and Context

Rössing Foundation has a long established record of constructive involvement in pre-independent Namibia. Since independence the Foundation has increasingly been involved in partnership ventures with other NGO's.

In 1991 the Foundation decided to involve itself in the Year of Basketry, (part of UNESCO's ten year plan to promote craft in underdeveloped countries.) The Rössing Foundation received the following assistance from SIDA.

Basket Competition	1991-2	SEK 38 000
Upgrading Basket making-skills	1991-2	SEK 77 310
Travel for co-ordinator of Competition	1992-3	SEK 10 000

Rössing Foundation brought Namibian basket making to the attention of the population on a national level. Acting on the premise that as societies become acculturated traditional crafts tend to disappear, Rössing began to explore ways in which basket-making, while retaining its cultural value, could become integrated into a contemporary tourist economy. A craft teacher at the Foundation co-ordinated the project and a consultant, Ms Terry, was hired to run the workshops.

The Namibia Basket Project aimed to upgrade skills via development and marketing so as to assist rural women in creating a cash income. Activities focused on three areas - Caprivi, Kavango and Owambo. The main strategies involved an upgrading course and a competition.

During May and June 1992 three two-week workshops were held in Katimo Mulilo (Caprivi) Rundu (Kavango) and the Rössing Foundation Agricultural Training Centre at Okashana (Owambo). The Oshana course was organised by Rössing staff. An average of sixteen to twenty participants attended.

2.3.2. 11.	TSUMEB ARTS AND CRAFTS (3 sub grants)	1991-5	88 400	2,4
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Background and Context

The Tsumeb Arts and Crafts Centre (TACC,) founded in late 1992, and registered as a Welfare Organisation, operates as a non-profit charitable and educational trust. Tsumeb, a city dubbed "The Gateway to the North " lies on the tourist route.

TACC was inaugurated in Oct. 1993 by the Namibian Prime Minister with His excellency, the Ambassador of Sweden, Mr Sten Rylander as guest speaker. The Ambassador paid special tribute to the founders Martin and Gerda Aiff and spoke positively of the future of such centres.

The broad aims of the TACC are to upgrade indigenous craft skills, provide a workshop and work venue and co-ordinate marketing facilities. The shop on the premises sells hand-crafted items. There is also a fully-equipped carpentry workshop adjacent to the shop.

TACC has managed to solicit aid from a number of donors including SIDA. The three SIDA grants were:

Revolving Fund	1992-3	SEK 58 372
Purchase of material	1994-5	SEK 15 000
Training in Textile Crafts	1995-6	SEK 15 000

Since 1995 two Swedish volunteers, Ms Asa Scheutz and Ms Lovisa Nilsson, from AFROART have been assisting TACC extend its outreach. Part of this outreach - the buying of fabric and paint - is SIDA funded. Work has commenced on two farms - near Tsinsabis and near Tsumeb with a group of women.

2.3.2. 12.	NAMIBIAN CHILDREN'S BOOK FORUM (4 sub grants)	1991-5	66 000	1, 8
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Background and Context

At the time of independence the Namibian Children's Book Forum, established in 1988, had already developed an infrastructure. The broad aims of the NCBF are to promote a reading culture among children and encourage potential writers to produce Namibian texts for children in different languages.

Part of the NCBF programme involves an annual award ceremony in which texts in various Namibian languages are assessed on a rotating basis. This award is directly in line with the Namibian constitution which entrenches the right of all languages.

In 1991 The NCBF approached SIDA to establish a trust fund from which a manuscript prize of N\$500 could be awarded. This fund finances what has become known as the SIDA Manuscript Prize. Over the last five years SIDA had contributed to the NCBF in the following ways:

Trust fund	1991-2	SEK 10 000
Establishment of an office	1992 -3	SEK 30 000
Award Giving Ceremony .	1993 -4	SEK 15 000
Trust fund increase.	1994-5	SEK 11 000

2.3.2.12.1. Establishment of an NCBF Office

The SIDA grant of Aug. 1992 enabled the NCBF to furnish an office and a model library. This library and office is housed in a room at the Namibian-German Foundation in Windhoek. The grant went towards a computer, office equipment and shelving.

2.3.2. 13.	NATIONAL THEATRE NAMIBIA	1991-2	45 000	1,2
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Background and Context

The National Theatre Namibia (NTN) grew out of the old apartheid regime that catered principally for Windhoek's white community. As recently as 1978 black people were not permitted entry to the theatre complex. NTN is a non-profit organisation operating from a Government grant. Since independence NTN has worked at changing its image. The mission of the NTN has become to encourage indigenous performing arts in the lives of all Namibians.

In April 1992 SIDA granted the NTN SEK 45 000 for a Rural Outreach Project. The subsequent outreach programme involved both performance as well as education.

2.3.1. 14.	UNION OF NAMIBIAN MUSICIANS	1991-2	42 900	1,2
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Background and Context

The Union of Namibian Musicians (UNM) was launched in May 1991 out of a concern that colonial culture and westernisation had suppressed certain forms of indigenous music that were in danger of extinction. Part of the agenda of the Union involved field trips to outlying regions - the home of traditional music - to identify grassroots composers and performers and retrain them.

SIDA responded positively to the Union of Namibian Musicians proposal submitted in Feb. 1992. The UNM consequently held a number of country-wide drives and workshops.

2.3.2. 15.	MINISTRY OF EDUCATION AND CULTURE - ARTS EDUCATION (2 sub grants)	1994-6	42 100	1,2
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Background and Context

SIDA funded two projects of the Directorate of Arts Education and Training (Integrated Arts Programme) in the newly established Ministry of Basic Education and Culture (MBEC) These were:

A Music School Tour	1994-5	SEK 30 100
Shadow Children's Theatre	1995-6	SEK 12 000

In March 1995 Ms Retha-Louise Hofmeyr of the MBEC Directorate approached SIDA to fund **One Child One Note** - a Musical School Tour for Namibian children (April 1995.) This involved a country wide tour by Mr Pedro Epsi-Sanchis, a story-teller and musician. Ms Retha-Louise Hofmeyr co-ordinated the programme and the itinerary.

Between late Feb. and early March 1996 SIDA funded a Shadow Theatre visit. Ms Sandy Rudd experienced this form of theatre while at a SIDA funded Conference (see 2.3.2.9.2.) Organised by Sandy Rudd, the visit involved performance and instruction by a Johannesburg-based theatre-in-education person - Ms Brenda Shafir. Based on a simple concept, Shadow theatre provides an accessible means of making theatre - projecting cut out figures through a screen lit by a halogen lamp. Extensive performances were held throughout Windhoek.

2.3.2. 16.	MICHAEL SCOTT ORAL RECORDS PROJECT	1992-3	18 700	0,5
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Background and Context

The MSORP approached SIDA to fund the publication of a book containing taped narratives collected from Herero sources by a number of interviewers. The subjects covered mainly the pre-colonial and German colonial periods. This work had been translated into English. The book was published by the National Archives of Namibia as **Warriors Leaders Sages and Outcasts in the Namibian Past.**

2.3.2. 17.	UNIVERSITY OF NAMIBIA - HISTORY PROJECT	1995-6	13 000	0,4
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Background and Context

The Namibia History Trust (NHT) based in the Department of History at the University of Namibia (UNAM) aims at involving Namibians in their own history and

publishing a series of research papers as part of the reconstruction of domestic cultures in Namibia. In 1995, the chairperson, Mr Wolfram Hartmann, approached SIDA to fund the launching of a new publication series - History Research Papers.

2.3.2. 18.	GAMSBERG-MACMILLAN PUBLISHERS	1994-5	11 500	0,3
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Background and Context

In 1994 Gamsberg-Macmillan, a Namibian publisher, decided to publish the NCBF award-winning children's book, **Kukurumbalumba's Magic Calabash**. SIDA supported the venture via a single grant. As per the agreement the publisher distributed 150 copies through the MEC to schools and libraries.

2.3.2. 19.	OPUWA ART CENTRE	1991-2	10 000	0,3
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Background and Context

Opuwa is the administrative centre of the Okaoko Region in remote north-west Namibia. Opuwa served as a SADF army base during the war. Cash income is scarce in this impoverished region of high unemployment and social problems.

Ms Margo Timm submitted a request to fund the setting up of an Art Centre to alleviate some of the problems. This was altered to an appeal to set up a revolving fund. After visiting the site of the Opuwa art project in 1992, SIDA decided to support this request for the purchase of artefacts created by the Opuwa community. The local manager of the Opuwa supermarket, Mr Festus Tjoola, acted as project representative in Opuwa. Artefacts were sold in Windhoek street markets.

2.4. PROJECT DESCRIPTION: CONCLUSION

As can be seen from the brief descriptions of nineteen organisations covering forty nine projects SIDA's involvement has been an extensive and wide ranging one. How successful have these projects been? The story is continued under in Section 4: Findings.

3. THE EVALUATION METHODOLOGY

3.1. THE PHILOSOPHY BEHIND THE EVALUATION

3.1.1. SIDA's PERSPECTIVE

SIDA'S evaluation philosophy is expressed in the document **The Role of Culture in Development** and in the **Evaluation Manual** for SIDA. The Scope and Focus of this particular evaluation of SIDA's cultural programme for Namibia is outlined in the Terms of Reference set out in this Section in 3.2. SIDA acknowledges in its **The Role of Culture in Development** the importance of knowing one's roots, expressing pride in one's traditions and "preserving collective cultural memory" (1995:8.) These three attributes provide the basis of a people's individual and collective story.

3.1.2. THE EVALUATOR'S PERSPECTIVE

Encouraged by the term "narrative report" featured in SIDA's formal agreements, this evaluation has been framed through the paradigm of a story. The Victorian writer and designer, William Morris, in **The Beauty of Life** argues that a people's culture expressed through their crafts does not only have a material value but represents the desire to infuse the creative into their ordinary daily affairs. The craft carries the story of a community, its traditions and its adaptation to change.

In the end a people's identity (individually and collectively) is shaped by the accumulation of the stories they tell about themselves. In the broad sense all cultural expression is part of that story. The story of cultural support is a story about individuals learning to express their culture after a period of colonial cultural monopoly. This story has to do with empowerment at a financial, social and emotional level. Empowerment implies taking control of and changing one's story. In the long term the story has to do with the cultivation of a self image and the creation of a democratic community.

Organisations and individuals consulted were encouraged to tell stories - success stories and stories of failure. Story motifs so often deal with crisis and transformation. Stories help address questions such as : Have individual lives been enriched or changed though the injection of support for the creation of an enlivening culture?

In Part 3 of the document **Culture in Namibia: an Overview** there is a poem about a seed that grew though it was planted in a dry season. A seed is a powerful metaphor for donor aid. In a sense aid can be compared to the sower in the Biblical parable recorded in Matthew Chapter 13.

Viewed in this way this evaluation is an attempt to understand what happened to the seed of some fifty projects - which seed failed to produce fruit and under what circumstances the seed withered or was choked. The ultimate aim of aid is sustainability. Which seed has led to a self-propagating project producing fruit and under what circumstances has this occurred?

The story paradigm also caters for the different opinions and controversy that arise around a project. Where a project is not fulfilling expectations different tellers narrate conflicting stories. A story framework provides a means of holding the differing perceptions and conflicting stories of the interested parties.

3.2. SCOPE AND FOCUS

The aim of the evaluation (see Terms of Reference in Appendix 7. 1.) is two fold:

3.2.1. THE CONTRIBUTION OF SIDA

The first aim is to assess the contribution of SIDA - "to determine the relevance, effectiveness and impact of SIDA support." Relevance is understood primarily in terms of SIDA's policy and the needs, policies and priorities of the Namibian cultural sector and the funded projects. Effectiveness and Impact relates to a number of specifically mentioned issues - strengthening cultural industries, addressing rural-urban disparities, promotion of literacy and language and reporting on gender equity. An evaluation of these terms - effectiveness and impact - also involves cost effectiveness and sustainability.

3.2.2 FUTURE SIDA SUPPORT

The second aim is to make recommendations for future SIDA support for Namibia, given that as from 1996 SIDA will be working from a regional rather than a national basis.

3.3. APPROACH

In this evaluation the evaluator has followed a thematic rather than a chronological account of this spending. A five year aid period is too short a time to tell a chronological story. This approach helps to clarify the major recipients of grants and the major activities that been assisted through funding.

