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Sida REVIEW

Nicolette du Plessis

MID-TERM REVIEW OF MUSIC CROSSROADS, SOUTHERN AFRICA

Mid-term Review of Music Crossroads, Southern Africa

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

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Acronyms

AOM	Annual Organisers Meeting
ART	Annual Regional Training
IRF	Inter Regional Festival
JMI	Jeunesses Musicales Internationale
MC	Music Crossroads
MCI	Music Crossroads International
MCSA	Music Crossroads in Southern Africa
MC MW	Music Crossroads Malawi
MC MZ	Music Crossroads Mozambique
MC TZ	Music Crossroads Tanzania
MC ZM	Music Crossroads Zambia
MC ZW	Music Crossroads Zimbabwe
SADC	Southern African Development Community
SARA	South African Roadies Association

Executive Summary

This is the final¹ report of the mid-term review of Music Crossroads in Southern Africa (MCSA) commissioned by Sida. The period under review concerns the Strategy Programme 2006–2010, funded by the last of Sida's monetary support to the programme. The review therefore aims to look forward in order to contribute to future planning as well as providing an assessment of completed activities.

Sida's 2006 Policy on Culture and Media and the Perspectives on Poverty Policy are the primary policy frameworks against which MCSA is reviewed, to assess the relevance of the programme to Sida's developmental objectives. As the core activities of MCSA are to strengthen the African partners, both technically (through setting up and equipping the National Training Centres) and structurally (by building managerial, professional and educational capacities), alignment with these major policies is clearly evidenced. The empowerment of individuals through musical training, performance and entrepreneurship helps create a value chain of production and dissemination, which promotes professionalism and various income generation opportunities.

MCSA activities are targeted mainly at the youth, as music industry participants (musicians, technicians, producers, promoters etc) and as audience. Documents, statistics gathered through a base-line study and festival/training evaluations, and the testimony of a range of stakeholders confirmed the high relevance of MCSA activities to these target groups. In 2008, there was an estimated total of 100 000 people at all festivals, and most local festivals are over-subscribed. In addition, government representatives of all countries visited spoke of the importance of MCSA providing valuable skills input that would not otherwise be available, given the general lack of music education in these African countries.

The MCSA programme is considered highly effective, achieving the majority of the strategic objectives that were clearly defined and formed the basis for the Sida funding. Activities are planned and monitored through standardised reporting systems (narrative and financial) which feed information from the National Co-Ordinators in Africa to Music CrossRoads International (MCI) at their head office in Barcelona. Legal frameworks between MCI and the African MC entities are in place; each African MC has a constitution and a legally constituted Board and at least one staff member's salary secured through the MCI agreements. The National Co-Ordinators have received a variety of capacity building interventions to support their work and are important role models as managers, community leaders and music entrepreneurs. Where difficulties have arisen due to decreased funding income or lack of administrative delivery, concerted and direct efforts are made to reduce adverse impact on primary activities and the priorities of maintaining human resources. This sets a good managerial and ideological precedent for future challenges.

The core model of MCSA is the training and incremental professionalisation of musicians through the festivals and workshops which effectively exposes young people to some of the realities of the music industry. Winners of the Inter-Regional Festival tour internationally – which is a huge financial and career incentive. Importantly, MCSA has contracted a promotion and touring professional to groom these emerging musicians, which maximises these opportunities and ensures that they have support in the process. Many winners return and continue to be involved with MCSA, either as workshop facilitators or as providers to other aspirant performers. The impact of MCSA is therefore both increased and devolved outwards. The proposed establishment of a professional promotion company as a for-profit arm of MCI in the near future is intended to deepen this impact by assisting with access to market and product development.

¹ A draft of this review was presented at a workshop meeting held with the primary stakeholders of Music Crossroads Southern Africa in Mozambique on 26 June, which gave an opportunity to provide feedback and comments.

Gender responsive projects (Girls Only! workshops and Ngoma Girls) are linked to the MC festivals in order to support women as musicians. Further opportunities to respectfully challenge culturally-determined gender roles through dialogue and debate are found within the Relationship Workshops, which contain HIV/AIDS education as well. A manual for these workshops was developed but additional trainers need to be brought in to maximise its efficacy and perhaps update the methodology and content. It is acknowledged however, that MCSA are not gender or reproductive health specialists, and that a strategic specialist partner might be the most effective way of maintaining high quality for these activities.

The identity and achievements of the MCSA programme have been professionally documented on a DVD and high quality CD's of winning bands have been made. The website and several other internet-based information hubs provide information and samples of MC-related music. It is advised that the public relations and/or marketing strategies of MCSA are consolidated to be able to continuously and vigorously showcase good results. MCSA has a strong and positive presence on the Southern African landscape of music development; there is potential for a lobbying and advocacy capacity as well, which would contribute to the music sector particularly, and the cultural industries in general.

The MCSA programme has matured institutionally very significantly over the past three years. The relative autonomy of Music CrossRoads International (MCI) from Jeunesses Musicales International (JMI), as well as of the national African entities from MCI through the signed agreements, demonstrates increasing independence from founding structures and original models. This will enlarge the financial responsibilities of the National Co-Ordinators, as direct funding from MCI will decrease from the current figure of 90% to 71%. Although some local funding has been secured in each MCSA country, this will have to increase (from donors and sponsors). The Southern African regional profile of the MCSA will also rely more on the National Co-Ordinators, who will be required to identify, fund-raise for and implement additional activities. Additionally, it is recommended that national distinctions, strengths and membership benefits within each Centre be amplified, to allow for diversification within the regional identity.

The management of these changes, and the definition of roles between MCI and MCSA, with appropriately transparent governance systems, will probably need some careful managerial attention (from National Co-Ordinators as well as from the Executive Director) as this Strategic Period ends, and the next phase begins.

1. Relevance

This section seeks to examine the relevance of MCSA to Sida's major policies on culture, poverty alleviation and regional co-operation. Relevance of MCSA's projects to the determined target groups is also discussed.

1.1 Relevance to Sida's Policies

Sida's 2006 Policy on Culture and Media has a rights' based approach within which the broader Millennium Development Goals² can be easily identified. Furthermore, Culture and Media Development Cooperation is constructed around Sweden's primary development cooperation goal, which is

*"to contribute to an environment supportive of poor people's own efforts to improve their quality of life,"*³

This is the fundamental core of Perspectives on Poverty (POP) and permeates all policies against which the activities of Music Crossroads Southern Africa (MCSA) should be considered. Ljungman, Ronning, Singh, Pedersen et al (2002) offer a useful and succinct way of understanding how culture and media may align with POP, and therefore what to look for in discussing the relevance of an organisations' activities.

In essence, the argument is that poverty is multi-dimensional, and that reduction of poverty has to be seen as a process of the enhancement of the freedoms concomitant with human rights – the right to food, health, education, information, expression, participation and equality before the law. The realisation of these human rights and the eradication of poverty defined as such are achieved by societal structural changes; not merely by economic efforts. It is in fact a broad range of efforts including civic, political and cultural initiatives that will overcome poverty. Correctly targeted development aid can assist by providing and enhancing resources that support empowerment of people, who will then be able to affect the necessary societal change at all the various levels.

Cultural activities and arts-related development has the potential to promote:

- *Human resources:* this includes increased skills capacity on a technical level; an improved sense of self and well-being that enables initiatory activities; the enhanced ability to solve problems and to exert creative capacity on situations and relationships, and generally to have a positive, forward-looking approach that is enabling.
- *Socio-political resources:* the expressive nature of culture and the arts has the power to influence others through debate and dialogue, and to build civic participation. This increases diversity of opinion and thought, and offers potential for strengthening tolerance and for the development of co-existing structures at political and civil levels.
- *Material resources:* the cultural economy at all levels of production and distribution are increasingly becoming important contributors to the economies of all countries; and so successful cultural industries are important ways for people to enhance their material resources.

People need a good combination of all these factors in order to be empowered to take steps that lift them out of the repression of poverty, as well as to be able to make good use of assistance that might be offered them.

² See Annexure 3 for a full list of these goals

³ Sida Policy: Culture and Media Development Cooperation 2006, pg 4

Swedish Strategy for Support for Regional and Sub regional Development Cooperation in Sub-Saharan Africa 2006 generally⁴ favours initiatives which show the principle of subsidiarity, which means that problems and possibilities are tackled at multiple levels simultaneously. There should also be strong African ownership that can also play a part in harmonising African standpoints in negotiation with international bodies; while also enhancing understanding between different cultures. Regional interventions concerned with media and/or culture have the advantages of building networks across (political) borders, the building of local knowledge through sharing of solutions and the possibility of strengthening civil society structures in support of democracy.

The manner in which MCSA has developed over the years and particularly in the period under review demonstrates a significant alignment to these major policies. The core activities of MCSA are to strengthen the African partners, both technically through the National Training Centres which provide educational opportunities for young musicians, but also structurally by building managerial capacity at this regional level. MCSA programmes and activities are fundamentally based on the empowerment of individuals and their communities, through the music festivals, workshops, training and promotion that takes place at national, inter-regional and then internationally for the winners. MCSA is supporting (and in some ways creating) the value chain for the music industry from grass roots level to international exposure through developing the professionalisation of a variety of elements – from festival production, technical expertise, education and training, touring and promotion, and production of high quality cd's as products for market. All of this can be seen as in tandem with the aim to reduce poverty through empowerment and the creation of opportunities for income generation through cultural activities and industries.

