

## **MID-TERM EVALUATION OF THE 2022-2026 MULTIANNUAL PROGRAMME IN KENYA**

Executive summary of the evaluation report

## Background

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The mid-term evaluation reviewed the implementation of Africalia's Multi-Year Program (MYP) 2022-2026 in Kenya. Creatives Garage (CG), Africalia's partner in Kenya is a multi-disciplinary collective space for creatives to network, share ideas, collaborate, learn, gain market accessibility and push boundaries. Its goal is to create a thriving eco-system that impacts investing opportunities to deliver financial and social double bottom-line returns. They work with visual artists, performing artists and tech innovators who are social change agents in the society.

The current Multi-Year Program (MYP) is planned to contribute to the two goals of the Joint Strategic Framework (JSF) Kenya related to education and culture:

- i. "Strengthen inclusive and equitable quality education, promote lifelong learning and cultural opportunities for to all"
- ii. "Support Kenyan communities, civil society organisations and independent human rights institutions to foster access to justice and demand for good governance"

Creatives Garage, was selected by Africalia as a strong, locally based partner organisation capable of working with a number of creatives and relevant ecosystem in Kenya. The partnership was further strengthened by CG's relevant understanding of the arts and culture in social and economic development on human development, Kenya and East African region.

Kenya presents exciting opportunities for the young generation in the current contexts and beyond for the future of its creative ecosystem. In the past 20 years, the nation has witnessed a considerable investment in funding support towards Kenya and the East African region. Both Civil Society, UN Agencies and government departments are working together to advance its growth. The Theory of Change is well aligned to the 6 Result Areas. These Result Areas are outlined as follows;

- » **R1:** The advocacy and lobbying capacities of the cultural partners (actors/operators) vis-à-vis the legislative and executive public and local political authorities in favour of improving and strengthening the formulation and application of their policies for the promotion, regulation and subsidization of culture have been strengthened
- » **R2:** The associative governance (management, piloting, resource management...), the thematic and regional coordination and the networking of cultural partners (actors/operators) have been strengthened
- » **R3:** The training capacities, training offers (that are certifying, qualifying, managerial, technical and artistic) and cultural research have been professionalized, diversified and formalized (incubators, schools, hubs)

- » **R4:** The capacities to create and produce cultural and artistic works that are emancipatory, meaningful and marketable have been strengthened
- » **R5:** The distribution/ broadcasting capacities, local and international, physical and digital, democratic and decentralized have been strengthened
- » **R6:** The capacities to generate revenue of cultural partners (actors/operators) (distribution, access to public and private funding, marketing, crowdfunding, etc.) have been strengthened

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## ***Methodology***

Mixed-methods approach was used during mid-term evaluation. It enabled the team to cross-tabulate qualitative and quantitative findings. This process enhanced high quality data, timeliness and also collecting it in the most cost-effective way. These two methods helped to scientifically, culturally and socially answer and respond to the key questions of the mid-term as was guided by the Terms of Reference (TORs). More of the questionnaire and interview guides were crafted in a way which allowed answering of questions and which would get an update of the current results from CG's Logical Framework. Data collection processes had 19 Key Informant Interviews, 1 Focus Group Discussion and 71 Questionnaire responses.

## ***Key Findings***

Africalia has six result areas - R1 to R6. CG was allocated funds for R2 to R5. R1 was not allocated any funds at all while R6 will receive an allocation only in 2026. Out of R2 through to R5, it is important to reflect that R2 and R4 are two main areas which have received, when combined, a total of 83.44% to the total released funding allocations for the years under evaluation – 2022-2024. 48.43% was directed towards R2. Programming has been stable and granted opportunities to a 10 member professional workforce which holds various portfolios within CG, largely youthful minds, to be consistent with various fields that range from finance, communication, community engagement, sound technicians, fundraisers, web and application developers, and office assistants.

In light of the three specific Result Areas - **1**, **4** and **5**, the mid-term evaluation findings established that, Africalia is positively instrumental towards achievement of socio-economic empowerment of targeted partner cultural actors. In this regard, Creatives Garage is working collaboratively with artists, entrepreneurs, operators, associations, collectives, umbrella organizations, networks to foster a reinforced creative sector. Diverse creatives ranging from costume, fashion and designers, theatre artists, actors, photographers, musicians and sculptors were accommodated and directly empowered through Creatives Garage capacity

building trainings and having various productions broadly disseminated without them undergoing through punitive, and discriminatory measures or explanations as to why they *either* belong to the LGBTQI+ community *or* require collaboration with Creatives Garage.

