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Sida Decentralised Evaluation

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Evaluation of Sweden funded Culture Fund of Zimbabwe Trust Project: Changing the Cultural Landscape in Zimbabwe Society

Final Report

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**Final Report
October 2014**

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Ian Christoplos**

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

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Abbreviations and Acronyms

ARIPO	African Regional Intellectual Property Organisation
IPR	Intellectual Property Rights
NACZ	National Arts Council of Zimbabwe
NMMZ	National Museums and Monuments of Zimbabwe
RAF	Result Assessment Framework
RBM	Result-based management
TACE	Technical Advisory Committee of Experts
ZCCI	Zimbabwe Chamber of Creative Industries
ZIMAsset	Zimbabwe Agenda for Sustainable Socio-Economic Transformation
ZUNDAF	Zimbabwe United Development Programme,

Preface

In August 2014, the Embassy of Sweden in Zimbabwe commissioned Indevelop (www.indevelop.se) to carry out an evaluation of the Sweden funded Culture Fund of Zimbabwe Trust Project. The evaluation was commissioned through Sida's framework agreement for reviews and evaluations.

The purpose of the Evaluation is to provide information about the results that Sweden and the Culture Fund can use in reporting to principals and relevant stakeholders. The Evaluation also provides the Embassy of Sweden and its partners with lessons that can be used in policy work or when designing programmes and projects.

Field work was carried out in Zimbabwe during September 2014. The report was finalised after feedback on the draft report from the Embassy and the Culture Fund.

Indevelop's independent evaluation team consisted of:

- Madeleine Elmqvist, Team Leader
- Charlton Tsodzo, National Consultant
- Ian Christoplos, Methods Expert and Quality Assurance

Sarah Gharbi was the Project Manager with overall responsibility for managing implementation and the evaluation process.

Executive Summary

The Culture Fund is an independent, non-governmental organisation governed by an independent board of directors acting in their individual capacities. The overall objective of the Fund is to “contribute to the growth of the culture sector in Zimbabwe by providing finance and technical support to cultural practitioners, institutions and activities”.

Sida has been supporting the Culture Fund since 2003 and a total of SEK 26 289 000 was disbursed during the period 2007-2011. The current agreement was signed in February 2012 with a total grant of SEK 22 million over three years.

The Fund distributes grants to culture agents: associations, institutions, groups and/or individuals through two annual funding windows. The Fund has three strategic objectives:

- Establish a sustainable Fund with a strong management capacity
- Identify talent and create platforms for innovation and space to grow the culture sector
- Access finance, markets and capability, skills for culture agents

The major conclusions of the evaluation are:

Effectiveness and Outcomes

The Fund has fulfilled its objective of establishing a sustainable fund with a strong management capacity. In September 2014 the non-Sida funding was 42% and the funding base consists of around seven programmes where EU and Danida are the main contributors, and the network of strategic partnerships has increased.

Over the project period the Fund has strengthened the Board and the function of the Secretariat and institutionalised the Technical Advisory Committee of Experts that provides advice on grants to be approved. Several new planning and management tools are in place. The Fund has implemented grant programs based on a number of cross-cutting themes applied on ten results areas, and grants are bigger and fewer.

With regards to strategic objective two and three of the project, the Fund has provided the grants to fulfil the targets outlined in the Result Assessment Framework, which are based on measurable outputs in each result area. The evaluation has shown that there are short-term and some medium-term outcomes with regards to freedom of expression, gender, improved livelihoods and good governance. The evaluation is aware that there is insufficient evidence to draw general conclusions on the outcomes of the Fund's grant making due to lack of evidence-based information in monitoring

reports and Annual reports. It is obvious that there are outcomes related to the cross-cutting themes of the project that have not been captured by the weak monitoring and evaluation.

Efficiency

The Fund has an excellent record of account management and donors have a lot of confidence in the ability of the Fund to manage grants. The Fund has made a commitment to results-based management, but it seems as though the system is not in place, and capacity needs to be built within the organisation. Evidence-based information on outcomes is not captured and systematically collected, which hampers the internal learning and planning of the organisation as well as the possibilities to share good results with external audiences. The cross-cutting themes of the project have been far from as visible as they could have been. With ten results areas there is a risk that the project spreads the grant money too thin to get an impact and there is a need to further cut down on the number of grants.

With regards to cost-efficiency the evaluation notes that the transaction costs associated with many small beneficiaries are high, but that the efficiency has to be related to the objective of strengthening freedom of expression through many voices.

Relevance

The project is in line with Swedish policies and priorities and the grants have been selected based on a rights-based perspective. Stakeholders are unanimous that the culture sector has a lot of open space available for freedom of expression, more than within other areas such as the media sector. The Culture Fund could be a strategic intervention for a new Swedish country strategy for Zimbabwe if the Fund can improve its results-based management and develop more explicit human rights-based approaches and support to economic and social rights.

The Culture Fund objectives are relevant and in line with Zimbabwe's policies and priorities. The establishment of the Ministry of Sports, Arts and Culture is changing the culture landscape. The Culture Fund has taken on a sector-wide catalytic role in arts, culture and heritage development in Zimbabwe. The sector role of the Fund needs to be revised, as there are other actors now, such as the ministry. This could clearly be an advantage for the Fund and opens up for a more focused approach to strengthen the capacities of Zimbabwe culture agents and institutions.

Sustainability

The approach of the Fund of dispersing many small grants to individuals and organisations as a way to establish a multitude of entry points for freedom of expression within the culture sector, may not be appropriate any more. A more focused approach in terms of results areas is more likely to be effective in building and promoting sustainable change within the culture sector. By identifying and sustaining long-term key strategic partnerships with groups of experts, associations, organisations and networks that have the ability to reach culture agents and multiply effects, a much

stronger foundation for the culture sector to push the boundaries for human rights, good governance, gender and democracy could be put in place.

Main recommendations to the Culture Fund are:

- Having had a sector-wide role the Fund need to assess its position as the establishment of the Ministry of Sports, Arts and Culture has changed the landscape of the culture sector.
- The Fund needs to take measures to substantially build its capacity within result-based management.
- The Fund needs to develop a more in-depth Performance Assessment Framework for 2015-2017 with identified outcomes and indicators and associated risks that can be used for the organisation and not only for Sida support.
- The Fund needs to develop the cross-cutting themes of the programme and include human rights and cultural rights.
- As a part of the improved planning process, the Fund needs to use the monitoring system to collect data on outcomes associated with the project (and other projects and programs of the Fund). This will allow for substantive evidence-based reporting in all documents, including Annual reports.
- The Fund needs to reduce the number of results areas and decide in which areas the Fund has its strongest features and programmatic expertise.
- To enhance quality the Fund needs to cut down further on the number of approved grants.
- The Fund needs to develop a better tool to assess grant applications from human rights, democracy and gender and livelihood perspectives.
- The Fund should consider employing a Fund manager. This will allow the Executive Director to focus on the overall development of the Fund going from account management to result-based management.

1 Introduction

1.1 PURPOSE

The evaluation will review the Sweden funded Culture Fund of Zimbabwe Trust Project (2012-2014). The purpose is to:

- “Provide information about the results that Sweden and the Culture Fund can use in reporting to principals and relevant stakeholders. For the Culture Fund and the Embassy of Sweden to get a measure of project performance with regards to effectiveness, cost efficiency, impact, relevance and sustainability.”
- “Provide the Embassy of Sweden and its partners with lessons that can be used in policy work or when designing programmes and projects. The Culture Fund hopes to use the findings of the evaluation to shape future projects/programme design and provide a basis for engaging different stakeholders in the sector. Additionally, the Embassy of Sweden also hopes to use the findings of the evaluation to incorporate cultural considerations in the development strategy.”

1.2 BACKGROUND

The Culture Fund is an independent, non-governmental organisation governed by an independent board of directors acting in their individual capacities.

The overall objective of the Fund is to “contribute to the growth of the culture sector in Zimbabwe by providing finance and technical support to cultural practitioners, institutions and activities”.

The Fund has three strategic objectives:

- Establish a sustainable Fund with a strong management capacity
- Identify talent and create platforms for innovation and space to grow the culture sector
- Access finance, markets and capability, skills for culture agents

Sweden has been active in the culture sector in Zimbabwe since 1997. Prior to the Culture Fund, Sweden supported six major institutions within the culture sector. Sida has been supporting the Culture Fund since 2003 and a total of SEK 26 289 000 was disbursed during the period 2007-2011. The current agreement was signed in February 2012 with a total grant of SEK 22 million over three years. Apart from Sida, the

Fund has partnership agreements with among others the EU and UNDP.

The Culture Fund manages funding from Sida through two modalities: The Sida Core Funding, the main programme (904,091 USD in 2014), and the Sida Special Event Fund (131,027 USD in 2014). The latter is a fund that is at the disposal of the Embassy of Sweden in Harare.

The Fund distributes grants to culture agents: associations, institutions, groups and/or individuals through two annual funding windows. The Fund provides grants and grants seminars, as well as possibilities for different platforms for culture sector dialogues, workshops, technical support and equipment to culture agents.

1.3 METHODS

1.3.1 Desk review

The evaluation team undertook a desk review based on documents such as the project document, annual reports, a former external evaluation, internal evaluations, monitoring and evaluation reports of grants and sub-grants, etc. The desk review was used to establish an initial set of outcome, efficiency, effectiveness, relevance and sustainability descriptions to be used as de facto indicators in the evaluation process. These descriptions are included in the evaluation matrix in Annex 3, and were used as hypothesis as a basis for discussion, rather than as set performance indicators. The log-frame of the project does not have established indicators; instead there is what is referred to as measurable outputs (quantitative) for the ten results areas of the project.

1.3.2 Sub-grants as case studies

A number of sub-grants were selected as case studies for analysis in relation to the strategic objectives, with a primary focus on outcomes. The Culture Fund provided the team with a list of projects; sub-grants funded during 2012-2014, and in total 16 were selected, which is a small sample out of all the grants supported by the Fund (please see below). The selection is based on purposive sampling to ensure full representation of different genres of culture, organisational structures (individual/institute/association), geographic location and gender considerations.

2012	Project name	Sub Sector & Key Result Area	Project Summary
1	Bulawayo Public Library \$20,000 BULAWAYO	Literature & Languages: Research & Documentation	Bulawayo Public Library is a dedicated institution which provides mostly Zimbabwean information to the wider communities. Culture Fund supported the digitization of historic reference collections that are fading and tearing off in 2012.
2	Documentation of	Cultural Heritage-	Joyce Jenje Makwenda's is a researcher &