The MCSA strengthening process taking place at multiple levels also has social implications for the societies within which the Training Centres are based physically. The Centres provide some input to under resourced areas, offer options for those who are unemployed or without recreational facilities, provide entertainment and showcase local talent and set a tone for community development. The National Co-Ordinators, the members of the Boards of the National Centres also become role models, capable of positively influencing and inspiring particularly the youth, to take responsibility for their lives and make choices (where possible) that contribute to improving their lives and that of their communities.

1.2 Relevance to the MCSA target groups

The main beneficiaries of the MCSA activities are

1. Young musicians 15–25 years as individuals and in bands
2. Young audiences 7–30 years – and older
3. Young organizers from local and national, existing and emerging youth and culture organizations.⁵

Documents, statistics and the testimony of a range of stakeholders interviewed testify to the high relevance of MCSA activities to these target groups. The festivals are always over-subscribed, and limits are put on participants. In Malawi at least, it was reported that more people attend the Festivals than that Training Centre can afford to pay for, so people consider it worth their while to carry their own costs to participate. The 2008 overview of activities showed between 7 500 and 30 000 attended

⁴ This is a very broad overview of issues in this policy considered most relevant to this report only.

⁵ A fourth group consisting of national and international stakeholders was identified (see 'Joint Meeting' Background Documents III, p.13–14); these are important potential partners and crucial for the long-term success of the program and will therefore be continuously informed and involved. However, although these stakeholders are here not defined as a target group; it is important that MCSA recognize the need to be in touch with and relevant to these external role-players as well.

national festivals, with an estimated total of 100 000 at all festivals and another 4 000 participants at other events. Clearly, there would not be support in such numbers – especially from rural areas – if the activities were not considered relevant and interesting for the target group.

Young musicians (including some winners of previous Inter-Regional Festivals) interviewed in Malawi and Tanzania indicated that if it were not for MC, they would not have the opportunity to work with proper instruments or develop their skills. One of the most important and interesting part of MCSA activities for them was the chance to record their work, to be promoted overseas and to be able to earn money from music. A significant percentage of the musicians who tour overseas return to work from their National Training Centre, training others or passing on skills and benefits in other ways⁶.

National government structures, such as the Department of Arts and Crafts, Ministry of Culture in Malawi, the National Arts Council of Zimbabwe and the National Arts Council of Tanzania, know MCSA projects very well and all speak highly of the benefits and achievements of the programme. This demonstrates alignment with such national cultural policies and strategies may exist in the countries. In Zimbabwe, MC has also received infrastructural support from the Culture Fund of Zimbabwe, a further indication of the recognition of the work of MCSA.

Generally therefore, it can be concluded that the degree of relevance of MCSA in terms of Sida's policies, local cultural strategies and interest shown by the target groups, is high.

2. Effectiveness

The degrees to which a project can be considered effective depend upon how objectives have been reached, and with what results.

The overall purpose of MCSA is to empower young people through music so the overall objectives are divided into three groups:

Musical objectives:

- a) To enhance skills development, professionalism of young African musicians
- b) To present all styles of music, including ethnic and rational music as well as original musical expressions, cross covers and musical merges,

Social objectives:

- c) To offer opportunities for meetings and interaction of young Africans across cultural, social, ethnic, economic, language and national boundaries,
- d) To stimulate self-awareness by assisting young individuals and groups to realize their full potential to make a difference and to affect their immediate environment

Infrastructural objectives:

- e) To develop sustainable and independent Music Crossroads structures
- f) To encourage existing music and youth networks to become committed partners in structural terms, creating open and sustainable dialogue.

⁶ In Malawi, one of the winning musicians has set up a small recording studio on the premises of the Training Centre to help other musicians record their work and in Mozambique, the National Co-Ordinator is from a winning band from previous years. If these successful musicians did not consider MCSA to be relevant it is unlikely that they would continue to be associated with the project.

The process of the Annual Organisers Meeting (AOM) in 2004 and the results of the Mid-Term Review of 2004 enabled these objectives to be usefully devolved to the following specific sets of strategies, which have formed the basis of the direction of the organization during the period under review.

1. To increase the number and quality of activities (festivals and workshops)

Including revising the quality and diversity of workshops and festivals, the conditions, equipment, the facilitators and the staff and to bridge geographical, language, racial and religious boundaries.

2. To improve the MCSA structure related to:

- a. National Committees, staff and other implementers
- b. Jury composition of the Inter-Regional Festivals
- c. MCSA Objectives and Values
- d. Timetable

3. To develop internal and external communication of the MCSA network

Clear communication strategies will allow the national structures to work more efficiently and to communicate in a better way with the external world.

4. To boost the promotion of MCSA winners on national/international levels

An increased presence of successful MCSA bands will position MCSA in the World Music Market, which is essential for its continuity and sustainability.

5. To develop MCSA's Human Resources in all target countries

- a. National Committee Members
- b. National Coordinators (staff)
- c. Workshop facilitators
- d. Local staff for recruitment and volunteers

6 To provide basic material resources for each target country:

- a. Office/MCSA Centres
- b. Office equipment and material
- c. Basic set of music instruments and PA equipment

7. To intensify African cross-border relations and exchange of MCSA bands

8. To increase the young women participation in MCSA

Including improving the statistics to better measure gender balance at all festivals to learn the reality in which empowerment programmes must take place, and to measure any change.

9. To increase realistic perceptions of music professionalism

Informing the participants and implementers about the hard reality of the Music Industry should not discourage them to participate, but help manage expectations realistically. Music can still be empowering at an amateur level.

These objectives are then translated into Core Activities, Complementary Activities and Supporting Structures which helped shape the Strategic Plan that was drawn up in 2005, and then revised in 2006 for 2008–2010. The Log Frame analysis which was required initially to develop the proposal for funding from Sida contributed to the structuring of this Plan. This Plan has gone on to become the skeleton around which the Annual Reports are written, and thus is a highly effective tool for both internal and external communication purposes.

While initially labour-intensive to put in place, this Plan provides comprehensive information about the organization's activities, their rationale and the complementarism that is important to reach the overall objectives. Each of the three reports for this period (2006, 2007, 2008) is an excellent archive of information as well as a monitoring tool from year to year. Moreover, the starting point for the Plan was participatory, based on internal and external knowledge and aimed to address specific issues. MCSA is to be complimented on such a thorough process that few organizations are able to develop and use in a similarly inclusive and continued manner.

It would be pointless for this Review therefore, to repeat information about projects that have been well-documented in the Annual Reports. In order to provide an assessment of the effectiveness of MCSA by noting objectives achieved, the following observations are made with a view to providing summary analysis of major points:

2.1 Infrastructural and Administrative Development:

Most obviously seen in the establishment of the National Training Centres, the structures through which MCSA work have clearly improved in efficacy and productivity in the last three years. The fact that each participating country (except Zambia, who will establish a Centre in 2009) has a physical space from which activities can emanate⁷; that these spaces have offices, computer equipment, digital cameras for recording purposes, and ADSL access to the internet, with full-time, experienced staff members is a huge advancement. Although the original intent was to purchase and own these Centres and they are currently only rented, these spaces are vital to physically entrench the objectives of MCSA, and provide a hugely needed resource to communities and the music sector generally.

Administrative systems have been radically advanced through an integrated reporting and monitoring system that has begun to systemized information collection and management⁸. Starting with the MCSA Guidelines and Rules (underway and due for completion in 2009), and the Management Information System (including Quarterly Narrative Reports, Monthly Financial Reports and National Audits), including the Evaluation Forms for participants to each Festival, as well as the development of the Guidelines for Setting up a Festival and the Compendium for the Relationship Workshops, this represents a formalization and crystallization of work done over many years. It has the important effect of professionalizing the work and allowing for new people to come into and operate a system which is not personality-dependent.

An appropriate legal framework for the partnerships within MCSA and JMI was set with Temporary Disbursement Agreements being in place in 2006/7 while the countries were correctly constituting and registering their own legal identities. The MCSA Framework Agreements (developed through JMI) thus formalize the relationships between these entities and JMI – which was devolved to MCI in 2008. This paves the way for each MC in Africa to be an independent member of JMI and enjoy membership benefits – upon payment of membership fees⁹. It also sets up the frame for the relationship with MCI, which may become increasingly important as the MCSA partners gain autonomy, and other networks are established in other parts of Africa. (Issues concerning the impact of this devolved structure are discussed in Section 3 under Impact)

Formalisation of job descriptions and roles and responsibilities within the organization are important. Job descriptions for the National Co-Ordinators do exist, as do official contracts between the various National Committees and these Co-Ordinators.

⁷ It is noted that despite the wait for the establishment of a Training Centre, the MCR Zambia is already running training sessions in their offices in Lusaka.

⁸ Where reporting to donors has been late, this has generally been as a result of the implementation of reporting systems and delays from the various countries as they grapple with new processes

⁹ Some National Centres report that they cannot afford these, but it may be something that becomes viable later.

Although there is some indication that there are some documents outlining the roles of Board members of the National Committees, it is not clear if all Board members are fully conversant with their duties. In order to realize the full potential of these committees, it is therefore advised that Board education be implemented in each country if possible. This should have the effect of increasing the capacity of the Board and their effectiveness¹⁰ in fundraising and networking on behalf of MCSA.

