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Sida Review

Annica Holmberg

Evaluation of Swedish – East African Music Network 2008 – 2011, A cultural programme in Ethiopia, Kenya, Tanzania and Uganda implemented by Selam

Final Report

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November 2011**

**Assignment performed by:
Annica Holmberg**

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Authors: Annica Holmberg, Indevelop AB

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SWEDISH INTERNATIONAL DEVELOPMENT COOPERATION AGENCY

Address: S-105 25 Stockholm, Sweden. Office: Valhallavägen 199, Stockholm

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

Postgiro: 1 56 34-9. VAT. No. SE 202100-478901

E-mail: info@sida.se. Homepage: <http://www.sida.se>

Final Report

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A cultural programme in Ethiopia, Kenya, Tanzania and Uganda implemented by Selam

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Acronyms

CSR	Corporate Social Responsibility
CSO	Civil society organisation
MoU	Memorandum of Understanding
SEAMN	Swedish-East African Music Network
Sida	Swedish International Development Cooperation Agency
ToR	Terms of Reference
UNESCO	United Nation Educational, Scientific and Cultural Organization

Executive Summary

The Swedish organisation Selam promotes world music and cultural diversity in Sweden and internationally. Selam has implemented a three year regional programme supported by Sida. The Swedish-East African Music Network programme was approved under the former Swedish policy for culture and media and was considered to be a longer commitment to actors in the East African music sector. During the implementation the Swedish cooperation policy related to cultural programmes has changed. Selam now has to adjust to new conditions and a different aid policy reality and is being challenged to find new forms of cooperation and new partners in order to continue what SEAMN has started.

The evaluation looks at the programme's outcomes within the music industry at the country level. It assesses changes in the capacity, attitudes, relationships and performance of the stakeholders; the contribution to the overall programme objective of a more self-sustainable, effective and democratic music sector and makes an attempt to draw lessons from the achievements and challenges experienced. The study also discusses future support to the target groups of SEAMN and the possibilities for Selam to continue to be an innovative actor in the East African region. The evaluation includes a desk study of SEAMN documentation and data collecting through interviews with Selam, partners and other stakeholders in Uganda, Ethiopia, Kenya and Sweden.

SEAMN has been steered by committed persons with an organic approach to the development of the planned activities and the programme objectives. The development of the programme has, to a large extent, been built on the logic of strengthening groups and key actors so that they in turn can share experiences with peers and develop their own skills and the skills of others.

The programme has led to changes in attitudes and increased skills on a personal level and has had an impact on the professionalization and awareness among the directly targeted key actors of roles and possibilities within the music industry. To scale up the outcomes the key actors would need to engage in a more structured and organised way in building capacities of organisations, production companies and other actors in their local contexts. The actors that have benefitted from SEAMN constitute important partners for the future and can play the role of facilitators for a greater outreach.

The possibility for long-term Sida funding of a similar programme is limited. Sida's strategy for Sub-Saharan Africa regional support focuses on development and cooperation between regional entities. National programmes in cooperation with CSOs should have a clear approach on democracy and human rights, or be focused on private sector development (priority is given to national actors). The creative industries are not explicitly included in any of the Swedish strategies for the private sector in the region.

Some of the recommendations given in the evaluation are:

1. Develop the programme management in order to decrease the dependence on individuals or key staff and enable scaling up of programmes in the future. Develop the documentation of outputs and outcomes of activities, systems for learning and results based approaches.
2. Develop criteria and models for formal partnership. Ensure the involvement of formal partners in the overall planning (setting objectives, defining outcomes and impact) of future programmes.
3. Develop Selam's "theory of change" for the music sector and explain how changes are expected to impact other sectors and the development of the society.
4. Selam is recommended to focus even more on one country, preferably Ethiopia.
5. Target a critical mass within the organisations in capacity building of partners to enable the growth of their organisations and promotion of rights of different professionals within the music sector.

1. Introduction

This is a final evaluation of the Sida supported three year regional programme Swedish-East African Music Network (SEAMN, June 2008 - June 2011), implemented by Selam, a Swedish NGO working with culture. The evaluation looks into the achievements at national and regional levels, analysing the outcomes and impact that the programme approach has had on the different target groups and sectors within the music industry at country level. The study also raises questions on the future support to the target groups of SEAMN and the possibilities for Selam to continue to be an innovative actor in the East African region.

The programme was granted Sida funds in 2008 when Sweden still had a special policy on culture and media within the area of Democratic and Social development cooperation. During the implementation of SEAMN, the policy priorities of Swedish development cooperation have shifted and there is no longer a special division for culture and media. Programmes working on cultural diversity or creative industries are facing difficulties in placing themselves within Sida supported interventions. The report discusses ways forward with Sida and alternative funding strategies. The shift in Swedish policy is also coherent with the policy direction of many other donors and international organisations. Culture as a sector on its own or as a part of social development programmes seems to have a less salient position in 2011 than when SEAMN programme was initiated.

The resulting analysis is related both to the former policy on culture and media and the current policies concerning democratic development and the role of the civil society.

After discussions on the background, the purpose of the evaluation and methodological issues the report gives a description of SEAMN, followed by an analysis over the relevance, effectiveness and outcomes as well as the management and sustainability of the programme. A brief discussion on conclusions and lessons learned on the programme implementation is given thereafter. The last two chapters of the report discuss way forwards for Selam and give a number of recommendations on programme management and organisational development as well as strategies for future interventions.

The evaluation has been carried out in close cooperation with the Selam programme team with the participation of a rather large number of different stakeholders from Ethiopia, Kenya, Sweden and Uganda.

2. Background

2.1 Selam and the different phases of the SEAMN programme

The Swedish non-governmental organisation Selam promotes world music and cultural diversity within cultural policy and the arts nationally, regionally and internationally. Selam was founded in Sweden in 1997 and is today an established actor in Swedish cultural life. In 2005 Selam was registered as an international NGO in Addis Ababa, Ethiopia (and re-registered in 2009 under the new NGO national legislation). There is an ongoing process to register Selam in Uganda.

The SEAMN programme was initiated by a pre-study in 2003-2004 in collaboration with the Academy of Music and Drama at Gothenburg University and Länsmusiken in Stockholm. It was followed by a three year pilot phase 2004-2007 supported by Sida¹. The programme was evaluated in 2007, resulting in 21 recommendation for future phases of SEAMN. After the pilot phase the programme was granted Sida funds for a three year period from June 2008 to June 2011, under the Policy for Culture and Media in Development Cooperation.

The overall objective has been to contribute to self-sustainable and democratic infrastructure within the music sector in four East African countries; Ethiopia, Kenya, Tanzania² and Uganda.

Within the regional budget³ for Sub-Saharan Africa, Sida approved a bridge period of six months to allow a search for alternative funding for future interventions and a more structured phase out of the programme. This decision was made after the initiation of the evaluation process, which means that the study is really looking into an on-going and not a finalized programme as intended in the ToR.

2.2 Relevant policies and strategies

“Culture is the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, encompassing in addition to art and literature (“cultural expression”), lifestyles, value systems, traditions and beliefs.” Universal Declaration on Cultural Diversity, UNESCO, 2001

The SEAMN programme relates to several Swedish policy and strategy steering documents: the culture and media policy (2006, no longer in vigour)⁴; the policies for democratic development and human rights (Change for Freedom, 2010); the support to the civil society in developing countries (Pluralism, 2009); the country cooperation strategies for Ethiopia (2003-2007); Uganda (2009-2013); Kenya (2009-2013), as well as the regional strategy for Sub-Saharan Africa (2010-2015).

The objectives in the Culture and Media policy are central for the programme, though the policy no longer steers interventions related to culture in the Swedish cooperation. This is a challenge for Selam and Sida when evaluating the achievements and for the incorporating lessons learned.

The Sida Policy on Culture and Media in Development Cooperation (2006) stated five goal areas for the Sida support⁵. The SEAMN programme can be related to four of these areas: Cultural freedom and cultural diversity; Freedom of expression and access to means of expression; Local production, economic growth and employment, and Access to information and ideas.

¹ Sida, DESO (Department for Democracy and Social Development); Division for Culture and Media

² Tanzania was practically excluded from the regional approach in April 2009 hence no reference will be made to Swedish cooperation strategies related to Tanzania.

³ Decision made by Sida/Swedish Embassy, Addis Ababa, Ethiopia.

⁴ The policy was developed by the Department for democracy and social development, steering the work of the division for culture and media. After re-structure of Sida organization the division for culture and media was shut down in October 2008.

⁵ See Annex 3 for further details on goal areas and their objectives

Representatives from Sida and the Swedish Foreign Ministry for Foreign Affairs⁶ seem to agree that culture and cultural rights interventions implemented by civil society actors today relate to the policies *Change for Freedom* and *Pluralism*. The policy for democratic development and human rights gives special weight to political and civil rights, but also states that the realization of Economic, Social and Cultural rights “may in turn be a prerequisite for the enjoyment of certain specific civil and political rights. This linkage must continue to be borne in mind in Swedish development cooperation efforts.”⁷ The policy *Pluralism* mentions cultural groups as one of many actors within the civil society but the role of culture as a right in itself or as a mean to strengthen the civil society or democratic processes is not discussed.

The Swedish country strategy for Ethiopia was adopted 2003 and related to the period 2003-2007. It has, since then, been extended pending the adoption of a new strategy. The available strategy highlights the importance of culture as part of the social development:

Cultural activity is crucial to democratic and human development. Sweden is prepared to support efforts to enhance cultural policies and the country’s institutional infrastructure, in particular initiatives designed to influence and enhance freedom of expression and cultural debate. Special consideration should be given to initiatives aimed at fostering the ability of children and young people to participate, express themselves and learn. Consideration should be given to the feasibility of linking support to existing programmes and to regional and international networks.⁸

The Swedish cooperation strategy for Uganda (2009-2012) does not mention culture explicitly. The same goes for the regional strategy for Sub-Saharan Africa (2010-2015).⁹ The strategy for Kenya (2009-2013) mentions the interest that Sweden has to broaden its political, commercial and cultural relations with Kenya as a comparative strength in the cooperation between the countries.¹⁰

In summary, there is close to nothing in current policies and country or regional strategies that develop Swedish positions or guide Sida on interventions that focus on cultural rights and creative industries. Culture is primarily part of the freedom of speech agenda today. The evaluation is thus situated in a period when the direction of the Swedish cooperation related to cultural programmes has experienced a rather large change.

⁶ Interviews with Sida in Stockholm, Kampala and Addis Ababa; Statements at FUF Seminar “Kultur i biståndet” November 2010, <http://www.fuf.se/2010/12/03/kultur-i-bistandet-2/>

⁷ *Change for Freedom*, Policy for democratic development and human rights in Swedish development cooperation, 2010-2014, 2010:8

⁸ Country strategy for development cooperation with Ethiopia, January 2003 – December 2007, 2003:26

⁹ Cooperation strategy for development cooperation with Uganda 2009-2013, 2009 and Cooperation strategy for regional development cooperation with Sub-Saharan Africa 2010-2015, 2010

¹⁰ Strategy for development cooperation with Kenya January 2009 - December 2013, 2009:20

3. Aim and method

3.1 Purpose and scope of the evaluation

The agreement between Sida and Selam included an in-depth, result-oriented review at the end of the programme period with focus both on achievements, lessons learned and future steps. The studied period focuses on June 2008 - June 2011 but also covers to some extent earlier periods through the discussions on outcomes and lessons learned. As already mentioned the programme was still running during the evaluation through an extension period until March 2012. This period is not included in the evaluation.