Regardless of an aspired equal society which promote human rights, same sex relationships remains illegal in Kenya – “it is just the act that is considered illegal...with that comes a lot of discrimination, stigmatization, and persecution”<sup>1</sup>. What this evaluation find is that there is a lot of work happening around strategic litigation to fight for the rights of queer persons in Kenya through National Gay and Lesbian Human Rights Commission which CG partners and works closely with. Ongoing efforts and CG’s partnerships in close collaboration with various artists, the local partners working with minority groups are getting worried by the proposed Family Protection Bill. This Bill aims to outlaw LGBTQI+ activities, same-sex relationships, public cross-dressing and related advocacy campaigns. The bill proposes strict restrictions on gender identity expression and LGBTQI+ advocacy. It would criminalise homosexuality, and what it calls ‘aggravated homosexuality’. LGBTQI+ organisations would be barred from registration entirely. These minority groups would also be denied emergency medical care which the minority community directly viewed as contradicting fundamental humanitarian principles.

**RESULT 1 (R1)** which focuses on advocacy and lobbying capacities of the cultural partners (actors/operators) vis-à-vis the legislative and executive public and local political authorities remains a key component that would require funding allocation. CG strategically engages with relevant CSOs and Government departments to conduct strategic lobbying and advocacy for their minority groups. These include, Creative Economy Working Group, Kenya National Commission for UNESCO, Ministry of Youth Affairs, Creative Economy and Sports, National Gay and Lesbian Human Rights Commission, and Heinrich Boelle Foundation.

**RESULT (R4):** Result 4 has a number of activities carried out which include; A1-Video Production; A2-Audio Production; A3-Apps Development; A4-Game Development; A5-Print Books; A6-Developing digital books; A7-Digital archiving. Three videos have been recorded and produced. The books that were written and published include, Not all birds; Ray Mwihi, an animated kids book; Blooms on the Dark; The Long and Short of It; Stories of Pride; By Kings of Space; Mzee Ndoto’s Chapatis, a kids book; Tale of Dreamers; -Tale of Kenyan women who dared to dream, a collection of stories which feature female artists, sculptures, architect, drummer, dance, writer and radio host. Some game was developed - the Mzalendo Application designed to test Kenyan’s knowledge across various domains including politics, general knowledge, transport and music amongst others as well. The content being produced is of higher quality and important to cover diverse range of audiences. Part of the content has

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<sup>1</sup> National Gay and Lesbian Human Rights Commission coordinator -KII

been sold through CG and **R5** may require additional resources to further expand on distribution and dissemination capacities. Nonetheless, CG managed to conduct Flower dripping nectar Book reading event and brought together 18 people. 3 screenings and discussions on different places across the City - 260 people attended; social media coverage reached 5,473 people in 3 days. A 10-part satire on corruption across Nairobi and on social media was also executed. An estimated USD7,200.00 of sales of various products was generated through Baiskeli.

CG has generated a number of opportunities to marginalised young people. Kalabars is one of the platforms being worked on by young people. Even though the platform currently, carries a lot of information, quality content seats on the platform. CG has tools and resources which facilitate sustainable content creation and achievement of results – an inhouse furnished recording studio, camera and sound equipment, editing equipment, backed by its management team and complementary technical staff. 8 podcasts, 3 films, 1 kids stories, and 12 masterclasses were produced during the period under review.

Opportunities are given to young people to pursue their dreams and strengthen carrier skills within the cultural and creative industry. Isaboke Ian, is one of the professionals who joined and got incubated of his skills by CG when he was a novice, fresh from school. Equipment was made available for him to come up with a final production. He is one of the trainees from CG who received a commissioned production from DSTV Multichoice worth USD12,000.00 resultant of Kalabars training and exposure.

On the DAC criteria, CG is relevant, and efficient, elements of effectiveness were also recorded. On impact, findings of the evaluation captured social economic value connecting it to policy. It has been incredible. The Kenyan Government continues to recognised the existences of CCIs and further engage with Creative Economy Working Group with the support of Government, demonstrating further goodwill in the review of policies and bills for policies accommodating the voice of CG. On sustainability, CG has Baiskeli store, which is selling creative goods. However the current revenue being generated remains low. CG needs to continue strengthening its businesses model for future sustainability leveraging on the IP Rights and content monetization.

## ***Recommendations***

- » Africalia is commendable to continue funding CG even beyond 2026
- » R1, and 5 would require additional funding. R1 will assist to work on various aspects of lobbying and advocacy initiative. R4 may further be enhanced to strengthen its capacities development to various creatives which CG works with

- » The young generation are committed, and still require assistance as they build their creative careers. CG works with young continues. Africalia is therefore commended to continue with CG
- » CG should consider tapping into supporting the implementation of Ministry of Education Competency Based Curriculum, by complementing arts and culture sector teaching beyond 2026
- » CG should continue to strengthen training needs focusing on making artists understand AI better. Artists need to leverage on AI and related disruptive elements associated with their creative work
- » Brand building, Intellectual Property Rights (IPR) are some of pertinent areas of offering training for the arts sector especially under R4.
- » Sondeka Awards are an important event that need to be done consistently. A number of audiences requires the awards to be executed consistently