2.2 Focus on Priority Issues and Capacity to Manage Set-backs

2006 was a challenge as funding was delayed and the amount was less than expected due to currency fluctuations and a miscalculation with respect to the Norwegian contribution, and plans had to be revised to cope with the short fall. Decisions were made to focus on the core activities and to keep building the strengths of the infrastructure and maintain core activities. This meant that all festivals took place as planned and Co-Ordinators' salaries and support to Centres was ensured. Other activities were postponed or reduced to low level to cut costs, for example, the ART was postponed to take place with the AOM in Harare in 2007 and regional Relationship Workshop Training of Trainers cancelled; studio recordings of winners, video documentation, and the Songs4Life songwriters' workshop were held over.

Activities which had to be held over could be logically re-scheduled and integrated into the effective planning system already described above. Efforts to entrench reporting systems and consolidate institutionally (relatively inexpensive activities) meant that when the financial situation was stabilised (by 2007/8); the organization was increased in functionality, and could take on the additional activities more efficiently. These represent strategic management decisions that maintained effectiveness in crucial areas and therefore future sustainability by not losing momentum.

By 2007, resources from other donors and partners had made up some of the immediate shortfall and even allowed to add an inflation indexation of 5.8% to all African partner organizations for this year. (This was unfortunately not the case for 2008, but indicates that the priority for spending was aimed towards the African partners.)

It is noted that both Zambia and Mozambique experienced lowered effectiveness through administrative and personnel problems at various stages in this period, and that the JMI/MCI office took direct action with personal visits to contribute to solving the problems. At one point, the Zambian operations might have been completely suspended in the determination not to have any poor-functioning aspects to the organization, and to some extent this also represents a willingness to take hard decisions for the sake of maintaining reputation and effectiveness. As Zambia has the responsibility for organizing the IRF in 2009, it has been decided to co-opt the National Co-Ordinator from Malawi to provide additional support and ensure success. This illustrates ways in which one part of a network can assist another, and underlies the basic principle of using available resources in the most effective manner.

The success of the IRF in Malawi in 2008 is attributed partly to the delay in the original timing of the event. There was therefore extra time devoted to content and planning; a cultural management trainee was available to assist with local planning one month prior, and all of this enabled a Festival Booklet to be produced for the first time. The bands were also better prepared, although the later timing did mean less time for winners to be groomed for WOMEX and other European events.

The capacity for each MCSA to manage changes of plan and non-implementation of activities (for whatever reason) without losing overall continuity lies partly in the degree of effectiveness in each country. Each National Co-Ordinator is equipped with the knowledge of the overall strategic plan and submits their own activity plan to MCI. Funding is disbursed on the approval of this, along with the requisite reporting.

¹⁰ It could also be understood as contributing to the empowerment of people generally involved in music development, and should be of benefit to the communities within which these people operate outside of the MCSA structures as well.

Not all Centres are able to implement all their activities and not all Co-Ordinators are compliant with the reporting deadlines which does have the result of delaying activities while funding is awaited. For example, in 2008 in Malawi, the Band Management Workshop did not take place as this budget was diverted to the Girls Workshops which were not on the original plan but considered a priority; the building of the outside stage at the Training Centre could not be afforded and one and not two Board meetings were held, also due to lack of finances.

It is acknowledged that the flow of locally-generated¹¹ funding is not always in smooth alliance with plans that are made in good faith, and so changes are inevitable and should not automatically be seen as a result of bad management. What is important is that momentum of general activities is not lost; that decisions around priority activities can be made in good time, and that postponed activities can be put onto the plan for the future and are not forgotten.

2.3 Training and Development of Human Resources

Increased capacity of the National Co-Ordinators has been wisely identified as a priority and cross-cutting feature of many of the strategic objectives – and the years 2006–2008 have seen a variety of training opportunities, linked to both the Annual Organisers Meetings and the Annual Regional Trainings. This has included Public Relations, use of the website, LFA, Communications and Fundraising; and incorporated a variety of partners, including free-lance specialists (Matt Clark on web-based technology, Marco Gudanyini on PA equipment) and other organizations (Mundial), which has also allowed for a diversity of educational perspectives.

Two internships have been created, to allow African partners to work within the JMI structures in Brussels (Kellie Nyambura 2007 and Melody Tanyanyiwa in 2008). Exposure to different working environments but within a similar organization provides a kind of education and training that cannot be received in any other way. This also gives a chance to entrench partnerships and to understand more about separate and collective planning; and how effectiveness can be enhanced or hindered by this.

The presence of the Project Manager (Stig Asp) on the ground in each country for the establishment of the festivals, building of contacts and identification of key people, has been a vital aspect of human development. Because Asp was able to spend extended periods in each country, he was able to assist with tailor-making specific and practical responses to the varying circumstances of each place which is always more effective than imposing a standard formula from the outside.

The increased capacity of the National Co-ordinators should increase the effectiveness of all the activities under their management. It is important that National Co-Ordinators pay attention to reporting and other indicators that can illustrate their success.

One area which has not been as effective as intended, is the Training of Trainers, where ad hoc and semi-permanent service providers/facilitators/trainers working with the festivals and in other activities linked to the National Training Centres, are given systematized training. This is due to lack of finances and while it is possibly considered to be lower priority at the moment, it will become increasingly important as the Training Centres become more active and festivals increase. Linked to this, is the training or support given to building a volunteer support base. Even though they may not be financially remunerated, volunteers need input and support to grow into more skilled contributors.

The General Activity Planning of 2008/09 notes the importance of identifying and supporting the employment of “tutors” or “coaches” who could be engaged to work directly with national winners to develop them. However this level of capacity building cannot be contained collectively within the

¹¹ International funding can also be delayed, as happened with the Sida transfer of funds in May 2009, which had implications for MC Zimbabwe who were planning their National Festival without funds two days before the start date.

current scope of work allocated to MCSA staff, and has been left to each MC office to manage as best they can. This potentially increases employment opportunities for others and is discussed further in Section 3 on Impact.

2.4 Building Professionalism within the Music Industry

One of the most effective interventions in this regard has been the appointment of a professional music promoter and trainer to groom competition winners for international touring; develop and record their music and provide general support and nurturance around the growth of their careers. This TPT (Training – Promotion – Touring) function has been outsourced to Poney Gross of Zig-Zag World, who not only provides direct personal training and development to each winning group, but also brings an all-important network of contacts in the European and American music markets.

Bringing in an existing specialist with the high level of commitment and interest that he shows, has proven to be a cost-effective way of ensuring that the relatively raw product of the IRF is given the best possible chance of success in the professional European arena. In 2006, the total JMI investment in the international tour of winners was 42 000 Euros; in 2007 it was 17 000 Euros and in 2008 break-even point was reached (excluding continental travels). Although these tours are not yet self-sustaining, it is important that the quality of product increases in order to attract higher-profile festivals, with increased opportunities for better income all round. This TPT function can also be seen as part of the capacity building input, as well as working towards professionalism and sustainability. It also enhances the standard of the role models to which beginner musicians aspire when these winners return¹² to perform within their community and under the banner of Music Crossroads again.

A Feasibility Study on the possibility of establishing an MCSA international record company was commissioned from Ulf Bjorkman in 2006. The results included in the 2007 report recommended that a MC Management Company rather be established. This for-profit company will establish a catalogue of bands and artists on commercial terms, with a “Fair Practice” commission of 50/50% between artists and the company. It will aim to vigorously promote the best results of the MCSA processes and make an income that will be re-invested into MC to help further the aims of talent identification and development. This provides a more equitable possibility for musicians to professionalise themselves within the market, and also allows MCI and MCSA to establish a professional identity alongside their developmental roles.

A handbook on the basic information about artists’ rights in the target countries will be developed by Burak Ozgen, a young lawyer specialising in the subject. He lead a workshop with the first draft of the booklet at the IRF in 2008 and the work will be finalised and translated into English, Kiswahili and Portuguese by the time of the IRF in 2009. This was jointly funded by UNESCO and the Andreas Heller Foundation, and has the advantages of spreading the information quickly and effectively through the network and beyond. It is this kind of contemporary information that young musicians need to understand how to operate within the industry. They are less likely to fall prey to unscrupulous individuals and the infringement of intellectual copyright labour practices. In this way, empowerment through knowledge can lead to the potential for better business and income generation.

2.5 Monitoring and Evaluation

According to the Strategic Plan, there are two major ways in which evaluation will take place – the first being a base line study, intended as a qualitative impact study which was conducted by Hope Chigudu in the years 2007/8, and the second being this mid-term review.

¹² It would be interesting to begin to track the number of people who remain connected to MC, especially those who have won previous festivals and to analyse the paths they have taken in their career.

The base-line study has generated useful statistical data from which conclusions about the context within which MCSA are operating can be drawn and changes made if necessary to ensure on-going effectiveness of the operation. The study was not easy to implement as obtaining responses to the questionnaires were difficult to gather and concluding analysis delayed. It is assumed there will be similar difficulties in implementing further analysis at the end of the period but it is important to do so, and to keep the data collection “alive”.

Evaluations are requested from all festival participants, (which at local Festivals strategically have to be completed before the announcement of winners takes place); however it is not clear how these are then used to provide any reliable or on-going statistical data at a national level. Certainly, data was collected after the 2007 IRF which enabled a succinct collection of figures to be well presented in the Annual Report to Donors. These figures are able to demonstrate trends in respect of age, gender and musical genre of participants, as well as responses to workshop, the festival and MCSA activities in general.