3.4. METHODOLOGY

3.4.1. QUANTITATIVE AND QUALITATIVE EVALUATION

This evaluation draws on aspects of what has been termed Fourth Generation Evaluation (FGE) (See Appendix 7.4) which sees quantitative and qualitative responses as complementing each other. Whereas earlier evaluation systems focused on scientific facts, descriptive notions and reality as knowable, Fourth Generation Evaluation takes cognisance of the values of all the stakeholders. Since it is humanistically based, FGE calls for a more democratic and participatory process. Nor is FGE primarily concerned with accountability - what when wrong or who is to blame. The accent is on interested parties including SIDA and the evaluator learning more about the process. The subjectivity of the evaluator and his/her inter-personal qualities are assumed to be part of the process.

The evaluator has incorporated aspects of Fourth Generation Evaluation although it has not always been possible, given time restrictions to feed back to organisations how their contribution has been assessed or interpreted.

If one were to draw a continuum between two extremes on a scale - Quantitative and Qualitative, the methodology used in this evaluation would be strongly biased towards the Qualitative. (Represented by X)

QUANTITATIVE

QUALITATIVE

-----X-----

The reason for this bias is that over only a five year period of assessment, process-related achievements rather than the achievements of goals is in primary focus. The subjective nature of the enquiry also helps explain the bias as does the diverse, all encompassing nature of the topic - culture.

3.4.2. QUANTITATIVE RESEARCH

The Quantitative nature of the projects amounts to information solicited from SIDA as to the grants, tables dealing with the number of recipients, the financial implications and the percentage of the total aid programme received by a specific organisation.

Lists of Interviewees are supplied in Appendix 7.2. The evaluator has also attempted to inject a numerical reading in the otherwise qualitative questionnaire by introducing the notion of rating responses on a 5(High) to 0 (Low) Scale. Of twenty one questionnaires distributed nineteen were returned - a return rate of 90,4 %.

3.4.3. QUALITATIVE RESEARCH

Among qualitative research the evaluator lists the following approaches and methods:

3.4.3.1. Reading of Relevant material

The evaluator read all project proposals and reports on file at the Swedish Embassy so as to ascertain the goals and orientation of requests and progress made towards completion of the project. The preliminary reading was conducted in May 96 to provide an overview of the project terrain. Thereafter the reports were consulted periodically (June and July 96) and more closely in the final drafting of the evaluation (Sept. 96.) The text, **Culture in Namibia : An Overview**, provided supplementary reading as did NEPRU's **Swedish Assistance to Namibia: An Assessment of the Impact of SIDA 1990-1993** (1993.)

3.4.3.2. Interviews/Conversations

Interviews with the major recipients and informal conversations with other concerned parties were conducted. (See Appendix 7.2.) This included some organisations who also contributed to the same projects that SIDA supported and volunteers such as AFROART working on the fringes of SIDA-sponsored projects and in conjunction with project management.

Even though the evaluator's brief indicated that it was necessary to interview only the major players in terms of SEK funding, the evaluator felt it important to interview as many recipients as possible. Though some of these only received less than 1% of SIDA's total funding or one-off grants, the evaluator felt that their input concerning present issues and future recommendations would be of value.

The way people write about a project and the way they assess it verbally is not always the same thing. Face to face interchanges helped to expose any incongruencies in the written reports where reports as were seen as a compulsory necessity hopefully to ensure further funding. Interviews with different players within the same organisation also brought out different (sometimes incongruent) stories which the evaluator needed to balance. People tend to pass off their perceptions as reality and the reality is sometimes difficult to establish.

Informal conversations with other donor organisations or interested parties helped the evaluator form a general opinion of realistic success criteria and clarify how SIDA funding is viewed in the community and highlight any gaps in the SIDA programme.

3.4.3.3. Questionnaires

The questionnaires constituted a major part of the evaluation. The draft questionnaire was submitted to SIDA and to two independent consultants for comment. The questionnaire was designed to solicit commentary about the past, present and future of the project as well as soliciting comments about SIDA's continued role in Southern Africa. Questions dealt with short and long term expectations and all the criteria that SIDA highlighted in their brief.

3.4.3.4. Field trips/ Visits to Project Sites

The evaluator undertook a number of visits both within Windhoek and to outlying regions. In the case of projects that were disseminated from the urban centre, the evaluator visited the base organisations.

As far as rural trips were concerned, the budget was limited. The brief also stipulated only major players. The evaluator undertook two trips out of Windhoek. On one trip to the north, the evaluator visited the National Art Gallery of Namibia (NAGN) Oshana Art and Environment Project in Ongwediva and the MEC's model library in Oshakati. On another trip the evaluator visited the Tsumeb Arts and Crafts Centre as well as two outlying farms, one of which had received a donation of art equipment and material from SIDA. On this second trip the evaluator also visited the Caprivi Arts Museum (under the NAGN umbrella) and an outlying village, Ioma, which had been host to an NAGN pottery workshop and kiln-building event.

3.5. IMPARTIALITY AND RELIABILITY

Dorian Haarhoff, the evaluator, is a Namibian academic (English literature) and a published poet, children's writer and dramatist and a with a deep belief in the power of stories. He has conducted many writing workshops in Namibia and in his work has been engaged in the broad cultural spectrum of activity in the country.

Namibia is a small country and it is inevitable that any Namibian evaluator who has some knowledge of the post-independent cultural milieu will have come into contact with donor agencies and beneficiaries. Though the evaluator has had some indirect contact with SIDA during 1991-2 through his cultural links, one time membership of the NCBF committee and his general writing profile, neither SIDA nor the evaluator felt that this in any way compromised his position or created any unwelcome bias in his judgement. Such involvement in any case lies within the field of Fourth Generation Evaluation .

The information from interviewees provided in the questionnaires was correlated with personal interviews and in that sense can be taken to be an honest and reliable source of what agencies feel about the benefits received. In controversial situations the information from conflicting parties was matched and evaluated. The opinions of the evaluator have been expressed without prejudice.

3.6. LIMITATIONS OF THE STUDY

Although the opinion of the evaluator is that of an outsider, this evaluation is limited by being the view of a single mind analysing and reflecting on the data. Subjective opinions are bound to influence the report.

The brief does not include reporting on Finance and the evaluator does not do so. Nevertheless lack of precise financial information for a minority of projects has made it impossible to ascertain if all monies all were spent as per agreement.

A fair amount of the information contained in the SIDA files housed at the Embassy was in Swedish , a language not familiar to the evaluator. This was not a major obstacle as many of these were duplicated in English. Not all reports were available (e.g. the first year of Mr Leo Kenny's consultancy) so some deductive work was necessary.

A further limitation in this evaluation arises from the draft report not being fed back to recipients so as to solicit comments. Fourth Generation Evaluation views such recipients as partners in the process.

The evaluator trusts that the information in this document will be of interest and of use to SIDA.

4. FINDINGS

4.1. INTRODUCTION AND APPROACH

This section deals with specific findings for each programme. Given the nature of this evaluation it seems appropriate to deal with this section in this way. This evaluation has construed general findings as Conclusion in Section 5.

This section also draws heavily on the questionnaires and attempts to draw together the information. The focus is on applying the criteria as mentioned in the Terms of Reference. Formulated in a series of fifteen questions these criteria are restated here:

Has the project been relevant to -

1. - SIDA's policy?
2. - contact within the SADC region?
3. - the needs of Namibia's cultural sector?
4. - current MEC priorities?
5. - the goals of specific projects?
6. - SADC priorities?

In terms of impact and effectiveness, has SIDA's contribution

7. - strengthened the role and status of Namibia's cultural industries and created understanding between Namibians?
8. - supported rural and marginalised urban groups?
9. - been cost effective?

Questions on more specialised criteria that only affect certain projects relate to

10. - contributions to literacy and language
11. - environmental impact
12. - gender concerns (projects assisting women or addressed to men and women equally)
13. - unexpected outcomes (scaled from positive = high to negative = low)

Finally, has SIDA support engendered sustainable initiatives and led to

14. - the development of NGOs?
15. - provided income generation possibilities?

In order to facilitate interpretation, cross referencing and to avoid unnecessary repetition, these fifteen questions have been applied to each project in a tabular format and the evaluator's findings ranked according to a scale (A: HIGH E: LOW.) The table also takes into account feedback from the scale ratings on the Questionnaire.

For rating purposes, each aspect of a project has been assigned a number. Where an organisation has been involved in only one project the number 1 indicates the rating. Where an organisation has several distinct projects, each project has been assigned a number. e.g. 1,2,3, etc. In each case the table is followed by a narrative explanation.

4.2. SPECIFIC PROJECT FINDINGS

4.2.1.	NATIONAL ART GALLERY OF NAMIBIA	1991-6	995 000	27,2
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The 8 sub-grants have been reduced to 4 ratings:

1. Workshops
2. Oshana Environment and Art Project
3. Caprivi Art Museum
4. John Muafangejo Art Centre

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING	23	4		1		
2	INTER- SADC UNDERSTANDING	1234					
3	NEEDS: NAMIBIAN CULTURAL SECTOR		14	23			
4	MEC GOALS		12 34				
5	PROJECT GOALS		4	3	1 2		
6	SADC PRIORITIES	1234					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		4	3	1 2		
8	RURAL AND MARGINALIZED URBAN SUPPORT			12 34			
9	COST EFFECTIVENESS		4	1	3	2	
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	1234					
11	ENVIRONMENTAL IMPACT				1 3	2 4	
12	GENDER EQUITY		12 3		4		
13	UNEXPECTED OUTCOMES (POSITIVE)	124			3		
	SUSTAINABILITY						
14	NGO DEVELOPMENT	234			1		
15	INCOME GENERATION				4	3	12

Narrative

4.2.1.1. Workshops

Many workshops organised under the NAGN umbrella have been partially successful. Upgrading the skills of rural women is a long term project. The textile workshop held at Luderitz can be taken as a sample of the recurring themes in facilitator feedback. The facilitator, Ms Cathy McRoberts, felt that the workshop was beneficial in itself

but in terms of what was needed in the long term, was only a "drop in the ocean." Workshops tended to be undersubscribed though some of the participants who attended showed much promise. As this was a one-off workshop, too much had to be attempted in a short time. It was not possible to cover all aspects of textile design in any kind of depth. There was little time to practice so as to improve techniques. Marketing concepts needed to be taught alongside techniques as it is easier to sell items such as cushions than lengths of dyed material.

The pottery workshops have likewise been partially successful. The volunteer and potter, Ms Asa Scheutz, has been running AFROART-funded workshops with fourteen women in Mahene. She has been negotiating to run workshops through the NAGN but there have been a number of communication problems. In Caprivi the NAGN and the CACA have collaborated. In some cases a series of workshops has been repeated and this is beginning to have a cumulative effect.

"The Kiln Building" workshop of Aug. 1994 in Ioma, Caprivi, was the least successful venture. While the participants were able to improve their preparation of clay and learned how to make clay bricks, the main aim of the workshop was a failure. This workshop was intended to solve the problem of fragile pots. Traditionally pots are fired at 200 degrees by placing them in a pit and using cattle dung to provide the heat. A Kiln was built to fire pots at 1000 degrees. The expensive kiln did not work successfully and the women found the methods too sophisticated. At the end of the workshop the women resorted to their traditional method of firing. (Subsequently the Life programme funded the Ioma women on a visit to kilns operating in western Zambia - a more successful venture.) When the evaluator visited the village in June 1996 the kiln was in ruins.

4.2.1.2. Oshana Environment and Art Project

This project has suffered from some communication problems arising from control by the remote capital and poor motivation within the community itself. The NAGN Director reports that the OEAA was not an easy project to monitor. The building erected at Oshiku was in poor repair when the evaluator visited it in May 1996. It was obvious that shortcuts had been taken in building the centre. The walls were cracked and it seemed as if not much effort would be required to collapse them.

After the erection of the Oshiku building the owner of the land reneged on his early decision and restricted the site to a small strip. The OEAA committee under the Chairperson, Mr Moses Hidengua, sought an alternative 3500 square metre site and, at the time of filing the evaluation, were negotiating with the town councillor for the land. They plan to build a structure in late 1996 which will include lodging for crafts people who come from remote areas.

A letter from the Chairperson to the Director of NAGN in April 1996 reflects typical problems that beset rural projects such as this - slow moving town council bureaucracy, poor committee attendance (two of a ten-person committee are women) and reluctance to assume responsibility for public property. On the positive side, the project has begun to spread to another area, Kandjengedi, where the chairperson of the community project is a woman.

The environmental aspect of the project - cleaning up the area and recycling waste in building projects and art works - is a long term aim. Initially there was some enthusiasm as children were paid one cent per bottle collected. The tree planting aspect of the project has never really got under way. A severe drought has curtailed the project. NAGN has been liaising with the Desert Research Foundation of Namibia (DRFN) on appropriate action. But so far little has been achieved environmentally in the short term.