	Music and Arts History \$19,381 HARARE	Research & Documentation	archivist. Support was rendered for the preservation of historic records.
3	Midlands State University Film and Theatre Arts \$20,000.00, MIDLANDS	Film, Audio-Visual & Multi Media Production- Cre8tive Industry	Film and Theatre Arts Studies is a new Department at Midlands State University. It was granted support to procure film equipment.
4	Binga Craft Centre (Women Crafters Access to Markets) \$10,000 MATABELELAND NORTH	Fine Arts & Craft- People Culture	Binga Craft Centre is a community center that coordinated visual arts projects for the Binga community. It was supported to conduct workshops with women on basket weaving.
2013			
5	Bulawayo Public Library: Digitalisation of Historical Images \$20,000.00 BULAWAYO	Cultural Heritage- Research & Documentation	Bulawayo Public Library is a dedicated institution which provides mostly Zimbabwean information to the wider communities. Culture Fund bought high resolution scanner for digitizing old newspaper records which span back to 1896.
6	Tsvete Band (Music Recording Project) (Marlon Murape) \$4,000 MASHONALAND WEST	Performing Arts- Culture Xpression	A Norton based music band was granted support under the Music Recording Album. A project that was incubated under Pakare Paye Arts Centre and mentored by Oliver Mtukudzi. It managed to record the music, produce CDs and went on to launch.
7	National Art Gallery Venice Biennale \$17,100 HARARE	Fine Arts & Craft- Cre8tive Industries	National Gallery was granted support for the 55 th edition of Venice Biennale, Italy and to exhibit during UNWTO that took place in Victoria Falls.
8	Workshops on Issues of Violence Against Women and Girls, \$8,000 HARARE	Cultural Industries- People Culture	Albert Nyathi is a writer, poet and arts administrator. He was granted support to conduct workshops on Issues of Violence Against Women and Girls.
9	Kumakomoyo Prisons Arts Festival, Mutare MANICALAND US\$6000.00	Performing Arts: People Culture, Cultural Xpression	Kumakomoyo Arts Festival (KAFest) was initiated in 2005 as a means to rehabilitate and re-integrate prison inmates into society. It is a platform where inmates from correctional institutions around Zimbabwe share the stage with seasoned artistes and showcase their artistic talents. The festival was supported with publicity, transport and

			performance fees.
2014			
10	Making Upmarket Handmade Stationery And Decorations, \$8,500 HARARE	Cultural Industries- Cre8tive Industries	‘Making Upmarket handmade stationery and decorations’ is a project by Question Mark.Co. It was granted support for training students in making stationary.
11	MANISA (Manicaland Show of Arts) 5,000.00 MANICALAND	Fine Arts & Craft- Cre8tive Industries	The National Gallery of Zimbabwe is a parastatal organisation that is found within the Ministry of Sport, Arts and Culture. It was supported to conduct Manicaland Show of Arts (MANISA) 2014 th edition.
12	Novel: Deadly Descent \$6,200 HARARE	Literature & Languages- Creative Industries	Lilian Masitera is a teacher by profession. She has interests in creative writing. Since 1996, she has written and published 3 Novels and an anthology. Support was granted to publish, launch and market the novel.
13	Chipawo \$10,000 HARARE	Performing Arts- Culture Xpression	Chipawo is an Arts Education organization which works with children and young person’s around Zimbabwe. It was granted support for arts education programme.
14	National Museums’ school quiz national competitions \$10,000 HARARE	Cultural Heritage – People Culture	National Museums and Monuments of Zimbabwe is the Zimbabwe’s premier heritage organization seeking to secure Zimbabwe’s heritage. Funding was extended to support the National Museums’ primary school quiz national competitions
15	Book Café HARARE US\$31,700.00	Performing Arts; Fine Arts and crafts: Cultural Xpression; Cre8tive Industry	Book Café is a community cultural centre that seeks to respond to the needs of the arts industry. The Book Café was supported for implementing a monthly craft fair, musical equipment upgrading, 16 Days against gender violence activities and administrative costs.
16	SAPES Trust HARARE US\$38,676.00	Literature & Languages: Research & Documentation	The Sapes Trust is a regional research institute founded in October 1987. The organization has developed on the twin principles of research and publishing where every research output had to be published in book form. Support was extended for publishing policy dialogues and the ZIT newsletter and for equipment purchase

1.3.3 Stakeholder led analysis of project objectives

A team consisting of Madeleine Elmqvist and Charlton Tsodozo conducted the interviews during a mission to Harare September 7-13. Building on initial findings, the team had a string of individual interviews as well as some focus group discussions. Interviews were also made with beneficiaries of sub-grants during and after the field mission, either in person or over Skype.

The Culture Fund has a broad mandate in the culture sector and works closely with the Government of Zimbabwe, quasi-governmental bodies, culture agents, CSOs and special interest groups, donor partners and community/traditional leaders. In the choice of stakeholders and beneficiaries the evaluation tried to reflect this holistic view and participatory approach to ensure that full representation was made when interviews were held to further verify the results of the project. For a full list of persons interviewed, please see Annex 4.

1.3.4 Limitations

A selected number of sub-grants have been evaluated to give an indication of the results of the project, but this sample is small and the extent to which this data can be used for rigorous generalisations is limited.

Due to time constraints the evaluation team held meetings with stakeholders/beneficiaries in Harare, and did Skype interviews with some stakeholders outside Harare and as such the analysis of the Fund's impact on scattered rural grant recipients is based on these interviews and available documentation.

The Fund has very well documented activities and outputs of each grant, but based on that documentation it has not been possible to assess the extent to which overall outcomes have been achieved in terms of enduring changes in institutional structures, knowledge, attitudes, norms and practises.

2 Findings

2.1 OUTCOMES AND EFFECTIVENESS

2.1.1 Outcomes in relations to objective one: Establish a sustainable Fund with a strong management capacity

Board of Trustees

The Culture Fund has a governing Board consisting of seven members (in September 2014 the board consisted of five women and two men) with representatives from the culture sector and business (accounting, public relations, legal sector, media, intellectual property), which has contributed to greater diversity within the Board. The members serve two 2-year terms, and the majority have served four years. It was mentioned that there is a need to prolong the terms of board members to two 3-year terms to ensure better sustainability. To ensure that competence is kept and maintained within the Board there are new guidelines so that not all members are replaced at the same time. On a yearly basis the Board reviews its roles, responsibilities and competences. A recent board member has brought in experience on arts management from USA and there is an ambition to try and recruit younger board members. Up until 2013 the National Arts Council of Zimbabwe, (NACZ) had a representative on the Board, but now there are no government representatives on the board. According to the Annual Report of 2013 the Board met 13 times in scheduled meetings.

The KPMG Audit reports for 2012 and 2013 were delivered with no qualifications. The Finance department performs spot audits if sub-grants fail to satisfactorily account for the full grant. In 2012 two projects were handed over for spot audits.

Technical Advisory Committee of Experts, TACE

During the project period the Board has established a Technical Advisory Committee of Experts (TACE), where the five members have 3-year assignments, which are renewable yearly. The TACE replaces the former sub-sector committees of the Fund, and is a more flexible and less bureaucratic set-up that also provides a joint overview of the sector within one committee. The TACE represents different cultural areas and several of the members work for NGOs. The role of TACE is to add knowledge and technical skills from the culture sector when selecting grants from the Grant Programme and the committee meets twice a year to assess applications. The TACE capacity to assess grant applications was strengthened through training to clarify the objectives of the Fund and focus on results. There is little communication between the Board and the TACE, which means that some of the possible synergy effects and exchange between the Board and the TACE are not utilised.

The Secretariat

An Executive Director heads the Secretariat. There are two main offices: the Finance and Administration office and the Programmes office. The Programme office has been developed to cater for different donor programmes, and staff is contracted on a needs-based set-up. The Secretariat has a capacity development programme for the staff, and capacity has been built in results-based management, arts management and business administration. The Secretariat has actively worked to increase the visibility and brand of the Fund through its website and Facebook-page, and has created a consistent graphic design programme for all printed materials and publications. The Grant Application and Processing Procedures Manual from 2007 has been updated and revised in accordance with changes in the management structure, primarily the TACE, and funding priority areas and criteria in relation to the new cross-cutting themes of funding programmes. The Fund has also institutionalised a Monitoring and Evaluation system, outlined in an M&E Manual used for all grants of the Fund.

Funding base

According to the Agreement between the Culture Fund and Sida from 2012, one of the pre-conditions for further funding was that the non-Sida funds accounted for 25% of the total budget by the end of 2014. During the project period 2012-2014 the Fund has considerably developed its funding base and in September 2014 42% of the funding came from other sources than Sida. The Fund does not have a Funding manager, and resource mobilization falls heavy on the Executive Director and Senior Management supported by the Board. The Fund has tried to engage with actors from the corporate sector, but due to the economic situation in the country these efforts have not been so successful.

Culture Fund PROGRAMME FUNDS RECEIVED 2014 (September)			
	Funding Partner	USD	
1	Sida Core Funding (Main)	904,091.09	
2	Sida Special Event	131,027.70	
3	European Union	205,227.10	
4	UNDP Dialogue Financing Facility	40,000.00	
5	Hivos Foundation	27,400.00	
6	South Planet	12,610.00	
7	Royal Danish Embassy (Danida)	452,811.13	
	Total Grant Income	1,773,167.02	
	Sida Programme Funding	1,035,118.79	58.38%
	Non-Programme Funding	738,048.23	41.62%
		1,773,167.02	100.00%

Strategic partnerships

Under the project period the Culture Fund has developed several partnership programmes for delivering funding, capacity building and services to the culture sector outside the main programme of Sida:

- Ministry of Foreign Affairs of Denmark/Danida Culture Programme 2014
- In 2012-2013 Sida engaged the Culture Fund to oversee funds, administration and quality control for the refurbishments of the Harare City Library in addition to the regular funding
- The Delegation of the European Union to Zimbabwe (EU) - Partnership for Arts and Culture Development 2013
- The South Planet, interactive database and networking tool for artists in Zimbabwe and in the region
- UNDP DFF – My Zimbabwe Story, partnership with the UNDP Dialogue Financing Facility
- UNESCO's International Fund for Cultural Diversity provided a grant for a statistical survey of cultural industries in Harare and major surrounding areas of Chitungwiza, Norton, Ruwa and Epworth, implemented by the Zimbabwe National Statistics Agency (ZIMSTAT)
- The Arts Travel Mobility Fund was established by the Culture Fund in partnership with the HIVOS Foundation mid 2013
- FBC Bank Limited is the funding partner for the development, design and printing of information, education and communication materials on Culture Fund programmes

Grant programme model of the Fund

During the project period the Fund has implemented grant programmes based on a number of cross-cutting program themes applied on ten results areas:

- Gender-Women & Youths empowerment
- Arts education, training, development
- Community empowerment
- Talent search, development and showcasing
- National pride, identity and heritage
- Human rights and artist rights promotion
- Leadership and management skills development
- National strategy for the arts and culture
- Production and access to markets

- Information access and knowledge management

The Fund has also applied a grant strategy aiming at having bigger and fewer grant. With a previous grant limit of USD 10.000 the grant limit was increased to USD 20.000. Under Sida main programme the following number of grants have been approved: 2011: 74 grants, 2012: 74 grants, 2013: 67 grants, 2014: 59 grants.

MODEL 1 2007-9	MODEL 2 2009-10	MODEL 3 2011-14
SMALL GRANTS Awarded following call for proposals, applications and selection processes.	SMALL GRANTS Awarded following call for proposals, applications and selection processes.	BIGGER AND FEWER GRANTS Awarded following call for proposals, applications and selection processes.
BOARD STRATEGIC GRANTS Funds awarded to projects under strategic programmes. Institutions Programme One institution funded with a bigger grant but impact on many associated stakeholders Festival & Events Programme Funding given to one festival or event benefiting many artists Disadvantaged Music Group Programme One group with many a number of disadvantaged members and benefit to many others (EG Jairoso Jiri) Associations Programme Strengthening of associations and their members across all sub-sectors	BOARD STRATEGIC GRANTS Funds awarded to projects under strategic programmes. Music & Edutainment Programme One school funded with benefits going to the community and other schools. Chipawo running an art education pilot for a cluster of rural schools. Creative Writing Programme Partnership with the private sector to run a national competition for children. Heritage Programme National Museum and NACZ supported to run the National Heritage School Quiz and the Jikinya Dance Festival. Schools compete from district level. Creative Enterprise Programme Partnership with the British Council where over 120 artists a year are trained to run small businesses Access to Markets Programme	BOARD STRATEGIC GRANTS Funds awarded to projects under strategic programmes. Bigger grants (fewer projects addressing key result areas) with wider and deeper impact under the following Cross-cutting Programme themes: Empowerment of vulnerable groups (women, girls, people living with HIV/AIDS, youth of 25 years and under) Influencing policy and promoting Artists Rights (Artists Charter) Promotion of the principles of good governance and professionalism Promotion of environmental sustainability, including issues around adaptation to climate change

Summary of results in relation to objective one	
Indicators	Findings
Percentage of non-Sida Fund.	Yes, the Culture Fund has diversified the funding base and in 2014 42% is non-Sida funding.
Expanded and maintained network of strategic partners.	Yes, the Fund has a widened its network of local, regional and international strategic partners.
Improved strategic direction of the organisation and visibility	Yes, the Fund now has fewer and bigger grants. Working on engaging corporate partners. Developed the Culture Fund Brand.
Improved capacity of Board and TACE	Yes, capacities have been built and greater diversity among board members.
Strengthening of staff skills and competence	Yes, staff has had training in result-based management, business administration and arts management
Improved M&E	Yes, the Fund implemented a system for M&E, which mainly captures implementation of activities and outputs of grants. (Discussed under Efficiency) The Fund has very good account management.

2.1.2 Outcomes in relation to objective two: Identify talent and create platforms for innovation and space to grow the culture sector

In the absence of government funding the Culture Fund has filled a gap and taken on a wide approach in creating opportunities to grow the culture sector and has sponsored numerous projects. Through different intermediaries the Fund provides support for cultural platforms such as festival, fairs, and conferences targeted to reach as many as possible.