The 2008 Annual Report to Donors also contains precise figures of the festivals, dates and breakdown of audience/female participation, which give a good overview of activities and numbers of people affected in a year. This has also enabled a cost-efficiency analysis to be made with a resulting ‘contact cost’ of 6 Euros per person. While it is acknowledged that contact costs differ with the various kinds of participants (audience members are different from band members being promoted to tour Europe); this is nevertheless an interesting set of figures from which to monitor future activities. These figures are useful to potential partners and donors and perhaps could also be included on the website – country by country; or in a more formal Annual Report which could serve as an information tool to more than just the Donors who require this as part of their reporting. An Annual Report which contains financial statements as well as records of successes of the whole MCSA programme might be useful for consolidating information and supporting an integrated marketing/public relations strategy.

Monitoring is on-going and provided by all the reports required from the National Co-Ordinators¹³, which feed the annual report to donors compiled by MCI. In addition, where possible the National Co-Ordinators are visiting the areas where local festivals take place, and certainly are on the ground for the projects that are implemented via the Training Centres. They therefore are able to provide first hand information, as is the Executive Director of MCI in the frequent visits that he makes to the region.

2.6 Effective and Integrated Use of Research and Analysis

A commendable aspect of the long-term strategy and planning of MCSA has been the regular commissioning of studies or specialist research that would support the growth of the organisation and the effectiveness of its activities. This includes the 2006 feasibility study on setting up a professional record company; the base-line study in 2007, and the development of material on musicians’ rights which has provided input to the 2008 ART and will become a useful handbook for the industry in 2009.

A notable feature of these studies is that they have been paced throughout the Strategy and that time has been allocated to properly discuss results so that the outcomes can be effectively and realistically integrated into future plans. In some cases, it has allowed for plans to be changed (the recording company, for example) or for activities to be held over until the time is right to implement. This means that the organisation can respond to challenges and opportunities with reliable, contemporary and well-sourced knowledge and analysis. It also demonstrates an ability to be open to interpretations outside of the organisation and its key people, willingness for dialogue and the strategic use of specialists in order to not overload internal capacity.

¹³ A concise timetable of reporting requirements was drawn up by MCI for the MCSA in order to ensure compliance with this.

2.7 Increasing the Inter-Regional Aspects of the Programme

Administratively, the visits and presence of the Project Manager and Executive Director to all the MCSA centres within this period have been considered vital, as it helps with reporting process, developing proposals, trouble-shooting and practical transfer of knowledge etc, and generally keeps the communication fresh. It is important for MCI to know what the circumstances are in each country in order to understand the reality of situations and to provide planning input accordingly. In addition, as evidenced by the recent visit of the Executive Director in April 2009, important networking with possible local partners and funders (such as the Field Band Foundation and Mmimo in South Africa, for example) are also an important feature of this kind of travel.

The same kind of networking and building of contacts needs to happen inter-regionally to maximise impact and effectiveness. Currently the National Co-Ordinators meet twice a year – at the IRF and the ART (if there is one scheduled). This doesn't offer much opportunity to network or build the knowledge and skills between the African partners.

At the ART in January 2009, the National Co-Ordinators decided to create a Forum between themselves which would address some of the particular regional and south-south issues. A Chair has been elected but the agenda or plan of action for this forum is still underway. Potentially, this kind of internally-arranged network should increase the autonomy of the African partners and could increase the effectiveness of regional fundraising and lobbying. It might also aid the move to set up an MCSA Office which could in the future, interact with other MC networks on the continent.

The activities of this Regional Forum ought to be planned and managed in conjunction with the MCI intentions to devolve more responsibilities from an international to a regional level. This will necessitate careful delineation of roles and responsibility for budgeting. Can the Regional Forum raise more of their own funds for their plans, or are they depending on the international MCI to do this?

2.8 Increasing a Positive Gender Balance

Increasing women's participation in Music Cross Roads activities is one of the objectives laid out in the Strategic Plan. The development of the Girls Only Workshops at Festivals is a primary method for raising gender awareness and providing a practical response to the need to encourage women to participate. These workshops have already been held in Malawi four times, and in Zimbabwe and Tanzania to date. Recently, efforts have been made to include women in the juries of festivals – most notably, Manu Gallo (Cote d'Ivoire) at the IRF 2008, who also gave a workshop and is a highly appropriate role model for aspiring women musicians. The features of two women musicians on the website are useful to start to profile women positively, 10 girls were trained in guitar playing in Zambia and 20 girls trained in instrument, vocal and life skills in Tanzania; and a specialist co-ordinator for the Ngoma Girls Project has been employed from 2009. National Co-Ordinators make commendable interventions where they can, to encourage women to participate in the project.¹⁴

There is thus evidence to show that MCSA and MCI are clearly aware of the issues concerning gender inequality and the need to develop the gender responsiveness of their organisation. There is a range of efforts to address this, at different levels within the project as well (from locally at Training Centres, to IRF level and indeed, within MCSA where internships in Brussels were made possible for two women within MCSA).

¹⁴ The National Co-Ordinator of Malawi took personal meetings with the family of one young woman who had forbidden her to continue with her music career, despite being selected for a regional festival. The personal and professional credibility of the Co-Ordinator and the reputation of MCSA were able to provide convincing arguments to change perceptions, and this subsequently has changed the life of one woman musician in Malawi.

However, choices women have depend on the gender norms of their culture, and these are not going to change quickly, and through discrete interventions. MCSA and MCI are also not gender-specialists and know that they need to concentrate on their core business of music development and entrepreneurship. They might attract additional resources¹⁵ through the implementation of the Ngoma Girls, and should be scrupulous about keeping records and statistics that can further this cause and contribute to their efforts and to those of any partner organisations they may work with. It could also be that a strategic partnership with an organisation whose core business is gender equality, could also provide a useful review of the MCSA activities; encouraging, supporting and suggesting additional interventions that could be easily absorbed into current activities.

3. Impact

A discussion on impact partly includes some of the results described in Section 3 on Effectiveness, but can also include secondary effects, for example, the influence the results have on relationships with, and/or expectations of, internal and external stakeholders; new possibilities that emerge as a result of the outcomes or outputs of the project, as well as the impact on the sectoral environment in which the project is situated.

3.1 Maturation and New Phases

Currently the MCSA entities exist within a situation that is unique: there is the security of a secure budget that includes 90% of operational and project costs up to 2010, within a relationship with a “mother” company that has very strong and effective links to international funding sources, music markets and networks. There is input through continued capacity building of human resources, institutionalisation of the organisation, technical knowledge and physical infrastructural development.

The MCSA entities are thus not working in isolation at a local or at a broader level, and have been in a situation of sustained development for at least ten years, in the case of Zimbabwe, and less for others, but still not less than six years at the time of writing. Without this internationally-focussed and centralised support, the African entities would probably have found it very difficult to access the extent of the broad-based development funding that has existed for so long. At the same time, various interventions have been put in place to develop their own national and regional identities through autonomous partnerships. The impact of this is that MC has increasingly become an identifiable brand in Southern Africa, known for its continuity and seriousness of purpose.

The transfer of the central management of MCSA from JMI to MCI and the subsequent signing of Legal Frameworks with the current five African partners signal a new phase in the evolution of the MCSA project. A more independent intermediary outside of JMI (MCI), has been created, that can seek additional funding and set up management structures. It allows for the deepening of the MC “technology” or specialisation of the MC brand that could be applied to other regions world wide with the same regulatory framework.

¹⁵ This could not only be financial support but could possibly include additional training for the Ngoma Girls Trainers, or suitable materials for training and workshops.

The MCSA National Co-Ordinators are being exposed to some of the best prospects for training as arts managers that would not be as easily available outside of the MCSA programme.¹⁶ It is an active and vital element of empowerment which contributes to future sustainability¹⁷ through autonomy, and is a significant feature of the MCSA project design which is linked directly to the original objectives of the programme.

However, the impact of this increased autonomy and anticipated new phases for MCI in other regions is that the current MCSA entities will be required to take more responsibility for their future plans and ambitions, and to be aware of new roles that might be result. MCI is also advised to consider their position and find an appropriate opportunity to articulate their particular needs and aspirations for development. For example, is MCI going to continue to raise 90%¹⁸ of funds needed if they establish more MC centres in other parts of Africa, or the world? How will they “protect” their brand if new initiatives¹⁹ come in without consultation or negotiation? Will the MCSA centres ever become self-supporting or will they always need MCI? How will the creation of a MCSA Forum affect individual relationships between MCSA Centres and MCI?

The MCSA project is maturing, and maturation always brings change which is best consciously managed in order to maximise new opportunities and minimise threats. For example, in 2008 a combination of changes of funding, management and direction resulted in the abrupt withdrawal of the Project Manager and the premature cessation of this function within the organisation. It appears to have left some feelings of unease. In anticipation of change, clear communication of intent and outcomes is always advised, along with dialogue in a context of respect and participation. If necessary, external facilitation could be brought in to assist creating an environment where all partners feel equally empowered to contribute without prejudice, and to reach agreement on mutually beneficial ways forward.

3.2 Increased Demands as a Side Effect of Success

The success of building MCSA thus far has also impacted in amplified workloads and demands on the one salaried staff member in each country. Each centre says they need more help but the kind of help they speak of differs. MC Tanzania has two part-time National Co-Ordinators which has some advantages, but they still say they don't have enough staff to do what needs to be done. MC Malawi would appreciate a book-keeper or accountant would help, but MC Zimbabwe doesn't have this need. Generally the Zimbabwe office seems to have more people associated in more roles.

