REPORT

Mid – Term Evaluation of Program Kenya
Multi-Year Program 2022 – 2026

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Africalia
CREATIVITY IS LIFE

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INTRODUCTION

Table of Contents

ABBREVIATION **5**

1. EXECUTIVE SUMMARY **6**

1.2. BROAD OVERVIEW | KENYA'S CULTURAL AND CREATIVE INDUSTRIES LANDSCAPE **9**

2.2. THEORY OF CHANGE, KENYA **12**

3 EVALUATION OBJECTIVES AND METHODOLOGY **14**

3.1 MID - TERM REVIEW EVALUATION | CROSS-SECTIONAL RESEARCH DESIGN 14
3.2 METHODS OF DATA COLLECTION | MIXED METHODS APPROACH 14
3.3 SURVEY SAMPLE 15

4.1 RELEVANCE AND EVALUABILITY OF PROGRAM KENYA **22**

4.1.1 EVALUABILITY OF THE EVALUATION QUESTIONS 22
4.1.1.1 Relevance *22*
4.1.1.2 Coherence *23*
4.1.1.3 Efficiency *24*
4.1.1.4 Effectiveness *25*
4.1.1.6 Sustainability *25*
5.1.1 Impact of Africalia Program *28*

LIST OF TABLES

Table 1 Sources of Data Collection 15
Table 2: CG Relevancy to Creative Sector 22

LIST OF FIGURES

Figure 1 CG - FGD Participants 14
Figure 2: Resources Allocation / Result Area (R1-R6) 17
Figure 3 Analytics Screenshot from Kalabars 21
Figure 4: Resources Distribution/Result Area 24

ABBREVIATION

ACTEC	Association for Cultural, Technical and Educational Cooperation
AI	Artificial Intelligence
CG	Creatives Garage
CCI	Cultural and Cultural Industry
CEO	Chief Executive Officer
CEWG	Creative Economy Working Group
CG	Creatives Garage
CSOs	Civil Society Organisation
DAC:	Development Assistance Committee
€	EURO Symbol
EU	European Union
FGD	Focus Group Discussion (s)
GDP	Gross Domestic Product
IR	Inception Report
JSF	Joint Strategic Framework
KECOBO	Kenyan Copyright Board
KES	Kenyan Shillings
KII	Key Informant Interview
KNATCOMM	Kenya National Commission for UNESCO
KPI	Key Performance Indicator
MYPs:	Multi-Year Program
OECD:	Organisation for Economic Co-operation and Development
R1:	Result 1
R2:	Result 2
R3:	Result 3
R4:	Result 4
R.A	Result Area
ToC	Theory of Change
CCI	Cultural and Creative Industries
ToC	Theory of Change
NGA's	Non-Governmental Association
SDGs	Sustainable Development Goals
VoD	Video on Demand
PPV	Pay per View

1. Executive Summary

Background

The mid-term evaluation reviewed Africalia funded Creatives Garage (CG), (2022-2026). CG 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;

- **R 1:** The advocacy and lobbying capacities of the cultural partners (actors/operators) vis-à-vis the legislative and executive public and local political authorities in favor 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

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 archievement 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 accomodated and directly empowered through Creatives Garage capacity building trainings and having various productions broadly disserminated without them undergoing through punitive, and descriminatory 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 descriminitaion, stigmatization, and percecution"[1]. 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 Mwihaki, 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, drummist, 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 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

[1] *National Gay and Lesbian Human Rights Commission coordinator -KII*

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

1. PROGRAM BACKGROUND

1.1. About Kenya

Kenya is an African country located in East Africa. It boarders Tanzania to its Southern part, Somalia to the North Eastern region, Ethiopia to the North; South Sudan to North Western part, Uganda to the West and Rwanda and Burundi to the South Western region. A total of 47,5 million persons were enumerated during the 2019 census, comprising 23,548,056 males, 24,014,716 females and 1,524 intersex[2]. On the other hand, the latest statistical data from the World Bank reflects that, Kenyan population size had swollen to almost 55 million people by end of 2023[3]. In total, the country has 47 counties. Its economy is the largest one in East Africa. It is backed by financial, tourism, construction and agricultural sectors.

The country has assimilated a number of communities with Kenya as their base, for generations nationals from– Somalia, Eretria, Sudan, South Sudan, Ethiopia have moved inside its boarders. Kenya has a tradition of social inclusion, assimilation and collaboration. It is a multi-racial society, with diverse people of various cultures and backgrounds. However some cultures are not easily accessible considering that most immigrants do not possess legal residents status. These live in closed environments.

1.2. Broad Overview | Kenya's Cultural and Creative Industries Landscape

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 within Kenya and the East African region, e.g. from Hiva Fund – Ignite Culture which had about €7,3 million, and €4,3 went directly to grants, funded by European Union (EU) and the African, Caribbean, and Pacific (ACP) group of countries (2021-2023), Hivos also invested support in Kenya; for institutions such as British Council they have moved from managing budgets that range from ₤ 50 thousand in 2008 up to ₤ 1,5 million in recent years. Africalia through its Belgium partners has been supporting the creative sector in Kenya as far back as 2009. This outlook reflects the confidence of development financiers working with intermediaries which are willing to shape the consciousness of the creative sectors in Kenya. More so, UNESCO continues to contribute to the understanding of why it matters to have robust Key Performance Indicators (KPI) and Monitoring and Evaluation M&E processes. The role of creativity and culture therefore demonstrate that it is a golden thread on the continent which harmonises close engagements and positive collaborations.

Kenya National Commission for UNESCO mediates programmes design and implementation between UNESCO, Ministry of Youth Affairs, Creative Economy and Sports, local organisations and other cultural operators. Having two major UNESCO Conventions; 2003 Convention – for the Safeguarding of the Intangible Cultural Heritage and 2005 Convention - Protection and Promotion of the Diversity of Cultural Expressions; the later appeals more to those in Nairobi, Creatives Garage (CG) and work being carried out by most CSOs as it speaks directly to their work, through promoting cultural rights enjoyment in the creation, production, dissemination and consumption of artistic products and cultures. The 2003 Convention is appreciated more by communities outside of urban settings as these seeks to safeguard their intangible cultural heritage[4].

Even though the government does not have a National Arts Council in place, it does provide a budget for culture through the Ministry of Youth Affairs, Creative Economy and Sports, and other public institutions mandated to conduct cultural activities such as department of culture and department of film services. However the budgets may not award direct funding to arts organisations outside of government. CSOs, unfortunately do not have any influence on how the money should be used. The Sports, Arts and Social Welfare Fund by government only targets public institutions. The government urgencies can apply to that fund thereby leaving out independent CSOs with little to no opportunity of receiving government funding. The General Youth Fund is not, frankly for those in the creative sector. Government has had some progress to promote some of the issues affecting the sector e.g., with the Kenyan Film Commission through Kenya

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[2] Kenya National Bureau of Statistics (KNBS) 2019 Kenya Population and Housing Census – Volume II Distribution of Population by Administrative Units

[3] https://data.worldbank.org/indicator/SP.POP.TOTL?end=2023&locations=KE&start=1960

[4] Key Informant Interview – Emily Njeru

Copyright Board, some amendments were made to allow tax rebates upon importation of technical equipment which most of the artists are not aware of.

Some changes could be imminent where Kenya Film Commission Fund could soon be removed as it is literary considered not a priority due to budgetary constraints and changes of government. On the other hand, researches and surveys are not there to demonstrate with statistical evidence on the contribution of creative sector to Gross Domestic Products (GDP) for Kenya. More work remains pending around data/statistical generation covering all 47 counties. The Kenyan Bureau of Statistics seats with the authority to overlook the collection of national data and authenticate findings at a national scale. There is therefore no report which documents evidence of how much is going to culture and its contribution to the overall economy. Currently, budgets allocations could be done from different ministries and by different county governors. In spite of the situations, the Constitution of Kenya recognizes culture as the foundation of the nation.