The festivals of Zimbabwe are seen as providing an important platform and possibilities for dialogue, cultural expressions and artistic encounters and income generation, which was confirmed by several of the grant recipients. The Manica Show of Arts (MANISA) is a platform that showcases visual art talents from the Manicaland province. The Culture Fund support over the last three years has contributed to strengthening the culture sector in Manicaland, and interviews confirm an increased interest in the arts by schools and young visual artists, and artists getting opportunities not only to exhibit, but also to sell their art and realize tangible benefits therefrom.

Another festival is the Kumakomoyo Arts Festival (KAFest), which is a platform run by Prisons and Correctional Services department, supported by the Fund. Every year around 200 inmates from correctional institutions around Zimbabwe share the stage with seasoned artists and showcase their artistic talents as part of rehabilitation and re-integration in society to the public. A number of inmates have had their talents

exposed and some went further to become recording artistes and to kick-start their careers in the performing arts after their periods of incarceration, according to an interview with the Prisons and Correctional Services department. The KAFest has also contributed to increased awareness building and understanding for the need of rehabilitation of prisoners.

The Rainbow Arts Festival supports disadvantaged artists and the International Images Film Festival (IIFF) is the only women's festival in Sub-Saharan Africa and it has received yearly funding. It focuses on films that portray women, providing role modelling for women, engaging with women's problems and lives and an explanation of women to the male community, and has according to documentation from the Fund built awareness, encouraging tolerance and understanding.

On average 50% of all grants go to grant recipients in Harare. The Culture Fund has tried to balance this by supporting a number of national programs that directly or indirectly reach all 10 provinces in Zimbabwe. The national programs covers areas such as children writing competitions, talent programmes and National Arts Merits Awards. The Fund has supported the National Quiz on Heritage for primary schools, which is organised by the National Museums and Monuments of Zimbabwe, together with Ministry of Education. The preparations for the quiz are on-going throughout the year and engage the schools through lessons and study visits. According to the National Museum 80% of all schools in Zimbabwe participate from community level and upward. The quiz has led to increased participation and interest for culture and heritage for students and a possibility for primary schools to include cultural heritage on the curriculum.

Arts education and training for children and youth receive substantial funding for what the Fund calls the School Program. In 2013 the project supported 30 schools in rural areas. The NGO Chipawo has received yearly funding to support community primary schools through a model, which is built on in arts education and training and child rights. According to Chipawo the support has led to increased awareness and knowledge among children and teachers on child welfare and rights, skills in drama, theatre, dance and promotion and empowerment of schools as they become trainer of trainers within their cluster of schools.

Among the strategic interventions are also sector projects for rights awareness seminars, emerging arts and arts association governance enhancement implemented in partnership with the National Arts Council of Zimbabwe, NACZ and other key partners. These included support to the NACZ for the National Arts and Culture Indaba 2012-2014 and sector consultative seminars on policy issues such as the Cultural Policy Awareness Program under the new Ministry for Sports, Arts and Culture. As a part of the National Arts and Culture Indaba 2013 a Zimbabwe Chamber of Creative Industries was formed. The Chamber is expected to lobby for better prioritisation of the culture sector by government and the private sector so as to improve access to financial resources to enable the sector to realise its full potential.

The Fund has provided support for capacity building and technical support to strengthening associations such as Zimbabwe Women Writers Association and Zimbabwe Arts and Crafts Association etc. Zimura Music Rights Association has together with African Regional Intellectual Property Organisation conducted workshops on copyright awareness to educate and build awareness among public prosecutors across the country on the Copyright Act for less piracy and copyright infringement.

The Culture Fund is also engaged in advocacy on national level and supports the Nhimbe Trust, a non-profit arts advocacy organization based in Bulawayo Zimbabwe. Nhimbe, is the convener of the Zimbabwe Creative Civil Society platform that set up a committee, which in turn formulated the National Plan of Action for Arts and Culture (NPAAC).

Summary of results in relation to objective two	
Indicators	Findings
Establishment of new culture dialogue platforms	Yes, support to around 30 festivals and arts programmes annually but mostly evidence of activities and outputs
Number of new programme initiatives	Music recording programme, Arts Mobility Fund
Establishment of strategic partnerships	Yes, but only NACZ and Hivos could be considered as a partnership as there is joint resource sharing, while the others are more of cooperation's such as African Regional Intellectual Property Organisation, UN Women, ARTERIAL Network.
Increased possibilities for freedom of expression, improved conditions for human rights and gender equality	Funds have been provided to rights-based organisations such as Magamba Trust and Nhimbe Trust, festivals that provide platforms for freedom of expression, non-discrimination, gender and workshops on gender-based violence.
Possibilities to influence national strategies on art & culture	Yes, by supporting initiatives on policy level, providing input on the Constitution, Cultural Policy Awareness Program.
Coordination sector approach to arts & culture	Yes, by providing support to National Indaba 2012-2014. In 2013 the Zimbabwe Chamber of Creative Industries was formed. .
Strengthening of associations	Zimbabwe Music Rights Association, Zimbabwe Women's Writers, Theatre Association etc, but mostly evidence on outputs.

2.1.3 Outcomes in relation to objective three: Access to finance, markets and capability skills for culture agents

The Culture Fund provides grants to enhance the culture sector when it comes to financial possibilities, access to markets and capability skills for stakeholders ranging

from individual culture agents to sector wide organisations. Issues of marketing are becoming more complex and crucial for the culture sector with respect to the need for growth and self-generated income.

The Fund has supported several income generating projects for poor and marginalized groups. One of them is Binga Craft Centre, a members' association comprised of at least 33 affiliate clubs with an estimated 4 000 women, who are basket weavers. The Culture Fund provided funds for workshops on basket weaving, quality control of products, and development of new products, environmental management, and according to a representative from the Binga Craft Centre this has led to new and improved products contributing towards strengthening the livelihood capacities of the women.

The Culture Fund has, together with HIVOS, established the Artist Mobility Fund to enable artists to access markets and opportunities. In response to sector demands the fund has grown to address regional travel. Recently additional funding has come from the EU to extend travel to international exchanges. During 2014 the Fund approved travel for artists to access festivals, symposiums, exchange programs and cultural fairs in several in Zimbabwe and in the region as well as to India and USA, but data is not yet available on the outcomes.

Several of the grants go to procurement of technical equipment for organisations and individuals. The Bulawayo Public Library received funds, which have supported the digitization of historic reference collections that were fading and falling apart through purchasing a high-resolution scanner for digitizing old newspaper records that span back to 1896. This has according to the library led to increased public access of historical materials and the preservation of heritage and cultural information documented from the early days of the establishment of the city Bulawayo.

The Midlands State University Film and Theatre Arts Studies department was granted support to procure film equipment. The equipment filled the apparent equipment void in the department. According to the University at least 200 students stand to benefit from the support and it has increased learning outcomes of students in Film and Theatre Arts, improving their practical expertise and relevance in industry post their studies. The support has also raised the profile and the status of the department as Film and Theatre Arts training school in the country owing to its capacity to tackle academic and professional training in film and theatre arts.

The Fund has supported research, documentation, ICT and knowledge management to support the culture sector and market. In 2012 the Fund together with UNESCO and in partnership with Zimbabwe Statistical Agency, (ZIMSTAT) produced a report on Measuring the Economic Contributions of Zimbabwe's Cultural Industries, the first Cultural Statistics Survey Report in Zimbabwe. In 2014 the Fund supported The Study on the Status of Women in the Culture Sector with a view to contribute towards informing sector policies and strategies to improve gender sensitivity and inclusivity in the arts and culture sector of Zimbabwe.

Leadership and management training programmes have been implemented in collaboration with organisations such as the National Arts Council of Zimbabwe and the British Council and have mainly benefitted artists and arts administrators, including leaders of associations, institutions and festival management.

The Fund has supported a number of individuals and small groups working with television drama, animation and multimedia, poetry and documentation and other innovative and creative areas. The funding has provided possibilities for them to express themselves, but also hands-on marketing, launches, fairs, media relations and building a fan base with improved exposure to the market. Most of the artists have moved on to sell their products and be invited to perform at festivals and participate at fairs, as discussed with the evaluation team in meetings.

Summary of results in relation to objective three	
Indicators	Findings
Increased possibilities for income generation for poor and marginalised groups	Some evidence, by supporting art and crafts in rural areas.
Improved exposure to market and trade.	The Artist Mobility Fund yet to provide tangible results on what the exposure has led to. Publications on economy and cultural industries, status of women in the culture sector available.
Improved knowledge and skills of marketing and communication.	Yes, many grants recipients have used new skills to promote their artistry, improved income generation. Access to the Fund Resource Center for beneficiaries in Harare.
Strengthening access to public institutions materials and facilities	Yes, by providing technical upgrading of libraries and universities.
Improved good governance and professionalism of institutions	Yes, around 30 managers annually from NACZ have been trained on management and leadership. 40 public prosecutors have been trained on artists rights

2.2 EFFICIENCY

2.2.1 Was the project implemented in the most efficient way compared to possible alternatives?

In 2012 the Board approved a result-based approach to programming focusing on a grant model that targets projects capable of yielding results to enhance sector and national development needs. The Fund has two major grant mechanisms: The Board Strategic Intervention Program and the Grant Program. Funding through The Strate-

gic Intervention Program is based on a set of criteria and funding is available for sector actors only:

- Project should address one or more of the CFoZT 10 key result areas;
- Implementation partner capacity to coordinate and implement. (Governance structures);
- Previous implementation of project should be successful, reports submitted and grant fully accounted for;
- Good value for money and visible impact;
- Tangible and intangible outputs and outcomes as well as project sustainability beyond current funding.

The Board Strategic Intervention Program caters for around 60% of programme activities. Out of an average of 30 yearly strategic interventions, most are national and regional arts/music/film/book festivals and national programmes supporting this objective. Around 60-70% of these grants get yearly funding. As the Fund has a one-year funding structure many applications are repeated and require new decisions.

The Grants Program is open to all sector actors for smaller and more diverse projects, and the Fund receives around 250 applications every year. The TACE makes a selection and provide recommendations to the Board for approval.

The Fund has used a Result Assessment Framework (RAF) that was formulated in 2012. The RAF is only used for the Sida support and mainly used for the Annual reports, although the Fund is committed to work with RBM with all donors. The RAF is based on the ten result areas related to the three objectives of the project. The RAF only has measureable quantified outputs (indicators for number of women, number of youth, number of associations, etc.) in each results area. There are no qualitative indicators that can measure outcomes related to the three strategic objectives.

The results as presented in the Annual reports are scattered and it is not obvious which result area contributes to which objective. With ten result areas there is a risk that the project spreads the grant money too thin to get an impact. The Annual reports lack an overview of the progress of the project and how the three objectives support the overall objective to “contribute to the growth of the culture sector in Zimbabwe by providing finance and technical support to cultural practitioners, institutions and activities”. The Annual reports focus mainly on governance and grants issues and activities related to different grants.

Monitoring and evaluation are the core pillars of result-based management. The Fund has institutionalised and mainstreamed an extensive M&E system during this project phase. A detailed monitoring and evaluation schedule is developed in the beginning of the year along with annual work plans. The schedule is updated as new projects are announced. More than 100 visits were done to projects during 2013. There is 35-page

M&E manual available with generic indicators for outputs and outcomes, and monitoring reports have been produced for all projects.

The evaluation team went through a number of project monitoring reports. In general the reports cover implementation of activities and outputs and have little information on possible outcomes or sustainability of funded projects, and the indicators are not used. The monitoring is mainly geared towards account and fund management and implementation of activities. The M&E system taps into the RAF by providing the quantified outputs, confirming the targets set up by the Fund (300 women should be trained, 30 schools empowered and so forth). The monitoring system does not pick up the results of the cross-cutting program themes, with the exception of gender in terms of number of trainees and grant recipients.

During interviews the evaluation team was able to pick up several outcomes related to the work of the Fund. In an organisation that has a sector ambition to contribute to cross-cutting themes such as freedom of expression, gender, cultural rights and good governance the lack of an effective monitoring system of results hampers both the Funds internal learning as what works effectively or not, as well as being able to share good results with external audiences. It is a gap in the implementation, as it is difficult to assess the real results of the project in regards to both tangible outputs and outcomes. The Fund regularly publishes “Footprints” on its website, which are anecdotal testimonials from beneficiaries that are not connected to result-based management.