Increasing personnel will require additional financial resources however, and increases management needs. The National Centres will have to be aware of this, and be able to manage both finding additional resources as well as ensuring adequate co-ordination to properly utilize these capacities. The other way of approaching this is to question whether existing resources are being used to maximum effect. Could there be upgrading of skills of some of the part-time workers, for e.g. George

¹⁶ Currently, South Africa is the only sub-Saharan country that provides for formal education in Arts Administration and Arts Management at tertiary institutions, such as the University of the Witwatersrand School of the Arts. The National Qualifications Framework contains modules on Arts Administration which may be taken as modules, but these are general only available through Skills Programmes or Internships which are held irregularly. No similar educational programme exists in the countries where Music CrossRoads currently operates. The lack of education for Arts Managers and the need for these skills has been identified by various feasibility studies and institutions, including GoDown Arts Centre in Kenya and the Southern African Theatre Initiative operating in 15 southern African countries.

¹⁷ It is noted that a possible outcome of this empowerment and educational enhancement, is that the National Co-Ordinators might be head-hunted by other projects by virtue of their almost certainly unique and much needed skills and experiences. This is a future risk that the Head Office should be aware of, but it should not halt the commitment to professional development; which is a keystone of the core activities of the project.

¹⁸ The Annual Report of 2008 notes that by the end of 2010, the national entities will be sustainable by 71%.

¹⁹ It is noted that there is a Music Crossroads-like initiative in Ghana which has been established by the Danish Centre for Culture and Development after discussion with the Executive Director, but it is not clear what the formal future relationships might be between this initiative and those of MCSA and MCI.

Mwale, the assistant at the Malawi Centre could be trained to take on other tasks that would boost productivity.

Zimbabwe is tackling fund-raising by contracting a fund-raising partnership consultant who has agreed to work to set up partner relationships for MCZW, and be reimbursed later only on results. This has resulted in one useful link where the Ministry of Youth has commissioned MCZW to manage a musical event for Youth Day in June. However, with this kind of deferred-payment relationship, it is important to have established up front the terms and conditions of the contract, and to be able to account for the monies disbursed in accepting accounting practice that will be in compliance with audit requirements²⁰ later.

3.3 Technology

Appropriately, MCSA has begun to use internet-based technology for communication and promotion purposes. In addition to the website, there are other sites which contain various kinds of digital information about MCSA, including:

www.myspace.com/musiccrossroads

www.myspace.com/bms2008

www.youtube.com/musiccrossroadsint

www.reverbnation.com/musiccrossroads

<http://www.facebook.com/group.php?gid=2421550711>

<http://profile.meem.com/0AgYg4r>

However, it must be noted that technology (and particularly content-driven sites) requires regular inputting of contemporary information. The impact of this immediate and vital tool is the need for quality documentation – visual and verbal – to be consistently generated and made available. This creates new demands which must be met.

3.4 Contributing to the Sector

As MCSA develops its “technology” – the methodology of festivals, training, networking and promotion to achieve its objectives – so it will impact on the Arts and Culture sectors in which it is working (Europe and Africa). This might lead to MCSA being seen as a leader in generating useful resources (such as the Handbook on Musicians Rights) that are needed by other networks in the environment. MCSA could consider various responses for the purposes of various gains. For example, in some cases it might be advantageous to actively seek to share knowledge in the interest of building networks and the sector, (hosting workshops on Musicians Rights in collaboration with local copyright societies, or at the Moshito Music Industry Forum), while in others, it might be more strategic to keep the resources within the organisation and outsource services for income generation (developing the Relationship Workshop Compendium and investing in a team that can facilitate such workshops in various forums for a fee, or exchange of other services required). Where there is no musicians’ union or any other formal channel for information, MCSA could become this channel. Alternatively, could be seen to be in competition with existing structures that have other affiliations.

The point is that as MCSA develops and increases its profile and efficacy, impact will be felt in various sectors and communities. MCSA entities should be aware of the potential advantages and disadvantages, and be prepared to respond appropriately. They need to be present and active within their sector in

²⁰ One of the ways to manage this diversity of tasks and responsibilities has to be the monitoring and reporting tools that are being put in place; as well as the overall strategy. All staff should have a real appreciation of how the big strategy translates down into their activities, and why the reporting structure has been developed to reflect this.

order to do this. This could include a need for MCSA to consider how they lobby for certain improvements to the sector, utilising their position as a well-known and successful membership organisation.

3.5 Education

It has been frequently acknowledged that MCSA are providing educational interventions where there are very little alternatives (particularly in the non-formal sector). However, if MCSA increases their activities as substantially as is intended through complementary activities in Training Centres, and with additional input from the Promotional component for professional musicians, they might find themselves increasingly called upon to standardise or formalise these interventions so that they have currency in the labour and educational markets.

This has implications to some extent for career pathing – or how to consider the after effects of the initial interventions. For example, in Malawi, Lemme Phiri had opportunities through MC to train as a sound engineer, to travel with a group on a tour and to work professionally at various festivals, but he needs a formal certificate to further his career, and this can only be obtained in South Africa at considerable expense.

MCSA might decide to remain firmly within the non-formal educational frame for its activities, or it might consider making alliances with any emerging or existing institutions or programmes that would provide accreditation and qualification. It might also be possible to build additional hands-on, practical training opportunities with other organisations, that would help aspirant musicians and technicians advance. For example, the South African Roadies Association (SARA) has strong and well-entrenched links with various festivals in Africa and Europe. If it was considered worth while to the MCSA constituency, SARA might be approached to become a supporting partner, to build a special MCSA internship that was linked to one of the festivals currently in the MCSA touring circuit for prize winners.

3.6 The Creation of a sister For-Profit arm of MCI

The proposal to create a Management Company that would focus on the vigorous promotion and development of MC “product” in the form of festival winners and other identified talent, has been put on hold due to the need to consolidate the MCI office in 2009. However, the establishment of this company has potential for positive impact in several areas:

- company law – tax benefits etc. Being in alliance with such an entity could be useful to broaden MCI’s current scope of activities within a commercial context and to create other income streams.
- Developing specialised capacities for music promotion and marketing, contributes to the specialisation and hybridity of professions within the music industry. This creates diversity which is important for growth and cross-sectoral collaboration, for example, cultural tourism, marketing, small business development.

- Cultural industries and their potential to contribute more and more to the gross domestic product of all economies are currently the focus for a lot of support, in terms of entrepreneurial development training, micro-finance options, and sympathetic legislation. Having this focus-option within MCI offers alternative or perhaps concurrent sources of funding, but also alignment to current major policy trends²¹.

4. Sustainability

Just as the notion of poverty is multi-dimensional and requires more than an economic intervention, so the issue of sustainability needs to be understood as multi-faceted, and not only measured in financial terms.

Applying an integrated, process-orientated perspective to the issue of sustainability offers opportunities to assess strategies and activities more deeply. Integrated sustainability incorporates an appreciation of the *organisational* and *social* aspects of a project, as well as an assessment of the financial viability of the project after the intervention of the funder/donor.

Organisational sustainability is possible where sufficient, practical and useful administrative structures are in place, with appropriately skilled human resources to drive these mechanisms. Ensuring adequate, systematised documentation; articulation of plans and strategies, standardised systems for monitoring, reflection and evaluation, accepted accounting practices for budgetary and audit purposes – are all part of organisational sustainability.

Social sustainability refers to how the organisation relates to a broader social network, which includes but is not limited to, the target groups and stakeholders. Cultural development projects particularly must have a clear sense of the social environment in which they work, and how their activities can contribute to building that environment, positively. Frequently, this concerns building civil society through networks that are increasingly empowered to participate in the social and cultural life of their community; commenting on policies, lobbying for improvement where necessary and helping to hold public bodies accountable. Responsible and responsive organisations that are well in touch with central issues concerning the development of the collective within which they work and should be able to provide mandated voices towards these ends. The corollary of this is that the social network becomes invested in the existence of the organisation because of these contributions. Hence, the organisation has developed social sustainability.

²¹ The recent UNCTAD Creative Economy Report 2008 produces information on the cultural industries aiming to stimulate and guide policy development to support these important areas of the economy – particularly in the so-called developing world. It makes the point that much of the music production in Africa is based on live performance and within the continent formal production and circulation of music products is not yet taking place significantly. This lack of “production” locally has led to a generalised trend of “extraction”, where the value-add to the raw product is made outside of Africa. Cultural artists have to have access to a European or American market to really benefit from their work and from functioning intellectual property right agencies.

Furthermore, the report notes that in order to harness the potential of the cultural industries, an understanding is required of the value chain of distribution and production of cultural goods. This requires an analysis of the systems and structures that combine stakeholders in the whole process from the initial creative idea to the formation and successful selling of the product.

From this perspective research has shown that in many developing-countries, small and medium-sized enterprises (SMEs) are most important in terms of volume of output and levels of employment and community engagement. Frequently, these businesses offer the best prospect for combining economic revenue potential with the development of authentic cultural symbols and traditions. Indeed, SMEs may become the cornerstone of locally based strategies for sustainable development of the creative industries, enhancing the economic, cultural and social life of the community. Value-chain analysis also enables identification of creative products and services with particular competitive advantages or those that are capable of being developed as niche markets in particular situations.

Integrated sustainability (where the financial, social and organisational aspects described above are considered inter-connected) also has greater alignment with the empowering strategies for partnership development, based on the Paris Convention (among others). It presents possibilities for increased targets, but also increased contributors to the process at a variety of levels; with a dynamic development process of diversified skills and products. It allows for an on-going process of identification of the right people for further development with skills-acquisition, while working towards a self-supporting framework. It also should have as strong a focus as possible, on renewable resources – especially environmental resources.

