

Final Evaluation Report

Program Uganda



© <https://tuendeafric.com/2019/09/10/bayimba-festival-of-the-arts-2019-bloggers-retreat/>

Multi-year Cultural Cooperation Program 2017-2021

30 April 2022

Contacts | Mob: +263 772933769
E-mail: melody.zambuko@gmail.com

The Consulting Team
Melody Zambuko (Lead)
Simbarashe Mudhokwani
Daniel Maposa

Executive Summary

Introduction

This report serves as an account of the final evaluation of Africalia's 2017-2021 multi – annual programme in Uganda. The evaluation exercise was conducted during the period of January 2022 to April 2022. Wherein the **Bayimba Cultural Foundation** is the main partner organization whose role on the program is to enhance socio-economic growth through creative industry development. In which case, Africalia supported the Bayimba Cultural Foundation with a budget of €1.021.812. Project activities were designed and executed through the establishment of a collaborative comprehensive program whose focus was on strategically investing in long lasting capacities in the arts and cultural sector. In order to realize this, Bayimba set up and developed the Bayimba Academy whilst working closely with 1 international technical partner, the **Global Music Academy** and five (5) local partners namely **Batalo East, Kitara Nation, Silent Voices, SEED Show** and **Youth and Hip hop**.

Africalia for the 5 years period under review was guided by a General Objective (**GO**) which aimed to - contribute towards achieving a strategic goal (**SG**) aimed at *“pursuing inclusive and equitable quality education, promote lifelong learning and cultural opportunities for all, improve research and stimulate innovation.”* The Specific Objective was consequently articulated as follows;

“The cultural services and products provided by Africalia’s partners will promote greater human development and sustainable growth”

To ensure achievement, the Strategic Objective (**SO**) was underpinned by 4 key results that were outlined as follows:

- I. **Result 1:** The partner’s governance has been improved
- II. **Result 2:** The capacity to provide initial and continuing (introductory and advanced level) training to impart professional, managerial / technical and artistic skills leading to a qualification / certificate / diploma, has been improved
- III. **Result 3:** The marketing and support capacities of partners in the marketing of cultural goods and services of cultural operators in their countries have been improved
- IV. **Result 4:** The capacities of the partners to improve their advocacy and cultural activities in favour of cultural democracy and creative industries (activist cultural centres) have been reinforced.

Methodology

The consulting team used a mixed-methods approach. This allowed for application of qualitative and quantitative approaches which facilitated a cross-tabulation of findings and effective execution of the final evaluation of program Uganda. Bridging from the previous mid-term evaluation exercise, this particular intervention focused on the achievement or non achievement of set results in the period leading to the end of the program. Further, the mixed methods approach made an assessment of program efficiency, effectiveness, relevance, impact and sustainability. Results were compiled and assessed to draw informed conclusions and recommendations for the future of the program.

A good balance of desk review, field surveys were held (15-24 February 2022 in Uganda), interviews, observations and reference to case studies were used. Bayimba projects such as the Bayimba International Festival, DOADOA East African Performing Arts Market, Kampala International Theatre Festival, Amakula International Film Festival, Bayimba Academy and similarly oriented partners’ interventions were the case studies that were considered, observed and reviewed in order to enable

assessment and evaluation, again using the OECD-DAC criteria. A total of 27 key informant interviews (KII) were carried out, coupled with field observations and statistical analysis from programmatic documents.

Key Project Findings

At a global scale, Uganda experiences notable international cultural cooperation with the active participation, collaboration or support of international agencies like the Goethe Zentrum, Alliance Francaise, British Council, Doen Foundation, EU, UNESCO, Mimeta, Stitching Doen just to mention a few. In particular, the Joint Strategic Framework of Uganda developed by Civil Society Organizations / International Actors in consultation with local partners and stakeholders is solid ground for forecasted international cooperation between Belgium and Uganda. Africalia's participation in the Joint Strategic Framework development process is evidence of commitment to the goal related to education, culture and research which is to "pursue inclusive and equitable quality education, promote lifelong learning and cultural opportunities for all, improve research and stimulate innovation". Wide range reading concludes that Africalia and Bayimba's focus areas clearly converge in three focus areas thus, culture as a tool for sustainable development, secondly culture as tool for emancipation and advocacy and thirdly, culture as a tool for economic advancement.

The local partnerships forged by Bayimba and partners during the period under review are also not to be taken for granted. Whilst in most cases, the partnerships may be non-monetary, they have served to establish a stronger technical fabric as in the case of Bayimba's Memorandum of Understanding (MOU) with the Uganda Youth Development Link (UYDL) which would serve as a feeder program of the Practical Musicianship program. Similarly, Batalo East's partnership with the Uganda Health Development Foundation provides for first aid back-up whilst in the field and has served to facilitate community buy-in as the latter has more years of operation in the field where the training interventions are executed. Powerful synergies are noted in the case of Batalo East where community elders in a district in Buteleja have offered the project land to buy at nominal rate as a way of encouraging long term partnership and sustainable programming targeted at establishing creative industries hubs. Subsequently this is envisaged to provide jobs and improved engagement for the youth in the said community.