The Terms of Reference define the aim with the summative part of the evaluation as:

1. to assess possible improvements in capacity, attitudes, relationships and performance of the stakeholders targeted by the programme;
2. to assess if/how the programme has contributed to a more self-sustainable, effective and democratic sector;
3. to draw lessons from the achievements and challenges experienced.

In more details the ToR expects the backward part of the evaluation to

- a) Assess the relevance and effectiveness of the programme in relation to its aims and objectives and in relation to the local context.
- b) Assess the outcomes of the programme in terms of (possible) improvements in capacity, attitudes, relationships and performance of the targeted “music sector” in the four countries. Investigate the major contributing factors to the changes observed. Assess if/how poor and marginalised women and men have been able to engage in the various parts of the “music sector” during the past four years and especially look at the strategies used to empower/support women to engage and have influence in the sector.
- c) To the extent possible, assess the achievements of the programme in relation to the results framework (LFA) established for the project.
- d) Comment on relevance of the programme for democracy, human rights and socio-economic development. Provide examples of how the programme has contributed to these aspects, for example giving people a voice, political mobilisation, freedom of expression, etc.
- e) Comment on relevance of the programme for the development of the local /regional music industry. Explore which were the most important contributions in relation to trends in the regional music industry.
- f) Comment on sustainability of the impact and outcomes observed. Enabling and disabling factors
- g) Comment on the niche of the Swedish support in relation to that of other major donors (e.g. Alliance Française, Goethe Institute etc.).
- h) Explore to what extent SEAMN has managed to become an integrated part in the regional music sector and how the programme cooperate with regional partners and organisations.
- i) Examine the management and the administrative systems. Follow up how the 21 recommendations of the previous evaluation have been implemented. Comment on the efficiency of management and administrative systems/structures.
- j) Identify and describe strengths and weaknesses in the strategies/approaches taken and in the planning, implementation and monitoring of the programme. Describe problems and solutions to these sought by the programme. Summarise lessons.

The formative part of the study is to provide Selam with tools to improve the programme and to access alternative funding. The ToR states that the forward looking part of the evaluation will draw conclusions from the assessments and analyses and make recommendations for how to address possible

shortcomings identified and improve the programme in terms of relevance, effectiveness, sustainability, management and administration. The following areas should be covered:

- a) how to improve the programme in order to contribute more effectively to a culture of human rights and democracy in each of the four countries (i.e. accountability and transparency of duty bearers, empowerment/participation/influence of poor and marginalised women and men)
- b) how to better ensure engagement of women in to the various components of the programme
- c) how to improve the programme to better contribute to increased quality and better marketing of music productions while ensuring that young women and men from poor and marginalised situations will still be the main focus of the programme
- d) how to adapt the programme to a possible continuation supported within the framework of the bilateral cooperation in the countries concerned
- e) how to improve networking and access other possible funding options

3.2 Method

Sida developed the terms of reference together with the Selam project manager and project leader in Sweden. The assigned consultant and the Swedish programme team of Selam coordinated the details of field visits to Uganda and Ethiopia, while Selam provided the list of stakeholders to be consulted in Sweden, Kenya, Uganda and Ethiopia. The operational manager in Ethiopia and the coordinator in Uganda facilitated individual interviews and the formation of different focus groups. The Selam programme team took part in discussions in Kampala and Addis Ababa as observers to allow opportunities for learning and sharing of ideas. The evaluation, particularly the fact finding phase, has to great extent been an open and participatory process where Selam has had possibilities to comment and propose on choice of methods and forms for the interviews and group discussions.

In accordance with the ToR the evaluation consisted of three phases; a desk study of programme documents (including programme proposals, LFA framework, narrative reports and the previous evaluation) as well as relevant Sida policies and guidelines; data collecting through visits to two of the locations where the programme has been implemented and telephone interviews; and finally the writing of the report. The evaluation looks at outcomes of the period 2008-2011 as well as providing Selam with recommendations on areas of improvement and looking into future funding opportunities. The main method to collect data, apart from the programme documentation, has been through semi-structured interviews that included summative and formative semi-open and open questions. Such interviews were held:

1. With SELAM staff in Sweden, Uganda and Ethiopia to get an inside, informed opinion of achievements and challenges. The interviews with the national coordinator in Uganda and the operational manager in Ethiopia were held only with the consultant. Selam staff has been used to further develop and verify the consultant's interpretation of various statements of the consulted participants and other stakeholder within the programme.
2. Individually or in pairs, and in the form of focal group discussions, with artists, promoters, producers and sound engineers, partner organisations, Swedish workshop leaders and government bodies to establish how the programme has changed their situation, capacity, attitudes, relationships or performance.
3. With Sida/Embassy staff and the African Union. Planned interviews with European Union delegation and the UNESCO office in Addis Ababa were not realised due to the absence of the persons to be interviewed.

The assessment included a visit to the SELAM studio in Addis Ababa. The majority of the interviewees were men. Women respondents were found among artists, authorities, AU, Selam and Sida staff. The planned workshops with the direct target groups were replaced by focal group discussion by the suggestion of Selam programme management since it was hard to gather all the participants in a workshop format (primarily due to travelling and time restraints).

3.3 Limitations and factors influencing the evaluation

The ToR was developed prior to the end of the programme period and initially planned to be executed during the month of June 2011. The evaluation was postponed twice due to the on-going dialogue between Selam and Sida for a bridge/phasing out period. In August Sida decided to approve an extension until March 2012 with additional funds. Part of the planned activities and corresponding budget allocation for the last ordinary semester of the programme was also included in the extension period. The evaluation only covers the activities implemented within the ordinary programme period June 2008 – June 2011. The study does not include any analysis of financial aspects or the cost efficiency of the programme.

The evaluation was in fact studying an ongoing programme and not a complete programme as intended in the ToR. It was sometimes hard to separate the programme period to be evaluated from the current development of activities, both for the evaluator and the interviewees. Respondents who recently had come in contact with SEAMN as well as those that had participated in the programme for a longer period had a tendency to focus on activities developed during 2011.

The evaluation is based on the existing reports and those key persons who were available during the field trip to Kampala, Uganda and Addis Ababa, Ethiopia, and for telephone interviews in Kenya and Sweden. Selam made the selection of interviewees among persons that had participated in workshops, seminars and festivals as well as other stakeholders. The desk study, all interviews and the development of the major part of the report were made without access to the annual report for 2010 (handed in to Sida 15th of November 2011). Despite the fact that Tanzania is mentioned in the ToR, the country was not included in the study since the programme in fact involved few Tanzanian actors.¹¹ Sida was informed of this fact at an early stage of the evaluation. Sida programme specific documentation was limited to the initial assessment memo (10-04-2008).

¹¹ The national coordinator ended his contract in April 2009 and there is no record of activities in Tanzania after that date in the annual reports.

4. The evaluated intervention

4.1 Description of the programme's objectives

The SEAMN programme 2008-2011 was the continuation of two earlier interventions; a pre-study and a pilot phase. Lessons learned from the earlier periods and recommendations from the programme evaluation 2007 were developed into the new programme proposal. The application was approved after some alterations and a down sized budget¹² of 6 000 TSEK for a period of three years.

The development objective of the **programme was to contribute to a self-sustainable and democratic infrastructure within the music sector in East Africa (Tanzania, Ethiopia, Kenya & Uganda)**. The programme proposal defined:

Self-sustainable infrastructure as: • Non-governmental and non-profit music associations that support and advocate interests of stakeholders such as musicians/ artists/ teachers/students/right holders • A music industry that is competitive on a national, regional and global market • Accessible and high quality music education for teachers and students of music • Accessible and high quality information and communication (i.e. broadcasting, programming, marketing, cultural journalism) • Government policy, legislation, practice and agencies that support the music sector	Democratic infrastructure based on cultural liberty and human rights to be those that: • Increase and improve the performance of musicians associations and music interest organisations • Develop capacity within music education, music industry and public agencies • Raise awareness within civil society, private sector and policy makers of the importance and potentials of music to socio-economic development • Establish networks between professional actors within the music sector. On local, national, regional and international levels.
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The specific objectives were:

1. To increase and improve the performance of musicians associations and music interest organisations
2. To develop capacity within music education, music industry and public agencies
3. To raise awareness within civil society, private sector and policy makers of the importance and potentials of music to socio-economical development
4. To establish networks between professional actors within the music sector. On local, national, regional and international levels.

These four objectives were to be achieved through:

1. Strengthening already existing and developing music associations and organizations through cooperation and developing organizations structures, regulation, objectives and lobbying skills.
2. Give training to actors within music education, industry and public agencies that develop and advance following areas: *music education for students and teachers, instrument repair skills, mobile recording and production techniques, mixing and mastering skills, live audio & light engineering skills, music management and marketing, copyright, cultural journalism, cultural liberty and human rights, cultural policy, project cycle management/logical framework approach.*
3. Support and facilitate public discussions on music issues and cultural policy on national and regional levels.
4. Facilitate, produce and distribute statistic material on the music sector, surveys, base-line studies and media documentation.
5. Create platforms for communication such as a website and newsletter.
6. Increase cultural exchange between Sweden and East Africa and other parts of Africa.

¹² The initial application was a five year proposal and had a budget of 15 000 000.

4.2 Partners and other stakeholders

Partners are referred to by Selam mostly in an informal sense, and the concept involves individuals, informal groups and organisations. Direct partners have been connected to a specific activity (and could thus be categorized more as participants) or more long-term projects directed by Selam. The group of partners have changed over time; when new groups or associations have emerged from processes pushed by Selam these groups have been included in the “partner group”. Though musicians associations and music interest organisations are identified as a key target group there are no formal partnerships agreements with local organisations where common goals for the partnership are identified. There are some more long-term relations with for instance the Ethiopian Musicians Association (EMA) and copyright associations in Uganda and Ethiopia.

The cooperation has rather evolved around key actors leading or being active in musicians’, artists’ and copyright and collective management associations, informal groups and/or national and regional networks. The specific targeted groups are musicians and professionals (such as producers, managers, promoters, venue owners, sound engineers and likewise) in the music industry, teachers and students in all levels of music education, administrators and members of music associations, journalists and media, public agencies and policy makers. Indirectly the programme also addresses local and international audiences and music consumers.

The groups can be divided between the musicians and music industry professionals, and possibly music teachers, as the main target group, and the rest as indirect target groups being primarily reached through advocacy and awareness raising components of the programme. Women and girls were identified as specific target group within all the above groups.

Short term contracts have been signed with different actors in relation to specific programme activities, such as venue owners, promoters and the producer for the Selam music festival in Addis Ababa and workshop leaders for different workshops during the festivals and other occasions.

Informal reference groups have been established to assist the Selam representatives in Uganda and Ethiopia. Members of these groups are leaders and key persons within the music sector that have prestige and mandates from different actors in the local music sectors. Some are also in leading positions of formal musicians’ associations and copyrights organisations. They have facilitated specific projects and events, gathering new participants within the target groups and have worked together with Selam around rights issues and lobbying towards national authorities.