4.2.1.3. Caprivi Art Museum

This project has raised disagreements between the central body and the NGO around issues of control and accountability. Communication has been problematic over such a long distance. The Caprivi museum building project experienced several delays some of which are to be expected in the building trade. By Sept. 1995 when the building was supposed to have been completed in terms of the agreement, only the floor and walls had been built. In June 1996 the NAGN gave the go-ahead to continue the work and thatch the roof.

The evaluator was shown round the museum area in June 1996. Unlike the other SIDA-funded construction, the Caprivi Arts Museum appears to be solidly built. The Director of the complex, Mr Moses Nasilele, explained that the original plan had envisaged a tin roof. This would have stretched the budget. So this was changed to thatch which was more in keeping with the surroundings. The pitch of the roof beams had to be altered to accommodate the new design. Local thatch depends on seasonal availability, May to June being ideal months for reaping the reeds.

The Director of CACA feels that in the long term the museum will provide models, strengthen identify, revitalise traditional culture while integrating it into contemporary designs and also draw tourists. Hopefully the Museum will also help create some semblance of unity in a politically divided Caprivi.

A negative unforeseen result in the new focus on crafts, is the trading of artefacts to foreigners. The NAGN director reports "a roaring trade in old artefacts" and the subsequent loss of objects to Namibia.

4.2.1.4. John Maufangejo Art Centre (JMAC)

The JMAC funding has been beneficently used. By Feb. 1995 thirty five artists were registered at the Centre with ages ranging from 16 to 75. The range included both grassroots beginners and experienced artists. At present the clientele is predominantly male despite female recruitment and encouragement. The centre offers training on three days a week and studio space on six days a week. JMAC held an exhibition during the 1995 Independence celebrations. In Nov. 1995 another exhibition was held.

JMAC provides a school and a longer apprenticeship model that may in time lead to sustainable income generation. The Director of NAGN reports that a few of the students have already received commissions and are beginning to work in a Namibian idiom. The project has a small environmental spin off in that students are encouraged

to use found objects and scrap in their work. As with most projects, there are problems around future sustainability.

Overall the NAGN reports are well-documented and the organisation exhibits a high degree of accountability.

4.2.2	NAMIBIA BOOK DEVELOPMENT COUNCIL	1992-5	601 750	16,5
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Ratings

1. The Establishment of an office
2. The Book Machine and Book Machine Workshops
3. The Kassinga Book

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING	2	3			1	
2	INTER- SADC UNDERSTANDING	1 2		3			
3	NEEDS: NAMIBIAN CULTURAL SECTOR		12 3				
4	MEC GOALS		12 3				
5	PROJECT GOALS			3	1		2
6	SADC PRIORITIES	12		3			
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		3			1	2
8	RURAL AND MARGINALIZED URBAN SUPPORT	1 2 3					
9	COST EFFECTIVENESS				3		12
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION			3		1	2
11	ENVIRONMENTAL IMPACT	123					
12	GENDER EQUITY	123					
13	UNEXPECTED OUTCOMES (POSITIVE)			3		1	2
	SUSTAINABILITY						
14	NGO DEVELOPMENT	123					
15	INCOME GENERATION	3				2	1

Narrative

Despite many efforts on the part of the chairperson of the Board, in the short term the NBDC has little concrete achievement to its credit. While members of the Board have been drawn from active organisations such as the NCBF or the ANP, there seems to be a lack of commitment to this greater body. The chairperson has carried most of the project. Many Board members took the appointment of a Director as a sign that they were further relieved of duties. The ratings under Unexpected Outcomes are largely negative involving wasting of financial resources.

4.2.2.1. The Establishment of the NBDC

The Director took up office in March 1994. During that year the NBDC exhibited books at the Windhoek Trade Fair and at the Grahamstown Festival in South Africa. The Director visited different regions to establish a network. In Sept. 1994 a NORAD-sponsored Windhoek Book Development Seminar included a writer's workshop (conducted by Mbulelo Mzmane and Dorian Haarhoff) attended by twelve participants. There was a follow up workshop in Nov. 1994. Participants were to submit works for publication through the Book Machine but this did not happen.

The Director resigned in June 1995 when salary funding ran out. Neither the NBDC nor the Director had generated the necessary income during his term of office to keep the NBDC as a going concern. Small amounts of funding were received from other donors but these were tied to specific projects such as Book Festivals. The Ongwediva Book Festival and Workshop, held in Feb. 1996, was one successful NBDC venture. Apart from this Festival the NBDC has been dormant.

4.2.2.2. The Book Machine

The Book Machine operated during the months of April to June 1995, with the Director running a number of small jobs such as publicity brochures for the NCBF Readathon and newsletters for the Desert Research Foundation of Namibia (DRFN.) Total takings amounted to N\$ 1744. The Book Machine also printed the unsuccessful run on the Kassinga book referred to in section 4.2.2.3. of this report. The activities centred around the Book Machine came to a temporary halt with the resignation of the Director in June 1995.

The Book Machine training workshops funded by SIDA have not taken place to date. (Sept. 1996.) There has been no Director to run them. A local consultant, Ms Margie Orford, was appointed to run the workshops but plans were postponed as the appointed person experienced a difficult pregnancy.

Since the resignation of the Director there has been no one to operate the machine. Therefore no one was available to generate income from NGO's who have from time to time approached the NBDC to do printing jobs - a situation referred to as "Catch 22" by the chairperson.

At the time of writing this evaluation, negotiations between the NBDC and interested parties such as the NCBF round maximising the potential of the Book Machine were in progress. Although not utilised, it remains an asset capable of generating an income.

4.2.2.3. The Kassinga Book

This project has been successfully completed. From the outset the project was beset with controversy. One of the editorial members, Ms Annemarie Heywood, withdrew from the project and subsequently edited **The Kassinga Event** (1994) published by National Archives of Namibia. A Swedish political scientist, Mr Tor Sellstrom, wrote the Overview and the Epilogue to the SIDA-sponsored publication.

Originally the book was to be published by New Namibia Books.. Further complications led to the book being published by the NBDC. SIDA, in terms of its policy of supporting writing and publishing, was to purchase books (to the value of N\$15 000) and present these copies to the MEC for further distribution to libraries and educational institutions.

An additional problem arose with the first printing of **Kassinga A Story Untold**. This run was printed on the Book Machine but the paper was of a poor quality and the job had to be redone by a commercial printing firm. This repeated printing cost the NBDC in the vicinity of N\$ 10 000. The NBDC Director supervised the process, keying in the text and co-ordinating the printing.

The book, **Kassinga: A Story Untold**, with a foreword by President Sam Nujoma, was eventually published in 1995 with a print run of 1500 copies. SIDA bought and donated 750 copies to schools. By Aug. 1996 350 of the remaining 750 had been sold. The book created a stir of interest during the Ongwediva Workshop in early 1996.

4.2.3.	MINISTRY OF EDUCATION AND CULTURE - LIBRARY	1994-5	345 000	9,4
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N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING	1					
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS			1			
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS			1			
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION			1			
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY	1					
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

As implied in the above table, the Pilot Library project, (nearly 10% of SIDA's cultural aid budget,) has been successfully initiated. The general consensus is that while only a beginning has been achieved in the short term, the long term prospects look encouraging. The library is still a long way from addressing problems of literacy and promoting a reading culture in Namibia. However the grant marks the beginning of bridging traditional culture and the modern world of information. This is a significant

beginning to meeting the urgent need for community libraries and introducing people to the concept of a library and information service.

The evaluator visited the library in May 1996. The librarian, Ms Credentia Nakulundu, is attempting to reach into the community and promote public awareness - a momentous task. One of the stories she told me concerns the day to day passing traffic of people who, despite the gigantic notice on the front wall "Public Library," drop in to buy cigarettes or bread. This is their very first encounter with a library and the possibility of borrowing books is totally foreign to them.

In terms of cost effectiveness, The Head of the Division felt that a better selection could have been made had there been more time to spend on the allocation. The library only had six months to meet the book-buying deadline stipulated in the contract. Books were ordered from existing stock rather than from overseas catalogues.

The chief problem relates to the locality of the library. The old SADF library is far away from shopping centres, major residential areas and the main road. A taxi fare to the Library from the main road costs N\$5. The average number of borrowers varies between 5 - 25 per day while around 15 to 20 students use the facilities for homework. Potential borrowers frequently request study texts.

From this initial pilot scheme plans are afoot to open similar services in Opuwa, Katimo Mulilo, Rundu, Korixas Ongwediva and Ondangua. Finding the appropriate locality in the mid-stream, training librarians and assistants and stocking the shelves remain priorities for the next decade. But perhaps the greatest of all priorities is the education of the rural Namibians into a library culture.

The Head of the section told the evaluator a story about the opening. A little girl, around five, was paging through picture book after picture book, clutching a book supplied by her mother. She was seated at a small table and was reluctant to give up her position to any of the other children.

4.2.4.	MEC / NNDT: NAMIBIA NATIONAL DEVELOPMENT TRUST	1991-3	280 000	7,7
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Ratings

1. Kalabash Cultural Magazine
2. Katutura Theatre Project (Otjimui Cultural Project)
3. Projects Initiated by MEC

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1		3	2	
2	INTER- SADC UNDERSTANDING	2		1	3		
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1	2	3		
4	MEC GOALS		12	3			
5	PROJECT GOALS		1	3	2		

6	SADC PRIORITIES	12		3			
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES	123					
8	RURAL AND MARGINALIZED URBAN SUPPORT	13			2		
9	COST EFFECTIVENESS		1		2 3		
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	23		1			
11	ENVIRONMENTAL IMPACT	123					
12	GENDER EQUITY	123					
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	123					
15	INCOME GENERATION	123					

Narrative

Apart from the **Kalabash** magazine, the projects initiated through the NNDT have been difficult to account for. There is a long correspondence in the SIDA files from the SIDA representative at the Swedish Embassy to Mr Andre Strauss of the NNDT concerning incomplete reports and unsatisfactory auditing (see for example 25 Jan. 1995.) The NNDT has been dormant for around two years and during an interview Mr Strauss indicated that the Board would terminate it in the near future.

4.2.4.1. Kalabash Cultural Magazine

Funded initially through two SIDA grants, Kalabash has become an important addition to the cultural scene. Many of the projects discussed in this evaluation such as the Caprivi Arts and Culture Association (CACA) feature in the magazine (Issue No.4.) The MEC has taken over the magazine and two further editions have been published. There are problems around distribution and availability.

4.2.4.2. Katutura Theatre Project

As explained in Programme Context this initiative was renamed the Otjomuise Cultural Project. Salaries were paid to the organisers. According to Mr Job, during 1993 the project organised three concerts for up and coming grassroots musicians in three different Windhoek localities. The music included some Namibianised versions of Gospel, Reggae, Pop and Rock. The NTN supplied technical assistance.

4.2.4.3. Projects Initiated by the MEC

According to Mr Strauss' MEC report of April 1994, the seed funding in this grant was used for a number of ventures. These included workshops, training, research and transport. Fees were paid to Mr Bollie Mootseng of Bricks and Mr Banana Shekupe for NTN to facilitate workshops. Small grants were made to schools launching Culture clubs. Around N\$7000 (the largest single grant) was paid to Mr Jackson Swartz of the Namibian Communications project for research into a feature and a culture pilot film.

Around N\$4000 was spent on travel - sending Ms Analeen Eins to a regional SADC Arts and Culture Festival Committee Meeting in Maputo in Dec. 1993.

4.2.5.	TULIPAMWE (REGIONAL)	1993-6	225 000	6,2
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All three TIAW workshops are included in the same rating.

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING		1				
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES		1				
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT			1			
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	1					
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY		1				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

The regional SIDA grant for Tulipamwe has been well spent. Most of the SIDA funding has gone towards sponsoring the accommodation and art materials of Namibian artists who otherwise could not afford this experience. Invitations ensure a gender balance.

Participating artists have been lavish in their praise for all three Tulipamwe events. Organisers note an increase in networking both within Namibia and in other parts of Africa. Exhibitions and sister programmes have followed in the wake of Tulipamwe. Audiences have been drawn into conversation with artists around their work. Community outreach workshops, hosted by Namibian and visiting artists, have followed. One of the projects arising out of the first TIAW involved children painting a mural in the city. Some Namibian artists received return invitations to other countries. Namibia has passed on the workshop idea to Senegal, West Africa, where in 1995 the first workshop of this kind took place.

Tulipamwe has spawned many success stories. The organiser told the evaluator about Ms Ellen Masule from Siseke village, Caprivi, who, after her Tulipamwe experience,

has begun to co-ordinate activities in her home community while continuing to liaise with the Tulipamwe committee.