The Fund agrees that there are weaknesses in the monitoring of results. One explanation is the sheer volume of grants, which makes it difficult for the staff to follow up on results related to outcomes. One could also argue that some of the grants are too small to generate outcomes and provide sustainability. But the Board Strategic Intervention Program, where many grants have been financed over three year could have been monitored for outcomes, which would have been a way for the Board to judge the level of their strategic impact and possible replacement of optional grants.

Risk management and mitigation

The Board has instituted a new risk mitigation strategy in 2014 that includes the following:

Risk Classification	Risk Description	Risk Mitigation Measures
POLITICAL: Operating Environment Bureaucracy/Gate-Keeping Bad Country Image	Red-tape to work in some areas, institutions, for example, rural government schools Bad country image due wide corruption and bad corporate governance	Work strategically with government departments such as the National Arts Council of Zimbabwe (NACZ) and the Ministry of Sport Arts and Culture (MoSAC) among others Work strategically with partners such as the UNDP in the <i>MyZim Dialogue</i> project, the National Code on Corporate Governance Continue to strengthen the Culture Fund Board of Trustees and management team capabilities
ECONOMIC: Funding Fatigue	Funding priority in other spheres and/or organisation. Failure to innovate programming to attract partners	Innovative programme design and aggressive approach to securing wider and substantive portfolio of funders
SOCIAL: Erosion of Zimbabwean values	Erosion of values fuelling corruption and loss of national vision	Work strategically with partners such as the UNDP_DFF in the social cohesion project to promote national values dialogue

In addition the Fund has criteria's for selecting projects through the Board Strategic Intervention Program and the grant application assessment form for TACE, which consider different risks of project applications. The risk management and mitigation is reported under program implementation challenges and lessons learnt in the Annual reports. There are no identified risks in the Result Assessment Framework in relation to the objectives of the project.

2.2.2 Were activities cost-efficient?

The evaluation team has mainly looked at two things related to cost-efficiency: the overhead administration costs in relation to overall grants disbursement and programme support costs related to programme activities.

The Culture Fund has administrative over-head cost of around 17%, which is comparable to many other organisations and funds. Out of the main programme activities around 60% is used for actual grants and around 40% is used for programme support. The Fund is not just a grant mechanism and the programme support includes sector network support and sector capacity development, grant seminars, monitoring and evaluation, salaries for programme officers, publications, institutional and programme marketing, programme ICT and resource centre, etc. The transaction costs associated

with many small beneficiaries are high, but this comes with the ambition to not only provide funds, but also to provide support and follow-up, and technical advice to the beneficiaries. The Fund has institutionalized Grants seminars, also outside Harare, where the Secretariat invites successful grantees to share best practice in grant management and to formalize and sign grant agreements. The possibility of doing pre-grant disbursement exercises with grantees has proven to be essential in enhancing potentially weak capacity projects. The Resource Center at the Fund office in Harare is well visited, and the PA system of the fund is made available free of charge to around 30 yearly events with a direct benefit to the communities. Several of the grant recipients confirmed in interviews that the Fund provides support and advice on technical equipment, marketing, PR and media beyond what was expected. The efficiency has to be related to the current objective of strengthening freedom of expression through many voices. There could be opportunities for less expensive fund structures, which would probably lead to an even stronger urban bias, less support to the grantees (especially the smaller ones), reduced number of monitoring trips and meetings with grant recipients, and less resources on research and access to ICT and technical equipment.

Another option for the Fund would be to support a network of partner organisations, which is often the case when it comes to funds, especially within civil society. In 2012 Norad established the Culture Frame, a framework that currently supports 14 partner organisations in the culture sector in Zimbabwe. It is managed by the international NGO Hivos. The Culture Frame also has a grant window for new and small initiatives (5.000-10.000 USD). According to Hivos and the Culture Fund the Culture Frame has a complementary role to the Fund as it primarily supports long-term institutional development of selected partner organisations, while the Fund has taken on a much broader sector wide role aiming for diversity and a multitude of grant recipients in many areas.

2.3 RELEVANCE

2.3.1 How were sub-grants and related activities selected to reflect human rights (and gender equality) values consistent with Sida's policies and priorities?

Swedish development cooperation's core principles of non-discrimination, participation, transparency and accountability are integrated in the Culture Fund programme. The Fund has a spelled-out cross-cutting program themes in the grant programs: inclusive growth and poverty reduction, empowerment of vulnerable groups and gender equity, human rights and artist rights promotion, governance and institutional arrangements, environmental sustainability, conflict resolution and prevention.

Throughout the Grant Application and Processing Procedures Manual funding priority areas, target groups and criteria for funding grants are assessed in line with the Swedish priorities. The assessment form used by the TACE to assess and analyse grants applications include gender, disadvantaged and marginalised groups and the possibility for income generation. The Fund has a gender policy and has integrated

the gender dimension in its project management from project design, implementation as well as monitoring and evaluation and 30% of all funds should be used for promoting gender equality.

The Fund has promoted transparency in grant making by openly advertising selection criteria and justification for selections and respondents clearly acknowledged the important role of the Fund promoting accountability, inclusivity and transparency in the sector.

The Fund sees itself as having a role as a social transformer rather than a social activist organisation, creating an environment for open dialogue and free cultural expression where grantees can test the boundaries. Awareness of risks in the political environment has been strong within the Fund, and it has tried to maintain an independent and autonomous platform as a grant manager.

Culture is an important vehicle for articulation of norms, values and aspirations underpinning realization of human rights, democracy and good governance. This is so because of its potential to attract huge population groups, artistically express pertinent issues (even those deemed politically sensitive) and subsequently shape opinions and influence the way society at large view things. The work of the Culture Fund has been relevant in this context and has supported the objective of the Swedish Aid Initiatives in Zimbabwe to support a “growing democratic, vibrant and pluralistic civil society in which people organize themselves freely in political or other activities, and promote increased respect for human rights”.

Relevance of the Sida Special Event Fund

The Sida Special Event Fund was borne out of an agreement between the Culture Fund Board and the Embassy of Sweden, to enable funding for projects initiated from the Embassy of Sweden for Sweden-Zimbabwe cultural and other exchanges and the promotion of Swedish values (issues like democracy, human rights, gender equality and freedom of expression) in Zimbabwe. It has a ceiling of SEK 1 million per year. While the Embassy takes a proactive stance in soliciting projects proposals, the Culture Fund can make suggestions, although the Embassy of Sweden's Head of Development Cooperation or the Ambassador must approve all projects supported under this facility. Funds not spent in the current period will be rolled over to the next financial year, within the current Culture Fund agreement. These sub-grants adhere to the regular Culture Fund process in regards to audit, reporting and M&E.

The possibility of having earmarked funds for the Embassy of Sweden that sometimes are used for Swedish culture exchange, sometimes are used for culture agents in Zimbabwe, seems out-dated and no longer relevant. There is no clear strategy or plan for how the funds should be used, and decisions are made ad-hoc.

2.3.2 To what extent does the intervention contribute to overcoming the beneficiaries' challenges in regards to livelihood strategies and living conditions? Has the project addressed the main development gaps?

In 2009 the Baseline Study¹, identified gaps within the culture sector in Zimbabwe. The Baseline highlighted that government financial and technical support of the culture sector has been very limited over the past few years, and macroeconomic effects and massive brain-drain in the sector further increase the need for additional resources to support the development of the culture sector. The report also highlighted that training capacity has not been adequately structured to meet industry challenges, although it stated that the culture sector possesses enormous creative potential. The cultural statistics produced by ZIMSTAT² showed that the main needs among culture agents were funding (56%) and access to marketing (28% among visual art and craft). By providing funds and access to capacity development and training, equipment and other resources the intervention can plausibly be assumed to have contributed to improved livelihood and strategies of beneficiaries, both on an individual level and among groups of beneficiaries.

2.3.3 To what extent is the project in line with the country's policies and priorities?

In September 2013 the new Ministry of Sports, Arts and Culture, MoSAC was established. This is the second time in 35 years that there is ministry for arts and culture, providing optimism about future government support for the culture sector. Government budget for the culture sector is still lacking though, as culture is not yet deemed a priority area for government funding. Culture is included in important steering documents: the new Constitution, ZIMASSET and the upcoming National Arts, Heritage and Culture Policy. Below is an overview of the Culture Fund objectives (including the fourth objective recently added), which shows that project is relevant and in line with Zimbabwe's policies and priorities.

Culture Fund Objectives	Provisions in the new Constitution	Provisions in the upcoming National Arts, Heritage and Culture Policy	Provisions under the Zimbabwe Agenda for Sustainable Socio-Economic Transformation (ZimAsset)
Identify talent and create platforms and spaces for creativity and innovation in order to grow the	Growing of cultural sector increases participation of citizens in cultural activities of their choice, a right enshrined under Section 63	Supporting the development and promotion of the creative industries as a tangible, realistic, sustainable and exploitable economic asset.	Supports objectives e.g., employment creation and economic empowerment under the Social Services and Poverty Eradication Cluster

¹ Baseline study on the Culture Sector in Zimbabwe, Culture Fund Research Programme 2009

² Cultural Statistics Survey Report 2012, ZIMSTAT

Culture sector	(b): to participate in the cultural life of their choice;		
Enable access to finance, markets, capabilities and skills for cultural agents		Supporting the development and promotion of the creative industries as a tangible, realistic, sustainable and exploitable economic asset.	Supports objectives e.g., employment creation and economic empowerment under the Social Services and Poverty Eradication Cluster
Enable research, preservation and promotion of Culture, focus on heritage and environmental sustainability in Zimbabwe	Strengthening the preservation of culture and heritage as articulated under Section 16 of the Constitution	To foster institutionalization and appreciation of arts, culture and heritage knowledge within the Zimbabwean society.	

The establishment of a new ministry is changing the culture landscape. The Ministry of Sports arts and Culture will take over the regulatory role of NACZ and the plan for the council is to have a more developmental role supporting rural artists, with a special focus on women and youth. The Culture Fund has taken on a sector-wide catalytic role in arts, culture and heritage development in Zimbabwe. Despite the on-going changes in the culture sector of Zimbabwe, the work of the Fund to invest and promote freedom of expression and cultural vibrancy is still highly relevant.

2.4 IMPACT

2.4.1 How has the project affected the wellbeing of its key stakeholders?

Even if the outcome reporting has been weak within the Fund, the evaluation has established some outcomes. Success in achieving outcomes is more visible under the first objective of implementing a sustainable fund with good management. This is obviously the platform for all other activities undertaken by the Fund. The Fund has also contributed to awareness and knowledge in the sector in regards to access of information, transparency and accountability by the way the Culture Fund is run as an organisation.

The evaluation team has interviewed a number of stakeholders: individuals and institutions, and it was apparent that even small amounts of funding have an impact in regards to increased possibilities for freedom of expression, income generation and improved exposure to market and trade. By providing funds for technical equipment universities and libraries have been able to strengthen access and services for students and the public. The Fund has supported a variety of cultural platform: mainly festivals and fairs. Several of these platforms support marginalised groups in society such as disadvantaged artists, former prisoners and women and youth. By doing so, the Fund has provided means for building awareness among a wider audience for change of attitudes and norms regarding non-discrimination and gender equity. By providing

grants to Magamba and Nhimbe Trust, both well-known rights-based activists in Zimbabwe, the Fund has supported organisations that push the boundaries for culture and freedom of expression.

The National Arts Council of Zimbabwe has received support for building the capacity of managers and has improved the governance within the organisation. The Fund has taken a sector-wide approach by funding the National Indaba 2012-2014 bringing important stakeholders together to discuss and plan for the culture sector. In 2013 this was particularly important as the new Ministry of Sports, Arts and Culture was established along with the Zimbabwe Chamber for Creative Industries.

The evaluation is aware that there is insufficient evidence to draw general conclusions on the outcomes of the Fund's grant making due to lack of evidence based information in monitoring reports and Annual reports. It is obvious that there are outcomes related to the cross-cutting program themes of the project that have not been captured due to weak monitoring and evaluation.