Applying the lens of integrated sustainability to MCSA, the following observations can be made:

4.1 Financial Sustainability

Obviously it is more prudent to vary the sources of income to a project in order to build a broad base of support and less financial dependence on a single source. MCI has proved that it understands the requirements of developmental funding – it has sustained the interest and support of a variety of developmentally orientated donors including Sida, Norad and Unesco (at a central level) as major contributors. MCI also demonstrated proactive responses to the phasing out of Sida funding by seeking and obtaining support of the Spanish authorities through AECID and various levels of local and regional funding (City of Barcelona, Region of Catalunya) from 2009/10.

In the Annual Report it is stated that MCI is confident that by the end of 2010, the MCSA Centres will be sustainable to some 71%. It is not clear whether this means that the national entities will be able to support themselves to 71% of their requirements, or if MCI will reduce their current 90% support. This will need to be clarified in order for the budgets beyond 2010 to be drawn up. That process will have to take place well before the end of the current funding cycle. The manner in which national entities have received funding other than the MCI disbursed grants would also benefit from documentation, both for archival purposes and for future strategies.

MCR strategies have defined their activities in varying ways to appeal to a greater spread of donors. The focus on the Relationship Workshops, for example, encompass HIV/AIDS issues but could also attract attention of donors working with social development issues such as personal empowerment, freedom of expression, developing civil society structures and gender empowerment. This makes specific and perhaps different funding sources applicable. In the same way, the Songs4Life project, as a separate project item in the strategy can appeal to donors who emphasise youth empowerment and to some extent, poverty alleviation through job creation. The Ngoma Girls project is aimed specifically at gender issues, while being completely in sync with the overall strategy of the project. In order to really cement the potential of these projects however, additional documentation should be forthcoming which would also describe why these particular activities are worthy of funding from other sectors, such as the Health Sector etc.

The regional element of MCSA is something which could appeal to regionally-orientated donors, such as SADC²², or other international donors which seek to reinforce regional co-operation, or capitalize on the regional reach of MC's target group. A good example is the UNESCO Musicians Against Aids research project which was managed by MC Tanzania but drew on the MC network in Zambia and Zimbabwe as well. MC's regional identity and network is an asset that should be (and hopefully could be) used to further advantage with other sponsors and donors; as there are not many regional organisations currently effectively operative.

²² According to SADC policies, MCSA project activities are well placed to qualify for funding. The problem appears to lie with the implementation of these policies and the availability of funding through this regional structure. However, if and when SADC is operational in culture, MCSA is certainly relevant to the stated goals of this important regional body and should be able to become an identifiable presence, ready for co-operation.

At a national and local level, the project has found interest with some corporate sponsorship (Zain cell phone company and Stansfield Motors in Malawi; Big TV, Clouds FM/Coconut FM in Tanzania and Holly's Hotel, Sports Diner and Ekhaya Petroleum in Zimbabwe, are a few good examples.). Although corporate support is not easy to obtain in Africa where the full potential of a mutually beneficial relationship between an arts organization and a business company is yet to be fully understood; there is some indication that this stream of funding might increase, as the advantages of these creative market strategies become more evident²³. Cell phone companies are dominant in Africa with their support of performing arts awards in Zambia (Ngoma Awards) and Zimbabwe.

One of the keys to attracting corporate support is the understanding of the benefits that the arts organization has to offer, and the skilful design of a project that encompasses these benefits to the advantage of the sponsor without the sacrifice of fundamental integrity of the core activities. This requires appropriate networking and building of relationships as well as some essential understanding of basic business principles. It may be that the MCI leadership might focus additional educational opportunities on this aspect of fundraising in the future.

4.2 Social Sustainability

As discussed previously in the Section on Effectiveness, the three-tiered structure of MCSA brings both benefits and demands. In terms of social sustainability however, the different networks from the different structural levels (local, national and inter-regional) offer different kinds of links and forums in which MCSA can be exposed, play a role and enjoy possible support. Building on local networks, establishing relationships with communities often not serviced by development initiatives (public or otherwise), gives MCSA a profile that other organisations/institutions might be invested in having maintained – either through using MCSA links for their own projects, or linking their activities to MCSA. Being needed or useful to other organisations and/or a broad constituency builds social sustainability, but also requires successful communication and the right kind of presence.

Using existing resources at national level that might not cost too much could possibly have additional benefits to adding value to both parties, for e.g. MC TZ using Basata (the National Arts Council) data base of registered artists and groups to advertise the MCSA festivals or training workshops. Even if these data bases are not up and running properly, it is possible that these kinds of requests can spur on the need to make these resources more usable to more people. Another example of working for organisationally could be for an MC Centre to work with the local Journalism Schools (e.g. the Journalism College based in Basata grounds in Dar Es Salaam), to get interns to write about MCSA for website or other purposes.

Closely linked to the discussion on relevance, the issue of social sustainability incorporates benefits offered to members. All National Training Centres are concerned with building membership, which may or may not require a small monetary fee, in order to formalise and build the identity of MC. Obviously a set of benefits for members that are considered relevant and worthwhile will increase interest and commitment; and this in turn builds the social links of the organisation. Most National Co-ordinators and their teams acknowledged the need to provide benefits for members, it was not always clear what these might be, beyond the use of the space for rehearsals and the use of instruments (where these were available). None of the centres visited had the planned performance spaces or the resource centres yet, and while it is acknowledged that the plans for these are underway and budget-dependent, the fact remains that the list of benefits to members is currently a little thin, and is an area that requires attention for future strategies.

²³ Although South Africa is currently the only government to concertedly develop business sponsorship of the arts through Business and Arts South Africa (www.basa.co.za), there is evidence to suggest that similar structures will be developed in other sub-Saharan countries soon. Rwanda for example, requested a delegation from BASA in July 2008 in order to set up their own version.

4.3 Organisational Sustainability

Organisationally, this tiered structure with local African partners, an international centre (MCI) and a historical funder/incubator body (JMI) does have greater demands in terms of institutional management, tools and the requisite human and financial resources to maintain. Administratively, there has been increasing standardisation of the reporting, accounting and festival organisation procedures which is important for sustainability and creating an institutional memory. This has already been discussed in the Section on Effectiveness and also to some extent in the Section on Impact, and should not be repeated here. However, suffice to say that the integrated planning, the foresightfulness of planning for change evidenced by the need for a review and adjustments to the Strategic Plan, as well as the highly formalised structures of governance bode well for the organisational sustainability of MCSA.

These administrative tools and collective experience will also be an advantage in navigating the changes that are inevitable as part of the withdrawal of the Sida funding, and the need to consolidate MCSA independence, and define future roles of MCI. It is noted that the regular meetings of National Co-Ordinators at events such as the InterArts Afro-Euro Campus in Maputo June 2009, or at the Mundial-supported management training in Johannesburg in January 2009, are vital for keeping the organisation well connected internally.

5. Conclusions and Recommendations

Generally, this review is positive and attempts to show a good correlation between the actual results and intended activities of the project. The previous sections discuss these aspects with reference to particularities where possible, to provide evidence for the conclusions reached within these discussion.

The following recommendations are offered mainly as a way to contribute to planning for the future. This includes boosting aspects of the organisation and its activities as well as paying attention to critical areas of risk and/or under performance.

5.1 Clarify the Roles and Responsibilities of MCI and the MCSA Regional Office-to-be

This requires an elaboration of the intentions contained within the Strategic Plan and any revisions that must be made to account for changed circumstances. The increasing independence of the national MCSA entities would mean a serious consideration of how the relationships between this level, the Regional Office and MCI would work, in order to avoid duplication or omission. It would also need an understanding of what communication was required to keep the organisation in balance, and how to best plan for this and who undertakes what aspects. It may also require a revision of the current budget layout, simply because the current budgets as submitted in the Annual Reports do not clarify the amounts raised by the individual National Entities. It may be helpful to provide this information so that the increasing financial independence of the MCSA Centres can be tracked openly.

5.2 Clarify and Integrate the Aims of the Regional Forum of National Co-Ordinators established in January 2009

This body obviously has an important role to play, as a collective within a region. It may be the front runner for other Regional bodies that come into being under MCI, and could undertake some functions more effectively than MCI – for example, regional lobbying and fundraising and networking.

However this body needs to be clear about its roles and jurisdiction, as well as about its activities so that there is useful collaboration with MCI, rather than duplication or confusion about autonomy, or the possible role it can play in determining future directions of the organisation.

5.3 Identify and Amplify National Distinctions within each Centre

Playing to national strengths ensuring diversity within the regional perspective and also allows for market diversification where possible. It could be within the musical style, or target markets, or organisational skills – whatever, but each Centre would be advised to reflect on this and consider whether some aspect of specialisation would not assist in marketing and fundraising. The aim should not be to produce a set of clones in each country. This does not in any way mean that the collective identity and nature of the MCSA programme is compromised but rather that the strengthening of the parts can also lead to strengths within the whole.

5.4 Build and Consolidate Membership Benefits

All the National Centres need to seriously consider exactly what they are going to offer members. This could include a formalisation of a yearly programme, prioritising efforts to acquire musical instruments, developing a stronger and more capable cadre of volunteers to provide supervision and support of Centre resources, identifying local Patrons or Individuals of Significance that provide good role models and/or public identification with the project/Centre, and so on. These benefits should be realistic and achievable and should form the basis of a membership drive that is congruent with the future strategy of increasing independence of the MCSA. It also contributes to point 7 and 8 below.

