How do you DOEN?

Stories of change from the culture sector in Africa

A report based on the developmental evaluation of DOEN Foundation International Culture Programme. June 2009 - August 2010

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Executive summary

The purpose of this evaluation was to gain insight into what DOEN International Culture Programme's intervention means to its primary local stakeholders, that is, the local decision-makers who organise artistic activities in the field and the users of said activities. Based on the former, it also aimed to gain information on how to strengthen the International Culture Programme's capacity, regarding contents (policy), operational culture and monitoring and evaluative practices.

DOEN International Culture Programme has been active for 7 years now. Its portfolio counts with aproximatedly 65 partners in Africa, Asia, Latin America and the MENA region and manages a budget of 2.5 million euros. The conceptual framework within which the Programme has been working all these years was quite wide: DOEN takes as a starting point the notion that development can only flourish in a society in which individual rights are respected, people can express themselves freely and a diversity of opinions can grow. In this framework, DOEN choses to finance culture because the experience of cultural expression enables people "to discover new viewpoints and to develop other perspectives for their actions".

At the moment the International Culture Programme has a strong presence in countries where other international donors are already working. This led DOEN to question what was the added valued of their Programme. Through this evaluation, the programme set out to identify and expand possibilities of development for its cultural activities in areas that remain under-explored by other donors and that could nurture DOEN's new structure. For instance, the programme had an interest in identifying thematic areas, which could be developed cross-culturally across the portfolio, rather than working solely through regions as most of other donors are already doing.

Shortly after this evaluation started, DOEN Foundation began a process of re-engineering of its organisational and conceptual structure. 2010 was taken as a pilot year for the Foundation to test this new structure. The evaluation of the International Culture Programme ran in parallel to this process and was meant to provide DOEN with guidelines and ideas on what would be the best role that the Programme in particular and cultural activities at large could occupy in DOEN's new structure.

Before DOEN's re-structuring, the main aim of the International Culture Programme used to be the development of the cultural sector and cultural entrepreneurship in Africa, Asia, Latin America and the Middle East, by supporting collective platforms which actively develop and exchange creativity, innovation and critical thought amongst individuals. In DOEN's new policy more emphasis is placed on creating, where possible, links between DOEN's diverse activities, that is, amongst activities in the International Culture Programme and other programmes under the theme within which the International Culture Programme now operates -Open and Solidarity-based Society- and also with the other themes in the new DOEN -New Economies and Climate Change.

Another big feature of the new DOEN policy is the figure of the 'frontrunner'. By 'frontrunner' DOEN understands creative individuals who take risks pursuing innovative, ground-breaking and socially-oriented ideas which can inspire others, and who give priority to attaining social and/or ecological goals, and/or create unexpected connections between social, environmental and cultural sectors.

This evaluation provided DOEN International Culture Programme with valuable information stemming from the grassroots that DOEN could now use to refine the programme's aim in alignment with the goals of its partners and other primary stakeholders working in the field, and with the new organisational structure in DOEN.

Evaluation design

Taking into account the re-engineering process DOEN is going through it seemed appropriate to engage in a form of developmental evaluation which would respond to two main uses:

I   *To gain insight into what DOEN's cultural intervention means to the primary stakeholders, that is, users and local decision-makers.*

II   *Based on the former, to gain information on how to strengthen the International Culture Programme capacity, regarding contents (policy), operational culture, and monitoring and evaluative practices.*

Following these uses, DOEN chose to focus on three evaluative questions:

> *1-What does DOEN's cultural intervention mean to the programme's primary stakeholders?*
>
> *2-In what other areas significant to primary stakeholders could DOEN make a difference?*
>
> *3-What alignment can be created and what common strategies and instruments can be articulated amongst DOEN and local decision-makers?*

The evaluation took place in four African countries: Kenya, Mali, Senegal and Uganda.
These countries present important clusters of DOEN partners, which made the process feasible from a financial and logistical point of view, while offering also a wealth of diverse cultural contexts that would enrich the findings.

The process of evaluation was highly participative and aimed to retrieve information and ideas from the bottom-up. The whole process took place between August 2009 and April 2010 and was conducted by visual artist Claudia Fontes with the support of evaluation consultant Ricardo Wilson-Grau. Monitoring and evaluation specialist Rick Davies contributed with his advice towards the end of the process.

Twenty-five local decision-makers, that is, art organisers working in the field -partners and non-partners- and 79 users of the artistic activities these local decision-makers organise -artists, art managers, members of audience, technicians, journalists, human right activists amongst others- were involved all along the process providing information and being the main protagonists of the analysis. Four cultural experts, one from each country, added to the process explanations and recommendations about the specific circumstances local decision-makers and users work on. Seven members of DOEN staff who act as decision-makers for the DOEN International Culture Programme were consulted and actively collaborated all along the process providing information and analysis from DOEN's point of view, and, most importantly, also learning from the cultural frameworks that inform the local decision-makers' activities.