Special mention is to be made on Bayimba's strategic partnership with the German based Global Music Academy. As a result of this partnership, Bayimba has trained more than fifteen teachers to serve as facilitators of the Practical Musicianship Program. Added to this, is a well-orchestrated plan for curriculum development, assessment of students, examinations and grading system. This lays a good ground for local accreditation requirements as set by the BTVET. A forecasted pedagogical design complimented by relevant learning infrastructure as planned at Lunkulu and required by the BTVET registration system are a pretext for guaranteed registration of the Academy. On the sidelines, the Global Music Academy has commenced a vocational technical college registration process which when completed is hoped to accommodate the accreditation of music courses offered by Bayimba.

Whilst the issue of lack of appropriate infrastructure is generally common in Africa and also not unique to Uganda as was witnessed by visits to a couple of partners' operational spaces, the Bayimba Cultural Foundation is to be applauded for the purchase of a 160-acre island, the Lunkulu Island. Inevitably saving on rentals, the use of the island will doubly serve as a home for several of the organization's programs thus allowing for further illustrious programming and infrastructural expansion. As is the case with all giant steps, the move to the Island has been met with mixed emotions by various stakeholders and it is the responsibility of the Bayimba management to ensure that in addition to the existing infrastructural plan there lies a holistic strategic plan that speaks to the lucrative use of the space by the culture and creative sector at large.

Relevance: This initiative was partly in sync with the designed Theory of Change and Uganda's cultural sector. Some of the project activities executed responded directly to the socio-economic and cultural gaps

that drive the under-development and peripherising of the demographics associated with cultural and creative sector within the Ugandan contexts.

Effectiveness: The Bayimba Cultural Foundation's achievement of Result area 1 improved efficiency from an optimum performance of 50% in (2017) to 90% (2021). Its average coefficient (%) of compliance with standards for an association has been felt by respect of having in place systems that managed to strengthen institutional governance and consequently impact on operations and overall organizational development. Result area 2, fared well in 2017; 2018 and 2020. In 2019 and 2021 targets fell below 40% and 0% respectively. Considering that there was €361,317.00 of funds that were allocated and not expended against a zero (0%) results achievement of the implementation, the evaluation recorded miscommunication and in-effective project performance monitoring and tracking of progress on rollout. Result 3 was effective and achievements satisfactorily achieved. Nonetheless, in reference to Result area 4, no resources were allocated for the achievement of the result and less efforts were made to report on the same. Regardless, the hosting of projects such as the DOADOA, the Bayimba International Festival of the arts , the Amakula International Film Festival and the Kampala International Theatre Festival have made such an impact on national level which has resulted in the appearance of the Bayimba Artistic Director at various local and international forums in a bid to achieve result area 4.

Note: percentages are drawn from comparison of the proposed project matrix at start of project and the eventual annual reporting of exact figures achieved on the ground.

Sustainability: For such a young organization, it is to be noted that Bayimba has made phenomenal strides towards sustainability and has illustrated great potential for vibrancy and longevity. Over the last five years, the organization has attracted a diverse plethora of donor funding which only need to be complimented by a substantial percentage of unrestricted funds. The need to complement restricted and unrestricted funds becomes much more imperative in the wake of yet another sustainability milestone – the purchase of a 160 acre island by Bayimba. Deliberately strategizing towards an increase in unrestricted funds will allow for infrastructural development at the Island. Such efforts have cascaded to partners in the project matrix such as Batalo. They have also bought an acre of land in Kachonga, Buteleja district for the purpose of establishing a creative hub for the youth in the community. Kitara Nation has evolved remarkably during the project period with an increase in publications, establishment of printing and distribution services, the founding of a literature bureau is highly conceivable in the near future. The reach out to markets across borders by Silent Voices, doubled by the winning of multi awards in Kenya is evidence of sound quality production and innovative programming in the face of Covid-19. Last but not least the Asset Based Community Development approach applied by seven partners of the Uganda program where they engage various stakeholders to participate in the program roll out exercise is certain to guarantee sustainability as the project is implemented based on strong networks and diverse strengths.

Impact: Bayimba and partners' interventions have yielded amazing results. Trainees have proceeded to launch their careers in diverse ways. The festivals by Bayimba and partners also serve as platforms for professional creative expression. The skills training is regionally acclaimed so much that the downside has been that Bayimba has lost staff in their quest for greener pastures whereupon teachers have had to relocate to other countries. The decision to reach out to target beneficiaries in the peri-urban or rural areas has yielded great impact as new participants were keen to learn and share best practices. Trainings held at the Lunkulu Island have proven the potential untapped target group that resides in localities neighboring the Island. A compilation album recorded as part of the Youth and Hiphop project is often used as artist's repertoire by participants and has often served to pitch for new jobs as the recording is of high quality. A couple of training programs have attracted radio and television coverage which serves to prove how relevant and impactful the interventions have become.

Limitations

High staff turnover: Whilst some reasons are beyond the control of management e.g. death, relocation, search for greener pastures, covid-19 related displacement etc., it remains essential that a staff retainer strategy be put in place as it is bound to affect programming in future. The gross impact may not have been felt in this case as most cases operations were either closed due to the lock-down or scaled down for management by the few human resources available. As operations shift to the island, the inability to execute a staff retainer strategy could prove as catastrophic in a space where just the current number of staff could be doubled by just maintenance staff alone. Suggestions for staff retainer could range from strong workplace benefits, enhanced team building, recommendations for further training etc.

Delay in funds disbursement: The delay of funds disbursement was raised by partners as an impediment to the smooth flow of programming. Whilst the partners feel that the delay in funding has dire effects on the entire scheduling of project interventions.

Recommendations

Seven recommendations were put forward for Africalia and eight for Bayimba Cultural Foundation and partners.