4.2.6.	MEC INITIATED PROJECTS including NAMIBIA ORATURE PROJECT	1992-3	210 000	5,7
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Ratings

1. Writing and Publishing Seminar
2. Orature Seminar
3. Namibia Orature Project (NOP)

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		12 3				
2	INTER- SADC UNDERSTANDING	123					
3	NEEDS: NAMIBIAN CULTURAL SECTOR			12 3			
4	MEC GOALS		12 3				
5	PROJECT GOALS		3	12			
6	SADC PRIORITIES	123					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES			12 3			
8	RURAL AND MARGINALIZED URBAN SUPPORT			12 3			
9	COST EFFECTIVENESS		12 3				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION			12 3			
11	ENVIRONMENTAL IMPACT	123					
12	GENDER EQUITY		12 3				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	123					
15	INCOME GENERATION	123					

Narrative

In these three MEC-initiated projects some progress has been made towards achieving long term goals. A number of important resolutions resulted from the seminars on writing/publishing and orature. NOP has been a little more difficult to monitor. As with the NNDT projects, correspondence in SIDA files on MEC umbrella funding reflects problems. An independent opinion from the British Council commenting on the MEC reports on the NOP, stressed the lack of overall strategy and evaluation of activities,

and the high expenditure on hardware as opposed to activity. (SIDA files: D.J. Uttley 22 July 1994.)

4.3.2.6.1. Writing and Publishing Seminar

Resolutions taken at this seminar covered a wide range - from encouragement of mother tongue expression, to marketing writing through book awards and publishing. The resolutions also included the creation of a National Book Development Forum. Paths by which these resolutions could be achieved were spelt out. A steering committee was appointed to investigate this aspect.

4.3.2.6.2. Orature Seminar

The Orature seminar, organised by Mr Leo Kenny in June 1992, can be regarded as a good starting point. Recognising that orature was being lost at an ever-increasing rate the meeting declared a number of resolutions. These involved addressing cultural imbalances, rehabilitation of indigenous culture, collecting, recording disseminating orature and establishing a national body to co-ordinate and monitor research. A task group was appointed convened by Mr Andre Strauss of the MEC. Four working committees dealt with an orature radio station, collection, publication and publicity respectively. While plans for the radio station have been temporally shelved, The Namibia Orature Project (NOP) was a direct result of the seminar.

4.3.2.6.3 . Namibia Orature Project (NOP)

In setting up NOP, expenditure covered transport venue and purchase of materials. Equipment bought covered a camera, a safe and several tape recorders and accessories.

Mr Philip Damens, Chief Cultural Officer in the MEC and a NOP panel member, reported to SIDA on the workshop. Mr Cross' report to the British Council and the MEC is also included in SIDA files. Thirty participants attended. Men outnumbered women by 2:1, with ages ranging from twenty to sixty year olds. The workshop contained a strong practical component which included compiling questionnaires and practical fieldwork issues. The facilitator felt it was over-optimistic to read the workshop as a launch pad. However, the NOP workshop resulted in establishing a network of regional orature collectors and identifying translators and transcribers. An office was found in Katutura and an administrator appointed.

In late 1995 NOP brought out an **Introduction to Orature** published by Bricks Community Project. The author, Thiongo Ngugi, was an ICD volunteer working with Bricks. In the foreword, Mr Andre Strauss in his capacity as Chairperson of the NOP and Deputy Director of Arts and Culture, acknowledges SIDA's contribution.

4.2.7.	ABACUS	1992-5	191 500	5,2
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Both SIDA grants are included under the same rating.

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING		1				
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES		1				
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION		1				
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (boys and girls benefiting)		1				
13	UNEXPECTED OUTCOMES	1					
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

Though **Abacus** has run into financial difficulty and ceased publication, the SIDA sponsorship was effectively used to publish and distribute **The Globe**. The magazine reached rural children as part of a long term strategy to upgrade rural life.

4.2.8	BRICKS	1991-2	183 500	5,0
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Both projects - Grassroots sharing between artists /cultural workers and Platform 2000 Community Theatre extension work - are included under the same rating.

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING			1			
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES			1			
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						

10	LITERACY/LANGUAGE PROMOTION				1		
11	ENVIRONMENTAL IMPACT				1		
12	GENDER EQUITY		1				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT				1		
15	INCOME GENERATION					1	

Narrative

4.2.8.1. Grassroots sharing - artists /cultural workers

The Director, Mr Naftale Urirab, indicated that the grant helped Bricks convey the concept of theatre as a tool of development and education. Participants at several workshops began to understand the relationship between culture and development. Women constituted some 60% of trainees.

4.2.8.2. Platform 2000 Community Theatre extension work

The visit of the facilitator, Mr Ngugi wa Mari, was a useful one. Traditional aspects of culture expressed in the vernacular were incorporated in drama presentations. Bricks receives many requests to train community mobilisation groups and has also been able to facilitate regional exchanges. Bricks has subsequently become involved in theatre geared towards health issues in the north as part of a Bricks Awareness Project. Bricks remains dependent on donor funding.

4.2.9.	NEW NAMIBIA BOOKS	1992-5	159 750	4,4
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Ratings

1. Travel to Zimbabwe Book Fair \ Travel and Subsidy Book Conference
2. Printing Two Children's Books \ Publication of Traditional Tales

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		2	1			
2	INTER- SADC UNDERSTANDING		2	1			
3	NEEDS: NAMIBIAN CULTURAL SECTOR		12				
4	MEC GOALS		12				
5	PROJECT GOALS		12				
6	SADC PRIORITIES		12				
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		2		1		
8	RURAL AND MARGINALIZED URBAN SUPPORT	12					
9	COST EFFECTIVENESS		2	1			
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION		12				
11	ENVIRONMENTAL IMPACT	12					

12	GENDER EQUITY (boys and girls)		12				
13	UNEXPECTED OUTCOMES (POSITIVE)		1				
	SUSTAINABILITY						
14	NGO DEVELOPMENT	12					
15	INCOME GENERATION	12					

Narrative

New Namibia Books has used its SIDA grants well.

4.2.9.1. Travel to Zimbabwe Book Fair / Travel to Book Conference

Mr Mbome's visit to the Zimbabwe Book Fair exposed African publishing to new Namibian books. Since then Namibia has increasingly been represented at this annual event. It has become a fixed date on the calendar of a number of publishers.

The trip to the UNISA Children's Literature Conference while in itself non-eventful, had an important unexpected outcome - establishing contact with Shadow theatre (See Findings 4.2.14.)

4.2.9.2. Printing Two Children's Books / Publication of Traditional Tales

The SIDA boost to the publication of children's books and traditional texts was an important step towards creating a Namibian literature. The simultaneous publishing of five Build a Book Collective books was an event unique in Namibian publishing history. The 2000 copies of each book were sold out by 1995. The books have subsequently been approved by the MEC and have been acquired by libraries and bought as supplementary readers in schools. The royalty arrangement (20% of net receipts were ploughed back into the BBC,) means that the Collective has funding to generate another workshop. Plans are afoot to run this during 1997 in the rural north.

The Stolen Water, the collection of various Namibian folktales, was once again a unique publishing event. Of the print run of 3000 copies, 900 were handed to the MEC Library Services division for distribution to school libraries. Over the following two and a half years, 1690 copies were sold.

4.2. 10.	RÖSSING FOUNDATION	1991-3	125 310	3,4
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Ratings

The 3 fundings for the Basket Competition, Upgrading basket-making skills and travel for the co-ordinator of the Competition are recorded as a single item.

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING	1					

3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	1					
11	ENVIRONMENTAL IMPACT		1				
12	GENDER EQUITY (woman benefiting)		1				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION					1	

Narrative

SIDA's involvement in Namibian basketry under the Rossing Foundation programme has been a good investment. At independence basket production in Namibia was a relatively unknown craft. There was little information on resources. The basket project has helped change the image of basketry from curio to a culture. Over two hundred women took part in the competition in the three areas. Women were able to see what fellow basket makers in other parts of Namibia were producing. In addition the co-ordinator collected information from some 130 women on raw material utilisation, weaving practices, design and marketing strategies. Findings were submitted as part of Rossing Foundation's report to SIDA.

In this environmental aspect of the basket upgrading, more than two hundred women were interviewed. Facilitators focused on the availability and harvesting of the raw material - the *Hyphaene petersiasna* palm. In some areas women reported depletion of resources and having to travel uneconomical distances to secure the raw material. Facilitators gave instruction on how to cut the palm so as not to destroy new growth.

The evaluator was able to view two videos on the competition and on the workshops. The videos conveyed the importance of both events in the lives of the participants. The winners of prizes responded to the acknowledgement of growing talents with obvious pride. The project addressed the needs and position of women many of whom were breadwinners. The competition also produced many stories. In Caprivi one husband responded with delight as his wife had brought fame to their village.

The local division of the MEC was responsible for the logistics for two of the three basket upgrading courses. The Report indicates that much time was wasted through the breakdown in logistics. Transport problems and lack of appropriate advertising affected the numbers attending those workshops.

4.2. 11.	TSUMEB ARTS AND CRAFTS	1991-5	88 400	2,4
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Ratings

1. (Revolving fund) and purchasing material 2. Training in Textile crafts

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1		2		
2	INTER- SADC UNDERSTANDING	12					
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1		2		
4	MEC GOALS		12				
5	PROJECT GOALS		1		2		
6	SADC PRIORITIES	12					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1		1		
8	RURAL AND MARGINALIZED URBAN SUPPORT		12				
9	COST EFFECTIVENESS		1			2	
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	12					
11	ENVIRONMENTAL IMPACT	12					
12	GENDER EQUITY (women benefiting)		12				
13	UNEXPECTED OUTCOMES		2				
	SUSTAINABILITY						
14	NGO DEVELOPMENT	12					
15	INCOME GENERATION				1	2	

Narrative

4.2.11.1. Buying Arts and Crafts (Revolving fund) and purchasing material

The revolving fund was used to stock the shop which opened in May 1993. In the first six months the shop sold just over N\$71 000 worth of goods. The material purchased was used for dyeing and printing. A small sum was spent on shelving.

4.2.11.2. Training in Textile crafts

The AFROART volunteers who ran the training, found working conditions difficult. There were no clear objectives. The volunteers were meant to run a six- month pottery and textile design course. But there was no local counterpart and no recruited target group. When the course eventually took place only five out of eighteen participants completed it.

Some of these problems can be attributed to unclear communication, differing expectations, styles of management and shortage of capital. TACC was not in a position to provide and run the agreed upon transport. Ms Åsa Scheutz, a trained potter found that getting appropriate clay in Tsumeb posed a problem. Ms Lovisa Nillson found alternative programmes within the Tsumeb area. Since then she has been

involved in two promising projects.(This is the unexpected surprise.) Both involve working with rural women. One project at the farm, Duwib, concerns around nineteen Bushmen women - the wives of the farm labourers. The farm owners approached TACC to help the women start an income generating project. SIDA, through TACC, funded the material. The women are experimenting, working with fabric design. Some of the goods are on sale in the TACC shop.

4.2. 12.	NAMIBIAN CHILDREN'S BOOK FORUM	1991-5	66 000	1,8
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Four sub-grants fall into two ratings:

1. Trust Fund for NCBF Awards
2. Equipping the NCBF Office

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		12				
2	INTER- SADC UNDERSTANDING	12					
3	NEEDS: NAMIBIAN CULTURAL SECTOR		12				
4	MEC GOALS	2	1				
5	PROJECT GOALS		12				
6	SADC PRIORITIES	12					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		12				
8	RURAL AND MARGINALIZED URBAN SUPPORT		12				
9	COST EFFECTIVENESS		12				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION		12				
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (girls and boys benefiting)		12				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	12					
15	INCOME GENERATION	2	1				

Narrative

SIDA's contribution to the NCBF has rendered exceptional returns. Children's books produced in these circumstances fulfil the SIDA and Namibian Government's criteria for cultural support. They find their way into remote rural areas, they address educational and gender issues (a number of winners have been women) and they are highly relevant in term of encouraging writing and promoting literacy. In 1995 the NCBF distributed 70,000 single page stories for its country-wide Readathon event.

4.2.12.1. NCBF Awards

The setting up of a trust fund and using the interest for book prizes has meant non-depletion of resources and a model of sustainability. Other agencies have begun to

follow SIDA's example. The NCBF plan to find sponsors for prizes in all the Namibian languages.

These annual awards have become a special event in Namibia's social calendar. Guests of honour have included both the Patroness of the NCBF, the First Lady Mrs Nujoma, and the Swedish Ambassador or a representative from the Swedish Embassy who have presented prizes.