The cultural and creative industries of Kenya continues to create significant opportunities for the young people. The sector is being recognised as an extension of the young people's personalities. A lot of Gen Z, (18-35) found themselves working in the sector with a dynamism in democratised spaces pushed by the existence of high speed internet in Kenya and relevancy to using technology. There is abundant talent with abilities to democratise opportunities for scaling. The proliferation of new creative hubs in Nairobi such as Santuri, Black Rhino, Creatives Garage is encouraging. Even though access to information is highly available, it remains fragmented. However content being produced is of high quality. The young people are not waiting for opportunities but are creating them in response to their frustrations. The need to change their lives has caused a number of them to create something which competes highly on the international stage. Kenyans remains biggest consumers of their own art. A country with a hardworking and focused human capital.

1.3 Multi-Year Program 2022 – 2026 | KENYA Program

Africalia is funding Creatives Garage (CG), (2022-2026). Where as CG 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. Creatives Garage pushes for artists not just to entertain but to be agents of chance, to be the voice of the society through their art. Artists are then able to create content that speaks to the conscience of the people, which brings forth sustainable change.

Africalia has been having Multi-Year Program (MYPs) in Kenya since 2009. It has to date worked with institutions in Kenya, having a budget of €399,884.00 for four years (2022-2026), in support of the cultural and creative sector in the East-African region. The current agreement between Africalia and Creatives Garage was signed on 22 July 2022 with a specific clause which allowed CG to cover administrative project costs from January 2022. The current MYP is planned to contribute to the two goals of the Joint Strategic Framework (JSF) Kenya related to education and culture:

iii. "Strengthen inclusive and equitable quality education, promote lifelong learning and cultural opportunities for to all"

iv. "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 cultural operators and relevant creative ecosystem in Kenya. The partnership was further strengthened by CG's relevant understanding of the arts and culture, socio-economic, and environmental issues on human development.

2.0 Specific Objective:

The socio-economic empowerment of the targeted partner cultural actors (artists, entrepreneurs, operators, associations, collectives, umbrella organizations, networks) has been durably reinforced;

To reach this specific objective, following **Results** have been defined:

- **R 1:** The advocacy and lobbying capacities of the cultural partners (actors/operators) vis-à-vis the legislative and executive public and local political authorities in favor 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

2.1 Purpose and Objectives of the Mid-Term Evaluation

This mid-term evaluation provided an external assessment of the Program Kenya (2022-2026); assessed possibilities of adopting it and extend the current 2022-2026 programme to 2027-2031.

The work included looking at achievement of the programme's results (including the specific objective) against six (OECD) Organisation for Economic Co-operation and Development Assistance Committee (DAC) criteria - relevance, coherence, efficiency, effectiveness, impact and sustainability for the period - January 2022 to December 2024. The mid-term evaluation presents findings that enable Africalia to strengthen, improve and adapt possible intervention strategies. The results of the evaluation further offer key insights and recommendations that are useful for learning from CG, and other third part beneficiaries in Kenya.

The mid-term evaluation further looked at the intermediary programme impacts on the professionalisation of the partner organization in terms of administrative and management skills and their work with marginalised communities.

The evaluation looked at each of the six result areas in respect of DAC Criteria and subsequent results achieved as at midline (2022-2024)

2.2. Theory of Change, Kenya

Africalia has developed a Theory of Change (ToC). It respects institutional and participatory approaches, with high degree of adaptability.
Cultural Expressions Act in (2018); drafting and development of a national CCIs legislative framework.

The support of Africalia balances a global trajectory of change for all its interventions between Belgium and the African communities. A coherent and fair linkages are promoted in pursuit of global vision between the two as reflected by Africalia and Creatives Garage. In Kenya, cultural organisations and networks of talent constitute a complementary role to contribute to human and social capital development, next to education and training. Creatives Garage leverages on policies and regulatory frameworks such as - Kenya Youth Development Policy Framework of 2019; Constitution of Kenya; Traditional Knowledge and Cultural Expressions Act in (2018); drafting and development of a national CCIs legislative framework.

Therefore, Kenya is the economic and creative economy hub of East Africa. It is also a hub of continent-wide significance. Kenya has attracted major global brands including IBM, Google and Microsoft because of its universities, infrastructure and dynamism that make it a natural leader in the region. Kenya's creative sector is a vibrant one, brimming with talent and possibility, with a specific bustling young creative scene. The creative sector offers tremendous potential for securing livelihoods through job creation, financing, investment, trade opportunities as well as technological innovation - enhancing equitable development for the bulging young population.

The sphere of interest of Africalia's ToC is aligned with target 3 of SDG 8 which aims to "Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services". Africalia's objectives are also in line with the 2005 UNESCO convention on the Protection and Promotion of the Diversity of Cultural Expressions, by seeking to contribute to the promotion of culture as a foundation and purpose of human development and the reinvention of societies. The intended change within Africalia's sphere of influence is to focus on the professionalisation or the empowerment of a number of targeted cultural actors in its partner countries as a leverage to achieve different societal impacts (peace, democracy, gender equality, environment).

The necessary pathways of change are clearly defined, they are six coherent groups of actors and five pathways of change
Coherent groups include;

- category of actors of change ('creators of change'), (private, public and non-profit cultural actors). These actors include cultural and creative enterprises and organisations, cultural training institutions, cultural incubators as well as groups of individual artists brought together under cultural and creative umbrella organisations. They include legal entities and non-profit civil society organisations within the creative and cultural sector, whether public or private, that are offered direct organisational and financial support within the context of Africalia's programs.

Pathway of change I: The associative governance (management, steering, resource management, etc.), and regional coordination and networking of cultural partners (actors/operators) have been strengthened

Pathway of change II: 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)

Pathway of change III: The capacities to create and produce cultural and artistic works that are emancipatory, meaningful, and marketable have been strengthened

Pathway of change IV: The distribution/ broadcasting capacities, local and international, physical and digital, democratic and decentralized have been strengthened.

Pathway of change V: The capacities to generate revenue of cultural partners (actors/operators) (distribution, access to public and private funding, marketing, crowdfunding, etc.) have been strengthened

In light of the ToC, Creatives Garage operates along 4 central pillars: cultural networks, cultural activism, social innovation, and market access. Within the ToC, formulated in a participatory way, partners, both the African partners (French-speaking & English-speaking) and the Belgian partners, were involved in the formulation. The aim of this approach was to adapt the ToC to the different contexts and the real needs of the partners. Moreover, this type of a collective intelligence exercise made it possible to strengthen intercultural exchanges and the processes of appropriation of the interventions.

3 EVALUATION OBJECTIVES AND METHODOLOGY

3.1 Mid - Term Review Evaluation | Cross-Sectional Research Design

Cross-sectional research design was used in this mid-term evaluation. This approach did not allow for the collection of data for effective analysis only, but also helped to bring out its significance while capturing the reliability should anyone else decide to cross-tabulate findings and practical developments on the Program Kenya thus far. More so, the approach avoided generalization of data collected, rather, it strengthened findings validated from across the beneficiaries and stakeholders engaged during the evaluation processes. The design for the mid -term evaluation study helped in order to accomplish the purpose of the study by enabling for a clear and succinct approach that captured significant areas such as appreciating i) preliminary impact of the project with its direct partners and beneficiaries, ii) critical assessment of the level at which the intervention was able to create the right conditions to contribute to the expected impact iii) reviewing ways to strengthen upcoming project iv) looked into the possible impact of the programme on the professionalisation in terms of administrative and management skills v) programme impact with the marginalised communities. This design assisted to gather data, which contributed positively towards evidence-based programming, while growing the contribution of Africalia towards its broader development aspirations and set goals. The approach has assisted to appreciate future programmes for Kenya's cultural and creative ecosystem.