5.5 Balancing of Other Commitments Outside of MCSA

This probably applies particularly to the National Co-Ordinators, and requires an appreciation of the importance of being able to balance the demands of MCSA with other (usually income-generating) activities, that might sometimes detract time and energy from the core businesses. While it is understood that many supplementary activities undertaken by the National CoOrdinators are useful to the business of MCSA, it is important for the image of the organisation, as well as for the smooth functioning of the structure, that limitations and delineations are understood and accepted. Communication plays a large part here, where simply being clear and upfront about other activities and how and when that commitment occurs, is usually enough to allay any fears that come from anxiety of not-knowing and not wanting to suggest there is cause for suspicion.

5.6 Management of Change

As the organisation does develop, as perhaps additional levels of structures are inserted or significant personalities leave, it is important to manage the impact this has, psychologically and institutionally. Change is always unsettling, and management need to consciously and respectfully take responsibility for framing change, and helping people to accept and work with it. This requires leadership and commitment from all managerial levels. This also probably includes an awareness of succession planning and mentoring a younger generation – of leaders as well as supporting people through the volunteer movement. Staff motivation requires that staff is empowered to imagine the future and to find ways to positively influence change.

5.7 Increase Lobbying for the Music Industry in Particular and the Cultural Sector in General

Create a lobbying portfolio with defined targets, strategies and implementation plans that are modest but achievable. Lobby particularly at national and regional levels, in order to develop and entrench the identity of the organisation as one that has the broad-based support of the cultural constituency. This does need people willing to engage with some policy development issues, and be connected to those existing lobbying networks in the region and the continent which could assist, for e.g. the ARTERIAL Network. This should also result in an increased network of influential people as well as MC being closely in touch with sectoral developments that support building social sustainability and ensuring relevance of activities. Issues for lobbying could include the Nairobi Declaration on the rights of artists, beneficial tax legislation for arts donors, reduction of import tax on musical equipment (using Zimbabwe's example to lobby for this); national quotas for public broadcasting, as well as lobbying for policies to support cultural industries etc.

5.8 Showcase Good Results Continuously and Vigorously

This includes but is not limited to the need for regular updated information on the website and other web-based technology. Good news stories about local musicians and their interests could help inform the general public locally about MCSA – little personality vignettes about interesting people connected to the projects are ways in which the social sustainability of the programme is increased. Keeping the notice boards in the National Centres alive with news and clippings and even printouts of the stories put on the website, is another (low-tech) way to continually boost the profile of the organisation and potential partners. Encourage young writers/musicians to focus on aspects of projects to generate material or make links with local journalism schools to perhaps offer a position to an intern to generate material, but ensure that all material commissioned in this way is subject to final editorial overview.

5.9 Consolidate the Public Relations/Marketing Strategy of MCSA

Excellent products in the form of a DVD documentary about MC with a studio recording of the ten participating bands from the 2008 IRF and high quality cd's of winning bands have been made. Apart from the sale of cd's after the bands' performances on tour in Europe or America, it is not clear how this product is to be marketed or distributed. Similarly there is no indication of how the DVD is to be used. It may be helpful to develop a strategy for marketing/introducing MCSA with these products at the time of the launch of the Southern Africa office, or if MCSA will have a presence at WOMEX or Moshito. This is linked to point No 7 and acknowledges that the material is there, but how it is being employed to best effect is not clear. The production of a high quality Annual Report based on selected information currently contained in the annual reports to donors, might also be a useful tool, particularly with a skilful use of statistics that are available.

5.10 Increase Efficacy and Impact of the Relationship Workshops as HIV/AIDS Interventions

Currently this aspect of the core activities has not been as strong as it could be. There are indications that this should change with the recent appointment of Talent Jumo as the Relationship Workshop Co-Ordinator and Trainer. Generally, the information about these activities is weak. There is not much on the website about exactly what these initiatives are, or anything about their unique methodology. The time has come to review this work and be clear about the inherent values on which these relationship workshops are based as well as their impact and effectiveness. This would position MC as an organisation that really takes this work seriously, is able to withstand criticism from quarters that might have a particular religious and/or cultural bias against the consciousness-raising, as well as be attractive

to partner organisations who might have an interest in the target markets to which MC has such ready access. This could help attract partners who might be eager to commit their budget to this work as there could be common aims and objectives. Linked to this is the use of the Songs4Life project which is taking a long time to complete. How will these cd's be employed and through what channels will they receive the attention they deserve? How exactly do they add value to the fight against HIV/AIDS? Could MCSA make a useful partner with another programme to increase the distribution of this tool, or perhaps gain corporate support?

5.11 Develop and Deepen the Gender Aspects of the Programme

Recent years have seen the introduction of Girls Only workshops at the National Festivals in Malawi and Zimbabwe (2008) as pilots, and the documentation of the idea for the Ngoma Girls project. There have been efforts to identify women as jury members for IRF (Manou Gallo in 2008), and the website features at least two women musicians and their stories, but this cannot be the extent of a strategy that really focuses on raising consciousness about women's roles and concerns of women in the music industry. It might be that MC needs to consider drawing in a specialist organisation for this, which could provide assistance in either doing specialist workshops at Festivals or helping devise appropriate workshops. For example, People Against Women Abuse is currently running workshops for women in organisations throughout South Africa. These training sessions include skills transfer in the use of media (basic screen printing and poster making) as well as issues around gender empowerment. These interventions or something similar could be well linked to MC activities, without MC staff having to become gender activist specialists themselves.

5.12 Investigate and Formalise the Use of More Strategic Partnerships where Possible

Also relevant to the notion of developing social sustainability, MCSA leadership might benefit from reviewing activities and current human resources and ascertaining which of these activities could be "outsourced" to partner organisations in the future, and which need to be retained by the MCSA themselves. In other words, consider operating in a co-ordinating function in order to get some things done – where other people or organisations actually undertake the activity but it is overseen by MCSA and most importantly, the impact and results are carefully taken back into MCSA. These outsourcings should not be seen as letting go or letting others take responsibility entirely – the aim would always be to bring the benefit back into MCSA. These benefits would include increased target market and activities, but will also need to be monitored to ensure alignment with MCSA aims. This kind of co-ordination of collaboration requires particular kinds of management skills – inter-personal as well as administrative, and takes time. Adequate resources would need to be allocated for this.

5.13 Identifying and Planning Regional Activities

Currently the MCSA entities have potentially huge impact to make in the region, because they constitute a small number of countries that have sufficient similarities to work together, as well as enough diversity to make it interesting. Apart from the IRF however, and the attendant activities in ART meetings, it is difficult to find any other evidence of regional co-ordination. Obviously travel is always demanding in terms of expenses and logistics, but if existing opportunities were more vigorously sought and used, it might be possible to broaden the image and effect of MCSA as a regional body. For example, could Zain or CelTel (whichever is the current sponsor of the Ngoma Awards in Zambia and Zimbabwe) be persuaded to support one band from another MCSA entity to appear regionally? Once there, could they build workshops with host country, exploit media and use the opportunity to cement regional political ties, i.e. ask the Ambassador to come along, inform the Culture Minister, get pictures taken,

send them to the office with a press release as part of the lobbying programme. Perhaps each year a different festival in the region could host a MCSA platform with at least one other MCSA country present.

5.14 Standardising Corporate Governance and Accounting Structures throughout the Organisation in Europe and Africa

While this pertains to the previous point about clarity of managerial responsibilities, it is also important to note that as the MCSA entities become increasingly autonomous from the MCI, the role of the Board in each country becomes more and more important. The Board should by virtue of the legal registration of each entity, be the ultimate accounting body of the organisation and so bears considerable responsibility. Effectiveness of the Board depends on the composition as well as their understanding of their roles (is there a document outlining the responsibilities?), as well as on the possibility that they can meet regularly and drive the process. This seems to be difficult in some countries, for e.g. Malawi, especially where Board members are chosen on the basis of their representivity of the regions, but there needs to be budget for the transport and other costs of bringing these members together for useful meetings. The Board is supposed to assist in the raising of resources, but it is unclear as to whether this is in fact happening or perhaps is not being documented. There are different ways of influencing change, and one of these ways is bringing in other skills and ways of working into the Arts through the Board. The Culture Fund of Zimbabwe has a clear focus on this and could provide additional information. Each Board needs to be well-prepared in terms of governance issues, which also sets a tone and example throughout civil and public society.

Annexure A Terms of Reference

Terms of Reference for the Mid-term Review of Music Crossroads Southern Africa Programme (MCSA) 2006–2010

1 Background

Jeunesse Musical International (JMI) based in Brussels initiated in 1995 the programme Music Crossroad. Sida has supported the programme since its start. During the period 1998–2005 MCSA has received SEK 7 700 000. In March 2006 Sida decided to grant MCSA a phasing out grant of SEK 12 000 000 for the period 2006–2010. The programme is also supported by Norway but to a lesser extent.

JMI was established in 1945 and is today the largest global network for youth and music with members in 41 countries. The head quarters is based in Brussels, Belgium. JMI is the coordinating and administrative body of the Music Crossroads concept. Today MCSA is active in five countries, Zimbabwe, Mozambique, Zambia, Tanzania and Malawi. Each country has a national committee.