The ceremony has seen the beginning of many success stories. In a number of cases the awarding of a manuscript has led to the publication and distribution of a book. In one case an eighty four year old man was encouraged to produce another manuscript the following year. This won the SIDA manuscript prize and was published as a successful book, **The Bird's Beauty Contest**. Subsequently the book was turned into a puppet show.

Another example of this process concerns the picture book, **Kukurumbalumba's Magic Calabash**. This manuscript was published by Gamsberg Macmillan through a SIDA grant (See 4.2.18.) and widely distributed. The text was also turned into a puppet show and was performed in rural areas. In the Caprivi children were bussed in for the performance. Thousands of children saw the show and were introduced to the book. A generous discount from the publisher allowed the NCBF to furnish every school visited with a copy of the book.

4.2.12.2. The NCBF Office

The NCBF is run by a small enthusiastic and competent staff and the equipment is constantly in use. The NCBF model library (housed in the office) holds book in most of the Namibian languages. These books are exhibited on appropriate occasions and accompany book tours and puppet shows outside Windhoek. The library has visited centres such as Arandis and Oranjemund.

4.2. 13.	NATIONAL THEATRE NAMIBIA	1991-2	45 000	1,2
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N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING	1					
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						

10	LITERACY/LANGUAGE PROMOTION			1			
11	ENVIRONMENTAL IMPACT		1				
12	GENDER EQUITY (women and men benefiting)		1				
13	UNEXPECTED OUTCOMES			1			
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

The NTN used the SIDA grant to fund outreach programmes constructively. On the second anniversary of independence (21 March 1992) NTN performed an environmental play, **The Last Tree**, in the north of Namibia. During the seven day tour some 4000 people it. **The Last Tree** was combined with a Finnish Deforestation education programme during which 500 trees were sold to the local population.

In April 1992 two members of NTN facilitated a production-orientated theatre workshop in Odibo, northern Namibia near the Namibian-Angolan border. High School students produced a play **The Odibo Story**.

The rural outreach programme extended to the north-west where in Khorixas the NTN assisted with a Cultural Festival in May 1992. NTN support involved a three day workshop for high school pupils, erecting an outdoor stage and supplying a sound system. NTN also helped with logistics, providing transport and paying the performing musicians.

In Sept. 1992 NTN used some of the SIDA funding to bus underprivileged children to a Windhoek performance of the environmental play **Alice in Welwitscialand** by Dorian Haarhoff. More than 3000 children saw this educational musical.

An article in **Kalabash** No 4 (1995) entitled "NTN, finally catering for the Majority" reflected the positive changes in the NTN. It mentioned the success of the first phase of its outreach to provide theatre training programmes for community-based rural drama groups.

4.2.	UNION OF NAMIBIAN MUSICIANS	1991-2	42 900	1,2
14.				

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING				1		
2	INTER- SADC UNDERSTANDING	1					
3	NEEDS: NAMIBIAN CULTURAL SECTOR			1			
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES			1			
8	RURAL AND MARGINALIZED URBAN SUPPORT			1			

9	COST EFFECTIVENESS			1			
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	1					
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (mostly men involved)				1		
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT					1	
15	INCOME GENERATION	1					

Narrative

Although the UNM is currently dormant, there has been a small measure of success through its limited programme.

In March 1992 the Union, together with the MEC and the NTN, held a workshop for traditional musicians at Ongwediva, facilitated by a Mexican musician specialising in the music of the Incas. The Union held a May 1992 Festival in north-west Khorixas. This event included training workshops led by instrument builders. In the following months Union members visited villages all over Namibia on a membership drive. The Union met with school principals, pupils, community leaders. In Sept. the Union organised a guitar workshop involving study material with a South African guitarist. Nine guitarists attended the workshop.

The UNM is currently inactive. Its past chairperson, Mr Leon Beukes, suggested that it collapsed "because it was run by musicians." Leaders left and the organisation slumped into inactivity.

4.2.	MINISTRY OF EDUCATION AND	1994-6	42 100	1,2
15.	CULTURE - ARTS EDUCATION			

Ratings

1. Music School Tour 2. Shadow Children's Theatre

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		12				
2	INTER- SADC UNDERSTANDING	1		2			
3	NEEDS: NAMIBIAN CULTURAL SECTOR		12				
4	MEC GOALS		12				
5	PROJECT GOALS		12				
6	SADC PRIORITIES	12					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		12				
8	RURAL AND MARGINALIZED URBAN SUPPORT		1	2			
9	COST EFFECTIVENESS		12				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION		12				

11	ENVIRONMENTAL IMPACT			12			
12	GENDER EQUITY (girls and boys benefited)		12				
13	UNEXPECTED OUTCOMES		1				
	SUSTAINABILITY						
14	NGO DEVELOPMENT	12					
15	INCOME GENERATION	12					

Narrative

The Integrated Arts programme under Ms Retha-Louise Hofmeyr of the MEC used the SIDA donation to its full extent. Top organisation and impromptu planning when required saw many successful performances and delighted audiences.

4.2.15.1. Music School Tour

The tour of April 1995 covered remote villages that are normally not on the touring agenda of visiting performers. Each concert presented traditional African tales in a contemporary setting. The programme, touching on environmental education, involved audience participation. It explained the language used and teaching the children to make musical instruments from scrap as an accompaniment to the story.

Some 12000 Namibian children in over 20 shows participated in the story performances. The artist appeared on NBC TV (Sunshine Programme) as well and proved to be flexible. In one case where there was a school strike the performer set up his equipment away from the school and drew a wide audience.

Many pupils were introduced to the new integrated arts school curriculum which the MEC are introducing into schools. In addition one unexpected result was that certain elements of music-making and instrument building have been absorbed into the BETD (Basic Education Teaching Diploma) syllabus as part of the integrated arts school curriculum.

4.2.15.2. Children's Shadow Theatre

Some 1200 children in Windhoek saw the Shadow shows including children from the disadvantaged communities. Unfortunately there was no time to take the show on the road. A flood of letters and superlative reviews by children testify to its impact.

4.2.				
16.	MICHAEL SCOTT ORAL RECORDS	1992-3	18 720	0,5

N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING		1				
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				

6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT	1					
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION			1			
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (women and men benefiting)		1				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

The MSORP used the funding appropriately. A run of 1000 **Warriors Leaders Sages and Outcasts in the Namibian Past** was printed and to date approximately seven hundred have been sold.

4.2. 17	UNIVERSITY OF NAMIBIA - HISTORY PROJECT	1995-6	13 000	0,4
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N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING		1				
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT	1					
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION				1		
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (women and men benefiting)	1					
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

The funding towards the History Research Papers under the auspices of the NHT has been utilised towards the first publication. The balance of N\$3300 is to be used towards publication No 2.

4.2. 18.	GAMSBURG-MACMILLAN PUBLISHERS	1994-5	11 500	0,3
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N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING		1				
2	INTER- SADC UNDERSTANDING	1					
3	NEEDS: NAMIBIAN CULTURAL SECTOR		1				
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES		1				
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS		1				
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION		1				
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (boys and girls benefiting)		1				
13	UNEXPECTED OUTCOMES						
	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION	1					

Narrative

Gamsberg Macmillan published and distributed the NCBF award winning children's book, **Kukurumbalumba's Magic Calabash** as agreed. The project was successful.

4.2. 19.	OPUWA ART CENTRE	1991-2	10 000	0,3
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N	CRITERIA	N/A	A	B	C	D	E
	RELEVANCE						
1	INTER-NAMIBIAN UNDERSTANDING			1			
2	INTER- SADC UNDERSTANDING	1					
3	NEEDS: NAMIBIAN CULTURAL SECTOR			1			
4	MEC GOALS		1				
5	PROJECT GOALS		1				
6	SADC PRIORITIES	1					
	IMPACT / EFFECTIVENESS						
7	ROLE/STATUS: NAMIBIAN CULTURAL INDUSTRIES			1			
8	RURAL AND MARGINALIZED URBAN SUPPORT		1				
9	COST EFFECTIVENESS			1			
	SPECIALISED CRITERIA						
10	LITERACY/LANGUAGE PROMOTION	1					
11	ENVIRONMENTAL IMPACT	1					
12	GENDER EQUITY (funding mainly women's crafts)		1				
13	UNEXPECTED OUTCOMES	1					

	SUSTAINABILITY						
14	NGO DEVELOPMENT	1					
15	INCOME GENERATION					1	

Narrative

The Opuwa project was well organised and the revolving fund achieved its aims. Many projects still needs to be activated in this remote Opuwa community but a start has been made.

4.3. DEGREE OF CONFIDENCE IN FINDINGS

As indicated in the Methodology (Section 3) an evaluation of this nature is bound to contain a measure of subjectivity. Despite this given factor, the evaluator has endeavoured to present the multiple and varied findings in a clear and graspable manner.

In the case of most projects the evaluator has confidence in these findings: Projects where spending was unclear created difficulty. There was sporadic documentation of these projects and it was difficult to access accountability.

5. CONCLUSIONS AND RECOMMENDATIONS

5.1. ORIENTATION

In Oct. 1993 (around the mid-point of the period under survey) his Excellency the Ambassador of Sweden, Mr Sten Rylander, guest speaker at the inauguration of the Tsumeb Arts and Crafts Centre, spelt out the three chief areas of SIDA support - book development through the Namibian Book Development Council (NBDC), orature documentation and thirdly, support mainly through the "Namibian Trust Fund, for outreach activities to help uncover the cultural status quo in previously neglected areas." After 1994 SIDA, in response to problems stopped funding the NNDT. After 1995, the NBDC was no longer funded.

In this general section the evaluator attempts to comment on recurring themes and trends, summarise findings, supply a more abstract commentary on diverse fields of activity and compare the record of different organisations in similar fields. There is also an attempt to analyse what kind of activity leads to optimum utilisation and benefit.

SIDA's Cultural Policy in Namibia aimed at strengthening democracy in a new nation that before independence had no tradition of democracy. (The opinion of the evaluator is that neither within the colonial structures inside the country nor within the ranks of the liberation movement itself was democracy an entrenched ideal.)

The support of literary and orature ventures is strongly in line with these ideals. SIDA has opted to address rural disparities and the plight of marginalized urban groups. Given this situation, the SIDA criteria (relevance, impact, effectiveness, sustainability) and the fifteen questions based on them ask a great deal of development assistance to a newly independent country emerging from more than a century of colonial domination. While SIDA is to be commended for this action, the aid agency is working in the area of slowest potential. In addition, given that the period of evaluation covers only five years (1991-1996) it becomes extremely difficult in the short term to supply satisfactory conclusions.

5.2. CONCLUSIONS

In this sub-section the evaluation refers briefly to the Terms of Reference criteria and supplies a general conclusion as to how these have been met across forty nine diverse projects. The evaluator intends to look at the results from diverse angles so as to reveal different stories which may hopefully supply information useful to SIDA in its subsequent decisions.

This section commences by setting the cultural area funded against the criteria - relevance, impact and effectiveness and sustainability. The main theme in this section consists of a commentary on the merits of types of activity that have secured SIDA funding.

5.2.1. Cultural Areas Funded

The following table indicates the specific cultural component that SIDA supported.

CULTURAL AREA FUNDED	SEK(APPROX)	%
CRAFT	1 219 000	33,3
LITERATURE	1 126 000	30,8
DRAMA	365 500	10
CHILDREN'S LITERATURE	354 000	9,7
ORATURE	229 000	6,2
ART	225 000	6
MUSIC	123 000	3,5
ACADEMIC (HISTORY)	13 000	,5
TOTAL	3 654 500	100

The Findings in Section 4 and in this table reveal that SIDA's financial assistance to Namibia has been relevant to SIDA's policy of cultural support, the MEC priorities, and in most cases the needs of the Namibian cultural sector.

This table reveals that SIDA has clearly identified, in consultation with the MEC, areas needing assistance. Craft funding involves rural and marginalized urban support and most of this funding did go to projects involving women. The support of literature (including children's literature) and orature is in accordance with SIDA's stated priorities - the strengthening of democracy via cultural industry. Funding in this area, specifically in children's literature, clearly carries the potential to create inter-Namibian understanding in the long term. Art projects, supported from regional grants, also gave high returns for inter-Namibian co-operation and regional understanding. Drama, aimed at both grassroots and children's upliftment and grassroots music, are powerful tools for cultural expression and understanding. These cultural activities have been undersubscribed and return insignificant scores.

Few projects have had any repercussions within the SADC domain. This is understandable given the creation of a cultural image in Namibia as a first priority. One has to learn one's own story before one can tell it to others or hear their stories. The regionally funded Tulipamwe is a notable exception, as were certain elements of the Bricks project and MEC's contacts in the region.