3.2 Methods of data collection | Mixed Methods Approach

Mixed-methods approach was used. 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 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. Specific questions were developed aiming to track achievements which have been made by the intervention to the mid-line. It was however not explicitly possible to measure and evaluate the progressive achievement of results as well as its related outcomes following on the set-targets and current values. The Log-Frame still has some gaps which require to be attended to.

THE QUALITATIVE APPROACH:
largely included use of various data collection techniques, which entail, primary research where analyses was carried out on data from the Creatives Garage. Detailed and focused desk review of secondary information sources (key program documents - quarterly reports, progress reports, relevant policy documents, other documents published by relevant international organisations & stakeholders reports and programme documents for Kenya; as well as key informants' interviews, some representatives of government line ministries where interviewed. Local observations, in-depth interviews, video reviews, podcasts reviews, focus group discussion with partners was carried out. The qualitative methodology was systematically objective, participatory, and gender-sensitive. The CG secretariate in Kenya assisted to facilitate appointments for interviews. 10 days was spent in Kenya. This was part of the field visit as ways of checking quality of products and interfacing with direct and indirect program beneficiaries. Complementary to these was additional secondary data review where relevant programme documents (CG reports, (and log frame), were examined. The document review was used in further generating quantitative data that was applied in substantiating qualitative findings and allow for a comprehensive mid-term evaluation. This technique was used throughout the evaluation period.

Figure 1 CG - FGD Participants

THE QUANTITATIVE APPROACH: to ensure the mid-term evaluation process captures quantitative data essential for measuring progress and determine up to date achievements, successes, progress, needs, priorities and limitations of Program Kenya, a questionnaire survey was developed. It inquires to capture statistical and scientific detail for the intervention. The questionnaire also assisted to assess the achievement of programme's results (including the specific objective) against the six DAC criteria - relevance, coherence, efficiency, effectiveness, impact and sustainability.

A Questionnaire was administered to the programme direct beneficiaries of Creatives Garage and sub-sectors/categories within the cultural and creative industries specifically those in Kenya. However, matters of inclusivity for those special groups was prioritised in this mid-term evaluation.

Consultants used Computer Assisted Personal Interviews (CAPI) system, which were operated through KoBo Collect on tablets or smart phones. A questionnaire was developed offline and loaded onto online platform specifically through Kobo Toolbox. A link was; i) retrieved from Kobo Toolbox and shared widely through email of Program Kenya creatives where artists were encouraged to participate in the survey as part of the targeted sample size ii) the consultant who travelled to Kenya loaded the questionnaire onto a tablet as KoBo Collect, where he was ready to engage artists who would have failed to participate on their own from the already generated link.

The consultants monitored surveyed data on the dashboard as it was collected and checked for irregularities and progress. The collected data from KoBo was downloaded into excel sheet as csv files before exported into Statistical Package for Social Scientist (SPSS) for further analysis. In ensuring data completeness, accuracy and reliability for the mid-term evaluation, the consultants had put in place a set of measures explained below;

I. Setting Mandatory Responses - to avoid unanswered questions in the dataset and to ensure that respondents do not skip important questions, the design of the questionnaire was comprised of Mandatory Responses, especially on the important questions,

II. The Creatives Garage in Kenya assisted in sending out the link to their beneficiaries considering that they had a database of immediate beneficiaries

3.3 Survey Sample

The Mid – Term Evaluation of Program Kenya - Multi-Year Program (2022 – 2026) had a specific sample size that were directly engaged and interviewed during the field work in Kenya – 20 to 28 January 2025. Informed by the 6 result areas, the consulting team carried out data collected as presented in the table below:

NO.	SAMPLE CATEGORY	NO. OF RESPONDENTS	PARTICIPANTS CATEGORIES
1.	**KEY INFORMANT INTERVIEW**	19	CG Programme Manager; CG General manager; CG Finance Consultant; Founder - Director - Black Rhino; Santuri East Africa- Co-founder & associate; Art Touch- Founder – Director; British Council- Head of Arts Kenya and Culture Responds to Global Challenges Lead SSA; National Gay and Lesbian Human Rights Commission - Communications Department & legal Associate; Isaboke Ian-Kalabars; Nairobi Design Week - did podcast (2024)- Founder; Heinrich Boelle Foundation - Gender programmes coordinator; Sisi Wellness (podcast on Ongea AI)- Bukonola Ngobi did a podcast on AI & Wambui Kinyua (owner of Sisi Wellness) -Akili niMali; CYFE - Challenge Fund For Youth Employment - participated in their forums- Deputy Country Lead(Kenya); KNATCOMM- Coordinator for NatComm; Sammy Wainaina-CG Board Chair; CopyrightX - Creative Consultant; Creative Economy Working Group - Professor Kimani Njogu – Chairperson; ODPP - Office Of the Director of Public Prosecution - Hilda Njagi, rep of Mr Mark Baraesa - Senior Assistant Director of Public Prosecutions;
2.	**FOCUS GROUP DISCUSSIONS (FGD)**	1	A total of 13 creatives participated in the one FGD conducted
3.	**QUESTIONNAIRE SURVEYS**	71	A total of 71 CG beneficiaries responded to through the questionnaires survey as part of the quantitative approach

Table 1 Sources of Data Collection

Regarding the sample size, under **Outcome** – the evaluators interviewed CG Programme Manager, Finance Consultant and the General management personal. **19 Key Informant Interviews** were conducted. Specific questions were asked to track indicators covered by the Logical Framework, outcome level result. In addition to the key Informant Interviews, Google Analytics data source was requested and the Programme Manager was interviewed in review of results generated by Google Analytics**. Result Area 1** has two indicators. The consulting team conducted **1 Key Interview** with the Creative Economy working Group in order to get more information on advocacy and impactful actions. The leader of this group, Professor Kimani Njuguna chair provided more insights on first indicator.

Result Area 2 has 2 indicators. The CG Board, was interviewed as well in respect of the indicators under the result area. The **Board chairperson** was interviewed in order to get better insight around broader governance matters of CG. In addition, On the result area, **3 key informant interviews** were also conducted in order to appreciate participatory network of CG. Those that were interviewed include British Council; Creative Economy Working Group Chairperson, Copyright X, and Kenya National Commission for UNESCO.

To glean results out of Result 3 and its 3 indicators, on capacities to create and produce cultural and artistic works that are emancipatory, meaningful and marketable, evaluators aimed to collect data from 100 certified graduates and or trainees. It ended up managing to collect only 71 responses. A questionnaire survey was used to conduct this evaluation on training. The CG Log-Frame, for the period ending, 2022 and 2023, reported that, a total of 73,856 received training. Regardless of this huge number of trainees, evaluators were able to assess achieved results from 70 responses through a questionnaire survey. **1 Focus Group Discussion** was conducted with the curriculum developers, writers of books, podcast producers and masterclass trainers/teachers. Another interview was conducted with the **Kalabars Platform managers.**

Result Area 4 and **Result Area 5** assessed number of likes, viewers of published emancipatory works. This was executed to review digital audience behavior. Evaluators reviewed the quality and quantities of those who participated in trainings.

The sample size, was established to provide enough confidence level on finding's validity and reliability. Distribution of Respondents: within each of the beneficiaries represented, respondents were engaged in-line with their relevancy to CG's work. Within each result area, a representative was selected.