The Annual Report 2010 describes the influence from partners and stakeholders as:

The SEAMN Project Manager and Project Leader make decisions regarding general operations and use of funds in dialogue with the members of Project Steering Committee (see chart above).

The Project Steering Committee consists of key staff members and partners and concentrates power among a few individuals. Power and influence is then spread out from the central group through Project Management Teams, Consultants and Local reference groups. No decisions are made without a common dialogue with partners and stakeholders. In this process personal relationship often matters more than any formal title of position. Selam have few rules and little bureaucracy, swift decisions can ensue.

Selam has an adaptive organisation culture where teams and managers pay close attention to stakeholders, initiates change when needed and take risks. Staff and management teams respond to incentives because of their alignment to organisational values. Selam justify its operative effectiveness and outstanding execution – considering very limited recourses – by its deep-rooted credibility, shared values and goodwill among staff, key partners and stakeholders.”¹³

¹³ SEAMN Annual Report 2010, p 6

4.3 Development and changes of the programme

The programme has had an activity oriented approach; surveys, capacity building workshops, and festivals and events have occupied much of the human and financial resources, but the promotion of regional and national networking around specific issues and professional groups has also been a core component. The promotion of awareness and knowledge around copyrights and collecting management on national levels (using regional and international experiences) has been more process-oriented and has involved dialogue with authorities.

Selam managed to sign a Memorandum of Understanding in 2010 with the Ministry of Culture and Tourism in Ethiopia, an important development not only for the programme but also for other activities and relations of Selam.

The programme experienced various delays and deviations during the implementation, for example:

- Though a music sector survey also involved Tanzania, and Tanzanian participants were present at the first Music Festival, the participation in SEAMN practically ended in mid 2009 since Selam had difficulties to find a substitute when the country coordinator left in April 2009. Kenyan participants have mainly been taking part in events organised outside the country. The main activities throughout the programme have been developed either in Ethiopia or Uganda.
- **The stakeholder LFA** to be held at the beginning of the programme period was cancelled due to high moderator costs.
- **The Selam Music Festival was postponed** twice; from December 2008 to April/May 2009, and from December 2010 to January 2011, and consequently the different workshops that took place during the festivals.
- Due to the death of the country representative in Ethiopia in September 2009 **a new operational manager was contracted as country representative the same month**. The change of CSO legislation forced Selam to focus on a very time-consuming re-registration as an international NGO. These events delayed several of the planned activities.
- **The establishment of the studio in Addis Ababa** was also postponed due to administrative obstacle at the customs (while waiting for the new NGO-status) and was only materialized during the same period as this evaluation (October 2011).

Though several activities have been postponed throughout the years most of them have eventually been implemented. The single most important delay is the above establishment of the studio in Addis Ababa, since several activities and development of the programme revolves around the studio as a training centre and a meeting spot.

4.4 Organisation and administration

The programme is led by the project manager and project leader at Selam office in Stockholm, with two local staff in Uganda and Ethiopia (full time). The national coordinators in Tanzania and Kenya ended their employment in April 2009. The operational manager in Addis Ababa works for Selam Ethiopia (registered as a NGO in 2005 and re-registered in 2010). The coordinator in Uganda is contracted directly by the Stockholm office, an agreement that is not formally registered in Uganda. There is a part-time accountant in Stockholm. None of the staff in Sweden works full time with the programme. The programme has also contracted consultants and other staff on short term assignment for specific events and activities, such as workshops and the music festivals.

The programme implementation started with a kick-off with Selam staff in Addis Ababa 2008. Many of the recommendations from the evaluation 2007 were then addressed; new routines, working procedures and guidelines were set. The programme team has reported on the progress of the programme on a quarterly basis. The project administration has also tailor-made arrangements to suit

the local Selam representatives in Addis Ababa and Kampala. The communication through e-mail and phone is on a regular basis, and all staff considered that it functions well and that it is easy to discuss and solve problems and difficulties that come up.

Selam has handed in annual action plans and the 2008 and 2009 annual reports to Sida within the programme period. The 2010 report was handed in during the extension period.

5. Looking back

SEAMN can be described as a programme that has been steered by committed and visionary persons with an organic approach to the development of the planned activities and the programme objectives. Many delays were caused by specific restraints, but also by overambitious plans not paired with the actual human resources of the programme. Selam staff has however proved to be flexible and able to adapt to the local conditions, a capacity that is a real asset in contexts and groups that are exposed to constant change.

The development of the programme has to a large extent been built on the logic of strengthening groups and key actors so that they in turn can share experiences with peers and develop their own skills and the skills of others. There has been room for new ideas and allowing the output from one activity to feed into new plans. Networking and learning from sharing experiences has been a strong component throughout the programme implementation according to the interviewees.

The programme could also be depicted as a “doers” programme guided by entrepreneurs with little focus on underlying processes of change, mobilisation and organisation among the target groups. There has been an over-emphasis on the planning and implementation of activities on the one hand and lack of close monitoring and analysis of the processes that followed activities on the other. The programme has so far not focused on the development of the sector in a more structured way; it has mainly been occupied with strengthening individual participants and groups of key actors through activities and events. This has been a conscious choice of Selam, but the organisation prior to the evaluation already started to discuss the need to embrace a more structural and institutional approach in a next phase of the support to the music sector in the region (given that funds are available).

This chapter will look into the relevance, effectiveness, registered outcomes, the coherence with plans, as well as different aspects of sustainability and management of the programme.

5.1 Relevance and effectiveness

The programme approach is broad and covers many issues. Most of the areas for capacity building, public discussions and advocacy have been dealt with on an overall level at panel and seminar discussions during the Selam Music Festivals and in specific workshops for limited groups. The absence of clear and consistent strategies on how to push forward the different aspects of the development of the sector has meant that the programme has opened up different discussions, taking the first steps to raise awareness on different issues and initiated processes that could lead to collective action and a professionalization of the sector, but has not succeeded in following up all the loose ends. The programme has started a number of processes that have the potential to make a change for different segments of the sector if not the whole music industry. But these processes are far from independently driven or supported by strong organisations or political commitments. Nevertheless, all four specific objectives of the programme are assessed to be relevant by those directly concerned actors within the music industry, authorities and institutions that were consulted.

- ✓ *To increase and improve the performance of musicians associations and music interest organisations*
- ✓ *To develop capacity within music education, music industry and public agencies*
- ✓ *To raise awareness within civil society, private sector and policy makers of the importance and potentials of music to socio-economical development*
- ✓ *To establish networks between professional actors within the music sector. On local, national, regional and international levels.*

The provided capacity building has been in relevant and appreciated areas where there was a lack of local knowledge/expertise (and/or lack of actors willing to share their knowledge). It can be questioned though if addressing such broad range of issues has been an effective strategy. It seems that too many areas have just been dealt with in one or few panel discussions; progress has been made foremost in those areas where several workshops have been organised, as in studio production and sound engineering.

The programme has proven to be relevant on an overall level to the local contexts. SEAMN is assessed as unique in its approach, none of the interviewees knew of any similar programme or organisation. The programme has also functioned as a neutral arena for the target groups - a platform for discussion between actors that earlier have been reluctant to work close together. (This was raised by several of the respondents in Uganda as particularly relevant.)

The evaluation shows that SEAMN has provided the target groups with new inputs on how to develop the sector professionally, by coordinating and bringing actors together and by opening up professional opportunities both for artists and more technical professions. The regional approach also filled an expressed need of exchanging and challenging local ideas on how to promote modern and traditional music, how to access regional and international audiences through increased quality in productions and how to defend the copyrights of artists. The issue on copyright and collective management was confirmed to be very relevant in the whole region of all interviewed actors.

It was however less obvious how the programme has been relevant to the development of civil society actors within the music sector. The cooperation with associations and organisations has been informal and related to specific persons rather than to structures or the development of the CSO. Discussions held in workshops for different professions have nonetheless resulted in increased awareness on how to open up to cooperation between different actors and the need to be organised to defend the rights of artists and producers. The interviews with these groups have revealed that there is huge knowledge gap on the existing forms of collective organisation within the music sector but also a lack of confidence on behalf of the associations that claim to defend the rights of the musicians and producers. Mandate and legitimacy are issues that need to be discussed. It was also evident that the mere idea of getting organised to defend artists' rights is a challenging idea in a setting where these specific rights holders know little of the role of civil society and have little experience of being members of organisations.

The Selam Music Festival has raised relevant and important issues in panels and seminars, giving visibility to spokespersons of interest organisations and reaching new groups with information on the conditions of the music sector in East Africa. Radio programmes and contacts with representatives of the media has resulted in public discussions on challenges and opportunities of the creative industries, the role of the music sector and has also improved the quality of reports on musical events and artists. All the above are important steps in the development of the sector, but without a more strategic focus on strengthening the development of the sector's interest organisations, and without possibility (i.e., resources) to support structures that would boost the job opportunities and strengthen the private entrepreneurs, the programme is assessed to have, so far, only contributed to improve some of the conditions, and it is premature to say if these improvements will have an effect on a sustainable and democratic progress of the sector.

As a regional programme SEAMN is assessed as having had rather a limited scope. It has reached key actors and to certain extent in Ethiopia key institutions, rather than movements and society at large. The big differences in focus and allocated resources between the four countries have meant that the programme has largely a two country focus, with priority on Ethiopia. But together with those target groups that have been involved the programme it has promoted a vibrant discussion on the role of

culture, sharing strategies on copyrights, challenging stereotypical journalism and attitudes in society towards young artists, promoting both modern and traditional musical expressions and their fusion, as well as strategies to develop and export local music.

There is no evidence of effects on discriminatory practices that exclude groups from the sector or specific professions. The strategies to integrate a gender perspective have not been successful, which might not be too surprising since the programme mainly has target key actors and there are few women active in the industry. Women in the music industry has been a topic at seminars, but to address gender inequality in a male dominated sector, other strategies than promoting gender balance are needed (see further discussion below). On a short- and medium-term the programme had no effect on socio-economic development or poverty levels nor has it increased the participation of poor women and men in the sector.¹⁴ The studio in Addis Ababa has, however, the potential to play a future role in promoting the economic development of the music and entertainment industries by providing professional training to local sound engineers, producers and artists.

The Hip Hop Canvas project has reached many stakeholders within the Ugandan music scene, much beyond the chosen ten young artists. Artists, musicians, producers, interest organisations, media has benefited from information and knowledge, networks, technical resources, job and training opportunities and last but not least it has reached and given a voice to a larger audience among the youth of the country.¹⁵

Culture is seen as right in itself and as a crucial part of a democratic society by Selam and the partners; the programme has not used cultural events as channels to specifically promote political or citizen's rights. SEAMN activities and support to partners, have promoted cultural diversity, helped challenging stereotypes of the performers of certain music genres and as already mentioned fomented discussions on the rule of law on the property rights of artists, composers and producers. By supporting local cultural expressions, SEAMN contributed to promoting hip hop artists to perform in local languages and to use traditional instruments in Uganda. This was highlighted as an important aspect by the hip hop artists themselves. The fact that they now rap in local languages "is a proof of the appreciation of different identities at the same times as the project brings unity on a national level". The support to artists and venue owners support local traditions at the same time they are challenging prejudices against women traditional artists in Ethiopia is another example.