Some of the specialised needs such as literacy have only begun to be addressed indirectly through numerous publications. But this long term aim requires a greater focus, as do projects with an environmental bias. Here, apart from Rössing Foundation's input into basket resources, little has been achieved. The environmental aspect of the Oshana Environment and Art project and its tree planting ventures, given a worsening drought, have not met with much success.

In the short term sustainability has not featured as a realised goal. With the imminent withdrawal of SIDA support as from 1997, organisations such as the NAGN's John Muafangejo Art Centre and Bricks projects face a crisis. The one notable exception is that of the NCBF which has invested the SIDA grant in a trust fund. While some NGO's report that they have been strengthened by SIDA assistance, income generation

from the craft and literature projects (64,1% of funding in the Cultural Areas Funded Table) in a five year programme is not a realised goal.

5.2.2. Success rate of Activities

In this sub-section the evaluator will consider the story from another point of view. Rather than focusing on the organisation, this approach involves looking at the activity funded and seeing if there is any correlation between that activity and the success rate.

5.2.2.1. Workshop Funding

Taken across the board SIDA has spent approximately 20% of its total grant on direct funding of workshops. (Given that some workshops are hidden in other grants this figure in reality is higher.) This investment in human resources has predominantly involved skills training and, in fewer instances, the training of trainees. Many of the workshops have targeted rural women.

Unfortunately few second generation workshops, whereby participants pass on benefits and skills learned to a novice group, have evolved from initial funding. The initial contact of a workshop is only the first step on a long road towards the distant goal of self-sufficiency. In too many cases there has been little follow up.

Rural workshops tend to be undersubscribed owing to communication and logistical problems. A trained and willing facilitator has often been met by a small group. Participants need to travel great distances to venues. Transport arrangements often break down. Sometimes other concerns surface despite a commitment to come to the workshop. Searching for a lost goat will take priority over the workshop. People arrive late or do not arrive at all and valuable time devoted to the workshop has to be spent on organising transport, liaising with the local contact and buying food. Local MEC or NGO contacts often do not follow up on recruited participants. In this regard NGO's have a better record than the local arm of the MEC.

Often there is a low continuity factor as only a few participants take up the challenge of following up. Workshops can generate an enthusiasm that becomes dependent on the group dynamic of that particular workshop. In the reality of the every day work aspirations diminishes. In the MEC workshop on Orature organised by NOP, the facilitator felt that only some six out of thirty participants would actively pursue oral history collection.

Yet workshops remain a valuable way in which participants can experientially take responsibility for the own learning and set their own goals. Some organisations have attempted to overcome the problems inherent in a workshop through the longer-term workshop model. The John Muafangejo Art Centre, Rössing Foundation Basket project and the Tsumeb Arts and Craft Centre are examples of organisations that are experimenting in finding ways to maximise the benefits of workshop-learning through extending periods and maintaining follow-up contact with participants.

Most projects have employed competent facilitators - both local and imported. Most foreign facilitators have managed to overcome language barriers though in some cases cultural difference and lack of understanding have hampered projects. This is particularly true when the workshop does not arise out of the expressed need of the community. Unfortunately the quality of facilitators of one-off workshops is undermined where there is no continuation. Where facilitators can serve as a continuing link between donor and grassroots organisations much more has been achieved.

5.2.2.2. Seminars

Seminars which can be considered as a think tank along a specific theme such as orature have enjoyed a measure of success. While not primarily composed of grassroots participants but of more educated Namibians who see their tasks as addressing grassroots needs and aspirations, these seminars have in many cases seen the beginnings of a long term project. The Namibia Orature Project (NOP) and its publication is one example of a project originating from the resolutions taken at a seminar. The NBDC, despite its lack of momentum, is another potential structure emerging from the 1992 Writers and Publishers Seminar.

5.2.2.3. Projects involving Children

A number of projects have targeted children. Most of these have been economical in funding yet liberal in their potential returns. Grants directed at children have funded book publications by NNB and Gamsberg Macmillan, the activities and the model library of the NCBF, **Abacus (Globen Magazine)** rural outreach, art workshops through the John Muafangejo Arts Centre, participatory music, story and drama activities through the MEC and its integrated arts programme and a children's section in the MEC Pilot Library project in Oshakati.

These programmes have one thing in common. They are working in the richness of story and thus directly with the aspirations and deep-seated needs of that marginalized group - Namibian children. It is difficult to assess the benefits to a society whose children are developing a storied consciousness. Yet the evaluator is of the firm belief that the long term effects are of great worth in terms of developing inter-cultural understanding, tolerance, problem-solving capacity and human resources and human dignity. These activities score highly on many of the criteria listed in the Terms of Reference. Many activities have been directed at the rural and urban disadvantaged children.

5.2.2.4. Adult Drama

Drama in Education or community-based theatre is a powerful tool for establishing identity and working for change in a largely illiterate rural Namibia. Grassroots projects run by Bricks and the NTN that address these concerns are working in the area of great need but an area that is also most difficult to assess over a five year period. The findings are further complicated by the changes within the organisations themselves. During the period under consideration, Bricks for example was changing

from a pioneering to a structural stage while developing professional capacity. Much more could be done in this area.

5.2.2.5. Adult texts

SIDA funding, through its support of orature and literary texts, has had an impact on the creation of Namibiana. Despite the controversy (not necessarily unhealthy) around the Kassinga book, the text has made an important contribution to recovering past stories. The activities of the MSORP and the NOP and their publications are beginning to raise orature from its inferior position to give it its rightful status in society. The grant made to the History paper publication has been used to help create an alternative historiography. **Kalabash**, now funded by the MEC, is an important organ in Namibian cultural life and a useful means of interchange in the region. However the magazine while distributed abroad, has not been generally available at local outlets (Melber et al, 1993:33.)

The MEC book-buying venture to stock the pilot library in Oshakati marks the beginning of an ongoing outreach. The book collection needs to be supplemented according to a selection policy monitored by the librarian.

5.2.2.6. Salaries, Travel and Workshop facilitator funding

SIDA's one venture in funding a salary (NBDC) has not led to the path of self-sufficiency. Workshop funding for facilitators has fared better though one questions the long term effects of one-off workshops. (Please refer to Recommendations 5.3.)

The MEC also used part of the SIDA grant to fund salaries for two organisers in the Otjomuise music concerts. These concerts were one-off events and therefore of limited potential.

Funding of travel has enjoyed mixed fortunes. In good faith the NBDC sent a Director to Sweden while he was still serving notice in a former job. The Director decided to stay in that job. The next Director helped publicise Namibian publication in Zimbabwe. The New Namibia Books' funding to send two participants to a UNISA (University of South Africa) conference was wasted but it did have an important spin-off - the coming of Shadow Theatre to Namibia.

5.2.2.7. Revolving Funds

This kind of funding venture has met with a fair amount of success. The Tsumeb Arts and Crafts venture as well as the Opuwa project report good returns on this 'kick-start' funding.

5.2.2.8. Equipment

Supplying equipment to organisations always depends on the commitment of members to find ways of maximising the use of the equipment so that it does not stand idle and gather dust. Here SIDA has also met with mixed fortunes. SIDA donations funded

equipment for two organisations - the NCBF and the NBDC. The NCBF with its long record of achievement and its committed volunteer staff have greatly benefited by office equipment including a computer.

One difference between the NCBF and the NBDC is that the former existed prior to independence while the latter was created partly in response to the MEC-SIDA initiative. Generally organisations that have been established for a longer period have fared better in maximising the SIDA grant. The crucial difference is in the dedication of the NCBF volunteer staff.

The NBDC, as indicated in Findings, has not utilised its Book Machine (a sizeable SEK 120 750.) Its Board, while comprised of individuals committed to their member organisations, has never developed a commitment to the central body. The Director utilised the machine for a short period only.

However, there are signs that the Book Machine may yet be put to good use. The NCBF negotiated its use, printing some 70,000 copies of stories for the Readathon of 20 Sept. 1996. The Book Machine may yet become part of a wider success story. It has the capacity to generate income.

Equipment funding also features in the MEC projects such as the Namibia Orature Project (NOP.) Hopefully the tape recorders and other equipment will continue to be used effectively.

5.2.2.9. Buildings and Structures

SIDA's funding of building projects has been met with limited success. The National Art Gallery of Namibia (NAGN) has been involved in two building projects. Problems have been created by long distance negotiations between Windhoek and the north. The Oshana building as part of the Oshana Environment and Arts Project is collapsing for reasons mentioned under Findings. While the Caprivi museum building has met with many delays, it seems that this building will stand and be a useful addition to the cultural programme of CACA.

SIDA money also went via the NAGN into the erection of the kiln in Caprivi. The kiln structure at Ioma village has crumbled away. The reason given by the community of Ioma is that the facilitator was not able to get the kiln to work satisfactorily and the people felt that it was too sophisticated.

While Windhoek-based organisations struggle to control building projects from long distances, most rural committees struggle with a newly appointed roles. The letter from the Chairperson OEAA to the Director of NAGN in April 1996 referred to in Section 4 reflects typical problems that beset rural projects - slow moving town council bureaucracy, poor committee attendance and reluctance to assume responsibility for public property.

5.2.3. General Conclusions

SIDA is one of the very few donor agencies that support Culture. SIDA is to be commended for its generous involvement in upgrading Namibian cultural life. As demonstrated in Findings, a number of recipients of the SIDA grant (SEK 3654 500) have or will put the funding to good use. The injection of this kind of finance into a newly independent Namibia has helped create the beginnings of a new story. SIDA has played a part in this new awakening of Namibian cultural identity. A number of structures, texts and stories are in place that were not in existence at independence.

The overall impression of the evaluator is positive. However the grants and the way they were processed can be criticised on five accounts. This evaluation takes note that many of the problems mentioned in the following paragraphs have arisen from SIDA's attempt to run an ambitious programme with limited staff.

Firstly SIDA has tended to favour governmental rather than developmental agencies. Established developmental agencies such as the Rossing Foundation appear to have a better grasp of supporting structures such as management and rural strategies.

Secondly in opting to work through the large agencies as intermediaries rather than directly with the recipient concerned, SIDA has opened itself to some problems around power and control of resources and to some wastage.

Thirdly, some projects, particularly during the initial funding period (1991-3) are open to the criticism that they are SIDA-driven and do not necessarily arise from an expressed community need. The evaluation also notes that during the later stages of funding (1994-6) SIDA has been more selective in granting funds. The NNDT and the NBDC were dropped while grants to the NAGN continued.

Fourthly despite this response, SIDA, in not setting up closer monitoring or assistance procedures in the interim period between the grant agreement and the report, has also opened itself to some abuse. This monitoring can be viewed as a teaching function - a gift from an established democratic country to one that has recently been born into the family of democratic nations. In one instance the wording of a NNDT (Trust fund) agreement - "projects initiated by the MEC" - has left the donor agency with no control as to how the recipient spends the money.

Namibia is a small country and within aid circles it is possible to maintain a visibility. It is possible to find out how projects are going. SIDA could be more visibly present and proactive in the interim period between the grant and the report plus audited account through on-site visits, providing necessary skills training in the field of book keeping, pricing, marketing and so forth. But then such interaction depends on the availability of SIDA personnel.

Lastly, in the instances where SIDA opted to favour grassroots projects directly, the donor agency has expected proper accounting practices and detailed reports. SIDA aims have however been idealistic in this respect.

5.3. RECOMMENDATIONS

5.3.1. General Recommendations

The following recommendations arise mainly from the conclusions. The recommendations also come from feedback in Section C of the Questionnaire dealing with future aspirations. In this section those interviewed were encouraged to dream a story as well as brainstorm about SIDA's future cultural funding policy in relation to Namibia.

While SIDA is considering limiting its funding and operating on a regional basis, I strongly urge that SIDA funding to Namibia continue.

SIDA needs to find a way of combining established expertise and grassroots upliftment within the same project. SIDA should work through developmental rather than governmental agencies in rural areas. One interviewee saw SIDA as favouring "government to government funding." Perhaps in the second phase of funding development agency credibility should be examined as a conduit for funding.

This implies that SIDA will favour grants to established organisations with a sound track record and proof of administration skills. This incidentally is the MEC position as well. In a report to SIDA on NNDT funding in April 1994, Mr Andre Strauss suggested that the NNDT would prefer to work with established specialist organisations who were in a better position to meet their commitments. Even though the NNDT will soon be defunct, the principle announced here is a sound one. As one interviewee said in her report, "Identify partners who are serious about development."