The information was collected following a customised version of the Most Significant Change technique designed by Rick Davies and Jess Dart, a technique based on storytelling in which information is sorted and summarised by selecting and discussing most significant changes.
The sources of information were individual interviews to users of the local decision-makers' activities conducted in local workshops and by e-mail, followed by meetings of analysis with local and DOEN decision-makers, and feedback discussions in the four countries in which users and decision-makers met. Information about the DOEN International Culture Programme and about DOEN in general was obtained from the programme's Programme Manager Gertrude Flentge, from documents generated by DOEN during their re-engineering process and from its website.

Findings in Kenya, Mali, Senegal and Uganda

The evaluative process conducted in every country made a wealth of precious contextual information emerge about:
- The changes that the users and the local decision-makers participating in the evaluation value as most significant in their past experience.
- The needs that both the users and the local decision-makers foresee in order to achieve the sustainability of culture in their contexts, and the obstacles and challenges that they face to do so.
- The strategies and instruments that the local decision-makers have in place to provide for those changes and needs.

Revealing narratives of cultural development emerged from every country:

For the local decision-makers gathered in **Kenya**, when direct users of their activities -artists and other professionals who support the artists' work- enjoy opportunities for the development of their personal and professional capacities, they not only feel their self-expression validated, but also make indirect beneficiaries

of these activities -their communities of interest and members of the public at large- feel validated. Along the line, the users experience a process of affirmation and recovery of ownership of self-expression, become able to tell their own stories, -making the art more relevant to the context- and to expose their views to the world. When audiences identify with these stories, they change the negative perception that in Kenya society has -according to this group of local decision-makers- of art and artists, which feeds back into the cycle of culture in a sustainable way.

For the local decision-makers gathered in **Mali,** the cycle of sustainable changes in culture starts with the nurturing of processes of individuation and formative activities through which the users' personal and professional capacities are reinforced. If users are allowed to achieve a life of fulfilment in relation to others, they can put their own talent and creativity into action. When this is done in a social environment of integrity, solidarity and good governance following a strong sense of responsibility towards the community that supports the change they enjoy (a Maaya framework, in Bambara culture), long-term changes can be secured. The circulation of artworks and artists provides the users with a wider field of action and a sense of perspective that feeds back into their creativity and personal and professional capacities, while the ethical, intellectual and spiritual framework provided by Maaya secures the sustainability of the changes in the community.

For the local decision-makers gathered in **Senegal** the cycle of development of culture starts by providing their users with activities that stimulate deep changes dealing with cultural and artistic identity issues at a personal level. Becoming aware of who they are and where they come from, and the affirmation and valorisation of their selves, make the users more aware of the environment upon which they act, be it locally, regionally or globally. This process motivates in turn a sense of responsibility towards their community and translates into a sense of self-initiative channelled into socially engaged activities. Opportunities for professional development would eventually make this process viable and sustainable.

For the local decision-makers gathered in **Uganda** working towards developing a culture of cooperation and solidarity driven by a sense of social responsibility and self-initiative towards a common good (called by the local decision-makers 'Bulungi Bwan'si' in reference to an ancient practice of the Baganda), embracing diversity, networking and advocating are considered as central strategies to develop the cultural sector in particular and society at large. The development of personal and professional capacities in artists and other users associated with the sector constitutes the departure point for this development to happen.

The material collected from the interviews and discussions in these four countries provided information that helped us to:

- • Articulate a theory of change which is highly significant to primary stakeholders, and that DOEN can now enrich and test also in other contexts.

- • Better understand the specific contexts of these four countries so that now the DOEN International Culture Programme can take informed decisions in relation to the specific set of local stakeholders participating.

- • Test the possibilities of a participatory monitoring culture that would bring this type of contextual information to the surface all across their portfolio.

- • Make meaningful overall strategies emerge that can help DOEN to define the role that the International Culture Programme could play across DOEN's activities and beyond.

Conclusions

> *What does DOEN's cultural intervention mean to the programme's primary stakeholders?*

DOEN International Culture Programme's most significant contribution to the work of the local decision-makers gathered in all four countries has been, according to them, the support of activities that helped them to improve the quality of the art produced. This quality is mainly being achieved by the development of personal and professional capacities in the users of the artistic activities organised by these groups of local

decision-makers and by questioning and reaffirming identity issues linked to indigenous knowledge and rooted in particular socio-political circumstances.

In what other areas significant to primary stakeholders could DOEN make a difference?