4. FINDINGS

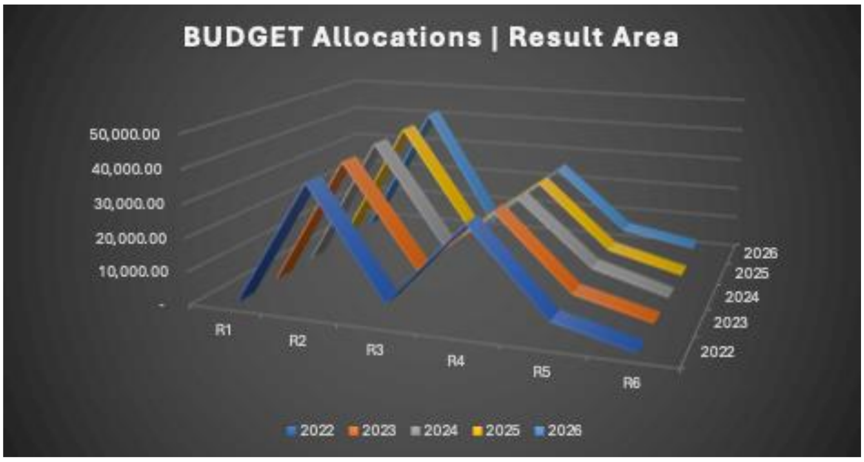

Figure 2: Resources Allocation / Result Area (R1-R6)

Africalia has six result areas - R1- 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: The associative governance (management, piloting, resource management...), the thematic and regional coordination and the networking of cultural partners (actors/operators) have been strengthened. Programming has been stable and granted opportunitties 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.

RESULT 1 (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 favor of improving and strengthening the formulation and application of their policies for the promotion, regulation and subsidization of culture have been strengthened

The result area - R1 was not given an allocation**.** However, there are certain activities which could easily be reported as ripple effects of Africalia's intervention under the same result area regardless of it having not given any funding. For example, in 2022, quarter 3, CG participated in the Creative Economy Working Group focusing on policy formulation which was coordinated by the Kenya Government line ministry of Culture. In quarter 3 of 2023, CG also participated in another Fair Culture policy initiative, a consultative meeting which was soliciting to learn more towards identification of gaps and best practices for creative economy practices. The training was coordinated by Kenya National Commission for UNESCO. Being amongst the 30 influential cultural operators from Nairobi, Kenya who managed to converge for a creative summit, a further engagement with 600 influential leaders by the Ministry of Youth Affairs, Creative Economy and Sports on Fair Culture continues to create an invaluable open dialogue and value for CG. The project recognition and its contribution to policy dialogue and by existing in the database of national institutions such as Kenya National Commission, Creative Economy Working Group, Ministry of Youth Affairs, Creative Economy and Sports should not be underrated. The reporting for CG should therefore aim to focus on capturing the value that it continues to bring by denting positive changes in the broader cultural context for Kenya. The Logical Framework should therefore aim to capture such results, unless a clean one gets to be revised and maintains only relevant materials to be reported upon. Institutions such as Kenya National Commission for UNESCO values CG and has been able to submit its quadrennial period report (QPR) report with the input of many CSO in Kenya which include CG.

RESULT 2 (R2): The associative governance (management, piloting, resource management...), the thematic and regional coordination and the networking of cultural partners (actors/operators) have been strengthened

48.43% of the total disbursements thus far – 2022-2024 was directed towards R2 – (€115,561.37). This was for institutional support, overheads, training and capacity building and monitoring and evaluation. Some trainings have been carried out. CG collaborated with several events and organisations which included but not limited to Moto book festival 21st April -24th April 2022;Nairobi Book festival 24th – 26th June 2022; Creative Development We are campaign on climate justice 5th -7th August 2022; Gigiri courtyard pop-up market 3rd-4th September 2022;Kenya Wine Agencies book launch and tasting 6th August 2022;CEWG Creative policy and framework formulation coccus 23rd August 2022. Collaborations have added value to other institutions such as Africa No Filter. Under this R2, CG has managed to also put in place its Strategy – (2023-2027) in quarter 1 of 2023 under this result area. CG has capacitated itself in e-commerce through Kenya Private Sector Alliance – Kenya Copyright Board (KECOBO) with close partnership with Government and GIZ. In 2024, CG managed to organised workshops that include; Tech for Nonprofits Empowering Social Impact Through Technology, and AfriSIG in Addis Ababa, Ethiopia (Training on Internet Governance).

Further training focused on Mental Health in Film & Awareness, Artificial Intelligence (AI). While the work was successfully executed, there has been some outstanding M&E reporting templates which could not be developed by end of 2022. Pressurised activities meant to be done over a short space of time due to delays in funds disbursement in quarter 1 of 2022, was reported as a cause that facilitated a gap in the creation of templates. Furthermore some underspending are evident in quarter 3 of 2022 - €1,660.02 and some €1,923.21 in quarter 3 of 2023. Within a space of 2 years, CG has returned €3,583.23 to Africalia. Considering two-scenarios which exist – **i) Africalia Scenario-** "Positive annual budget balances cannot be transferred to the following year. **ii) Kenya Program -CG Scenario** – under-resourced of intermediaries in Kenya and not having huge budgets; the need for flexibility in carrying under expended funds into the next years would be beneficial to the program if a convincing justification is given. Currently the chronogram does not allow for such flexibility and the CG Board safeguards genuine spending and burn rates.

In strengthening CG's governance processes, a 5 member independent Board of Trustees is in place. It rotates, after every 3-5 years of seating on the Board. The role is largely on providing oversight and strategic guidance on voluntary bases. Board is composed of personnel with various backgrounds and expertise - finance, lawyers, business professionals who are assisting with pushing for an expansion and growth of the organisation. It oversees growth in CG regardless of the existence and witnesses in shifts of funding cycles due to post traumas of COVID-19. The organisations is diversifying its approaches and partners on relevant topics such as Artificial Intelligence and the digital technologies and innovation. Board continues to build the foundational base for CG and prepares it for opportunities coming to uplift the creative sector in Kenya. The Board is assessing possibilities of expanding CG programs into other counties by considering first, resources required for such diversification possibilities of commercialising their IPR. Approaches such as Video on Demand (VoD) and Pay per View (PPV) remains a long term plan to generate revenue for the sustainability of CG.

CG is not working in silos but with key strategic partners such as young professionals and the Creative Economy Working Group, other government ministries and relevant players within Kenyans creative sector. While there is strong dedication to provision of oversight executed voluntarily, in quarter 2 of 2023, no Board meeting was held due to unplanned developments and illness of the CEO. The Board meeting was therefore skipped and created a window gap of 10 months without seating or producing a report. Modalities therefore need to be air tightened for the overall governance processes which mitigate going for longer periods without providing such important oversight processes.

RESULT 3 (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)

9% of allocated and disbursed funds thus far – 2022-2024 was directed towards R3 – (€21,416.63). The result area has 5 activities – A1-Market research; A2-Curriculum Development; A3-Strategic Development; A4-Facilitators Training; A5-Masterclasses. CG did carried out research and produced a report - Online Content Distribution in Kenya 2022, which was appreciated and recognised by other external players such as Alex Gakuru from Copyright X who has been partnering CG for a long time . There has been value addition and space provision to bring Creative Commons and AI conversations through podcasts in promoting international collaboration, bridging missing opportunities for the young people. CG further produced a total of 12 Masterclasses which covered various subjects that include – i). Beadwork by Agnes Maina; ii) Traditional music and instruments (two sessions) by Peter Lusweti Wamalwa; iii) Voice Acting by Keith Kihiu; iv) Sculpting by Maggie Otieno; vi) Painting by Patrick Mukabi; vii) Woodcutting (two sessions) by Ndunge Bulimo.

Other areas, broadly are still problematic in the way they are being approached such as AI. For example Kenya released what is called – **Kenya Artificial Intelligence Strategy -2025-2030**, which is a document that was developed by a small and unknown team with external funding. This strategy was not stakeholder driven. Leadership and approaches to AI were reflected to be executed by people who are not knowledgeable about the subject and have not been involving other stakeholders. This has disregarded Kenyan Constitution which requires public participation in everything. Such an important subject on ICT innovation and development on emerging trends supporting the work of artists is taking a different approach from the inclusive one adopted for the establishment of the 2003-2006 ICT policy where everyone was involved by consultation, participation, providing feedback or merely getting uodates. The AI strategy development remains weak, and is being pushed at a time when the country does not have an AI policy to reference to, which is a huge gap. CG fills in this gap by becoming handy through critiquing government approaches through podcasts, holding dialogue and conversations relevant to the subject. Having youth in Kenya who are the largest constituency of ICT and AI, over 23.5 million people are active users of the internet[5]. CG is able to engage and accommodate views for the young generation.