Some organisations report on the difficulty of planning with a short-term grant. A number of projects have been interrupted while recipients wait for decisions pertaining to the next financial year. Five years of institutional support would imply that a development agency could follow the route to self-sufficiency through teaching business skills, marketing and management training as well.

SIDA should favour projects where the project leadership has a proven record of accountability. This would involve assessing, at the time of the application, the human resources of the particular project. This could imply that SIDA call for referees as would be done in job application. In a sense development aid is a job done in collaboration with the donor.

But at the same time SIDA can be working at grassroots levels. The message in this regard is that small is beautiful. The smaller projects with more specific aims have given better returns. More seeds have germinated. Where possible SIDA should deal directly with the recipients instead of acting through an intermediary body.

5.3.2. Specific Recommendations

In terms of democratic aims and ideals, SIDA should continue with the promotion of a reading culture. The National Council for Book Development (UNESCO 1982) said that "Books serve as the repository of the cultural heritage of a people and also as a

means of disseminating it. They are the most important vehicle for expressing new ideas, minority views, dissent and criticism."

The story of SIDA's commitment to projects focusing on children is a story with a potentially happy ending. Involvement in projects that favour the development of Namibia's children should be given priority. A specific example would be topping up the NCBF award fund to meet inflation.

While funding salaries and short-term workshops raises problems, I would urge SIDA to consider funding part salaries for long-term workshop consultancies. An income generation crafts programme for rural women, many of who are struggling with issues of literacy, involves an arduous process. A number of skills need to be acquired - from production to marketing and book keeping. As one volunteer interviewed said "Even when you have learned a skill it is difficult to develop a range of products that can be sold and find markets for them." On the human resources level, personnel training involves the identification of a counterpart and the gradual withdrawal of the facilitator.

Development of inter-personal skills and leadership from within the rural community that has known decades of oppression is an arduous task and a long-term investment. Many small projects are at a fragile stage. Some rural women are beginning to reap income. Abandonment might well mean that what has been sewn might not be reaped. The evaluator urges continued support for projects such as the TACC-AFROART farm initiatives.

TACC and Ms Livisa Nillson have worked out a possible solution whereby the volunteer spends three month periods in Namibia. In her absence the project is carried locally by one of the farm women identified as the leader. In July 1996 this proposal was submitted to AFROART. This is the kind of venture that SIDA could consider supporting.

The evaluator would also like to mention two possible areas that have not enjoyed SIDA funding. The first concerns literacy programmes. The SIDA terms of reference ask whether literacy and language issues have been addressed. In most cases projects have had little impact on literacy. This could be given a special focus in future planning. The second suggestion concerns cultural programmes in prisons as a means of rehabilitation into society. The relevant ministry is beginning to work in this neglected area and recent reports indicate the positive response of inmates to literacy training.

Finally whether or not SIDA continues its cultural funding in Namibia, it might be valuable for SIDA to undertake a simple re-evaluation of its 1991-1996 programme in the year 2001. As it exists the story of the SIDA sower and what happened to the seed cannot yet be told. The seed is still germinating.

6. LESSONS LEARNED

6.1. Sowing the Seed

Implied in the Findings, Conclusions and Recommendations in this evaluation are a number of learning experiences for the donor agency, SIDA, and for the organisations that have benefited from the grant programme. These lessons conclude this evaluation which has also been a learning experience for the evaluator.

In terms of the Biblical parable of the sower and the seed that has been taken as a metaphor for this evaluation, the lessons arise from a study of how the sower has prepared the field and chosen to plant and tend the seeds. The story continues with a study of which seeds have fallen by the wayside, which have been eaten by the birds, which have been choked before they could spring to their full potential and which seeds have germinated to produce "a hundredfold, some sixtyfold and some thirtyfold." The evaluation has also suggested under what conditions this withering or flowering has occurred.

In terms of lessons the pertinent question is this one. Inevitably in a programme of this nature operating in a newly independent country some seeds will die. Could SIDA, as the sower, have done anything to minimise this loss? The evaluator offers the following suggestions for SIDA to consider.

6.2. The Lessons

SIDA needs to check carefully if projects are SIDA driven or if they arise from and are owned by the community seeking assistance.

In the initial phase, SIDA needs to pay more attention to the skills and commitment of the applicant - the chosen gardener or cultivator. Cost effectiveness, in calling for a high degree of personal responsibility and accountability, depends on the quality of the appointee or volunteer and their sound administrative capacity. In the application phase SIDA needs to scrutinise submissions not only in terms of worthiness of the project, but in terms of the profile of the actual person who will carry the responsibility for that particular project.

The evaluator does not doubt the sincerity and goodwill engendered by SIDA's commitment to the cultural development of Namibia. What is perhaps in question is the route that SIDA followed in allocating the funding for these activities - the way the seeds were planted. There is unanimous agreement that through the **Cultural Overview** the ground was well prepared. SIDA then opted to move most of its funding via Governmental agencies, the newly constituted Namibia National Development Trust and established associations in the capital rather than through rural development agencies or through the organisations themselves. In terms of the metaphor this is like hiring a gardener, who is not entirely familiar with local soil conditions.

SIDA should consider working through Development agencies. Development agencies tend to utilise a managerial support system for teaching skills that sustain field activities. Long distance control of rural grassroots initiatives through an intermediary has not always proved to be the most suitable route to follow. Problems of power and control of information and resources inevitably arose. This choice, according to a number of interviewees, created division in a strategy that originally intended to bring all cultural players together.

Donor-recipient partnerships are important. Many of the organisations report good relationships with the donor agency. SIDA, according to a number of interviewees, has always been "open to suggestions and discussion and has made it possible to do creative programmes." Unfortunately organisations that have been activated through intermediaries have had no opportunity to develop a relationship with SIDA. In a small country such as Namibia this kind of personal contact should be encouraged.

Finally, development is a long term ongoing process. The years 1991-6 in Namibia can be considered the first phase of development. This perhaps implies that the sower needed to be present between the planting and the reaping so as to facilitate the growing process.

There is another implication to seeing the five year period as a first phase. SIDA has assumed that the priorities of the MEC are synonymous with those of development organisations and their readings of the story of the Namibian cultural sector. This is not always necessarily the case. The MEC was itself experimenting and trying out its different approaches some of which did not succeed. In a second phase of development this assumption might need to be questioned.

6.3. Conclusions

Many of the seeds scattered by the SIDA are bearing good fruit or at least the buds indicate that with continued care they may yet grow into a good crop over the next few years. SIDA's cultural aid to Namibia has made a significant difference. After the culturally barren apartheid years, there are signs of new saplings growing in the land.

EMBASSY OF SWEDEN
Windhoek
Anna W. 23/02/96

7.1. TERMS OF REFERENCE

TERMS OF REFERENCE FOR EVALUATION OF THE TOTAL SWEDISH CULTURAL SUPPORT TO NAMIBIA

1. Background

In October 1979, the formal decision about guidelines for cultural support was made by Sida's director general. In 1981, the Swedish government decided on an experimental programme for cultural exchange with developing countries. Later, it was stated that cultural co-operation is a symbiosis of cultural support and cultural exchange. Since 1988, upon Sida's request, the Swedish Institute deals with the cultural exchange program between Sweden and mainly the co-operating countries, whereas Sida deals with cultural development co-operation including support to cultural projects within a large number of cultural areas.

Sida's cultural development co-operation focuses mainly on artistic creativity within theatre, dance, music, literature, art and crafts - ranging from the amateur to the professional level. Cultural development co-operation also includes support to museums, libraries and preservation programmes. Reference is made to the Sida publication "The Role of Culture in Development" for further information on Sida's strategy for promoting development through cultural co-operation.

The Swedish support to cultural activities in Namibia has been allocated annually, based on applications channelled through the Embassy of Sweden. The cultural support to Namibia during the period 1991- 1996 has amounted to a total of approximatively SEK 3 million.

The objective of the Swedish support to cultural activities has been to strengthen cultural cooperation and understanding among peoples in Namibia and within the SADC region. The assistance has mainly been concentrated to rural areas to stimulate participation by the local population (with special focus on women) in expressing Namibian culture.

2. Main Activities

In order to formulate a strategy, Sida initiated an overview of cultural activities in Namibia in November 1991. The Swedish funding has thereafter mainly been concentrated to projects under the Namibia Arts Association (Windhoek, Caprivi, Oshakati etc), to the Tsumeb Arts and Crafts Centre, to the Ministry of Education and Culture (Library in Oshakati, Musical Tour around Namibia etc) as well as to the publication of children's and history books. Other minor activities have also received support.

Swedish regional support has been granted to the Tulipamwe International Artists' Workshops in 1995 and 1996.

3. Evaluation

During 1996, the Swedish cultural support to Namibia is being phased out. In order to find out the end result of this support in relation to Sida's strategy document "The Role of Culture in Development", the general aims and principles of Swedish cultural support as expressed in the document "Strategy for Sida's Cultural Assistance" October 1994, and in relation to objectives stated in the respective project agreements, it has been decided to undertake an evaluation.

4. Scope and Focus of the Evaluation

The Evaluator shall analyse the total Swedish support to cultural activities in Namibia 1991-1996 with special reference to the following aspects:

4.1 Purpose of the Evaluation

- To determine the relevance, effectiveness and impact of Sida support etc
- To make recommendations to Sida on what future support should be considered from a regional perspective

4.2 Relevance

- Has Sida's support been relevant to:
 - a) Sida's policy for cultural support?
 - b) Needs of the Namibian cultural sector?
 - c) the present policies and priorities of Namibia's Ministry of Culture?
 - d) goals for the individual activities supported?
 - e) policies, strategies and priorities of the SADC cultural sector?

4.3 Impact and Effect on Target Groups and Society

- e.g. has the Sida support
 - strengthened the role and status of cultural industries in Namibia?
 - contributed to literacy and language development?
 - have the Sida supported activities reached rural and urban marginalized groups as intended?
 - have any unforeseen effects occurred? Positive or negative?
 - has there been any environmental impact?
 - etc

4.4 Sustainability

- Has the Sida support:
 - engendered sustainable initiatives?
 - led to the creation and/or development of sustainable NGOs, organisations, associations etc?
 - provided income generation possibilities?
 - etc

4.5 Gender issues

- Has the gender perspective been integrated into the various activities supported?
- To what degree have Sida supported initiatives affected competence, responsibility and professional acknowledgement of women and men respectively?

4.6 Cost effectiveness

- What have been the total costs of support?
- How do they compare to the outputs and the results achieved?
etc

4.7 Lessons learned

- what important lessons and experience of a more general nature has the evaluation provided?

4.8 Conclusions and Recommendations

The Evaluation Report shall contain a summary of conclusions and recommendations for future cultural support, local as well as regional.

5. Methodology and Time frame

The evaluator shall report on the methodology used in the evaluation.

The evaluation shall be conducted by a Namibian consultant from a local institution with qualifications and experience in the cultural area. Information should be obtained through discussions/interviews with the recipients of the Swedish cultural support and with responsible officials within the Embassy of Sweden in Windhoek as well as any other relevant officials.

The timeframe for the evaluation will be maximum 250 hours' work. A final draft of the evaluation report shall be ready before 1 October, 1996 and should be presented to the Embassy of Sweden in Namibia by the evaluator. The final report should be delivered in 50 copies not later than 30 November, 1996.