Other most significant areas where DOEN could make a difference according to the primary stakeholders who participated in this evaluation in all four countries are helping to create opportunities for specialised professional development, and supporting the development of the conditions to create sustainable independent culture sectors. According to these primary stakeholders, if they could raise the professional standards for artists and for art organisations, a release of self-expression and creativity would take place, the art being produced would become more relevant to the context, and ultimately bigger and more diverse audiences would engage with art activities.

Providing opportunities of specialised training, supporting platforms for the development of critical thought and access to professional equipment, and nurturing knowledge-sharing situations both at a local and international level are the main strategies to be developed that these groups of local primary stakeholders pointed to as most significant.

The generation of conditions towards sustainability is another most significant area in which DOEN could bring a difference to the local decision-makers' organisations gathered for the evaluation. The main strategies that the local decision-makers gathered for this evaluation have in place to generate these conditions go from supporting the emergence of change-agents deeply committed to their communities, to articulating efforts and developmental agendas across the organisations, in order to strengthen their respective culture sectors.

What alignment can be created amongst DOEN and local decision-makers, and what common strategies and instruments can be articulated amongst DOEN and local decision-makers?

Out of the information collected during the evaluation process useful information emerged to interpret how culture develops according to a collective of people who work and experience art in the field in a multiplicity of cultural backgrounds. We have articulated the information emerging from the 4 countries into an embryonic theory of change for the sustainable development of culture from the points of view of the primary stakeholders gathered for this evaluation. This theory was constructed as an overarching narrative that takes into account the information collected from the 95 stories during the 1st Round of evaluation, the most significant groups of changes identified by all sets of local decision-makers during the 2nd Round, and the most significant needs to be covered in the future as noted by users and local decision-makers during the Feedback Workshops. It shows all the preconditions necessary to achieve a sustainable cycle for the development of culture as a long-term goal according to the local primary stakeholders involved in this evaluation.

The cycle starts at a primary level where the users' **basic needs**, such as nutritional needs, health, shelter, security, freedom of expression and self-esteem, have to be contemplated in order to make their participation in artistic activities viable. When these basic needs are covered, the conditions are given for a **formative process** to take place in which individuals and grassroots organisations develop their capacities. For this formative process to be feasible, the presence of collective and diverse artistic platforms operating in an environment of trust and solidarity, which instil in their users a sense of ownership of their future, is crucial.

A solid formative stage allows **self-expression and creativity** to be released while further opportunities for professional development are provided both to individuals and art organisations. These include knowledge-sharing opportunities in which critical thought is nurtured and deepened, access to expertise and equipment, and stimulation of the capacity for innovation. As a result of being exposed to these opportunities, users of artistic activities gain a sense of global awareness which helps them to channel their points of view into the world.

As a consequence of the development of professional capacities, a **tipping point** is reached: the quality of the art improves, what translates into new and diverse audiences being attracted to the relevance of the art being produced. Also art organisations manage to find a common ground from which to influence society.

From then on, the cycle becomes **sustainable** and long-term impact can be reached when the contribution of cultural activities to the development of society is recognised at national decision-making levels and artists

and art organisations capture the attention of international audiences, in international fora and markets. Then macro changes like the regulation and the financial security of the sector could eventually take place.

This theory can be used and tested by DOEN in a diversity of contexts, beyond the four countries from where it emerged. DOEN needs now to choose which areas of this cycle it wants to focus on, by looking at which areas are most significant to the Foundation in the bigger frame of its general policy and by acknowledging what type of support they cannot give or control. In choosing, they should consider three main points of view and strategies that the local decision-makers have in place to contribute to those changes that they find most significant in the development of their cultures, and that coincide with DOEN's strategies and plans for the future:

- A holistic approach to development which involves an expanded view of the culture field would better reflect the use that is being made of the artistic activities organised by these groups of local decision-makers and the value that users find in them.

- The sharing of knowledge emerging from the particular cultural, natural and social systems experienced by the primary stakeholders taking part in this evaluation could be a key strategy for the development of culture in the local contexts where these primary stakeholders operate and beyond, across other regions and themes where DOEN intervenes.

- Supporting users of cultural activities to gain authorship on their own destiny by developing a cooperative self-organisational culture is a key strategy towards sustainability. DOEN's focus on 'frontrunners' coincides with this view of the local decision-makers gathered in the evaluation. For 'frontrunners' to emerge and be followed by others, viable collective platforms operating in an environment of trust and solidarity and which instil a self-organisational attitude in their users are essential.

DOEN could refine its current instruments in order to better respond to these three main strategies and could be reassured in developing others like the virtual platform which they plan to implement in the near future. A monitoring system based on retrieving qualitative information on the meaning of DOEN's intervention should be developed to accompany these strategies. In this way, new information could emerge to enrich and make the evolving theory of change more sophisticated. When the artistic activities of local decision-makers placed in different cultures and circumstances are monitored in this way, more refined points of view can be added to the theory. DOEN's International Culture Programme's team might then be able to identify at what level their intervention would be most valued in each context, when the cycle for the sustainable development of culture is contrasted with contextual information that local stakeholders would provide about their particular necessities.