The purpose of the programme is to empower young people through music. The overall objectives are

- To enhance skills development, professionalism of young African musicians
- To present all styles of music, including ethnic and rational music as well as original musical expressions, cross covers and musical merges,
- To offer opportunities for meetings and interaction of young Africans across cultural, social, ethnic, economic, language and national boundaries,
- To stimulate self-awareness by assisting young individuals and groups to realize their full potential to make a difference and to affect their immediate environment
- To develop sustainable and independent Music Crossroads structures
- To encourage existing music and youth networks to become committed partners in structural terms, creating open and sustainable dialogue.

MCSA aims to achieve the objectives by conducting local, national and inter-regional festivals including workshops for young people aged 15–27. There is a focus on capacity building, strategic planning, sustainability and impact.

2 Purpose and Scope of the Evaluation

In assessment memo dated 2006-02-07 it was proposed that a mid-term review including a performance audit of the programme should be carried out during 2007. During the annual meeting in 2007 between JMI/MCSA it was agreed that to carry out the review in 2007 was too early and it was decided to do it end of 2008. The purpose of the mid-term review is threefold.

- i. Examine the activities of the projects in order to determine their relevance, effectiveness, impact and sustainability on the music sector nationally in the five countries and regionally.
- ii. Assess the degree to which the objectives of the project have been met and identify any challenges and problems that might have been experienced.

- iii. Draw conclusions of the above and make recommendations for MCSA's future work to make it a programme not financially dependent on Sida funding.

3 The Assignment (issues to be covered in the evaluation)

The review should include, but not necessarily be limited to, the examination of the following aspects, relevance, effectiveness, impact and sustainability of the programme in relation to the overall goal of Swedish development cooperation, *to contribute to making it possible for poor people to improve their living conditions*.

The review should further examine and assess

- the results of the programme as compared to those foreseen in the project proposals
- the strategies and designs of the programme
- the administration and management of the programme
- the cost effectiveness of the program
- how gender disparities have been dealt with
- how HIV and AIDS have been addressed.

The review should draw conclusions from the above examinations and assessments and make recommendations for how to improve shortcomings. When making recommendations for the future, the review should take into consideration the Strategy for regional cooperation with Sub-Sahara Africa and that the Sida support is a phasing out grant.

4 Methodology, Evaluation Team and Time Schedule

The evaluation should be carried out by one possibly two persons. The evaluator should have in-depth knowledge of the cultural field in southern Africa and of networks, development cooperation, funding mechanisms, be fluent in English.

The assignment should include but not be limited to the following tasks

- Study Sida's policy guidelines, Sida's overall poverty focus (Perspective of Poverty, 2002)²⁴, Sida's policy Culture and media in Development Cooperation, November 2006²⁵.
- Review the project documents, including project proposals, narrative and financial reports, and other relevant documents
- Interview Sida and MCSA staff, representative of JMI, participants, donors and other relevant actors.
- Visit the MCSA offices and two or three of the countries being part of MCSA

5 Reporting

The evaluation should be finalised by August, 2009. The evaluator should present a detailed time schedule for the full assignment: duration, field visits etc. The evaluation report shall be written in English.

²⁴ <http://www.sida.se/shared/jsp/download.jsp?f=Perspectives+on+poverty.pdf&a=1490>

²⁵ http://www.sida.se/sida/jsp/sida.jsp?d=118&a=25665&language=en_US

Annexure B People Interviewed

Dag Franzen	Music Crossroads International
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Viviana Garuz Walcher	Music Crossroads International
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Poney Gross	Zig Zag World
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Tanzania

Kelly Nyambura Mungai	MC Tanzania
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Edward Jacka Lusala	MC Tanzania
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Vebjorg Hagene Thoe	Board Member of Mfuko wa Utamaduni
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Emmanuel Kalimili	Afrikali Band
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Leo Mkaniyia	Woa Band
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Oliver Nyota	Kali Band
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Ghonche Materego	National Arts Council of Tanzania
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Godfrey Mngereza	National Arts Council of Tanzania
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Francis Moris	Music Mayday
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Shalua Nsao	National Arts Council of Tanzania
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Malawi

Gayighayi Mathews Mfuno	MC Malawi
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Lexa Banda	Guidance, Counselling and Youth Development Centre for Africa
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Serman Chavula	Trustee of Zimbabwe Culture Fund
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Lackson Chazima	Musician
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Rob Jamieson	Journalist
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Ben Kwilimbe	Board of Trustees, Dept Director of Arts and Crafts
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Thelma Majela	Guidance, Counselling & Youth Development Centre for Africa
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Lester Mwathunga	Board Member – MC Malawi
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Martha Mithuka	Musician
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MacDonald Moywayo	Dept of Arts and Crafts
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Lemekeza Phiri	Musician and Trainer
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Mike Khomani	Stansfield Motors
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James Thole	Dept of Arts and Crafts
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A group of 17 musicians working at the Centre, including members of various bands such as Mafilika, Konga Vibes, Amaravi and Conquorors Band.

Zimbabwe

Mathias Bangure	MC Zimbabwe
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Steve Brown	Chimanimani Festival
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Grace Buere	Consultant
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Chinamhora	Media and Information Commission
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Elvas Mari	National Arts Council
Timothy Mlalazi	Chair of Board – MC Zimbabwe
Canaan Kamoyo	Treasurer – MC Zimbabwe
Farai Mpfunya	Culture Fund of Zimbabwe Trust
Dafne Mukaronda	Principle Programme Officer for Culture, UNESCO
Melody Tanyanyiwa	Public Relations and Communication
Arthur Nyamweda	Dep. Director Sports, Arts and Culture
Munya Simango	Fundraising Consultant
Rufus Maculave	MC Mozambique

Annexure C Readings and References

Music CrossRoads Documents:

General Narrative Report to Donors for the period January 1–December 31 2008:
Year 3 of the Strategy Programme 2006–2010

Music Crossroads Strategic Programme Revised 2008–2010

Guidelines for Music CrossRoads Festivals

First Organisers' Joint Meeting October 2004

Mid-Term Review by Hope Chigudu and Daniela Rudiger, 2006

Base Line Survey by Hope Chigudu, 2006

Tanzania:

Monthly Financial Report November 2007

Quarterly Narrative Reports 2007: April/June; July/Sept 2007;

October/December Quarterly Narrative Reports 2008: Jan/March; April/June; July/Sept 2008

Zimbabwe:

Quarterly Narrative Reports 2008; First, second, third and fourth quarter

2007–9 Strategic Review and 2009 Operational Plan

Africalia Report

MC Zimbabwe Centre Embassy Proposal

MC Zimbabwe Constitution

Daughters of Africa Proposal

Internship Report from Melody Tanyanyiwa

Malawi:

Quarterly Narrative Reports 2008: Jan/March; April/June; Oct/Dec

Activity Plan 2008/9 Revised

2009–2010 Activity Plan

Final Report on Unicef Sponsorship 2008

Girls Only! Workshop Strategy

Jury Guidelines

Draft Constitution MC Malawi Revised

Guidelines for the MC Malawi Membership Contract

MC Malawi National Training Centre Daily Schedule April

Rules and Guidelines ART Agreed

Sida Documents:

Agreement between Sida and JMI: 2006–2010

Perspectives on Poverty, 2002

Policy on Culture and Media in Development Co-Operation, 2006

Sida's Work with Culture and Culture and Media, 2008

Cecilia M. Ljungman, Helge Ronning, Tejeshwar Singh, Henrik Steen Pedersen et al.

Other

Creative Economy Report 2008

The challenge of assessing the creative economy: towards informed policy-making

United Nations Development Programme and United Nations Conference on Trade and Development

Recent Sida Reviews

2009:01 Swedish Health Forum in South Africa – from point of view of the Swedish Partner

Staffan Engblom
Sida

2009:02 Assessment of Forum International de Montréal (FIM)

Charlotte Örnemark, Line Friberg-Nielsen.
Sida

2009:03 Namibia – Sweden Development Cooperation in the area of Public Administration 1990–2006

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Fátima Real R., José Rodolfo Pérez Córdova.
Sida

2009:05 The Swedish Support to the South African Revenue Service through an Institutional Cooperation with the Swedish Tax Agency, 1998–2008

Philip Bottern, Jens Peter Christensen.
Sida

2009:06 Training for a Career in International Development an Evaluation of the JPO, BBE, JED and SARC Programmes

Elisabeth Lewin
Sida

2009:07 The Swedish Program for ICT in Developing Regions (SPIDER) An Independent Evaluation

Kerry S. McNamara
Sida

2009:08 Sida-Amhara Rural Development Programme 1997–2008

Bo Tegnäs, Eva Poluha, Seán Johnson, Sosen Demissie, Yared Fekade Mandefro
Sida

2009:09 Evaluación de programa PNUD-REDES 2006–2008 en Colombia

Francisco Rey Marcos, Hernán Darío Correa, Clothilde Gouley
Sida

2009:10 Scientific Evaluation of the Lake Victoria Research Initiative (VicRes)

Björn Lundgren
Sida

2009:11 Mid-term Review of Sida's Support to Civil Society in Cambodia through Forum Syd and Diakonia 2007–2009

Pia Sassarsson Cameron, Peter Winai
Sida

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Mid-term Review of Music Crossroads, Southern Africa

Music Cross Roads Southern Africa aims to achieve the objectives by conducting local, national and inter-regional music festivals including workshops for young people aged 15–27. There is a focus on capacity building, strategic planning, sustainability and impact. The program includes five countries in Southern Africa Sida has supported the program since 1998, and the support will be phased out in 2010. The present Mid Term Review has been made to assess the project and to draw conclusions and make recommendations for the future work

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