RESULT (R4): The capacities to create and produce cultural and artistic works that are emancipatory, meaningful and marketable have been strengthened

35% of allocated and disbursed funds thus far – 2022-2024 was directed towards R4– (€83,565.57). The result area stands at number 2 in allocated amounts after R2. It has 7 activities. A.1-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 Mwihaki, 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, drummist, 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 produced is significant and currently being sold by CG. However publications should not omit logo placements to reflect the funder. Some books do not have Africalia logos to acknowledge the support as an important signature for broader communication and visibility to the investment.

The Nairobi County Government allows photography and filming in public spaces for content creation. Kenya Film and Classification Board also put 60% enforcement for TV and Radio stations to broadcast local content. This places CG at an advantage should they decide to take the content to local broadcasting stations.

KALABARS – Initially all content that was produced used to seat on Soma Sanaa. It was collapsed into a new platform - Kalabars. It has over one terabyte worth of content which is in the form of audio, books and videos. The platform attracts creatives to come and learn online, sharpen their ideas and perspectives. Kalabars has online learning and management strengths. The platform has podcast, films, masterclass, music and kids content. 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

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[5] *Online content distribution in Kenya, 2022, Creatives Garage*

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 was first entrusted to work and given mentors to show him the ropes. With everyone accessing and using a phone to create content, CG has been stretching the standards for content production;

"Having a credit in this industry is like your CV, if someone asks, what have you done before, you can take them to Kalabars… some of those credits on Kalabars have helped me work with Mnet". Words of Isaboke Ian.

Currently, he has done some commissioned work for Multichoice Africa and a film – Mzuka was released with him as the writer and director. He was able to produce the film after gaining the confidence working behind the camera at CG. His film is currently on Showmax. He received about USD12,000 as he was able to demonstrate willingness to represent new producers and directors from East African region. CG has assisted him to be trusted and located. Raising new generations of trusted creatives who are capable of delivering their professional competencies with African cinema industries such as Multi-choice is commendable. The young mind beyond that, was able to set for himself a film company which has moved on to create an experimental feature film – Nairobi Pundits. CG also incubated another organisation - Santuri East Africa, a social enterprise which is now an independent organisation. Incubating other organisations, artists for their growth continues to encourage the work of CG. During the field visit, another team of musicians from Uganda were also recording in CG's studio, which is quite progressive in offering spaces where artists from across the boarders are able to come together and create/ co-create work.

CG runs a number of online spaces and applications. These include; Kalabars Web; Kalabars App; Bamba Kids App; Soma Sanaa was collapsed now covered under Kalabars; Creatives Garage Web and Sondeka Awards. A justification is in place for having different platforms for different content considering the need to separate it depending on audiences and demographics. However the management and consistent maintenance, licencing of such applications and websites storage subscriptions will require some high level efficiencies and cost. For the Kalabars, it has a lot of data seating on its website. It is encouraging to witness specific young persons responsible for ICT and its management. However Kalabars still requires maximum optimization and strengthening especially on the online learning management platform side. Additional research is needed to accommodate registration to the courses, progress monitoring, facilitating learning and track feedback. Other Information Management Specialists could further be consulted to ensure that all resources are available for creatives and that it will not crush should additional uploads are made.

The masterclasses training have been produced and are very important to have for creatives to learn on the Kalabars platform under the coordination of seasoned artists. Masterclasses could be a great opportunity for some sectors to gain a lot of knowledge and skills especially those from film considering its huge cost in learning. CG trainings are currently at basic or entry level. Courses are compressed with a lot of information in one tutorial. Detailed curriculum and notes for the modules would need to be put in place. Modalities to certify trainees need to be put in place and make the training examinable and certified. This should be a long term plan for CG and should create realistic modules or areas of training targeting practical numbers going forward. CG log-frame had a target to train a total of 7,088 creatives by end of 2024. Actual number of trainees captured by the Log-Frame is 85,445. On the other hand the screenshot counts from the analytics presents 3,933. Reason for the low number is that the other videos where pulled down in order to create space for new uploads

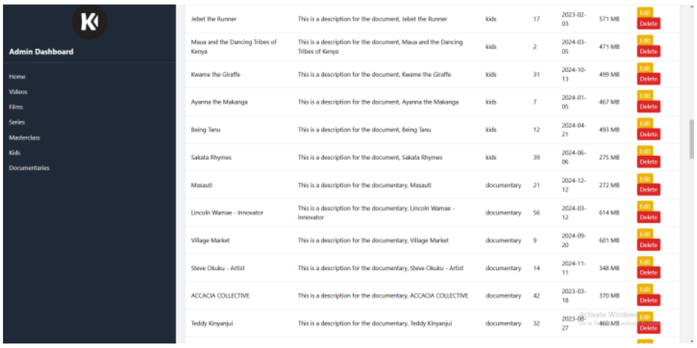

Figure 3 Analytics Screenshot from Kalabars (see *screenshot Kalabars Analytics in Google Drive Dataset)*

RESULT 5 (R5): The distribution/ broadcasting capacities, local and international, physical and digital, democratic and decentralized have been strengthened

8% of allocated and disbursed funds thus far – 2022-2024 was directed towards R5 – (€18,089.76). In quarter 2 of 2022, CG managed to conduct Flower dripping nectar Book reading event and brought together 18 people. In quarter 3 of 2022 CG had 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 executed.

With Baiskeli, CG has been able to generate, an estimated USD7,200.00 on sale of various products that were sent on sale since 2022. Of this amount, about 30% is deducted by CG and the rest is given back to artists. CG is capable of generating its own revenue through commissioned work and partnerships. During Q2 of 2022, CG was commissioned to do the work by ACTEC capturing educational related work, further produced 5 promotional videos for St Lussale karimu project. Its work received the attention of Hinrich Boelle Foundation which ended up granting CG an additional € 3469.33 in support of Blooms In the Dark.

R6: The capacities to generate revenue of cultural partners (actors/operators) (distribution, access to public and private funding, marketing, crowdfunding, etc.) have been strengthened

Resources for this result area will be released in 2026. However the organisation is able to generate revenue for its own through its inhouse shop and providing services for outside institutions. Creation of partnerships with pop-up markets to sell products created by Creative Garage's members.

4.1 Relevance and Evaluability of Program Kenya

4.1.1 Evaluability of the evaluation questions

The mid-term evaluation looked at the Program Kenya in line with its alignment to the DAC criteria. Specific areas of the intervention will be assessed on six criterion as presented below;

4.1.1.1 Relevance

Broadly, the evaluation under this criterion of the OECD assessed whether or not, the intervention is doing things right. It facilitated the evaluators to assess on the clarity of CG intervention's goals to the beneficiary and stakeholder needs, and the priorities underpinning Program Kenya. CG has been making creatives to get educated on what is possible as they are working with the young generation. This is to consider the fact that some of these youths are still new, with some exploring areas of the creative sector to join in.

The ToC already outlined and listed its pathways, as such this intervention assisted to cross tabulate the assessment cutting across multi-lateral stakeholders within the creative ecosystem of Kenya. This is an important and pertinent consideration across the Program Kenya MYP (2022-2026), of looking backwards, forwards, inwards and outside on policy cycles, ideation, design to implementation and ownership of the intervention by beneficiaries. Assessment looked at the relevance to beneficiaries and stakeholder needs; national/regional context; quality and design; and time. The programme is synch with government contexts, (national, regional, local), civil society organisations, private entities and international bodies such as UNESCO Conventions and existing policies promoting the cultural and creative industry in Kenya.