5.2 Outcomes

The discussion above on some of the outcomes will be further developed in this section:

<i>Increase and improved performance of musicians associations and music interest organisations</i>	Little progress has been made in this area. The programme has not addressed organisations in a way that developed their institutional skills or capacity to defend the rights of their members. The programme has rather cooperated with representatives from different associations and opened up space for networking between organisations. Selam has supported the associations at activity level and in providing visibility at festivals and seminars. The music associations and copyrights organisation face big challenges in attracting new members since most artists are not used to be organised and many times is not even aware of the existence of the organisations.
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¹⁴ Except increased access to popular culture of urban poor youth in Addis Ababa during the Selam Music festival and possibly rural boys and girls that get in contact with the hip-hop artists that participated in the Hip Hop Canvas.

¹⁵ SEAMN Annual Report 2010, p 12

Developed capacity within music education, music industry and public agencies

The stakeholder interviews gave however evidence on a) increased awareness among the potential members of the organisations on copyright legislation and the need of joint efforts by the civil society actors and authorities; b) that the interest to get organised has increased among new young artists in Uganda; c) that sharing experiences with actors in the region can help to develop local strategies in collecting rights and monitoring the compliance of the law.

Though the programme has brought different organisations and key persons together and has dealt with relevant issues for the organisations at seminars, these initiatives have been too scarce and scattered. Capacity building has focused much more on individual skills and knowledge development than on strengthening the organisational development of collective voices.

On an overall level, the programme has lacked clarity on how to work strategically with associations and organisations to promote institutional change. There has been an inordinate dependence on the outputs of seminars and debates, and this has not supported the expected result.

The programme's focus on human resource capacity building was, however, highly appreciated by the interviewed artists, producers and other key actors. Several outcomes were evident in this area. The workshops were said to have contributed to personal development, including change of attitudes towards the own profession, level of professional commitment in production and performances, as well as improved relations with other actors in the industry. The trainings also helped the participants to open up to alternative forms of production, including use of live music and traditional instruments (for live shows and recordings) how to fuse traditional and modern music with different local identities and languages and increased the interest in sharing knowledge and learning from colleagues in the same field.

"Participating in the festival changed my whole mind set"
Benon, Ugandan artist and producer

It was also possible to see that specific professional groups had achieved certain group dynamics through the workshops, as in the case of producers in Uganda, and through strategic interventions towards the media (also Uganda) where likeminded journalists in radio and the press try to promote a different form of culture journalism and media coverage on the music industry.

The international workshop and seminar leaders were said to have contributed with alternative models of learning and developing skills. Swedish consultants that were contracted for the workshop confirmed that their different approach to production and the promotion of team work had a great impact on sound engineers and producers. They saw an increased interest in exploring traditional music.

Interviewees from Uganda and Kenya also highlighted that what they called the richness of Ethiopian sounds and rhythms had inspired them to look into their own traditional music and explore possible fusions.

The annual reports give little information on increased capacities among actors in music education or public agencies. Music students in Uganda were involved in one specific music survey and writing skills project, this was also mentioned during the evaluation visit to Kampala, but there is not enough information to assess if the contacts with music teachers or students have resulted in any concrete outcomes in the music education.

Capacity building of public agencies has mainly taken place at seminars during the festivals. Selam is parallel to the SEAMN programme leading an exchange programme in 2011 between East African and Swedish cultural institutions (supported by the Swedish Institute) and though this is not part of the Sida programme, Selam's relations to these institutions and representatives have been developed during SEAMN.

Raised awareness within civil society, private sector and policy makers of the importance and potentials of music to socio-economical development

The Selam Music Festival has contributed to raise awareness among those who have participated in seminars and panel debates, but the outreach to other sectors of the society must be considered to be rather limited. Selam is, of course known to the Ministry of Culture and Tourism, but the impression was that other entities have limited if any knowledge of the programme or other Selam activities. It was also clear that several stakeholders had only knowledge of the Music Festival and were not aware of Selam's wider objectives. In Uganda the programme was until recently unknown to the Swedish Embassy. It was quite clear that the national coordinator James Isabirye was perceived as "Selam" in Uganda by partners and other stakeholders. He also manifested that Selam was close to invisible and had not taken enough credit for the creative development of, for example, the hip hop culture through the support to the Hip Hop Canvas project.

Selam has improved and strengthen its relations with ministries and local departments for culture and property rights in Ethiopia but also in Uganda. The most single important outcome in this area is the formalised cooperation through a Memorandum of Understanding with the Ministry of Culture and Tourism in Ethiopia. The formal recognition of Selam's role for culture facilitates different activities and opens up for broadening both its operation and partnership with other CSO in Ethiopia.

To be able to raise awareness on the potential of music to socio-economic development, Selam would need to improve the marketing of the ideas of the organisation, and make partners and other stakeholder more aware about the holistic vision on culture of Selam.

A handful of the interviewees in Addis Ababa showed a deeper understanding of the potential in the national music sector and the possibilities to promote national music and culture on international and national markets.

Established networks between professional actors within the music sector locally, nationally, regionally & inter-nationally

This is the other area where the programme has the strongest outcomes so far. The networks seemed to have had a great impact on both individual and organisational levels, interviewees from the three countries gave examples of personal development, lessons learned and experiences of others that they had shared with colleagues and other actors in their local context.

As already commented it seems that the continuity of the networks is a challenging factor. The web sites and new regional meetings and events can of course support the contacts, but the participants found it difficult to maintain contact with other participants outside their own country. On the other hand it seemed that the shared experience of having participated at the Selam Music festival brought national key actors together. To really benefit from the established networks Selam needs to develop strategies on how to maintain a reasonable level of contact between Selam activities.

Finally a remark on the planned special attention to women and girls within the targeted groups; Selam concludes both in interviews and in the annual report 2010 that it has been very difficult to increase the participation of girls and women in the programme's activities given the absence of women in the music industry at large:

[...] SEAMN activities in general have not been successful in reaching women within other group than artists, more specifically, vocal artists and in some cases women on posts within the administration of institutions and governmental agencies. During 2010 Selam introduced affirmative action in certain projects such as Selam Music Festival and Hip Hop Canvas which led to 50% women artists representation on stage and the statement that Keko was especially invited and convinced to participate in Hip Hop Canvas after the auditions. The activities that target producers, sound engineers affirmative action has not been considered realistic. No women producers or sound engineers have been found to participate in training. This disproportion is similar that of the Swedish music industry. The emergence of positive independent female role models in the music industry such as Keko, Muthoni and others obtain extra attention from media which also helps spin a change of attitudes towards women in the music industry.¹⁶

In a context where the absence of the underrepresented group is so widespread, affirmative action seldom reaches beyond token presence/representation. When the social practice and resistance is so inbuilt in the structures, and no women are seen in other roles than as vocal artists, it is not enough to have a general approach on numbers. Selam might have been more successful with other strategies, focusing on one or two specific areas throughout the programme period (for example discussing how music and lyrics can promote gender equality or introducing adolescent women to mixing, live sound or light engineering), but this can of course not be confirmed.

In summary, the programme has led to changes in attitudes and increased skills on a personal level among many of the participants that were interviewed. The programme has had an impact on the professionalization and awareness of roles and the possibilities within different sectors of the music industry among the directly target key actors. This is however a rather limited group and to scale up these outcomes to an impact level, these key actors would need to engage in a more structural and organised way in building capacities of organisations, production companies and other actors in their local contexts. The SEAMN Annual Report 2010 informs on emerging networks and structures that could enable such a process.

¹⁶ SEAMN Annual Report 2010, p. 25

5.3 Coherence with log frame and operational plans

As already discussed, the programme has experienced many delays but most planned activities have been implemented. There has also been room for new ideas and additional activities as a continuation of what was already planned. The Selam programme team in Stockholm considers that parts of the development of the programme have been somewhat outside the plans. Some activities can be seen as spin off effects from projects in the earlier pilot phase and others are the product of a planned activity that led to a new set of unforeseen events.

The annual reports list deviations from the plans. There are some activities that were cancelled and in general the reasons why Selam did not follow the plans are well explained. Delays are also discussed in a satisfactory manner. There are however two aspects that call for special attention; the participation of partners in the programme cycle and the regional approach.

The regional approach in the programme document and reports does not really reflect the reality. Despite broader ambitions, from the beginning the programme has had a very strong focus on primarily Ethiopia and secondly Uganda. Inviting participants from Kenya and Tanzania to the Music Festival in Addis Ababa and events in Sweden hardly makes the programme an East African intervention. It is rather a two-country specific programme with a regional and international outreach. The annual reports do not give in-depth analysis to the consequences for the programme, and the absence of Kenyan and Tanzanian coordinators from April 2009 is not discussed.¹⁷

The programme has very much been steered and implemented by Selam as an organisation. The coordination with and the participation of the target groups in the implementation is high, but there has been a lack of overall planning together with partners, including setting common goals and discussing priorities within the programme. The log frame is only indirectly the result of inputs by the partners from earlier phases of the programme. There was no formal partnership dialogue in the planning process prior to the programme application, the proposal was mainly the result of Selam staff discussion and the LFA exercise was cancelled due to high moderator costs. This reveals a limited understanding at Selam of the role of a long term partnership. It is not clear how the target groups and/or partner organisation can influence decision-making or how they take part in discussions on what is given priority in the programme. It is true that key actors have had considerable possibilities to discuss planning and implementation of single activities and bigger events, but the programme set up lacks structures for partnership dialogue on the planning, implementation and monitoring of the different programme components.

5.4 Sustainability

A strong and diversified music sector needs to be backed up with political commitments that are translated into cultural initiatives and programmes. It is hard to envision that a cultural programme can be sustainable without financial support and the existence of and close cooperation with cultural institutions. Selam has showed great capacity in achieving cooperation with different Swedish actors, and has also broadened its contacts to attract other donors. The support from Sida has allowed Selam to develop its networks, capacities and skills and has through the funding of the studio in Addis Ababa also opened up for a future source of income that could be invested in the development of the music sector.

The organisation has opted not to apply for activity funding from cultural institutes in the region, since it is very time consuming process and the funds only allow small scale activities that cannot be followed-

¹⁷ Sida and Selam has however discussed the issue at meetings. In these meetings a limited regional focus was measured strategic in regards to program cost efficiency and achievable results and a consequence of the down sized budget from earlier approved 9 000 TSEK to 6 000 TSEK.

up or that have little impact on the sector. The future challenges of the economic sustainability of Selam programmes will be further discussed in the next chapter.

The broad network with regional key actors will definitely continue to be an asset for Selam and can be used as capital in new project in the region. Given the activities that Selam develops in Sweden and its participation in the world music networks it is most probable that Selam will maintain a close contact with the networks regardless of whether there is an ongoing programme or not.

The prospects for organisational sustainability of Selam on a regional level are quite weak due to the lack of legal status and formal cooperation agreement with local authorities, partnership with CSOs, or physical organisational structures. In Kenya and Tanzania Selam totally depends on personal contacts, there is no staff and no formal partnerships. The national coordinator in Uganda has played a crucial role in expanding the operations in Uganda, but the current set up is very dependent on one single person. A formal registration of Selam in Uganda would be helpful but it is equally important to establish formal partnerships with local actors in order to achieve a sustainable operation in the country.