7.2. PERSONS INTERVIEWED

N O	PROJECT UMBRELLA	NAME AND POSITION	DATE	Q
1	NATIONAL ARTS GALLERY OF NAMIBIA	Mrs Analeen Eins, (Director NAGN) Mr Moses Hidengua, (Chairperson OEAA) Mr Moses Nasilele (Director CACA) Ms Angelina Simushi (potter Ioma village)	May 96 May 96 June 96 June 96	Y Y Y -
2	NAMIBIA BOOK DEVELOPMENT COUNCIL	Mrs Jane Katjavivi (Chair of NBDC) Mr Johan Loubser (Treasurer NBDC) Mr Peter Mbome (former Director)	Aug. 96 Aug. 96	Y -
3	MINISTRY OF EDUCATION AND CULTURE - LIBRARY	Ms Rina Kakuri (Head Library Services) Ms Credentia Nakulundu (Oshakati Librarian)	June 96 May 96	Y -
4	NAMIBIA NATIONAL DEVELOPMENT TRUST (MEC)	Mr Andre Strauss (Directorate of Culture) Chair of Trust)	Aug. 96	Y
5	TULIPAMWE (REGIONAL)	Mr Hercules Viljoen (Organiser)	Sept. 96	Y
6	MEC INITIATED PROJECTS (including NOP)	Mr Andre Strauss (Directorate of Culture) Mr Norman Job (Cultural worker)	Sept. 96 Aug. 96	Y -
7	BRICKS	Mr Naftali Urirab (Director)	Aug. 96	Y
8	ABACUS	NO INTERVIEW		-
9.	NEW NAMIBIA BOOKS	Mrs Jane Katjavivi (Director)	Aug. 96	Y
1 0	ROSSING FOUNDATION	Mrs Karen Le Roux	May 96	Y
1 1.	TSUMEB ARTS AND CRAFTS	Mr Martin Aiff (Director) Ms Asa Scheutz	June 96	Y

		(AFROART Volunteer) Ms Lovisa Nilsson	May 96	Y
		(AFROART Volunteer)	July 96	Y
1 2.	NAMIBIAN CHILDREN'S BOOK FORUM.	Professor Jeanne Totemeyer (Chairperson)	July 96	Y
1 3.	NATIONAL THEATRE NAMIBIA	Mr Leon Beukes (Director)	Aug. 96	Y
1 4.	UNION OF NAMIBIAN MUSICIANS	Mr Leon Beukes (Chairperson)	Aug. 96	Y
1 5.	MINISTRY OF EDUCATION AND CULTURE - INTEGRATED ARTS	Mrs Retha-Louise Hofmeyr (Director College of the Arts) Mrs Sandy Rudd (Organiser Shadow Theatre)	June 96 June 96	Y Y
1 6	MICHAEL SCOTT ORAL RECORDS PROJECT	Ms Brigitte Lau (Chief Archivist)	July 96	-
1 7.	UNIVERSITY OF NAMIBIA - HISTORY PROJECT	Mr Wolfram Hartmann (convening author)	Aug. 96	N
1 8	GAMSBERG-MACMILLAN PUBLISHERS	NO INTERVIEW		
1 9	OPUWA ART CENTRE	Ms Margo Timm (Convenor)	Aug. 96	Y

7. 3. ACRONYMS AND ABBREVIATIONS

AAN	Arts Association Namibia
ANP	Association of Namibian Publishers
CACA	Caprivi Arts and Crafts Association
FGE	Fourth Generation Evaluation
JMAC	John Maufangejo Art Centre
MBEC	Ministry of Basic Education and Culture
MEC	Ministry of Education and Culture (Cultural Division)
MSORP	Michael Scott Oral Records Project
NAGN	National Art Gallery of Namibia
NCBF	Namibian Children's Book Forum
NBDC	Namibia Book Development Council
NHT	Namibian History Trust
NNDT	Namibia National Development Trust for Culture Promotion and Development
NNB	New Namibia Books
NOP	Namibia Orature Project
NTN	National Theatre Namibia
OEAA	Oshana Environment and Art Association
PLS	Public Library Service
SADF	South African Defence Force
TACC	Tsumeb Arts and Crafts Centre
TIAW	Tulipamwe International Artist's Workshop
UNAM	University of Namibia
UNM	Union of Namibian Musicians

7.4. QUESTIONNAIRE

SIDA EVALUATION QUESTIONNAIRE 1991-1996

(Please note that for the purposes of this evaluation the blank answering spaces in this questionnaire have been reduced so as to save paper. The original questionnaire ran to 10 pages.)

THIS QUESTIONNAIRE CONSISTS OF THREE SECTIONS. PLEASE RESPOND TO ALL QUESTIONS. SOME QUESTIONS ARE GEARED FOR SPECIFIC ORGANISATIONS. IF ANY QUESTIONS ARE IRRELEVANT WRITE N/A IN THE SPACE PROVIDED. PLEASE RETURN THIS QUESTIONNAIRE BY _____ TO:

Professor Dorian Haarhoff
Box 5666 Ausspannplatz Namibia
FAX 61 206 3806 / PHONE 61 222212
EMAIL: dorianh@iafrica.com.na

SECTION A

1. NAME OF ORGANISATION.....
2. PERSON/S RESPONSIBLE
Please supply the names, addresses
and contact numbers of any
other people whom I can interview.....
3. ADDRESS.....
4. PHONE / FAX.....
5. TOTAL AMOUNT OF FUNDING FROM SIDA.....
6. BREAKDOWN OF SPECIFIC PROJECTS FUNDED.....

PROJECT FUNDED	DATES	AMOUNT

7. DID YOU SUBMIT A REPORT TO SIDA?.....
8. DID YOU SUBMIT A FINANCIAL STATEMENT TO SIDA?.....

SECTION B

PLEASE RATE YOUR RESPONSES TO THE FOLLOWING QUESTIONS ON SCALE OF (1-5). 1 = LOW (NEGATIVE) 3 = AVERAGE 5 = HIGH (POSITIVE).

IN THE FIRST COLUMN PLEASE EXPLAIN YOUR RATING BY SUPPLYING A BRIEF COMMENTARY. ADD ADDITIONAL COMMENTS ON THE SHEET PROVIDED. (Give separate ratings and commentary for each separate project under your umbrella)

PLEASE BEAR IN MIND BOTH SHORT AND LONG TERM IMPLICATIONS.

	1	2	3	4	5
1. Overall in terms of the aims stated in the proposal and the results stated in your report, has the project been successful in the short term? Did it make an impact? Briefly state what was achieved through the grant.					
2. In terms of long term development objectives, (confidence building, self image, quality of life, hope for the future) how do you rate the potential success of your project?					
3. How relevant has the project been in terms of the Namibian cultural situation since independence? -in in terms of timing, post war reconstruction etc.?					
4. If your project helped revitalise traditional culture, did it also act as a bridge in recreating that culture in a modern word context? Explain.					
5. Has the project helped break down barriers between people - ethnic, rural- urban etc.? Did the project generate inter-cultural communication? Give examples.					
6. Did the project yield any important surprises in terms of unforeseen benefits? Please explain.					

7 Has the project been effectively organised? Have those carrying it out acted responsibly? Has it been a relatively easy project to monitor? Discuss.					
8. How do you assess your success rate in overcoming unexpected problems? Briefly describe the conflicts, problems, causes, contingency plans. How did you deal with these issues?					
9. Has the project helped at target group / grassroots levels? Will it continue? Has it led to sustainability, local initiative and income generation?					
10. Has the project assisted both women as well as men? Has it addressed gender issues? Discuss.					
11. Did the project promote literacy? Did any aspects touch on language issues? In what ways?					
12. Did the project have any environmental implications?					
13. Has your project focused on upgrading life in rural areas? Comment.					
14. Was the project cost effective in terms of amount donated and achievement? In what ways?					
15. Was the project time effective? Did you have enough time to achieve your results?					
16. How do you rate your relationship with the donor, SIDA?					
17. Has the project been a learning experience for your organisation? Discuss.					

18. How fair is this SIDA Evaluation questionnaire? Can you think of any other questions that should have been asked?

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SECTION C THE FUTURE

PLEASE THINK ABOUT THE FOLLOWING QUESTIONS IN RELATIONSHIP TO ANY CONTINUED PROGRAMME OF SIDA AID TO NAMIBIA.

1. What are your ideas about development in Namibia over the next five years?)

2. Imagine that SIDA could supply your organisation with substantial funding. What would you do with the grant?

3. In what direction should SIDA move in terms of aid to Namibia?

4. What Cultural needs do you feel still need to be addressed in Namibia?

5. Given a limited budget, what priority aspects of your project need further funding? Spell this out in some detail.

6. How did recipients respond to the project? What did they say about it? Please add any anecdotes, comments or letters. Please supply details and add copies.

7. Is there any other additional comment that you would like to make about any aspect of the project?

8. Describe in detail one of the success stories and one of the least successful stories of the project. Why was it successful \ unsuccessful?

7.5. FOURTH GENERATION EVALUATION

RHODES UNIVERSITY

COMPILED BY PROF. P IRWIN (1995)

INTRODUCTORY NOTES ON 'FOURTH GENERATION EVALUATION' (FGE)

The major protagonists of FGE are Egon Guba & Yvonna Lincoln, both Americans, although there are many other writers in the field as well (see files in library). The key text on the topic is *Fourth Generation Evaluation* by Guba and Lincoln published in 1989 by Sage Publications. During the 1980s FGE was referred to as 'naturalistic evaluation' and there are many readings under this name in the library.

FGE has evolved as a counter-position to what Guba & Lincoln call First, Second, and Third generation evaluation which peaked in the late 1970s (see also article by Nevo 1983). The first three generations as Guba & Lincoln see it are firmly within the positivist or neo-positivist paradigms, which they collectively refer to as the *conventional paradigm*. FGE they refer to as being in the *constructivist paradigm*.

First generation evaluation was, according to Guba & Lincoln, characterised by an almost total emphasis on *measurement*; second generation on *description as a supplement to measurement* and third generation by an added emphasis on *judgement*. The pervasive problems of these three generations are seen as:

- A tendency towards *managerialism* i.e. where 'managers' are not part of the evaluation process but stand aside from it and are able to escape accountability. This is seen as 'unfair', disempowering to other stakeholders and 'disenfranchising'.
- A failure to accommodate *value-pluralism* in the assumption that all stakeholders (in a programme, curriculum, etc.) share similar ideas.
- Overcommitment to the scientific (positivist) paradigm of inquiry including such notions as 'objectivity', 'truth', and 'generalisability'. FGE and its proponents are in fact profoundly

in opposition to the 'scientific method' (see Appendices A, C and G).

The alternative approach which is advocated by FGE employs the term *constructivist* - which *designates the methodology of actually doing an evaluation*. (Terms which are seen as synonymous with 'constructivist' are 'interpretive' and 'hermeneutic'). The major characteristics of the methodology are:

1. Responsiveness to claims, concerns and issues. A claim is an assertion that a stakeholder may introduce that is favourable to the focus of the evaluation; a concern is an unfavourable assertion, and an issue is any state of affairs about which reasonable persons may disagree. In FGE there are always seen to be many stakeholders, *all* of whom have to be interacted with fairly (see Appendix B).
2. The importance attributed to continuous negotiation with stakeholders so that any final conclusion and recommendation can be arrived at jointly. (See Appendices E and F.)
3. Information may be qualitative or quantitative.

On the matter of why all stakeholders need to be maximally involved, the following reasons are advanced:

- Stakeholders are by definition groups at risk in any evaluation process.
- Stakeholders are potentially open to exploitation, disempowerment and disenfranchisement in any evaluation process.
- Stakeholders are users of evaluation information.
- Stakeholders are in a position to broaden the range of evaluative inquiry to the great benefit of the hermeneutic/dialectic process.
- Stakeholders are mutually educated by the fourth generation process.

Reasons advanced *by its advocates* as to why the constructivist paradigm (FGE) is preferable to the conventional paradigm are that conventional methodology:

- Does not contemplate the need to identify stakeholders and to elicit claims, concerns and

issues from them.

- Cannot solicit claims, concerns, and issues except by adopting a discovery rather than a verification posture, but only the latter is served by the positivist or neo-positivist paradigm.
- Does not take account of conventional factors except by physically or statistically 'controlling' them (or attempting to control them):
- Does not provide a means for making evaluative assessments on a situation-by-situation basis (but seeks generalisation).
- Claims to be 'value free', which makes it a dubious approach to use in an investigation intended to lead to *judgement* about some entity. 'Facts', it is argued, are themselves value laden.

The process of FGE is broadly conceived as the evaluator being responsible for:

- Identifying the full array of stakeholders who are at risk in the projected evaluation.
- Eliciting from each stakeholder group their constructions about the focus of the evaluation and the range of claims, concerns, and issues they wish to raise in relation to it.
- Providing a context and a methodology (the hermeneutic/dialectic) through which different constructions, and different claims, concerns and issues, can be understood, critiqued, and taken into account.
- Generating consensus with respect to as many constructions, and their related claims, concerns, and issues, as possible.
- Preparing an agenda for negotiation on items about which there is no, or incomplete, consensus.
- Collecting and providing the information called for in the agenda for motivation.
- Establishing and mediating a forum of stakeholder representatives in which negotiation can take place.
- Developing a report, probably several reports, that communicate to each stakeholder group any consensus on constructions and any resolutions regarding the claims, concerns, and issues that they have raised (as well as regarding those raised by other groups that appear relevant to that group).

Recycling the evaluation once again to take up still unresolved constructions and their attendant claims, concerns, and issues.

(See Appendices D, E and F.)

Clearly the methodology of FGE is not simple. Guba & Lincoln themselves draw attention to its complexity, difficulty and cumbersome nature. One of the major criticisms of the approach, even by those who are philosophically sympathetic, lies in its practicability in terms of time costs and logistics. On the other hand, its protagonists claim that while all this may be true, in the end it works and when it works things happen. As yet there are relatively few case studies to serve as examples.

PI 1995

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Department for Central and Eastern Europe

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