The marginalised groups are incorporated in both policy and intervention priorities through participation in Creative Economy Working Group (CEWG). CG has remained an important player in the creative ecosystem for Kenya. Even when an intervention is perfectly in sync with official policy, the evaluation checked to see if there has not been any disconnection from the real-life priorities of the participants, who may not have been involved in the course of rollout of official priorities and plans. Of note is that Kenya had a Creative Economy Support Bill - 2024 which CG participated and had a proposition to set up a National Arts Council. The Bill has not yet been passed but the suggestion to establish a NACZ was removed because council of governors thought its role would take over their responsibilities. Regardless of having so many players being frustrated by this action, that reflects that some factors that are external CG would not be able to control them.

Creatives Garage represents the fewer Civil Society Organisation in the creative sector that are promoting cultural rights and creative industries. CG is found on the confluence of art, technology and creativity. It is actively contributing to the larger ecosystem and advocacy working with youths and minority groups. It has been participating in Fair Culture practices, with other group advocating for recognition of artists and their professions with fairness. CG continues to working with other growing organisations around Nairobi. The organisation has created a lot of value for other creatives, both emerging and established, incubating their growth. The convergence and areas of synergy with independent cultural operators and other CSOs remains very organic. No one is forcing relationships to exist.

CG's Creative Footprints in Kenya

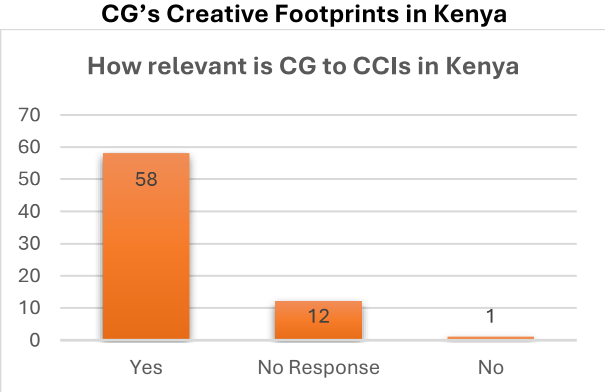

Table 2: CG Relevancy to Creative Sector

81.6% (58 out of 71 respondents) responded that CG is quite relevant to the work that they are doing while only 1.14% (1 out of 71 respondents) responded no. This reflects that majority of respondents reflect on the positive contribution of CG to the creative sector.

Respondent quote – "It's an amazing experience. It's been an eye-opening experience over the years and a safe space for a lot of creatives and artists which I highly and greatly appreciate"[6].

CG has done research on Artificial Intelligence (AI) already powered by Mozilla Foundation in the creative economy. They are bringing global conversation of art and technology. CG's existence continues to leverage on futuristic opportunities which assist in the creation of more spaces for young people to gather, convene, learn and network and be able to contribute to policy and dialogue with opportunities on lobby governments in order to strengthen bilateral relations[7].

Other organisations for the minority communities have been able to approach CG and experimented on the work which they could not do around advocacy using art to see how that would look like. CG was described as a welcoming space for everyone, an easy organisation to work with which is dynamic. Artivism and in watching a BLOOMS in the DARK play was eye opening. However the political context doesn't have queer friendly institutions. The safety of the queer people remains highly volatile for Kenya as it is feared to be pervasive. The opportunity presented by CG allows harmonisation of the community to also become part of the broader creative sector and fighting prejudices which provides an equal footing for all. However the queer community is still not sure whether the broader communities will focus on their actual works of art or they will focus on queerness. Some may decide to focus on work and not have to worry in over explaining themselves.

4.1.1.2 Coherence

This criterion assessed C G's internal and external coherence. The internal bit looked at CG's work, and whether it is coherent with the wider creative environment and how it aligns with other interventions implemented by other institutions/artists being engaged in the specific 4 pillars: cultural networks, cultural activism, social innovation and market access which CG work on. In the cultural and creative industries production of goods for monetization and royalties nexus, these should be coherent. In the horizontal perspective, Video-on-Demand platform KALABARS.com was checked to assess its coherent to incomes, revenue generation, distribution and contracts management. On the other hand, cultural activism was checked on its coherent to vertical perspective where different layers such as legislation, policy, policy on freedom of expression and protection of artists on freedom of expression.

There has been autonomy in the way funding is managed by CG. Africalia has given funding to CG and has not been micro-managing activities of the organisation. CG, for the years – 2022-2024 has been able to govern its own affairs with its own independent 5 member Board in place which meets every quarter. The work has been connected to their own craft, intension, ambition, and desired deliverables which they required to do. The work of CG centres innovation, using technology, collaboration and working with other artists. Creation of Sondeka Awards has been coherent towards facilitating artists to gain recognition in value adding their creative output. CG created space and platforms for showcasing. Through merit, CG has appreciated and awarded the efforts of artists across industries over the years through Sondeka Awards. Nonetheless the last awards, during the 2022 and 2024 period, was executed in 2023 period. The sustainability of the Sondeka awards, has not been held consistently. Such inconsistencies leaves the sector in anticipation.

The Video-on-Demand platform KALABARS.com was checked to assess its coherent to incomes. It has not been monetised as yet. The Board is still assessing approaches such as Video on Demand and Pay per View (PPV) to create a revenue generating platform. This coherent between content development and monetization remains a long term plan for generating revenue. More so, CG, in creating high value art on area of specialisation, it gives space for important social conversations to go on. Artists are able to

[6] *Questionnaire survey-Creatives Garage*
[7] *British Council Key Informant Interview*

convene, deliberate on important issues for them and other areas which affect then at a societal level. It facilitate talent showcasing and promoted collaborations within the diverse sectors.

"Kalabars, have been really good, that kind of encourages us to consume our local content. Do things for us, by us which has been a good motivator in how we consume local content"[8]

4.1.1.3 Efficiency

The mid-term evaluation conducted with an aim to answer the following questions; were activities cost-efficient? Was the intervention economically worthwhile given the possible alternative uses of the available resources to achieve the same/more/better results? CG's evaluation assessed efficiency looking at the key areas of economic, operational, and timeliness efficiency.

CG does not struggle to incubate new programmes and ideas for carrying out advocacy. It has agile approaches and methodologies when producing such materials. It can easily package specific content materials for specific audiences and purposes. In the delivery of the work, there has been a deliberate action to mitigate waste. The organisation has procured its own cameras and equipment to improve on operational efficiency. The Board of Trustees which consistently meet on quarterly bases is a deliberate activity to ensure operating at an optimum level. Economic efficiency looked at the absence or presence of waste during the conversion of inputs into results in the most cost-efficient way possible. It included assessing efficiency of results at all levels of the results chain: outputs, outcomes and impacts. In looking at this area, some effort is being made to report, what therefore tend to be difficult tracing efficiency is that the targets presented in the Logical Framework are not well structured and captured which could potentially mislead assessment of the results when the project gets to the midline and also endline. The results chain would require to be re-visited in its entirety. From inputs, activities, outputs, outcomes and impact level.

Some funding opportunities continue to fluctuate within the development sector and at corporate level. Sondeka awards could not be held, however the targets for up to end of 2024 in the logical framework did not show that CG had to cost it under Africalia support.