The situation in Ethiopia is very different. Selam is a registered NGO, with local staff and facilities, including the studio, and has also achieved a MoU with the Ministry of Culture and Tourism. This is not only sign of maturity; it gives a certain level of stability in a context that is rather difficult for many CSO actors and can open up for new forms of cooperation.

Systems and routines of Selam are functioning quite well, but the analysis of different risks in the programme management is assessed to be weak and the implementation depends too much on the availability and driving force of a few individuals. The programme management has trusted the local coordinators or key persons within the target groups to be promoters of both activities and the expected outcomes of those activities rather than through formal partnership with local organisations. It has worked most of the times. But when those persons were missing or were unable to deliver, part of the programme has been halted and it has been difficult for Selam to monitor and assess the results.

There is an insufficient critical mass within the “body” of Selam, and in order to develop the organisation Selam needs improved systems for monitoring results, developing partnership strategies and give a little more room for decided and communicated structures. The capacity to attract funds, to organise and link different projects and groups to each other, and the ability to make use of synergies, are some of the most salient strengths of Selam and these aspects will support the sustainability of the organisation.

Though this is a final evaluation it is too early to assess the sustainability of the programme’s outcomes. But some aspects that will influence the impact have been identified. The different capacity building initiatives have targeted individuals, without individual or organisational plans on how to institutionalise new capacities within musicians’ associations or other organisations. The respondents confirmed the importance of networking and that the opportunities to exchange ideas and experiences with other actors in the region has had a positive impact on their own development, but no one said that they had continued to network with participants from the other countries after seminars or meetings. The networking and consolidation of specific groups seemed to have continued most on local (i.e. Kampala and Addis Ababa) and national levels. Many of the participants have benefitted from different workshops and their participation in events; the interviewees affirmed both personal development, change in attitudes and increased knowledge and skills through the support from Selam. But it has not been possible to see that these changes on individual levels have transformed into more structural and institutionalised processes of change.

In summary, the sustainability depends on many loose ends; many initiatives and contacts have been developed but not followed through. There seem to be some lost opportunities to further strengthen targets groups that have been involved in activities and a lack of focus and persistent approach. On the other hand it also appears that the deep knowledge of the different actors and ongoing processes at country and regional level also enable Selam to tie some of the loose ends during new activities and through networks, securing empowerment of actors and giving impulse to new processes and development of skills.

5.5 Programme management

In relation to the size of the programme and the nature of the activities the programme management has been functional. The project leader has developed and tuned the planning and report instruments together with other team members and formats and procedures seem to be understood by all involved. There are guidelines and formats for the different steps of planning, implementation and reporting and they have been used in a flexible and tailor made manner. The capacity to steer processes within planned time frames could be developed and helped by a closer monitoring.

The programme has only in a limited way been dependent on partner narrative or financial reports for the annual reports since the national coordinators have been in charge of the overall implementation. Some partners¹⁸ have however handled smaller project funds (through both long- and short-term agreements). These agreements have included project descriptions, action plans, division of responsibilities, grant disbursement plans and reporting schedules.

A lesson learned caused by the death of the former operational manager in Addis Ababa was that routines, contacts and procedures need to be documented in a much more detailed way. To make the quarterly reports less “heavy” to produce, a weekly report on plans and implemented activities was introduced with the new operational manager.

The evaluation 2007 raised concerns of heavy work load and time conflicts between the programme activities and other obligations. This seems to have been a less of a problem during 2008-2011 but the degree of availability of key staff and the total allocated human resources to the programme management seemed to still cause some time conflicts.

The Selam team showed a transparent and open attitude during the evaluation, giving sincere, reflective and many times self-critical answer to the questions. The working atmosphere shows a willingness to improve and learn. The operational manager in Ethiopia and the coordinator in Uganda both state that the communication works well with the head office.

Part of the management assessment was to verify how the recommendations from the earlier evaluations have been addressed. The table below comments all 21 given recommendations.

¹⁸ Ethiopian Musicians Associations, Platinum Entertainment, Sikia and Yisakal Entertainment
Evaluation Swedish-East African Network

Recommendations 2007 Evaluation¹⁹	Y	N	Comment
1. The project should continue and switch from being a pilot to a project in its first phase, it should be supported for at least three more years	✓		Selam was granted funds for a three year programme.
2. The headquarter at Selam in Stockholm should strengthen the organization of the project by increasing the number of involved staff from 0,5 to 1,45	✓		The staff percentage varies between 100 – 150% monthly.
3. A monitoring system in order to support and develop the work of the National Coordinators should be developed at the headquarters,	✓		Guidelines and formats were developed, but there are still gaps and the follow-up of reported activities and outputs could be improved (Selam also confirmed that this is an area that needs to be further developed.).
4. The working conditions of the National Coordinators should be reviewed and revised,	✓		The conditions for the staff in Ethiopia and Uganda have been developed, though the contract with the coordinator in Uganda needs to be revised and updated. The staff situation changed in Tanzania (no new coordinator was found) and Kenya (contracted on ad hoc basis).
5. In order to widen the contact nets in each country – and to lessen the burden on the National Coordinators – it should be considered to establish small, reimbursed, working groups, consisting of the National Coordinator, local Project Managers and key players within the sector,	✓		This recommendation was only followed in part. The organization has used informal reference groups that have supported the coordinators/operational manager but Selam did not see it as sustainable to reimburse the persons in these reference groups and did not see the benefit of formal groups.
6. The roles of the National Coordinators should be clarified as initiators and supporters/monitors of projects not as project managers, job descriptions for all involved should be developed,	✓		Individual job descriptions have been developed for the national coordinators. The new phase developed a different logic and rather increased the central role of the national representative of Selam in the selection, planning and implementation of activities. Specific projects have not been part of the programme in the same way as they were in the former period (Projects have been implemented by employed consultants or partner organisations).
7. A web site, including news letter, interactive exchange of experiences and a monitoring systems should be urgently put in place,	✓		A web site linked to the Swedish web is in place and contains selected information on the programme. The web site would benefit of an overview dating (year) activities to differentiate reports from coming events. Selam informed that there are expectations from artists and producers that the web site could work more as a “promotion site” of them for international contacts. An Ethiopian web site is under development.
<i>It is unclear if the above recommendation refers to a monitoring system in relation to the web site. It is here considered as a valid separate recommendation</i>	✓		The programme lacks a developed monitoring system that goes beyond reporting of activities and their outputs. There is no system in place to monitor outcomes and lessons learned to adapt and revise plans and strategies.

¹⁹ Swedish-EAST African Music Network Evaluation, Steinar Lngbakk, 2007

8. Training in PCM for employees of the project as well as for people engaged in approved local projects,	✓	The programme team has participated in a LFA training (during the kick-off), but further capacity building in monitoring and measuring results would have been helpful. The programme has not involved stakeholders in any project management capacity building activities.
9. Preparation of formats for both activity and finance reports,	✓	New formats and guidelines were in place at the start of the programme.
10. Introduction of Monthly finance reports,	✓	Financial reports are handed in every three month. The operational manager in Addis Ababa also sends weekly up-dates.
11. Review and change of administrative routines in order to raise the efficiency,	✓	New routines were adopted at the start of the programme and some of these also include some tailor made routines as for example the weekly activity reports (planned and implemented) from the office In Addis Ababa.
12. A clear phase out strategy for all projects should be required,	✓	Not relevant. The programme abandoned the small project form and what was before considered to be a project was now considered as an activity within the programme, managed by national staff.
13. Possibility for longer projects when needed but with control stations every 6 months	✓	Not relevant since the period did not include project funding to initiatives by the target groups (see additional comment further down).
14. Set a ceiling for the projects and to communicate it,	✓	Not relevant, see 12-13.
15. A payment policy should be developed and communicated,	✓	Not relevant, see 12-13.
16. A policy decision on division of funds for capacity building and equipment should be decided upon,	✓	Not relevant in relation to project funding, see 12-13, unclear if the recommendation meant the overall budget. In this case no action taken.
17. Ear mark part of the funds for projects with support to traditional instruments,	✓	Different priority in the new programme, traditional instruments not in focus.
18. Develop specific strategies for lobbying on the government level,	✓	“Not on paper”, but the ideas are integrated in the programme according to Selam.
19. Develop ways of cooperation with the governments,	✓	MoU with the Ministry for Culture and Tourism in Ethiopia; governmental bodies have been invited to workshops in Uganda.
20. Develop a system for continuous information to the government representatives,	✓	In place in Ethiopia. Much more informal in Uganda. No routines how to keep Swedish embassies informed, particularly not in Uganda.
21. Arrange for common workshops for high officials, artists and artist organizations,	✓	Several such activities have taken place.

The change from small-project funding practiced earlier in the phase to full implementation by Selam is an understandable step in relation to cost-efficiency and in order to decrease the work load of national staff, but has probably meant less local ownership and possibly lost opportunities for local groups to develop their project management skills.

6. Conclusions and lessons learned

The strengths and weaknesses of the programme are closely linked to each other. The programme has had low risk awareness, counting primarily on the commitment and engagement of staff and key target groups and little on formal structures. The high dependency on a limited group of persons within Selam, particularly the crucial role of the leadership of Selam Sweden, have made the programme vulnerable to person related changes but has also allowed the programme to be flexible and adaptive to new opportunities and conditions that have arisen during the implementation.

Despite this rather risky and at many times unconventional approach in a development programme, SEAMN presents several positive changes among key actors and within different groups in the sector, but not yet on a sector or structural impact level. There has been a strong focus on key actors and their role for the development of both the programme and spreading new knowledge and insights. This approach has definitely worked, there are tangible results in changed attitudes and increased knowledge on various issues, but the scope of the results is still limited. The actors that have benefitted from the programme constitute important partners for the future and can play the role of facilitators for a greater outreach. Several of the results have the potential to develop into more long-lasting effects on the creative music industries in the region, particularly in Uganda and Ethiopia.

The interviewed Swedish Sida staff concur that the room for cultural programmes is limited, and that according to the political instructions culture is foremost a channel to achieve other development goals. When the identified outcomes of the SEAMN programme are related to the Swedish Culture and Media policy from 2006, several of the policy objectives are addressed in full or in part. But when compared with objectives related to a vibrant civil society, the active and influential participation of women and men living in poverty or increased respect and fulfilment of different human rights, as for example freedom of speech, the programme results are at the margin or outside the priorities of the current Swedish cooperation policies.

Selam has a broad range of different cultural relations in Sweden, in the East African region and internationally but seems to have limited relations with other development actors. The partnership with Sida has much been developed in isolation in the sense that little exchange with other actors working with culture and development has taken place. Selam had expectations of greater networking with other partners to Sida, and had hoped to share information of what and how other actors do when working with culture programmes. The preparedness of Selam in relation to the shifting priorities in the aid cooperation would maybe then have been stronger, but also if Selam had had more contacts with other CSO partners to Sida in other sectors. It now seems that the discussions between Sida and Selam could have related more to the policy changes.