2.4.2 To what extent can changes be attributed to the project?

Stakeholders are unanimous that the Fund has had a positive effect on the culture sector in Zimbabwe and filled a gap in many aspects in the absence of government funding. The Fund has also been strategic in its choice of partners and managed to reach many individuals and organisations, contributing to diversity and innovation. On a sector level the Sida funding through the project has certainly contributed to changes. As the Fund has been successful in attracting other donors, there are now more funds available in the culture sector and Sida, EU and Danida also jointly fund approved grants for example. If we look at individuals and smaller groups changes are clearly attributed to the project.

2.4.3 How has intervention affected the strategic partners?

The evaluation has looked at strategic partners in regards to organisations that have been part of the implementation of the project and joint resource sharing.

The Fund has a MoU with the National Arts Council of Zimbabwe. The MoU entitles the Fund to utilize the provincial and district offices for outreach throughout the country: providing grants applications and informing about the Fund. The access to NACZ network has made it possible for the Fund to work outside Harare and reach communities, schools, etc. in rural areas in all ten provinces. The NACZ is both a partner and a beneficiary. As a partner the NACZ has worked closely with the Fund in implementing workshops for art managers in many sectors to strengthen their abilities in management and leadership skills, thus contributing to improved good governance. As a beneficiary the NACZ has benefitted from funding of festivals that are initiated by the NACZ, the implementation of the National Indabas and training of NACZ staff.

Hivos and the Fund have established the Arts Mobility Fund. This has meant a closer cooperation between the two parties and improved information exchange and coordi-

nation of some activities between the organisations. This is of importance as Hivos is the fund manager of the Culture Frame.

2.5 SUSTAINABILITY

To what extent is the project supported by local institutions, including pluralistic participation in planning and implementation, and has thus led to integration in relation to the social and cultural conditions?

The Culture Fund has a transparent process when it comes to grant making, but there is little evidence of participatory planning or dialogue with the sector in relation to the development of the grant programme. Previously the NACZ had a member on the Board, thus providing a sector dialogue. The Board makes decisions on funding priority areas, scope of allocation of grants and criteria for funding. On the other hand it emerged from the evaluation that one of the strongest points of the Culture Fund in Zimbabwe was its local ownership, autonomy and neutral position among civil society organisations and in relation to the government. This enabled the institution to effectively permeate the culture sector in the country and gain trust among both state and non-state actor partners. This becomes significant, particularly when considering the general mistrust between government and NGOs, as is the case in Zimbabwe.

On a second level, being a catalytic vehicle in nature by supporting emerging individuals and organisations to develop by providing funds, the Fund is well integrated in relation to the social and cultural conditions. Funding criteria and scope for funding have been broadly defined and the diversity among grantees is well documented.

3 Conclusions

3.1 EFFECTIVENESS AND OUTCOMES

The Fund has fulfilled its objective of establishing a sustainable fund with a strong management capacity. In September 2014 the non-Sida funding was 42% and the funding base consists of around seven programmes where EU and Danida are the main contributors. There is space for continuous efforts to approach the private sector. The Fund does not have a Fund manager and resource mobilisation falls hard on the Executive Director and the Senior Management, but also on the Board. Over the project period the Fund has strengthened its network of strategic partnerships. The Fund has strengthened the Board and the function of the Secretariat and institutionalised the TACE committee. There is room within the Board for younger members. By prolonging the terms of board member to a two 3-year terms instead of a two 2-year terms, improved sustainability within the board could be achieved. Several new planning and management tools are in place. During this project period the Fund has implemented grant programs based on a number of cross-cutting themes applied on ten results areas, and grants are bigger and fewer.

With regards to objective two and three of the project, the Fund has provided the grants to fulfil the targets outlined in the Result Assessment Framework, which are based on measurable outputs in each result area. The evaluation has shown that there are short-term and some medium-term outcomes with regards to freedom of expression, gender, improved livelihoods and good governance. The evaluation is aware that there is insufficient evidence to draw general conclusions on the outcomes of the Fund's grant making due to lack of evidence-based information in monitoring reports and Annual reports. It is obvious that there are outcomes related to the cross-cutting themes of the project that have not been captured by the weak monitoring and evaluation.

3.2 EFFICIENCY

The Fund has an excellent record of account management and donors have a lot of confidence in the ability of the Fund to manage grants. The Fund has made a commitment to results-based management, but it seems as though the system is not in place, and capacity needs to be built within the organisation. The monitoring and evaluation of project grants is weak and mainly covers activities and outputs. Evidence-based information on outcomes is not captured and systematically collected, which hampers the internal learning and planning of the organisation as well as the possibilities to tell good results to external audiences. The cross-cutting themes of the project have been far from as visible as they could have been. With ten results areas

there is a risk that the project spreads the grant money too thin to get an impact and there is a need to further cut down on the number of grants. The Result Assessment Framework needs to be revised and should include risks and risk mitigation. By having a two-year funding structure for some of the grants, closer and more strategic partnerships with grantees could be built.

With regards to cost-efficiency the evaluation notes that the transaction costs associated with many small beneficiaries are high, but that the efficiency has to be related to the objective of strengthening freedom of expression through many voices. There could be opportunities for less expensive fund structures, which would probably lead to an even stronger urban bias, less support to the grantees (especially the smaller ones), reduced number of monitoring trips and meetings with grant recipients, and less resources on research and access to ICT and technical equipment.

Another option would be for the Fund to support a network of partner organisations in the culture sector. But the Culture Frame established by Norad and managed by Hivos already takes this space and currently supports 14 partner organisations in the culture sector. The Culture Fund has a complementary role, taking on a much broader sector-wide role aiming for diversity and a multitude of grant recipients in many areas.

3.3 RELEVANCE

The project is in line with Swedish policies and priorities and the grants have been selected based on a rights-based perspective. Stakeholders are unanimous that the culture sector has a lot of open space available for freedom of expression, more than within other areas such as the media sector. The Culture Fund could be a strategic intervention for a new Swedish country strategy for Zimbabwe if the Fund can improve its results-based management and develop more explicit human rights-based approaches and support to economic and social rights. As the review of the Strategy for Swedish Aid Initiatives in Zimbabwe 2011-2014³ points out” The overarching trend is that CSOs are moving from striving for preferred political outcomes toward more focus on institutional change and upholding of economic and social rights. There is a widespread recognition that this will require more constructive collaboration with the government, and less confrontational tactics.” In this context the Culture Fund seems well placed and relevant having very good sector insight and knowledge and a network of strategic partners. The Sida Special Event Fund managed by the

³ Review of the Strategy for Swedish Aid Initiatives in Zimbabwe January 2011-December 2014, Indevalop September 2014.

Culture Fund lacks a strategic approach and plan and no longer seems relevant within the development cooperation for Zimbabwe.

The Culture Fund objectives are relevant and in line with Zimbabwe's policies and priorities. The establishment of the MoSAC is changing the culture landscape. The Culture Fund has taken on a sector-wide catalytic role in arts, culture and heritage development in Zimbabwe. The sector role of the Fund needs to be revised, as there are other actors now, such as the ministry. This could clearly be an advantage for the Fund and opens up for a more focused approach to strengthen the capacities of Zimbabwe culture agents and institutions.

3.4 SUSTAINABILITY

The approach of the Fund of dispersing many small grants to individuals and organisations as a way to establish a multitude of entry points for freedom of expression within the culture sector, may not be appropriate any more. The history of the Culture Fund goes back many years and the Fund was once modelled upon the Culture Fund in Tanzania back in the 1990s. While suitable for its time, the idea of having a fund to promote sector diversity through many small grants no longer seems sustainable. A more focused approach in terms of results areas is more likely to be effective in building and promoting sustainable change within the culture sector. By identifying and sustaining long-term key strategic partnerships with groups of experts, associations, organisations and networks that have the ability to reach culture agents and multiply effects, a much stronger foundation for the culture sector to push the boundaries for human rights, good governance, gender and democracy could be put in place.

4 Lessons learnt

The major lessons learnt are:

- The Fund has not had the knowledge to implement and work with result-based management.
- The Fund has focused on resource mobilisation and building a sustainable fund with many partners and grants opportunities. In doing so the priority has been to make sure that the account management is efficient. This has come at the expense of following up on results and effects of the project.
- Inconsistent monitoring has led to inconsistent flow of information, hampering the Fund to become a learning organisation on what grants are strategic or not in relation to intended outcomes.
- There are too many identified results areas in the project and there is a risk that the Fund is spreading the grants too thin to achieve sustainable results.
- The Fund still needs to cut down on the number of grants. The amounts of work spend on assessing a small project is almost the same as the time spend in assessing bigger grants applications.

5 Recommendations

Recommendations for the Culture Fund:

- Having had a sector-wide role the Fund need to assess its position as the establishment of the Ministry of Sports, Arts and Culture has changed the landscape of the culture sector.
- The Fund needs to take measures to substantially build its capacity within result-based management.
- The Fund needs to develop a more in-depth Performance Assessment Framework for 2015-2017 with identified outcomes and indicators and associated risks that can be used for the organisation and not only for Sida support.
- The Fund needs to develop the cross-cutting themes of the programme and include human rights and cultural rights.
- As a part of the improved planning process, the Fund needs to use the monitoring system to collect data on outcomes associated with the project (and other projects and programs of the Fund). This will allow for substantive evidence-based reporting in all documents, including Annual reports.
- The Fund needs to reduce the number of results areas and decide in which areas the Fund has its strongest features and programmatic expertise.
- To enhance quality the Fund needs to cut down further on the number of approved grants.
- The Fund needs to develop a better tool to assess grant applications from human rights, democracy and gender and livelihood perspectives.
- The Fund needs to employ a project officer specialised in and responsible for M&E.
- The Fund should have a two-year funding structure for some of the grants, which could result in more strategic and closer partnership with grantees.
- The Fund needs to supplement the information the Baseline Survey from 2009 as a basis for a new proposal to Sida. Additional information can be found in the Culture Fund Cultural Statistics Survey Report (2012), the Culture Fund Report on the Status of Women in the Culture Sector Report (2014) and the annual NACZ Indaba reports.
- The Fund could continue developing its knowledge management and ICT component, particularly from the perspective of market linkages among artists is still very poor in Zimbabwe. There could perhaps be scope for Culture Fund

in the future to develop initiatives that building the relevant ICT capacities among players in the sector.

- The Fund needs to create an electronic database of all its activities to ensure easy access, better overview and improved institutional memory.
- The Fund should consider employing a Fund manager. This will allow the Executive Director to focus on the overall development of the Fund going from account management to result-based management.
- The Fund needs to continue developing its resource mobilisation with regards to donors and keep on approaching the corporate sector, possibly from a Corporate Social Responsibility perspective.
- The Fund may review its current two 2-year terms for board members and replace it with a two 3-year terms instead to ensure improved sustainability within the board.
- The Fund needs to intensify the recruitment of younger persons for the Board.
- The technical backstopping role of the TACE needs be enhanced within the Culture Fund, particularly from the perspective of making strategic decisions related the sector. The communication between the Board and the TACE needs to be improved and a TACE member should be included in the Programme Committee.

Recommendations for Sida:

- The Embassy should consider exiting the Sida Special Event Fund by the end of 2014. The Fund has no relevance within the development cooperation with Zimbabwe.
- The Embassy should consider extending the current agreement with the Culture Fund for one year, until the end 2015.
- During 2015 the Culture Fund should present a new project proposal, which is designed so as to more explicitly reflect the strategic objectives of Sweden and the recommendations put forward to the Culture Fund in this evaluation for further decisions by the Embassy.
- The Embassy should continue to work actively with the Culture Fund to instil an understanding of the importance of outcome-focused evidence reporting, starting with the Annual report for 2014.

Annex 1 – Terms of Reference

Background

The Embassy of Sweden in Harare has been supporting the Culture Fund of Zimbabwe Trust (CFoZT) with a grant of SEK22 million over a period of 3 years (2012-14). This is the second time Sweden has extended such support; the first phase covered the period (2007-11). The current project '*Changing the Cultural Landscape in Zimbabwe Society*' is aimed at (i) Establishing a sustainable fund with a strong fund management capacity, (ii) Identifying talent and creating platforms for innovation and space to grow the culture sector, (iii) Enabling access to finance, markets and capability, skills for culture agents. The project was inceptioned in response to the need to restore the concept of society: *national values and aspirations that improve people's rights and livelihoods*. The CFoZT has other donors although Sweden remains its major partner; in 2013 the Embassy of Sweden contributed 70% compared to other donors. The Culture Fund (CFoZT) competitively provides sub-grants to culture agents (institutions, associations, groups and/or individuals) in 2 annual funding windows. The Culture Fund works closely with the Government of Zimbabwe (mainly Ministry of Sport, Arts & Culture), quasi-governmental bodies (National Arts Council, National Art Galleries, Department of Museums & Monuments and the National Archives of Zimbabwe), culture agents (associations, institutions, groups and individuals), CSOs and special interest groups, donor partners and community/traditional leaders. The project has been implemented under a period of socio-political transition and economic difficulty. The conclusion of this project also coincides with that of the Strategy for Swedish Aid in Zimbabwe 2011-2013 (*extended to December 2014*).