CG RESULT AREA

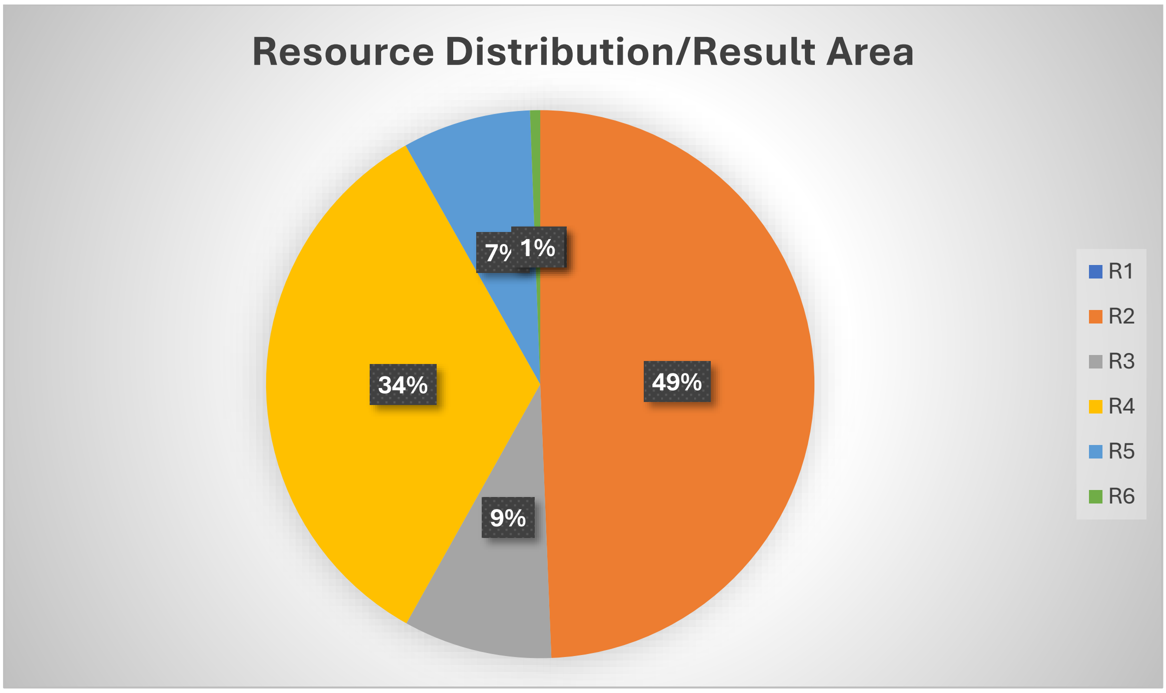

Figure 4: Resources Distribution/Result Area

[8] *Creatives Garage Focus Group Discussion –(FGD).*

The establishment of the new space has been significant for the CG where it relocated to Westlands mall from Gigiri. The space lands itself well, more central for young people, presenting itself as well as a hub which leverages on CG's existing communities with the minorities.

4.1.1.4 Effectiveness

The mid-term evaluation assessed effectiveness of the Creatives Garage program. Actual results were compared to the project's strategic objectives. Considering that the current MYP contributed to two goals of the Joint Strategic Framework, with one of these goals focuses on "Support Kenyan communities, civil society organisations and independent human rights institutions to foster access to justice and demand for good governance", the evaluation therefore assessed effectiveness of the modality as such: funds management capacities and governance, and the strategy behind working with the creative ecosystem in Kenya; Board strategic interventions to sector needs and the related actions drawn from its four central pillars - cultural networks, cultural activism, social innovation, and market access. The overall analysis of the sustainability of the CG was addressed in the conclusions.

The Creatives Garage assisted in the incubation of Santuri, worked with them through collaborations during the Sondeka Festival before it becomes a stand-alone organisation. CG was fundamental in bringing other organisations and independent artists into existence. CG created a bridge to foster collaborations, and remove fears in some young creatives who are hesitant to approach seasoned artists for mentorship and growth. Maggie Otieno, one of the masterclass trainers has been in the creative sector for over 20 years. She has amassed a wealth of experience ready to be shared with the new generation of artists. Through CG, Maggie is one of the 8 trainers that rendered a 49:50 minute long video tutorial currently on the Kalabars platforms. The training component is something that is significant for artists and effective.

To critique, the training is something that is happening, with online audience. However the educational and training is not comprehensive enough. It still requires to have clearly outlined curriculum to be developed with clear teaching methodologies in place in order to be able to assess its impact and outcomes over a set time just like all training programs. There is a potential to have the programme to continue beyond 2026. Currently it cannot be certified as most of the participants consume the training with no tracking to facilitating feedback and mark the level of comprehension by the trainee. The process on Curriculum development was a basic development. A lot of information currently seat in one tutorial. There is an opportunity to separate the subject into specific learning areas. There is no certification currently which tells that someone was trained under CG. An opportunity exists where the training programme is given a name. There is no certifying authority to CG. CG is currently working towards understanding how they could further structure the trainings.

4.1.1.6 Sustainability

DAC criterion allowed for the interrogation of valuable insight into continuation or likely continuation of CG's intervention. The net benefits in the medium to longer term, which emerged from field work and literature review informed the sustainability will address issues of ownership among local institutions, financial and organisational sustainability of the CG.

Creatives Garage was able to access alternative fundings from Mozilla and Hinrich Boelle Foundation. It has equipment and inhouse recording studio which allows it to generate its own revenue without relying on external funding in future.

Content creation appeals positively to young people. They are capable of creating content for themselves without going to pay for huge sums of money to advertising agencies. Existence of digital base for Kenya facilitate a super-highway to attract revenue by young people on the content. However, there are some online platforms such as Tik-Tok are not able to make money in Kenya serve for Morrocco and South Africa. The only way African is making money is through brand collaboration which gives an unfair advantage to Europe and the USA. Generally sustainability was pointed as a big challenge for most organisations. CG is looking further on future possibilities of monetizing their content and IPR rights through Kalabars.

CG has Baiskeli store, which is selling creative goods. However the current revenue being generated is still low thereby entailing the need for CG to continue strengthening its businesses model for future sustainability.

5. CONCLUSIONS & LESSONS LEARNT

In light of result areas **1, 4** and **5**, the mid-term evaluation findings established that, Africalia is positively instrumental towards archievement 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 accomodated and directly empowered through Creatives Garage without them undergoing through punitive, and descriminatory 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 descriminitaion, stigmatization, and percecution"[9]. 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. The minority groups would also be denied emergency medical care which the minority community directly viewed as contradicting fundamental humanitarian principles.

RESULT 1 (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 favor of improving and strengthening the formulation and application of their policies for the promotion, regulation and subsidization of culture have been strengthened

Quality of CG of engaging with high level policy makers is regraded very high. It has been able to participate in the Creative Economy Working Group focusing on policy formulation which was coordinated by the Kenya Government line ministry of Culture. It also participated in Fair Culture policy initiative, a consultative meeting which was soliciting to learn more towards identification of gaps and best practices for creative economy practices. This was coordinated by Kenya National Commission for UNESCO. Being amongst the 30 influential cultural operators from Nairobi, Kenya who managed to converge for a creative summit, CG further engagement with 600 influential leaders by the Ministry of Youth Affairs, Creative Economy and Sports on Fair Culture. These initiatives continue to facilitate open dialogue and value for CG. The work of CG has remained relevant to Kenyan National Commission for UNESCO, Ministry of Culture and the represented artists. The Result Area 1, however was not allocated any funds. In order to strengthen additional advocacy and lobbying activities, R1, would need an allocation. In the current agreement nothing was allocated.

RESULT (R4): The capacities to create and produce cultural and artistic works that are emancipatory, meaningful and marketable have been strengthened

Result 4 has a number of activities; 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 Mwihaki, 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,

[9] *National Gay and Lesbian Human Rights Commission coordinator -KII*

a collection of stories which feature female artists, sculptures, architect, drummist, 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 been sold through CG.

In addition to R4, CG managed to establish tools and resources which facilitate high quality and 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 is in place. CG has established Kalabars which for the period under review managed to produce, and upload onto the platform 8 podcasts, 3 films, 1 kids stories, and 12 masterclasses. The quality of productions are good, however the platform may require further maintainance. R4 has a close link to R5.

RESULT 5 (R5): The distribution/ broadcasting capacities, local and international, physical and digital, democratic and decentralized have been strengthened

This result area may require additional resources to further expand on distribution and dissemination capacities. 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.