Selam has of course been aware of the development and has participated in debates and advocated for the position of culture within Sida priorities. It seems though that the organisation has not seen the need to adjust the programme development to be more in line with the new priorities and the changed conditions for the support to cultural groups and actors. To a certain extent this has probably been an active choice, avoiding change in an ongoing programme and sticking to original plans while not trying to better suit it to new policy trends. But even within the old country strategies and the culture and media policy, the focus on the support to the civil society, the pro-poor perspective and rights-based approach were highlighted. With clearer strategies on how to address issues on mobilisation around rights and organisational development of cultural groups, the programme outcomes might have been closer to the current priorities of Swedish international cooperation.

7. Looking ahead

The recommendations on future strategies part from the role of Selam as a development actor.

7.1 Funding strategies

The possibilities for long-term funding of a similar programme are limited. Sida is sending clear signals that regional support to small international civil society actors is not in line with the current regional strategy for Sub-Saharan Africa. Support to national programmes in cooperation with CSOs should have a clear approach on democracy and human rights, or be focused on private sector development, in both areas priority is given to national actors. The creative industries are however not explicitly included in any of the Swedish strategies for the private sector in the region. The Swedish cooperation is reflecting the major trends among bigger donors, few if any bilateral or regional policies include cultural as a sector. Support to culture and cultural exchange continue to be an issue of national cultural institutions abroad such as Goethe Institute, Alliance Française and British Council, to mention some. They normally give support to specific activities. The evaluation only identified Norway and Spain as donor countries present in the region with a different position on support to culture.²⁰

The current situation where there are few possibilities for a regional programme in the core business of Selam indicates that a country focus would probably be strategic. Concentrating on one country in a new programme proposal would allow Selam to explore alternative approaches to work with the music sector. A new programme proposal needs to involve formal partnership(s) and would benefit from selecting one or two main processes that build on earlier experiences made in the SEAMN programme. Selam is described here as a “doer”-organisation and there is great potential in that role, but to improve and strengthen the impact of its work the organisation also needs to develop its analytical and strategic sides. To become a development actor that can extend its work to also include other sectors, using the potential that the creative industries and the music sector have, Selam would benefit of closer cooperation and alliances with national, regional and international CSOs working in the East African region. Selam is recommended to explore these possibilities by starting on a national level in Ethiopia.

- A first step could be to use the Selam Music Festival as a stepping stone into closer joint programmes. The festival has already gained prestige and a position in Addis Ababa cultural life. Though it might be difficult to find one single back-donor of the event, it would be a lost opportunity not to use the platform the festival has created for Selam and its partners. It might imply that the festival would need to be down-sized during the coming years, but that it still can organise relevant debates and seminars along with musical performances. This could be materialized by inviting CSOs that work with, for instance, youth and social issues. Selam is recommended to look into the possibility of local sponsorship, including local and international private sector²¹ and smaller funds at cultural institutes to cover travel expenses. The possibilities to get support from funds to promote tourism should also be explored.
- The festival constitutes a unique arena to reach young urban women and men with activities and messages that concern their social, cultural and economic as well as political and citizen's rights. Selam's project leader mentioned discussion with an HIV-organisation that had showed interest in participating in the festival in January 2011.
- The studio could also be relevant in joint projects with other CSO to support work with the production of different audio-information material to different rights holders in Ethiopia.

²⁰ Advice to approach the Norwegian Embassy in Uganda has already been given to Selam.

²¹ It could be relevant to approach multinational and national companies present in Ethiopia committed to CSR standards and/or with small project funds (through staff clubs or company foundations).

7.2 Strategy and organisational development

Shifting slightly the focus for future programmes, by combining the core areas of Selam with social rights of for instance young women and men, would open doors to other sector support mechanisms at the Swedish embassies and other donors. But such a shift should not be done without in-depth discussion on the mission and vision of Selam and which strategies that can be viable for the organisation. The discussions with partners as well as with donors on how to expand Selam's areas of work should of course be based on genuine mutual interests and not on any presumed donor priorities.

The earlier chapters have highlighted the need to develop partnership strategies and establish formal partnerships to strengthen the impact of the work of Selam and to support the sustainability of local actors. There is also a need to clarify how Selam and its partners expect change to happen within the different areas that they are involved in.

- Strategies for change (chain of changes) for the different areas and components of Selam's work would help Selam both in donor dialogue and in the management of projects and programmes. The strategies would help to better explain the purpose of different activities, and how the outputs of these activities are to be translated into outcomes and synergies. The evaluated programme does not explain the logic behind how the immediate output of single activities and networking during workshops and festivals will lead to the rather ambitious outcomes and effects. The measures that assure that processes actually take place are not planned or not clearly described. It would be essential to be more explicit regarding how these processes are expected to develop so that assumptions about change can be followed, particularly regarding how these changes go beyond individual empowerment and increased skills.

Selam's work would also be strengthened if it could clarify approaches regarding the following:

- on market development of different segments of the music sector (even small markets as for example job possibilities for light and sound engineering at live venues);
- different steps in capacity building, including criteria for participation and how knowledge and capacities are institutionalised in local groups and associations;
- on how to work on advocacy and policy change, networking and sharing of experiences in a more coherent and long term way;
- on how issues on freedom of expression can be more closely linked to the creative industries.

7.3 Widen the area of work or maintain a clear cultural profile?

The organisation expressed frustration over what it sees as a tendency at Sida and other donors to see culture primarily as a means to achieve results in other thematic areas and sectors. Selam agrees that different forms of cultural expression are effective in getting different messages through, raising awareness among the population in different issues and rights. It can serve as an alternative to formal education, being a form of "edutainment", and has the potential to provoke reactions and mobilise citizens. But Selam staff expressed their concern that this way of looking at culture as a vehicle to transport a special message does not leave much room for the cultural life to find its own ways in reflecting the society and the life of people.

So should Selam have a more pragmatic approach as suggested above and make use of the creativity, the professions within the sector, the networks and the different cultural expression that the organisation has access to and focus on other sectors of the society?

It is of course a big challenge, since this would mean focusing on areas where Selam currently is weak. Selam is not a specialist on democratic processes, civil society development, or youth programmes (and

it is not easy to see how support to the creative industries would fit into the current instructions on and priorities for private sector programmes).

The answer here is yes, but Selam should be careful in how it would become involved in other issues. The recommendation is to work in close collaboration with CSOs that are more experienced in working with social and democratic development, and to concentrate on specific rights of preferably young rights holders. Many organisations that are involved in youth organisations, right to education, sexual and reproductive rights and health, political space and job opportunities for young people often use music and drama to reach out, mobilise and organise the young rights holders. There would apparently be potential synergies to be found in such collaboration.

Increased networking with other actors working on social rights could also help Selam to strengthen its management and develop one of the weakest links in the SEAMN programme, i.e. the monitoring of results.

Just another phase of the programme would not only have difficulties in getting funds but would also encounter difficulties in ensuring that young women and men from poor and marginalised situations will be the main focus of the programme, as the ToR suggests. The programme 2008-2011 did not really have this focus, or at least it did not succeed in specifically targeting persons living in poverty in those activities that had the purpose to increase the professionalization and the quality and better marketing of local music productions. If the purpose was to increase the professionalization of the different segments of the music sector, the conclusion here is that Selam acted appropriately in targeting those groups that already had a somewhat developed knowledge and were active in the sector. This implied focusing on rather small groups that were not selected based on socio-economic criteria, but from their ability to participate in workshops and exchange experiences regionally and nationally with other actors in the music sector.

A specific focus on populations living in poverty would need a different approach, and it would then be hard to work on the specialisation and the outreach of the local music production, or indeed on the specific rights related to copyrights and collective management, which in turn would make the outcome of the support to the sector less sustainable.

7.4 Women in the music industry

It is not a recommendation to Selam to focus particularly on the gender division of labour within the music sector; it is a too big of a social change for a small programme to address. But future interventions could include components, or specific projects, that target women and use women pioneers as role models. This could involve, for example, support to women artist networks (with workshops with women composers, text production, marketing, etc.), introductory workshops on production and management with young women artists (many of the male producers that were interviewed were also artists: how did they get started? who helped them in the beginning?) or by inviting young women and men to workshops on the basics in sound and light techniques for small and local culture events.

Another approach is to work on stereotypes and gender discrimination within the sector targeting men in awareness and behaviour change activities, including discussion on the images of masculinity that the different music genres promote. A project like the Hip Hop Canvas would probably be a good arena to increase gender awareness among male artists and producers (and even among journalists covering the event).

Selam has already used the Music Festival as an arena for discussions on gender equality and that is a good strategy. The outputs of these seminars and panel discussions could, however, be strengthened by

follow-up seminars in between the festivals. Cooperation with women's organisations and women active in other creative sectors could be interesting to explore.

7.5 Making use of the brand and the good results

Selam is a dynamic actor with potential to have an impact on the local music sectors in East Africa, particularly in the case of Ethiopia where the organisation not only has an in-depth understanding and knowledge of the sector, but also structures and relations that can enable greater impact of the work. During the programme Selam has been able to identify creative and committed key actors that are willing to continue to cooperate with Selam in the future and that have potential to develop different segments of the local music industries. The organisation has also been able to bring together a group of consultants that have facilitated workshops and co-organised events, and these actors continue to be an important resource base for Selam.

The programme has given Selam credibility among different actors in the music sector regionally and on the national level. There are many ideas and visions regarding how Selam could continue to support the growth of professional groups, defend the rights of artists and contribute to a constructive dialogue with authorities and other duty bearers. There are also expectations that the contact with Selam will result in access to international audiences and in the marketing of local music. Much of this work might not fit in to conventional development programmes. Selam has a big challenge in finding alternative local and international financiers for the continuation of several areas of the SEAMN programme.

8. Recommendations

During the evaluation Selam showed a good capacity to work on different and parallel projects. The organisation is capable of linking different activities and finding synergies between areas that initially were not related. This is a capacity that Selam could explore further by engaging in dialogue with other CSOs active in particularly Ethiopia, but also in other parts of East Africa. The organisation also has potential to scale up to a larger programme than SEAMN, but should first review its system for planning, monitoring, learning and adapting action plans during implementation, using a more of a result based management approach.

Programme management capacities and organisational development

6. Continue to develop system and routines for the programme management to be less dependent on individuals or key staff in order to enable scaling up of programmes in the future. Selam would benefit from a continuous documentation of outputs and outcomes of different activities; the reporting is too focused on registering activities and needs to have a more result based approach and focus on learning from the changes that different steps of programme implementation provoke. A more developed and systematized monitoring system would prepare Selam for implementing bigger programmes and programmes in cooperation with other actors.
7. Develop long term partnership criteria and models for formal partnership. Ensure that formal partners are involved in all stages of the project cycle, through greater participation in the overall planning including setting overall objectives, defining the outcomes and the impact of future programmes.
8. Develop a position paper (or similar presentation) of how Selam and its partners in the music sector envision how change is expected to happen within the area that they are involved in. Strategies for change would help Selam to better explain the role of the organisation in different areas and the purpose of different activities. Selam should also develop its thoughts on:
 - a. market development of different segments of the music sector;
 - b. how capacity building can be used more as a process rather than contributing to single activities, and how the increased capacities of the participants are to be institutionalised in local groups and associations;
 - c. how to work on advocacy and policy change on different levels of decision-making and policy implementation;
 - d. how issues on freedom of expression are linked to the creative industries.
9. Another area where Selam could develop the organisation is in its role as a node in existing networks. The Selam website could be further developed to serve much more as a link between the target groups in East Africa and Swedish and other international actors. Contact information to different interest organisations, as well as to involved production companies and artists would be useful.