Evaluation Purpose and Objective

- Provide information about results that Sweden and Culture Fund can use in reporting to principals and the relevant stakeholders. For Culture Fund and the Embassy of Sweden to get a measure of project performance with regards to effectiveness, cost efficiency, impact, relevance and sustainability. These shall be incorporated into the end of project reports.
- Provide Embassy of Sweden and its partners with lessons that can be used in policy work or where designing programs and projects. The Culture Fund hopes to use the findings of the evaluation to shape future project/program design and provide a basis for engaging different stakeholders in the sector. Additionally, the Embassy of Sweden also hopes to use the findings of the evaluation to incorporate cultural considerations in the development aid strategy.

Scope and Delimitations

This evaluation covers the period of the life of this project (2012-2014) and is limited to the culture sector in the context of Sweden's development aid strategy in Zimbabwe. This evaluation has to be carried out within the life of the project and the findings contribute to the final end of project reports.

Organisation, Management and Stakeholders

Evaluators will be expected to use the appropriate tools to get relevant information from the project's stakeholders: Government of Zimbabwe (mainly Ministry of Sport, Arts & Culture), quasi-governmental bodies (National Arts Council, National Art Galleries, and Department of Museums & Monuments), culture agents (associations, institutions, groups and individuals), CSOs and special interest groups, donor partners and community/traditional leaders. The CFoZT will facilitate the consultants' meetings with the various stakeholders.

Evaluation Questions and Criteria (Adopted from the OECD/DAC)

Effectiveness

- To what extent do development changes in the Culture sector accord with the planned outputs, purpose and goal of the project?
- What can be done to make the intervention more effective?

Impact

- How has the project affected the wellbeing of its key stakeholders (culture agents, National Arts Council, youths, and women)?
- How has the intervention affected the project partners (Culture Fund, other donor partners)?
- To what extent can the identified development changes be attributed to the project?

Relevance

- Is the project in sync with the livelihood strategies and living conditions of its intended beneficiaries?
- Is the project in line with the country's policies and priorities?
- Does the project address the main causes of the development gaps identified?
- Is the intervention consistent with Sida policies and priorities?

Sustainability

- Is the project supported by local institutions, including participation in planning and implementation, and well integrated into the local social and cultural conditions?
- Does the implementing partner have good governance system, including effective management, good organization and a diversified funding base?

Efficiency

- Could the project have been implemented with fewer resources without reducing the quality and quantity of the results?
- Was the intervention economically worthwhile given possible alternative uses of the available resources to achieve the same/more/better results?

Conclusions, Recommendation and Lessons Learned

Particularly the evaluation should assess the relevance and effectiveness of the project vis-à-vis the development needs; at conception/inception and how it (the project) has evolved over the life of the project. Make recommendations for any future projects in this sector; how best they should be conceptualized, designed and executed. Lessons learned should center on project design, execution, adaptation, stakeholder involvement and communication of results.

Approach and Methodology

The consultants may consider the following suggestions, without taking them as any limiting factor.

- Desk study of the relevant project documents, reports, as well as other documents deemed pertinent for the assignment. Of special relevance are the annual results reports from the CFoZT to the Embassy in Zimbabwe.
- Evaluation of a representative sample of sub grants made by the Culture Fund under this project.
- Interviews with Embassy staff, cooperation partner, sub grantees (culture agents), other culture stakeholders, donor colleagues and relevant multilateral organizations. If possible the interviews could be complemented with field visits.

Purposive sampling is preferred for the culture agents (not barring any other limitations) to ensure full representation of different genres of culture, organizational structures (individual/institute/association), geographic locations and gender considerations.

Time Schedule

The assignment is expected to be implemented during the period 15st August – 30th September 2014.

The consultant(s) shall present an Inception Report, incorporating a work plan by the 22nd August 2014. Field work shall commence thereafter, upon approval by the Embassy. The consultant(s) shall debrief the Embassy and the CFoZT of their findings before proceeding to draft a report. A Draft Report should be presented to the Embassy of Sweden no later than 8th September 2014. Inputs from the Embassy to the Draft Report should be made by 15th September and the Final Report submitted to the Embassy no later than 30th September 2014. The Final Report shall include an Executive Summary, Findings, Conclusions, Lessons Learnt and Recommendations.

Reporting and Communication

The consultants shall produce a written report of maximum 30 pages, 2 page summary and appendixes not included. The report shall be written in English and the final draft shall be presented to Culture Fund (CFoZT) and the Embassy not later than 30th September 2014.

Format and outline of the report shall follow the guidelines in ‘**Looking Back, Moving Forward**’, **Sida Review Manual 2nd Revised Edition 2007**, which can be down loaded from: <http://www.sida.se/publications>.

The consultants shall present and discuss their findings with The Embassy and CFoZT in Harare at a convenient date.

The contact person for this evaluation at the Embassy of Sweden shall be: Dumisile Msimanga / National Programme Officer (dumisile.msimanga@gov.se, Phone +2634302686 or +263772277686) and at the Culture Fund: Farai Mpfunya/ Executive Director (faraim@culturefund.co.zw, Phone +263 4 794211 / 794530 / 794617 / 2905903 / 2906314, Mobile: +263 775 131 840 / +263 712 608 418).

Resources

The budget shall include fees and reimbursable costs, and shall not exceed SEK300, 000.

Evaluation Team Qualifications

Knowledge and qualification requirements from the Lead Evaluator are as follows:

- A post-graduate degree or equivalent in monitoring and evaluation or social sciences.
- Experience in working in the Culture Sector, in the context of Development in Africa preferred.
- Proven experience in conducting program/project evaluations working with development program documents and log frames.
- Experience in managing and conducting big research projects; training and program management.
- The ability to think and write critically and constructively.
- Excellent inter personal skills, including ability to work with people of different cultures and backgrounds
- A sound reputation for independence and fairness; as well as compliance with ethical standards for evaluators.

Local Evaluator/Consultant Qualifications & Experience:

- A post-graduate degree or equivalent in monitoring and evaluation or social sciences.
- Familiarity with the Culture Sector, in the context of Development.
- Proven experience in conducting program/project evaluations working with development program documents and log frames.
- The ability to think and write critically and constructively.
- Excellent inter personal skills, including ability to work with people of different cultures and backgrounds

- A sound reputation for independence and fairness; as well as compliance with ethical standards for evaluators.

References

Relevant background information: *(will be provided by the NPO to contracted evaluator)*

- Programme proposal, logfram and budget
- Strategy for Swedish Aid Initiatives in Zimbabwe (January 2011 / December 2012)
- CFoZT Annual Reports (2012& 2013).
- CFoZT program documents, including Grants Press Releases
- Report on The Status of Women in the Culture Sector.
- The Baseline Study on the Culture Sector (2009)

Annex 2 – Inception Report

1. Executive Summary

The evaluation will review the Sweden funded Culture Fund of Zimbabwe Trust Project: Changing the Cultural Landscape in Zimbabwe Society. The Culture Fund has received a grant of SEK 22 million over a period of three year, 2012-2014, and the agreement was signed in February 2012. This is the second time Sweden has extended such support, the first phase covered the period of 2007-2011.

During the current project period the objectives of the project have been as follows:

1. Establishing a sustainable fund with a strong management capacity.
2. Identifying talent and creating platforms for innovation and space to grow the culture sector.
3. Enabling access to finance, markets and capability, skills for culture agents.

The aim of the evaluation is to:

- a) “Provide information about the results that Sweden and the Culture Fund can use in reporting to principals and relevant stakeholder. For Culture Fund and the Embassy of Sweden to get a measure of project performance with regards to effectiveness, cost efficiency, impact, relevance and sustainability.”
- b) “Provide the Embassy of Sweden and its partners with lessons that can be used in policy work or where designing programs and projects.” The Culture Fund hopes to use the findings of the evaluation to shape future projects/program design and provide a basis for engaging different stakeholders in the sector. Additionally, the Embassy of Sweden also hopes to use the findings of the evaluation to incorporate cultural consideration in the development strategy.”

This inception report specifies tentative evaluation questions, methods and approach to be used, suggested persons to be interviewed and literature to be studied, and a work plan to be followed. A field visit is planned from 7-13 September 2014, and a draft report will be delivered on 7 October 2014 and the Final report 24 October 2014.

2. Assessment of Scope of the Evaluation

Our understanding of the Purpose and scope of the Assignment

The evaluation will review the Sweden funded Culture Fund of Zimbabwe Trust Project (2012-2014). The Fund is an independent, non-governmental organisation gov-

erned by a diverse and independent board of directors acting in their individual capacities. The Fund works closely with the government and quasi-governmental bodies, institutions and associations, CSO's, donor partners, individuals and community/traditional leaders.

Sida has been supporting the Culture Fund since 2003 and a total of SEK 26 289 000 was disbursed during the period 2007-2011. The current agreement was signed in February 2012 with a total grant of SEK 22 million over of three years. Apart from Sida the Fund has partnership agreements with among others EU, UNDP and HIVOS.

The overall objective of the Fund is to “contribute to the growth of the culture sector in Zimbabwe by providing finance and technical support to cultural practitioners, institutions and activities”.

The Fund has three strategic objectives:

- Establish a sustainable Fund with a strong management capacity
- Identify talent and create platforms for innovation and space to grow the culture sector
- Access finance, markets and capability, skills for culture agents

The Fund distributes grants to culture agents: associations, institutions, groups and/or individual in two annual funding windows. The Fund has a strategy for disbursements divided into board strategic interventions to sector needs and the grants program, based on different sets of indicators for selection of grants. The Fund provides grants and grants seminars, as well as possibilities for different platforms for culture sector dialogues, workshops, technical support and equipment to culture agents.

The aim of the evaluation is to:

- a) “Provide information about the results that Sweden and the Culture Fund can use in reporting to principals and relevant stakeholder. For Culture Fund and the Embassy of Sweden to get a measure of project performance with regards to effectiveness, cost efficiency, impact, relevance and sustainability.”
- b) “Provide the Embassy of Sweden and its partners with lessons that can be used in policy work or where designing programs and projects.” The Culture Fund hopes to use the findings of the evaluation to shape future projects/program design and provide a basis for engaging different stakeholders in the sector. Additionally, the Embassy of Sweden also hopes to use the findings of the evaluation to incorporate cultural consideration in the development strategy.”

A broad base of stakeholders is expected to use the evaluation: The Culture Fund and its partners, culture agents and beneficiaries, the Embassy of Sweden. The section on methodology proposes ways of engaging stakeholders for enhanced utilisation of evaluation findings.

Theory of Change

The Fund was initiated in response to the need to restore the concept of society: national values and aspirations that improve people's rights and livelihoods. Over the years the Fund has become a key national player by investing in ideas generated by Zimbabwean culture agents. The Fund as an organisation sees itself as having an enabling role in Zimbabwean society and the rationale of the project is that the Fund can contribute to the empowerment of people and society. In a culture sector context the theory of change of the project is the assumption that arts and culture can influence in a wider sphere and societal context. By providing grants, platforms for interaction and capacity building etc. the project aims to fill some of the development gaps in the sector and as well empowering culture agents.

The project addresses different needs:

Social: The arts and culture contribute to social cohesion and inclusion. This is a key building block for development in general and democracy in particular.

Economic: The economic contribution of the creative sector to GDP is increasingly being recognised, contributing significantly to economic development in Zimbabwe through job creation, trade promotion and cultural tourism.

Political: Within a complex web of nation building, culture promotes dialogue and communication, as well as being for example an important tool for civic and voter education, needed during the transition to democracy.

In the on-going project phase the Fund has aimed for a strategic program-based approach for purposes of mainstreaming of arts and culture to national processes. The aspiration is to influence national strategies on the arts and culture as well as to achieve a coordinated approach to arts and culture sector support. The sector approach also includes sector capacity building and advocacy through collaboration and partnerships with different organisations and stakeholders.