Additional conclusions and lessons learnt include the folowing;

- CG's Logical Framework need to be revised so that it captures project targets for the entire 4 years. It has to show clearly the entire result chain – **Activities**, **Outputs** (accompanied by indicators, baseline values, targets and current values), **Outcomes** and **Impact**. The current Log-frame does not show all levels of the result chain. CG targets are established on a yearly basis which may not be a practical way to exhaustively plan for the years. Bi-annual planning could be better to do or conduct planning for the entire project duration. This way it limits budget underspending.

- The current reporting is yet to organise the two Africalia goals and get to report activities aligning them to four strategic pillars, Cultural Networks, Cultural Activism, Social Innovation, and Market Access and their subsequent result areas. In the current reporting, one may be left to assume that on a specific pillar falls under certain result area. The revised log-frame could aim to achieve accommodate all features of the Kenya Program (2022-2026).

- Training and capacity building need to be enhanced. The course and or Curriculum development need to be put in place. Modules areas, teaching methodologies and assessment standards should be clearly outlined with an aim of making the programme as a certified one. There is room to improve on this component of the program. Realistic number of modules and targeted number of trainees need to be put in place. There was no evidence of CGs consultation or engagement of accreditation boards in an attempt to explore this possibility

- The mobility of artists is an important aspect that promote creative works, external visibility and access to new markets. Africalia should explore further collaborations with other development partners in collaboration on new programmes such as mobility of artists programme for East Africa. For example Africalia and British Council; Africalia and Prince Claus, Africalia and Heinrich Boll. Such specific program consortia are relevant to generating relevant impacts for artists.

- Understanding the environment and work in which beneficiaries are operating was mentioned as key. At least that allows funding partners to appreciate broader socio-economic environment especially when financing grassroots organisations that are in another continent. Missions and field visits are therefore important in accompanying project implementation.

- Providing in kind support systems, and facilitating international capacity building workshops relevant in the area of fundraising will be significant for organisations to acquire new skills.

- Yet there are many things happening in the cultural and creative industries, (CCIs), intellectual property (IP) remains a very debatable area, such as copyright ownership, commercial rights. Artist still need to be educated and acquire knowledge on IP rights. Bringing to the business of the Creative Economy, artists need to be immersed with legislature and policy related areas around creative sector. There is a need to empower intermediaries, support their revenue share models, and the digital currency.

- The broad impact of Artificial Intelligence (AI) requires to be compensated for. There is no appropriation of IPR. AI is pushing Africans further into the digital plantations where their data/IPR is being donated free of charge by those who control engines and run algorithms especially Western, Northern and Eastern countries. More is required to critique constructively by bringing other partners together to convene and debate matters of AI, and African perspectives on AI.

- There is an opportunity to expand CG program by making it strengthen its wider reach to counties that attracts tourists such as Mombasa and others along the coast line. Aim should be generating revenue for artists

- Whilst CG has achieved significant outcomes in the implementation of this multi-annual project, the digital nature of its interventions makes it difficult to enumerate equally big numbers as beneficiaries. It is therefore important for CG to develop digital methods of tracking its beneficiaries.

- CG may need to start working on a clear strategy for diversification of income stream in order to enhance its sustainability. Selling of content, promotion of pay per view, selling of training services or any strategies as may be established by their resource mobilisation strategy. After so many years of partnership this should surely be in Africalia's best interest.

5.1.1 Impact of Africalia Program

The evaluators sort to identify the social, environmental and economic effects of the intervention that are longer term or broader in scope than those already captured under the effectiveness criterion. Beyond the immediate results, this criterion sort to capture the indirect, secondary and potential consequences of the intervention. In the assignment, the evaluators examined holistically and enduring changes in systems or norms, and potential effects on people's wellbeing, human rights, gender equality, and the environment. Impact of Africalia's Programme on professionalization of administrative and management skills as well as its impact on CG with marginalized communities was looked at.

The findings of the evaluation captured that CG was empowered and helped by Africalia with funding support and administrative mentorship. CG has been able to unlock social economic value and managed to connect it to policy. This has been incredible. The Kenyan Government continues to recognised the existences of the 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.

Africalia has facilitated collaborations and projected the voice of young artists through CG which represents youths in Kenya. More so the space and opportunities made availability through R1, 4, and 5 made it easy for artists to be able to convene and bounce their own ideas which is a launchpad for growth.

"CG is a force for good in the Kenyan cultural and creative industry for many reasons. 1. They shine a light on creative practitioners who would have never gotten seen if not for them. 2. They create a space for creatives to practice, polish and showcase their skills. Though trainings, events and exhibitions 3. They give creatives a place to mingle, network and even play... personally I have made lifelong friends through CG....4. They open up the minds and avenues for creatives, allowing some to see ways they can express themselves that they never thought was open to them e.g. comics, games, podcasts. CG has been a great impact and community builder to Kenya's creative landscape"[10]

"Apart from hosting Masterclasses on different topics, they ran Sondeka Awards to recognize individuals making a mark in the society. Additionally, they ran different events that foster networking and connecting with other creatives. They are one of the few organizations positively impacting the creative scene in Kenya"[11].

"I believe that CG is one of the frontliners facilitating access to equipment and space for young artists in Nairobi currently. Finding spaces to gather is rare and so for young collectives like, 'whowhatwhereke' to have their events this was certainly a positive impact for our industry. On a personal level, I got to record using the studio facilities as an emerging musical artist in the scene. I appreciated that CG works not only with musical artists but performance artists as well, that is another underserved community in our creative landscape. I believe there could be more support for the creative industry and CG is one of the places pushing the envelope within their capacity"[12].

"I have been a beneficiary of the studio space at CG and in that way, they have been instrumental to my growth as an artist because finding recording space in Nairobi has been such a hassle. I am looking forward to what the marketing and listing opportunities will be once I'm finished working on my project and beyond"[13].

Other development partners that are providing funding support to Kenya - Heinrich Boelle Foundation which manages about USD213,000 annually for the Gender Justice programmes, under the same socio-economic environment as Africalia, regards accountability and governing priorities as significantly imparted to small organisations through funding and reporting modalities which exist even though it takes time to put these in place. The role of institutions such as Africalia and Heinrich Boelle Foundation which are development partners are filling a gap where the State (s) is failing to take ownership of its responsibilities. The ability to handle funds, financial management has therefore been strengthened and further capacitated intermediaries such as CG and hedge the downfall of talent in Kenya.

The environment, current reigning regime is regarded as not valuing the rule of law or upholding the constitution. Advocacy and lobbying initiatives by CG remain pertinent. The young voices from the creatives sector therefore disrupts overall silence by young generation working in the creative sector. More so, minority groups, LGBTQI+ women and young people who are often overshadowed by limited opportunities find themselves in spaces where they can create opportunities to bettering their lives.

5.2 Qualification of Program Impact and Sustainability

There is no doubt that Africalia has facilitated, for CG's intervention to achieve the intermediate impacts and continued programming. Africalia is the current biggest funder of CG interventions. It has had a huge influence towards the results reported as most of it, is largely aligned to six result areas. More so, Creatives Garage was able to access alternative fundings from Mozilla and Hinrich Boelle Foundation. It has equipment and inhouse recording studio which allows it to generate its own revenue without relying on external funding in future. These are some of the ripple effects of Africalia programming. The sustainability of CG can still be strengthened through leveraging on IPR and business models.

5.1 Possibility of Adopting CG – Africalia Program | 2027-2031

The Board, secretariate and CG beneficiaries are committed to seeing its partnership extended beyond 2026. Areas of focus can further be extracted under key lessons learnt.

[10] *Questionnaire respondent 1*
[11] *Questionnaire respondent 2*
[12] *Questionnaire respondent 3*
[13] *Questionnaire respondent 4*

6 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