Strategies for future programmes and other interventions

10. Parting from the experiences that Selam has made during the different phases of SEAMN, the organisation is recommended to focus even more on one country, preferably Ethiopia (where Selam has a clear added value). Future programmes should build on stronger formal and institutional partnerships. Focus on one country would allow Selam to develop interventions that can have a more in-depth impact on the music sector and possibly reach other regions and sectors in the country. Networking with other actors in the region can still be a component of a country specific programme but should be one of several strategies to strengthen the partner organisations.

11. Capacity building of partners needs to target more of a critical mass within the organisations and their respective professional groups. Such an approach would enable them to have an impact on the development of their organisations and to promote the rights of different professionals within the music sector.
12. The festival in Addis Ababa has in a short time achieved a singular and unique status as a cultural event; it has branded Selam and its approach to the music industry in a very positive way. The efforts made during SEAMN could probably open doors to alternative and more short term funding for each festival. Selam sees the festival as strategic and this evaluation agrees that it can continue to play a role of an alternative platform for critical discussions on the role of culture, the music sector and other creative industries for the development of the society. The festival might have a greater impact and a further outreach if Selam would consider co-arranging the festival with other CSOs working on social issues in Ethiopia and in the region. A formal partnership as part of the festival arrangement around social and cultural rights of the youth population would be interesting and probably attractive to many local and international CSOs since the festival “provides” a relevant audience/group of rights holders. To maintain the regional focus of the festival Selam is recommended to apply for local funds at international cultural institutes in East Africa to fund travel expenses of artists and other actors from the neighbouring countries.
13. If Selam is to explore how to support the music and creative industries in marketing strategies and further professionalization, i.e. implementing a programme that would fit within the private sector cooperation agenda, Selam is recommended to focus on one specific sector/group within the industry. There could be possibilities to expand the workshops on sound engineering and production with a small enterprise approach, possibly with joint funding from private donors and private sector support mechanisms provided by international aid donors. Selam is recommended to discuss corporate social responsibility issues with companies in the international music industry.
14. Related to the above Sida could play a bigger role in linking Swedish CSOs, and among them Selam, with Sida’s partners within the private sector. There is a need to get more operational on the expected increased interaction between different actors within the Business for development (B4D) agenda, possibly by facilitating working seminars (in contrast to the overall discussions that tend to dominate the conferences and meetings on development cooperation and private sector). Since CSR is an important aspect of the B4D strategy of Swedish development cooperation, Sida could also provide stronger support to CSOs (locally and in Sweden) interested in different aspects of CSR, including closer cooperation with companies committed to CSR.
15. Sida is recommended to review how a responsible phase out of the culture and media policy and the support to the culture sector can be further developed, both in relation to the whole portfolio of Sida supported cultural interventions and in relation to individual programmes as SEAMN.

The evaluation has briefly discussed the challenges programmes encounter when donor strategies and policy directions change. When the SEAMN programme 2008 - 2011 was initiated it was thought by Selam as a first phase of a longer commitment to the different actors in the East African music sector. Now Selam has to adjust the programme’s orientation and approach to new conditions and a different aid policy reality. Selam is challenged to find new forms of cooperation and new partners in order to continue what SEAMN has started.

Regardless of the future role of Selam as a development actor, the evaluation gives strong reasons to believe that the organisation will continue to play an important role for the cultural and professional exchange between the music sectors in East Africa and Sweden.

Annex 1 List of Interviewed persons and institutions

In Kampala, Uganda, four semi-structured focal group discussions were held with groups mainly consisting of 1) artists; 2) managers and sector leaders, 3) media representatives and 4) producers. Several of the interviewees covered several roles, some of the artists were also producers/managers and several of the producers are also musicians. A total of 25 persons participated in the focus groups (3 persons participated in two different focal group discussions).²²

Separate interviews were held with Selam Coordinator, Ministry of Justice and Swedish Embassy. In Addis Ababa individual interviews were held with Selam Ethiopia Operational Manager; former head of department of the Ministry of Culture and Tourism/currently Director of the National Theatre,

Stockholm, Sweden, various dates October 2011

Teshome Wondimu	Project Manager, Selam
Loulou Cherinet	Project Leader, Selam
Stefan Sundström	Sound engineer, mixing producer
Andreas Unge	Musician, producer
Jonah Gold	Sound engineer

Kampala, Uganda, 16-19 of October 2011

Christine Johansson	Counsellor/Head of Development Cooperation, Swedish Embassy
Jenny Kanerva	Second Secretary Political Affairs, Swedish Embassy
Juliet Nassuna	Principal state Attorney/Head Intellectual Property, Ministry of Justice and Constitutional Affairs
James Isabirye	Selam Coordinator Uganda
Shadrack Kuteesa Nasser	Project Leader Hip Hop Canvas/Manager
Susan Kerunen	Artist
Happy Benny/Mwaka Benson	Artist
David Nalwebe	Artist
Keko (Jocelyne Tracey Keko)	Artist
Andrew Ahuura	Artist/Producer
Before Christu B.C	Artist
SP Omugumjule	Artist
Jason Bamulumba aka Jungle Omusoga	Artist
Ainomugisha Emmanuel Aka Prea-Ug	Artist
Benon Mugumbya	Artist/Producer
Manana Birabi F	Manager/Artist
Dick Matou	Uganda Performance Rights Society
James Wasula	Uganda Performance Rights Society
Joe Tabula	Radio, Producer/Artist
James Batte	Journalist, press and radio
Edgar Batte	Journalist, press
Sam Ouga	Journalist, press

²² The Selam coordinator James Isabirye was present in all discussions but not all the time during each session. Loulou Cherinet, Project Leader Selam Sweden, took part in the first two group discussions and Teshome Wondimu, Project Manager Sweden, in the second one.

Helen Akurut	Music teacher, participant in project writing on music
Kenneth Lubwama	Producer. Media Plus
Andrew Kiwamuka	Producer, Soul Records Ltd
Philip Onen Okello	Producer, Milege Studios
Andrew Ahuura	Producer, Milege Studios (listed twice see artists above)
Patrick Nyanzi	Producer, Godenuff Records
Jude Lukwago	Producer, Little Penny Records
Joe Tabula	Producer, Tabula Recording Agency (listed twice)
Charles Wrayce Opuro	Producer, Sikia Studios

Addis Ababa, Ethiopia, 19-25 of October, 2011

Mr Desta	Director of National Theater, former Head of Department, Ministry of Culture and Tourism
Akalu Woldemariam	Project manager, Harvesting Diversity for Sustainability and Social Change (in cooperation with UNDP and UNESCO), Ministry of Culture and Tourism
Izabella Eriksson	First Secretary, Programme Officer Democracy and Human Rights, Swedish Embassy
Anton Johnston	Counsellor, Head of Regional Cooperation, Swedish Embassy
Abdi Foum	Counsellor, Head of Development Cooperation Division, Swedish Embassy
Eyosyas Woldekidan	Operational Manager, Selam Ethiopia
Eyob Alemayehu	Promoter/ Artist Manager Director of YisaKal Entertainment
Dawit Yifru	Musician, founder and board chairman of the Ethiopian Music Association; Ethiopian Copyright & Related Right Collective Management Society
Sisay Getachul	Sound engineer
Girum Mezmur	Musician, band leader, producer and music teacher
Melaku Belay Emevu	Dancer, promoter and venue owner, band leader traditional music; Club Fendika
Angela Martins	Senior Cultural Officer, African Union Commission
Alain Sancerni	Consultant, part of Consultancy team preparation phase of a project on culture and creative industries financed by the EU Commission/ European Development Fund (to be implemented in 2012)

Kenya, telephone interviews October

Muthoni	Artist
Maurice M Okoth	Music Copyright Society of Kenya

Annex 2 Documentation

Selam documents

Action plan 2008, SEAMN, Selam

Action plan 2009, SEAMN, Selam

Action plan 2010, SEAMN, Selam

Annual Report 2008, Selam, Swedish - East African Music Network (SEAMN), Project period: 1 April – 31 December 2008

Progress Report 2009, Selam, Swedish - East African Music Network (SEAMN), Period: 1 January – 31 December 2009

Annual Report 2010, Selam, Swedish - East African Music Network (SEAMN), Period: 1 January – 31 December 2010

Application to Sida/DESO/Division for Culture and Media, Swedish-East Africa Music Network, Selam, December 2007

Sida documents

Assessment MEMO, Support to Swedish-East African Music Network, Sida/DESO/Culture and Media, 10th of April 2010

Policy on Culture and Media in Development Cooperation, Sida, November 2006

Evaluations commissioned by Sida

Mid-Term review of Music Cross Roads Southern Africa, Nicolette du Plessis, Culture Radios, July 2009

Project Evaluation, Swedish – East African Music Network, Steinar Langbakk, Langbakk Consulting AB, May 2007

Swedish Foreign Ministry documents

Change for freedom, Policy for democratic development and human rights in Swedish development cooperation, 2010-2014, Regeringskansliet, Government Offices of Sweden, 2010

Country strategy for development cooperation with Ethiopia, January 2003 – December 2007, Regeringskansliet, Utrikesdepartementet

Cooperation strategy for development cooperation with Uganda 2009-2013, Ministry for Foreign Affairs, Regeringskansliet, Government Offices of Sweden, June 2009

Cooperation Strategy for Regional Development Cooperation with Sub-Saharan Africa 2010-2015, Ministry for Foreign Affairs, Regeringskansliet, Government Offices of Sweden, December 2010

Pluralism. Policy for Support to Civil Society in Developing Countries within Swedish International Development Cooperation, Regeringskansliet, Government Offices of Sweden, September 2009/2014

Strategy for development cooperation with Kenya January 2009 - December 2013, Ministry for Foreign Affairs, Regeringskansliet, Government Offices of Sweden, January 2009

Other documents

Kultur i biståndet? <http://www.fuf.se/2010/12/03/kultur-i-bistandet-2/>, Online report from seminar organised by Föreningen för Utvecklingsfrågor in cooperation with Sida, in Stockholm on the 23rd of November, 2010:

Annex 3 Sida Policy Culture and Media for Development Cooperation

Extract from the policy (2006:5-7)

1. Cultural freedom and cultural diversity

Objective: To contribute to an environment supportive of people's enjoyment of cultural freedom and cultural diversity.

Sida supports:

- the promotion of oral tradition and a reading culture
- the development of forms for performing arts and storytelling
- the preservation and use of cultural heritage
- the development of library systems and archives
- the promotion of local cultural activities

2. Freedom of expression and access to means of expression

Objective: To contribute to an environment supportive of people's freedom of expression of opinions and ideas.

Sida supports:

- the development and use of local independent media in the interest of the public
- the production and use of cultural expressions
- the development of open arenas and channels for cultural activities, public debate and exchange of ideas and information, at all levels and across social and geographic boundaries
- the development of legal and societal structures facilitating media pluralism and a diversity of cultural expressions

3. Access to information and ideas

Objective: To contribute to an environment supportive of people's increased access to information and ideas from a diversity of sources.

Sida supports:

- increased access to cultural expressions that disseminate information in different ways
- increased access to public information
- the development of public service media
- the development of media regarding independence, integrity, professional norms, ethics, scrutiny and accountability

4. Conflict prevention and increased tolerance

Objective: To contribute to an environment where people live in peace and security.