The Fund has spelled-out a rights-based approach with several cross-cutting themes such as: inclusive growth and poverty reduction, empowerment of vulnerable groups and gender equity, human rights and artist rights promotion, governance and institutional arrangements, environmental sustainability, conflict resolution and prevention.

The project has ten result areas of which most are directly related to a rights based approach with aims of empowering, building awareness and skills and to contribute to poverty reduction: Gender-Women and Youths empowerment, including arts education, training and development, Community empowerment, Human Rights and Artist Rights Promotion, Production and Access to markets, and Information Access and Knowledge management. The Fund is also engaged in advocacy on national level through the National Strategy for the arts and culture, trying to influence national and local authority policy through lobbying and supporting policy awareness initiatives in the culture sector. The Fund also provides capacity building for the public/government sector in the area of cultural rights.

3 Relevance and Evaluability of Evaluation Questions

3.1 EVALUABILITY OF THE EVALUATION QUESTIONS

3.1.1 *Relevance*

The evaluation will assess to what extent the Culture Fund is relevant to the Swedish development objectives in regards to promoting participation, human rights and gender equality, transparency, accountability and a stronger role for civil society. One of the guiding objectives of the Strategy for Swedish aid initiatives in Zimbabwe (2011-2013) is:

“A growing democratic, vibrant and pluralistic civil society in which people organize themselves freely in political or other activities, and promote increased respect for human rights.”

We will assess the relevance of the culture sector role in the socio-economic and political environment and the relevance of the theory of change of the project. During 2013 the new government of Zimbabwe created a separate Ministry for Sports, Arts and Culture and the evaluation will assess to what extent the Culture Fund is in line with Zimbabwe’s policies and priorities and development needs as well as the new Constitution.

The ToR calls for an assessment to establish if the project is relevant to the livelihood strategies and living conditions of the intended beneficiaries. The evaluation team will mainly have to rely on secondary sources for this information, such as project monitoring and evaluation reports and change stories provided by the Culture Fund.

3.1.2 *Effectiveness*

The evaluation will assess the effectiveness of the project: actual results compared to project strategic objectives. As one of the strategic objectives concerns the Fund itself, the evaluation will also assess the effectiveness of the modality as such: Fund management capacities and governance, and the strategy behind the disbursements: board strategic interventions to sector needs and the grants program. The overall analysis of the sustainability of the Fund will be addressed in the conclusions.

The ToR suggests two questions:

To what extent do the development changes in the Culture sector accord with the planned outputs, purpose and goal of the project? What can be done to make the intervention more effective? These are questions that will be elaborated under conclusions and lessons learned and recommendations.

3.1.3 *Cost Efficiency*

The evaluation will assess the efficiency of the project: outputs in relation to the inputs, cost-efficiency of activities, and the efficiency of project implementation compared to alternatives, and project monitoring and evaluation, and risk and risk mitigation.

The ToR suggests questions under efficiency that are more suitable to be elaborated on under conclusions and lessons learned.

3.1.4 Impact

The evaluation will primarily look at the outcomes of the project, rather than impact. The evaluation will try to define what short-term and medium-term outcomes brought about for stakeholders and beneficiaries: if possible outcomes related to freedom of expression and human rights and gender equality, and to what extent the project has contributed/ attributed to any development changes. The evaluation will also assess possible outcomes in relation to partners, sector support and to what extent the Fund has been able to build a strategic program through the Board Strategic Intervention Projects.

The ToR is asking for an assessment of how the project has affected the well-being of its key stakeholders (culture agents, National Arts Council, youths and women). The team find the term “well-being” broad and difficult to define and therefore also to assess. Due to the time limit of the field visit the team may only be able to do an overall assessment on this issue, primarily based on secondary sources from the desk review.

3.1.5 Sustainability

Sustainability will address the issues of ownership among local institutions and the financial and organisational sustainability of the Fund. The evaluation will assess to what extent the Fund has been able to access alternative funding structure and the organisational stability and systems in place to manage in the future.

3.1.6 Limitations

The evaluation faces certain limitations:

- A selected number of sub-grants will be evaluated to give an indication of the results of the project, but this sample will be small and the extent to which this data can be verifiably used for rigorous generalisations will be limited
- Due to time constraints the evaluation team will only conduct meetings with stakeholders/beneficiaries in Harare, and as such the analysis of the Fund’s impact on scattered rural grant recipients will be based on available documentation and impressions from interviewees in Harare

3.2 RECOMMENDATIONS REGARDING EVALUATION QUESTIONS

The following suggestions are made regarding reformulation of the evaluation issues in the ToRs to reflect the discussion in the previous section.

A) Relevance

Is the intervention consistent with Sida’s policies and priorities?

- *Proposal: How were sub-grants and related activities selected to reflect human rights (and gender equality) values consistent with Sida's policies and priorities?*

Is the project in sync with the livelihood strategies and living conditions of the intended beneficiaries?

- *Proposal: To what extent does the intervention contribute to overcoming the beneficiaries' challenges in regards to livelihood strategies and living conditions?*

Does the project address the main causes of the development gaps identified?

- *Proposal: How has the project addressed the main causes of the identified development gaps?*

Is the project in line with the country's policies and priorities?

- *Proposal: To what extent is the project in line with the country's policies and priorities?*

B) Effectiveness

To what extent do the development changes in the Culture sector accord with the planned outputs, purpose goal of the project? (Will be analysed in a broader perspective in the conclusions and lessons learned)

- *Proposal: What are the actual results of the project compared to the project objectives?*

What can be done to make the intervention more effective? (Will be analysed in a broader perspective in the conclusions and lessons learned and recommendations.)

- *Proposal: What were the major factors influencing the achievement or non-achievement of the objectives?*

C) Efficiency

Could the project have been implemented with fewer resources? (Will be analysed in a broader perspective in the conclusions and lessons learned.)

- *Proposal: Were activities cost-efficient?*

Was the intervention economically worthwhile given the possible alternatives uses of the available resources to achieve the same/more/better results? (Will be analysed in a broader perspective in the conclusions and lessons learned.)

- *Proposal: Was the project implemented in the most efficient way compared to possible alternatives?*
- *Proposal: To what extent has the monitoring and evaluation system of the Fund led to improved efficiency within the program?*

D) Sustainability

Is the project supported by local institutions, including participation in planning and implementation, and well integrated into the local social and cultural conditions?

- *Proposal: To what extent is the project supported by local institutions, including pluralistic participation in planning and implementation, and has this led to integration in relation to the local social and cultural conditions?*

Does the implementing partner have a good governance system, including effective management, good organization and diversified funding base?

- *Proposal: To what extent has the Culture Fund developed into a sustainable organisation with effective management, stable organizational structured and a diversified funding base?*

4 Proposed Approach and Methodology

4.1 DESK REVIEW

The team has started on a desk review based on the documents made available up to this point. The internal documentation of the Culture Fund: internal evaluations, monitoring and evaluation reports of grants and sub-grants documentation etc. are still to be assessed. The desk review is being used to establish an initial set of outcome, efficiency, effectiveness, relevance and sustainability descriptions to be used as de facto indicators in the continued evaluation process. These descriptions are included in the evaluation matrix in Annex 1. These are very tentative and are intended to be used as hypothesis as a basis for discussion, rather than as set performance indicators. The logframe of the project does not have established indicators; instead there are what is referred to as measurable outputs (quantative) for the ten results areas of the project.

4.2 SELECTION OF SUB-GRANTS

The Culture Fund has provided the team with a list of projects; sub-grants funded during 2012-2014 (See Annex 2). From that list the team has proposed to evaluate 5 projects for each year, please see matrix below. The selection is based on purposive sampling to ensure full representation of different genres of culture, organizational structures (individual/institute/association), geographic location and gender considerations.

The team will ask the Culture Fund to provide applications, project plans, assessments of applications and monitoring and evaluation reports and other relevant documents of all selected sub-grants. When the selected sub-grants are approved, the team would be grateful to receive full documentation as soon as possible to be able to finalise the desk review and the preparations for the field visit week of 8-13 September 2014.

2012	Project name	Sub Sector & Key Result Area	Project Summary
1	Bulawayo Public Library \$20,000 BULAWAYO	Literature & Languages: Research & Documentation	Bulawayo Public Library is a dedicated institution which provides mostly Zimbabwean information to the wider communities. Culture Fund supported the digitization of historic reference collections that are fading and tearing off in 2012.
3	Documentation of Music and Arts History \$19,381 HARARE	Cultural Heritage- Research & Documentation	Joyce Jenje Makwenda's is a researcher & archivist. Support was rendered for the preservation of historic records.
4	Midlands State University Film and Theatre Arts	Film, Audio-Visual & Multi Media Production- Creative	Film and Theatre Arts Studies is a new Department at Midlands State University. It was granted support to

	\$20,000.00, MIDLANDS	Industry	procure film equipment.
6	Binga Craft Centre (Women Crafters Access to Markets) \$10,000 MATABELELAND NORTH	Fine Arts & Craft- People Culture	Binga Craft Centre is a community center that coordinated visual arts projects for the Binga community. It was supported to conduct workshops with women on basket weaving.
8	Charles Austin Theatre Douglas , \$15,668. MASVINGO	Performing Arts- Sustainability	Charles Austin Theatre was constructed in 1948. Culture Fund supported the Drama Circle for the buildings refurbishments.
2013			
14	Bulawayo Public Library: Digitalization of Historical Images \$20,000.00 BULAWAYO	Cultural Heritage- Research & Documentation	Bulawayo Public Library is a dedicated institution which provides mostly Zimbabwean information to the wider communities. Culture Fund bought high resolution scanner for digitizing old newspaper records which span back to 1896.
15	Ibhayisikopo Film Project \$5,800 BULAWAYO	Film, Audio-Visual & Multi-Media Production- Culture Xpression	The filmmaker Priscilla Sithole-Ncube is a Bulawayo based artist who work with aspiring film makers in Bulawayo. Her project, was supported with film equipment.
16	Tsvete Band (Music Recording Project) (Marlon Murape) \$4,000 MASHONALAND WEST	Performing Arts- Culture Xpression	A Norton based music band was granted support under the Music Recording Album. A project that was incubated under Pakare Paye Arts Centre and mentored by Oliver Mtukudzi. It managed to record the music, produce CDs and went on to launch.
17	National Art Gallery Venice Biennale \$17,100 HARARE	Fine Arts & Craft- Creative Industries	National Gallery was granted support for the 55 th edition of Venice Biennale, Italy and to exhibit during UNWTO that took place in Victoria Falls.
19	Workshops on Issues of Violence Against Women and Girls, \$8,000 HARARE	Cultural Industries- People Culture	Albert Nyathi is a writer, poet and arts administrator. He was granted support to conduct workshops on Issues of Violence Against Women and Girls.
2014			
21	Making Upmarket Hand-made Stationery And Decorations, \$8,500 HARARE	Cultural Industries- Creative Industries	'Making Upmarket handmade stationery and decorations' is a project by Question Mark.Co. It was granted support for training students in making stationary.
24	NAMA \$15,000	Combined- Creative Industries	National Merit Award is a programme coordinated by the National Arts Council. Funding is granted to award those who excel well in 2014.
26	Novel: Deadly Descent \$6,200 HARARE	Literature & Languages- Creative Industries	Lilian Masitera is a teacher by profession. She has interests in creative writing. Since 1996, she has written and published 3 Novels and an anthology. Support was granted to publish, launch and market the novel.
28	Chipawo \$10,000 HARARE	Performing Arts- Culture Xpression	Chipawo is an Arts Education organization which works with children and young person's around Zimbabwe. It was granted support for arts education programme.
30	National Museums' school quiz national competitions \$10,000 HARARE	Cultural Heritage – People Culture	National Museums and Monuments of Zimbabwe is the Zimbabwe's premier heritage organization seeking to secure Zimbabwe's heritage. Funding was extended to support the National Museums' primary school quiz national competitions

4.3 INTERVIEWS AND FIELD VISITS

The Culture Fund has a broad mandate to build capacity in the culture sector through multi-dimensional strategies and takes a holistic approach in regards to different genres of culture and culture agents to be supported; with an aim to mainstream arts and culture into the national development agenda.