Sida supports:

- the development of conflict sensitivity of local media and the dissemination of accurate and relevant information (including humanitarian information)
- the use of cultural expressions in the contact and dialogue between parties to promote peace and/or reconciliation
- the active participation of both men and women in public discourse before, during and after conflicts
- the protection and restoration of cultural heritage
- cultural activities focused on diminishing mental and physical suffering

5. Local production, economic growth and increased employment

Objective: To contribute to an environment supportive of strengthening people's economic resources.

Sida supports:

- the development of local culture and media production, distribution and sales
- the promotion of creativity and entrepreneurship
- the promotion of conditions for the development of companies/management skills
- the protection of intellectual property rights

Annex 4 Terms of Reference

TERMS OF REFERENCE FOR THE EVALUATION OF SWEDISH EAST AFRICAN MUSIC NETWORK (SEAMN) 2008-2010

1 Background

The SEAMN-programme developed during two phases, all which received support from Sida. It started with a one-year pre-pilot-phase in 2003-2004, and continued with a three-year pilot-phase in 2004-2007. The pre-pilot-phase was carried out by SELAM in collaboration with the Academy of Music and Drama at Göteborg University and Länsmusikerna in Stockholm (LiS). The objective was to establish a platform for institutional cooperation and cultural exchange between Sweden and East Africa within the music sector. After the pre-pilot phase it was concluded that the music sector in East Africa lacked the infrastructure necessary in order to implement a viable and fruitful cooperation between East African and Swedish institutions. Hence the programme shifted focus, from the initial idea focused on institutional cooperation to a strategy of strengthening the local infrastructures within the music sector in order to create conditions for cooperation in the future. During the pilot-phase, 2004-2007, support has been given to music associations, educational programmes, music events, public seminars and conferences, cultural exchange and networks on national and regional levels. In the spring of 2007 an evaluation was carried out that reported on major results in the areas of network, capacity building, job creation, education, change of attitudes and cultural policy within the music sector in the region. Credit was given to SEAMN's bottom-up approach and contribution to poverty reduction. The evaluation also gave 21 concrete recommendations²³. In May 2008 SELAM received 6 000 000 SEK for another 4-year period, 2008/06 - 2011/06. The overall aim of the programme is to contribute to a self-sustainable and democratic infrastructure within the music sector in East Africa (Tanzania, Ethiopia, Kenya, Uganda). The specific objectives are:

- To increase and improve the performance of musicians associations and music interest organizations, institutions etc.
- To develop capacity within music education, music industry and public agencies
- To raise awareness within civil society, private sector and policy makers of the importance and potentials of music to socio-economical development
- To establish networks between professional actors within the music sector. On local, national, regional and international levels.

To achieve these objectives SELAM has supported various capacity building activities such as training in professional skills, public discussions and seminars, regional and local music events and festivals, advocacy and partnership with music associations, cultural institutions, governmental agencies, interest organizations and private companies. The Sida support in its present form will not continue after June 2011. SELAM will have to seek funding from other sources e.g. directly from Swedish bilateral country programmes or from other external funding.

2 PURPOSES AND SCOPE OF THE EVALUATION

In accordance with the agreement between Sida and SELAM dated 2008-05-08 an in depth, result-oriented review/evaluation of the programme should be carried out at the end of the programme period. The evaluation will have two parts a) a backward looking part with focus on results and learning and b) a forward looking part with focus on strategic improvements and future funding opportunities.

The aims of the backward looking part of the evaluation are

- a. to assess possible improvements in capacity, attitudes, relationships and performance of the stakeholders targeted by the programme

²³ Annex 1 – Evaluation 2007, page 16

- b. to assess if/how the programme has contributed to a more self-sustainable, effective and democratic music sector
- c. to draw lessons from the achievements and challenges experienced

The aim of the forward looking part is to provide SELAM with tools to improve the programme and to access alternative funding.

3 THE ASSIGNMENT / ISSUES TO BE COVERED IN THE EVALUATION

In the monitoring and evaluation framework developed for the programme there are few indicators on impact and outcome levels and most of them are vague and lack base line data²⁴. It is therefore proposed that the evaluation take a starting point in a more general mapping of the impact and outcomes observed in the targeted music sector and then tracing these changes back to particular processes, events or activities. The previous evaluation from 2007 with its 21 concrete recommendations should also be followed up as part of this evaluation. The evaluation should include, but not necessarily be limited to, the issues and questions presented below.

The **summative part (backwards looking)** should include the following:

- a. Assess the relevance and effectiveness of the programme in relation to its aims and objectives and in relation to the local context.
- b. Assess the outcomes of the programme in terms of (possible) improvements in capacity, attitudes, relationships and performance of the targeted “music sector” (i.e. musicians associations/interest organizations, music institutions and networks, music education, music industry, public agencies/policy makers and individual musicians) in the four countries. Investigate the major contributing factors to the changes observed.
- c. Assess if/how poor and marginalised women and men have been able to engage in the various parts of the “music sector” during the past four years and especially look at the strategies used to empower/support women to engage and have influence in the sector.
- d. To the extent possible, assess the achievements of the programme in relation to the results framework (LFA) established for the project.
- e. Comment on relevance of the programme for democracy, human rights and socio-economic development. Provide examples of how the programme has contributed to these aspects, for example giving people a voice, political mobilisation, freedom of expression, etc.
- f. Comment on relevance of the programme for the development of the local /regional music industry. Explore which were the most important contributions in relation to trends in the regional music industry.
- g. Comment on sustainability of the impact and outcomes observed. Enabling and disabling factors
- h. Comment on the niche of the Swedish support in relation to that of other major donors (e.g. Alliance Française, Goethe Institute etc.).
- i. Explore to what extent SEAMN has managed to become an integrated part in the regional music sector and how the programme cooperate with regional partners and organizations.
- j. Examine the management and the administrative systems. Follow up how the 21 recommendations of the previous evaluation have been implemented. Comment on the efficiency of management and administrative systems/structures.
- k. Identify and describe strengths and weaknesses in the strategies/approaches taken and in the planning, implementation and monitoring of the programme. Describe problems and solutions to these sought by the programme. Summarise lessons.

The **formative part (forward looking)** should draw conclusions from the above assessments and analyses and make recommendations for how to address possible shortcomings identified and improve the programme in terms of relevance, effectiveness, sustainability, management and administration. The following areas should specifically be covered:

²⁴ Annex 2 - Results framework

- l. how to improve the programme in order to contribute more effectively to a culture of human rights and democracy in each of the four countries (i.e. accountability and transparency of duty bearers, empowerment/participation/influence of poor and marginalised women and men)
- m. how to better ensure engagement of women in to the various components of the programme
- n. how to improve the programme to better contribute to increased quality and better marketing of music productions while ensuring that young women and men from poor and marginalised situations will still be the main focus of the programme
- o. how to adapt the programme to a possible continuation supported within the framework of the bilateral cooperation in the countries concerned
- p. how to improve networking and access other possible funding options

The formative part of the evaluation should include a summary in the form of an outcome map.

4 METHODOLOGY / EVALUATION TEAM AND TIME SCHEDULE

One person should carry out the review. She/he should be familiar with process evaluations and outcome mapping. He/she should be able to use participatory methods and preferably have a deeper understanding of culture as a vehicle for democracy and human rights. Knowledge of the music business sector is an advantage but not a requirement.

The evaluation will consist of the following phases

- Desk study: Review of programme documents, including programme proposals, LFA framework, narrative reports, previous evaluation, and other relevant documents as well as relevant Sida policies and guidelines.
- Data collection and analysis: Interviews with SELAM staff, SEAMN coordinators, and programme leaders to get an inside, informed opinion of achievements and challenges. Interviews and/or group discussions with all targeted participants and stakeholders such as individual female and male musicians, music businesses, partner institutions/organizations and government bodies to establish how the programme has changed/improved their situation, capacity, attitudes, relationships or performance. Interviews should finally be done with Sida/Embassy staff, other agencies in the same field, potential future donors and other relevant national actors to get an outside view of the programme and its networking capacities. The assessment should include a visit to the SELAM studio in Addis Ababa/Ethiopia and a two-day participatory evaluation workshop in Kampala/Uganda.
- The interviews and discussions should be organised to cover both the summative and the formative questions. To finalise the formative part and especially the proposed results framework, the workshop in Kampala will play a central role.
- Reporting and presentation: A draft report should be prepared for comments by Sida and SELAM before being finalised. The consultant should present the final report at a meeting/seminar with Sida and SELAM.

The review and travel should preferably be carried out and finalized before end of June 2011. The seminar should be carried out in mid-august and the report and presentation should be delivered before end of August 2011. The assignment will require a total of 21 working days (3 days for desk study, 12 days for field visits, 4 days for report writing and 2 days for presentation and revision of report).

5 REPORTING

The evaluation report shall be written in English and should not exceed 30 pages, excluding annexes. The draft report shall be submitted to Sida and SELAM electronically no later than 31/08 2011. After receiving Sida's comments on the draft report, a final version shall be submitted to Sida. The evaluation report must be presented in a way that enables publication without further editing. Examples in the form of YouTube clips and other non-written formats are welcomed in the annexes.

The report should have the following main headings:

EXECUTIVE SUMMARY

Summary of the evaluation, with particular emphasis on main findings, conclusions, lessons learned and recommendations.

BACKGROUND AND METHOD

Presentation of the evaluation's background, purpose, questions and methodology

THE EVALUATED INTERVENTION

Description of the evaluated programme and its purpose, logic, history, organization and stakeholders

LOOKING BACK

Factual evidence, data and observations relevant to the specific questions of the evaluation (points a-k above)

CONCLUSIONS AND LESSONS LEARNED

General conclusions likely to have potential for future and/or wider application and use

LOOKING AHEAD

Discussion on a possible way forward (points l-p above) and proposals to Sida and SELAM on possible improvements in policy, strategies, management, administration etc. The proposals should be summarised as an outcome map.

ANNEXES

Terms of reference, methodology for data gathering and analysis, references, persons interviewed, etc
Subject to decision by Sida, the report will be published in the series *Sida Evaluations*.



EVALUATION OF SWEDISH – EAST AFRICAN MUSIC NETWORK 2008 – 2011, A CULTURAL PROGRAMME IN ETHIOPIA, KENYA, TANZANIA AND UGANDA IMPLEMENTED BY SELAM

The evaluation reviews the outcomes of the Swedish-East African Music Network (SEAMN) implemented 2008–2011 by the Swedish organisation Selam in cooperation with actors within the music sector in Tanzania, Kenya, Uganda and Ethiopia. The programme has been built on the logic of strengthening groups and key actors so that they in turn can share experiences with peers and develop skills. The evaluation finds that SEAMN has led to changed attitudes and increased skills on a personal level and an impact on the professionalization and awareness among key actors of the music industry.

SWEDISH INTERNATIONAL DEVELOPMENT COOPERATION AGENCY

Address: S-105 25 Stockholm, Sweden. Office: Valhallavägen 199, Stockholm

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

Postgiro: 1 56 34–9. VAT. No. SE 202100-478901

E-mail: info@sida.se. Homepage: <http://www.sida.se>