The Fund works closely with the Government of Zimbabwe, quasi-governmental bodies, culture agents, CSOs and special interest groups, donor partners and community/tradition leaders. In the choice of stakeholders and beneficiaries the evaluation

will reflect this holistic view and participatory approach to ensure that full representation is made when interviews are to be held to further verify the results of the project. Below is a matrix with suggested stakeholders and beneficiaries and external observers to be interviewed. A semi-structured questionnaire (still being designed) will be aligned with the evaluation matrix in Annex 1 to serve as instrument for these discussions and interviews.

In order to gather the views and opinions of the beneficiaries of the Culture Fund, focus group discussions may be organised in Harare to provide qualitative evidence, trying to capture significant change stories from the field level, to be used as case stories in the evaluation to provide further evidence on how the project has evolved over the life time of the project.

Due to time constraints the team suggests that stakeholders of projects outside Harare will be interviewed over Skype/mobile, as there most likely will not be time set aside for travelling.

Overall the evaluation will ensure a utilization focus putting the intended users in the forefront of the evaluation process and will convene focal groups and individual interviews with stakeholders engaged in the project. Efforts will be made to interview stakeholders who have not been directly involved in the Culture Fund, but who may provide different perspectives on the strategic objectives of the project.

Suggestions on persons/organisations to be interviewed	
Name/Position	Organisation
Country Director of Development Cooperation	Embassy of Sweden
Mr. Dumisile Msimanga, Program Officer HR& Culture	Embassy of Sweden
Mr. Magnus Carlquist, Former Country Director of Development Cooperation	Embassy of Sweden (Telephone interview in Sweden)
Mr. Farai Mpfunya, Executive Director	Culture Fund
Mrs. Joyce Muvezwa, Program Officer	Culture Fund
Mrs. Maitirwa Mukonoweshuro, Chairperson	Board, Culture Fund
Farayi Mangwende, Member	Board, Culture Fund
Mrs. Noma Gwere, member of TACE	Culture Fund
Dr. Thokozile Chitepo - Permanent Secretary	Ministry of Sport, Arts & Culture
Rev. Paul Damasane- Principal Director (Arts and Culture)	Ministry of Sport, Arts & Culture
Mr. Elvas Mari - Executive Director	National Arts Council- Partner
Mrs. Doreen Sibanda- Executive Director	National Art Galleries- Partner
Mrs. Paula Vazquez Horyaans	Delegation of the European Union- Partner
Mrs. Tambu Madzimore Mr. Steve Matinaga	HIVOS-Partner
Mr. Okay Machisa, National Director	Zimbabwe Human Rights Association (ZIM-

	RIGHTS)- External observer
Mr. Samm Farai Monro – Creative Director	Magamba Trust- External observer
Sub-grants- Interviews (possible focus groups/beneficiaries) in Harare	
Mrs. Joyce J Makwenda pr 3	Documentation of Music and Art History
Mr. Raphael Chikukwa, pr 17	National Art Gallery
Mr. Albert Nyathi, pr nr 19	Poet GBV
Mrs. Irena Soro, pr nr 21	Question Mark Company
Mr. Nicholas Moyo, pr nr 24	National Arts Council
Mrs. Lilian Masitera, pr nr 26	Author
Mrs. Chipso Basopo, pr nr 28	Chipawo
Dr. Godfrey Mahachi, pr nr 30	National Museums and Monuments of Zimbabwe (NMMZ)
Sub-grants- Interviews via Skype/mobile while in Harare	
Mr. Mpofu, pr nr 1 and 14	Bulawayo Public Library
Mr. Ephraim Vhutuza pr nr 4	Midlands State University
Mathabheki Mudenda pr nr 6	Binga Craft Center
Mr. Gordon Hill, pr nr 8	Charles Austin Theatre
Mrs. Priscilla Sithole, pr nr 15	Ibhayisikopo Film Projects
Mr. Marlon Murape, pr nr 16	Tsevette Band

Tentative plan for the mission to Harare

The team will ask for support from the Culture Fund facilitating the meetings with various stakeholders, and if possible also provide office space/ Skype possibilities for the team to conduct Skype interviews with stakeholders outside Harare.

Tentative plan for the mission to Harare			
Date	Morning	Afternoon	Evening
7 September		Team meeting	
8 September	Interviews with Embassy of Sweden, Culture Fund; Ex Dir. and Program Manager	Interviews with Culture Fund: Board members and members of TACE, Ministry of Sports, Arts & Culture	
9 September	Interviews with National Arts Council, National Arts Galleries, HIVOS	Interviews with EU, Magamba, ZIM-RIGHTS	External observers
10 September	Interviews/focus groups in Harare with sub-grants. Skype/mobile interviews sub-grants outside Harare.		External observers
11 September	Interviews/focus groups in Harare with sub-grants. Skype/mobile interviews sub-grants outside Harare.		Team preparation for debriefing

12 September	Embassy of Sweden and Culture Fund debriefing	Additional interviews arising	
13 September	Team meeting	Desk reviews, writing up notes	Departure

Annex 3 - Evaluation Matrix

Questions raised in ToRs	Indicators to be used in Evaluation	Methods	Sources	Availability and Reliability of Data /comments
Relevance: <i>How were sub-grants and related activities selected to reflect human rights (and gender equality) values consistent with Sida's policies and priorities? To what extent does the intervention contribute to overcoming the beneficiary's challenges in regards to livelihood strategies and living conditions? How has the project addressed the main causes of the identified development gaps? To what extent is the project in line with the country's policies and priorities?</i>				
	Deliberate measures taken to ensure non-discrimination, participation, accountability and transparency in the project and process. Existence of analyses of these aspects in sub-grant assessments	Review of existing documents with focus on selected sub-grants; interview with stakeholders regarding their commitment	Evaluations, program documents and reporting, stakeholder interviews	
	Alignment with indicators provided by ZIMSTAT	Review of existing documents with focus on selected sub-grants; interview with stakeholders regarding their commitment	Evaluations, program documents and reporting, stakeholder interviews	
	The project alignment with the country's Cultural policy and other policy documents	Review of existing policy documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
Impact/ Outcomes: <i>How has the project affected the wellbeing of its key stakeholders (culture agents, National Arts Council, youths, and women? To what extent can identified development changes be attributed (contribution) to the project?)? How has the intervention affected the project partners?</i>				
	Increased possibilities for freedom of expression, improved conditions for human rights and gender equality, increased possibilities for income generation	Review of existing documents, interview with stakeholders, focus groups	Evaluations, program documents and reporting, stakeholder interviews	Lack of consistent documentation

	Alignment with indicators provided by ZIMSTAT	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
	Possibilities to influence national strategies on arts & culture	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
	Coordination sector approach to arts/culture			
Effectiveness: <i>What are the actual results of the project compared project objectives? What were the major factors influencing the achievement or non-achievement of the objectives?</i>				
Objective 1 Establish sustainable Fund with a strong management capacity.	% of non-Sida funds Improved M&E Auditors report	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
Objective 2 Identify talent and create platforms for innovation and space to grow the culture sector.	Establishment of new culture dialogue platforms Number of new program initiatives Establishment of strategic partnerships New and functional associations	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
Objective 3 Access to finance, markets and capability, skills for culture agents	Income generation for poor and marginalised groups Improved exposure to market and trade Improved knowledge and skills of marketing and communication	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
Cost Efficiency: <i>Were activities cost-efficient? Was the project implemented in the most efficient way compared to possible alternatives? To what extent has the monitoring and evaluation system of the Fund led to improved efficiency within the program?</i>				
	Comparison of the level of secretariat costs in relation to overall	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	Difficult to establish the cost efficiency of activities

	grant disbursement			
	Comparison with similar grant disbursement mechanism (1-2 Funds) with similar scope in terms of reach and often small grant recipients	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
	Spot audits of projects	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
	Risk and risk mitigation within the process	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
	Monitoring and evaluation of the Fund program			
Sustainability: <i>To what extent is the project supported by local institutions, including pluralistic participation in planning and implementation, and has this led to integration in relation to the local social and cultural conditions? To what extent has the Culture Fund developed into a sustainable organisation with effective management, stable organisational structure and a diversified funding base?</i>				
Ownership	Expanded and maintained network of strategic partners	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
Org. sustainability	Improved strategic direction of the organisation Improved capacity of Board and TACE Strengthening of staff skills and competence	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	
Financial sustainability	Increase of non-Sida funds Extent of government commitment	Review of existing documents, interview with stakeholders	Evaluations, program documents and reporting, stakeholder interviews	

Annex 4 – Interview Schedule

MONDAY 8	TUESDAY 9	WEDNESDAY 10	THURSDAY 11	FRIDAY 12
8.30 HRS Chipso Muvezwa Programmes Officer CULTURE FUND 51 Harvey Brown Avenue	7.30 HRS Farai Mpfunya Executive Director CULTURE FUND @Bronte Hotel	8.30 HRS Chipso Muvezwa Programmes Officer CULTURE FUND 51 Harvey Brown Avenue	8.00HRS Dr Godfrey Mahachi National Director NATIONAL MUSEUMS & MONU- MENTS 107 Rotten Row Road	8.00HRS Skype MANISA festival
10.00 HRS Sida Head of Development EMBASSY OF SWEDEN 32 Aberdeen Road	9.00HRS Okay Machisa National Director ZIMRIGHTS 90 4 TH Street	9.30HRS Lilian Masitera NOVEL: DEADLY DESCENT Culture Fund Offices 51 Harvey Brown Avenue	10.00HRS Elvas Mari Director (NACZ) National Arts Council Offices Mt Pleasant	10.00-12.00HRS Sida Culture Fund Offices 51 Harvey Brown Avenue (debriefing)
11.30HRS Rev. Paul Damasane PRINCIPAL DIRECTOR, MOSAC Culture Fund Offices 51 Harvey Brown Avenue	10.30HRS Tambu Madzimume & Steve Matinanga HIVOS FOUNDATION 20 Phillips Road Belgravia	10.30HRS Albert Nyathi Violence Against Women and Girls Culture Fund Offices 51 Harvey Brown Avenue	10.45HRS** Ibbo Mandaza Director SAPES TRUST 4 Deary Avenue, Belgravia	
13.30HRS Noma Gwere (TACE member) NANGO 5 Meredith Road Eastlea	13.30HRS Raphael Chikukwa Chief Curator NATIONAL GALLERY Julius Nyerere Way	11.30HRS Chipso Basopo Manager CHIPAWO (Children's Arts Education) Culture Fund Offices	12.30HRS TSVETE MUSIC BAND Culture Fund Offices 51 Harvey Brown Avenue	

		51 Harvey Brown Avenue			
15.15HRS Mati Mukonoweshuro & Farayi Mangwende Culture Fund Board Members CULTURE FUND 51 Harvey Brown Avenue	14.45HRS Ilan White/Pamela Ndoro Programme Officers BOOK CAFÉ PAMBERI TRUST Samora/6 th Street	12.45HRS Joyce Jenje Makwenda Documentation of Music and Arts History 18 Wessex Drive Marbelreign	13.30HRS Irena Soro HANDMADE STATIONERY AND DECORATIONS Culture Fund Offices 51 Harvey Brown Avenue	13.30 Skype inter-view Bulawayo Library	14.30 Skype inter-view Binga Craft Center
		15.30HRS Sam Farai Monro (Comrade Fasto) MAGAMBA NETWORK 12 Tudor Gardens, Mazoe St / J. Tongogara	16.00HRS Paula Vazquez Horyaans EUROPEAN UNION 1 Norfolk Road, Mt Pleasant, Harare	15.30-17.00HRS Skype Midland State University And Kumakomoyo Prison Festival	



Evaluation of Sweden funded Culture Fund of Zimbabwe Trust Project: Changing the Cultural Landscape in Zimbabwe Society

The Culture Fund is an independent, non-governmental organisation with an overall objective to “contribute to the growth of the culture sector in Zimbabwe by providing finance and technical support to cultural practitioners, institutions and activities”. Sida has supported the Fund since 2003. The evaluation, which has assessed the Culture Fund’s performance over the past three years, concludes that the organisation has established a sustainable fund with strong management capacity that has contributed to the development of the culture sector in the country. At the same time it underlines that the Fund substantially needs to build its capacity within result-based management and develop more explicit human rights-based approaches and support to economic and social rights to be a vehicle for future Swedish support.

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