1- Introduction

Al doende leert men.1

DOEN's main mission is to make the world a better place in which everyone can participate. The foundation's leading values are:
- Entrepreneurship
- Sustainability
- Audacity

DOEN sees itself as a booster organisation which is able to take risks, promote new initiatives, provide long term support to organisations when this has a clear added value, and create links between initiatives and across DOEN programmes.

A core strategy in DOEN is the identification and support of "frontrunner" projects at their initial phase of development. By 'frontrunners' they understand "enterprising people who:
- take risks,
- have a creative or innovative approach,
- are able to implement ground-breaking ideas successfully,
- have an approach that can serve as an inspiring example for others,
- conduct sustainable and socially-oriented business,
- give priority to attaining social and/or ecological goals, and/or
- create unexpected connections between different sectors (cross-overs between sustainable, social and cultural)"[2]

DOEN International Culture Programme has existed now for seven years. DOEN takes as a starting point the notion that development can only flourish in a society in which individual rights are respected, people can express themselves freely and a diversity of opinions can grow. This vision has provided the international culture activities with a broad and inclusive framework, which has fuelled positive contributions into the arts sector.

Until recently DOEN's international culture activities formed one of six programmes in the Sustainable Development department through which DOEN aimed to accomplish its mission. Almost in parallel with this evaluation, DOEN started a process of internal reorganisation along which its policy is being reformulated in order to refine the added value DOEN can have as a donor, leading to a different positioning of the International Cultural Programme. Since April 2010, the Foundation opts for a vision in which its mission is fulfilled across three themes: Climate Change, Open and Solidarity-based Society and New Economy.

Under this new structure, the International Culture Programme contributes to the theme "Open and Solidarity-based Society" by "*enabling people to discover new viewpoints and to develop other perspectives for their actions*"[3].

International Culture sits under the Open and Solidarity-based Society theme next to three other programmes which are circumscribed to The Netherlands: Social Role of Culture, Social Design, and New Meeting Points and Media.

The main aim of the International Culture Programme is the development of the cultural sector and cultural entrepreneurship in Africa, Asia, Latin America and the Middle East, by supporting collective platforms which actively develop and exchange creativity, innovation and critical thought amongst individuals.

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1 'Whilst doing one learns', Dutch proverb

2 IDEM

3 DOEN Foundation: the booster organisation in search of frontrunners", DOEN Foundation business plan 2010-2012, Amsterdam, January 2010.

Through its International Culture Programme DOEN finances, facilitates and stimulates cultural projects and organisations focusing on entrepreneurial, innovative and socially engaged initiatives of high quality[4]. The range of activities that the programme covers includes every artistic expression (visual arts, performative arts, music, film, architecture and literature). All funding decisions are related to specific needs in a specific context. In DOEN's new policy more emphasis is placed on creating, where possible, links between DOEN's diverse activities. This means connecting different partners/developments within the International Culture Programme, but if relevant also linking them with partners in the other programmes under this theme and under the other themes New Economy and Climate Change.

The International Culture programme under DOEN's 'Open and Solidarity-based Society' theme is funded by the National Postcode Lottery. The fact that DOEN's accountability is towards the Lottery buyer, gives the International Culture Programme a uniquely flexible position from where it is able to adapt the use of its grant funds to the changing needs and circumstances of its partners, without having to comply to a wider political agenda which would imply endless monitoring and policy requests.

2- Reasons for evaluation

With a history of seven years of growing international cultural activities and at the crossroads of DOEN's re-engineering, the need is felt to redefine the role of DOEN International Cultural Programme and its effectiveness.

The International Culture Programme has achieved a lot in the past years and has built a strong network of grantee partners. Nonetheless, given the huge need in the sector, the wide range of countries and disciplines and the diversity of requests, the need is felt to work more coherently, effectively and closer to the beneficiaries of these partners' work. This is necessary in order to better know the real necessities of these stakeholders in the countries they work in, understand the meaning behind the artistic activities, and to be able to maximise DOEN's possibility of stimulating new developments and connecting projects and initiatives.

The management of the culture programme changed during the course of this evaluation. At the beginning of this research, the programme was run by Gertrude Flentge, Programme Manager International Culture, assisted by Nicole Rietvelt and Karin Hoekstra. Film activities used to be handled by Yu-Lan van Alphen, while cultural projects in the MENA[5] region were attended by Idriss Nor. The re-engineering of DOEN's organisation which runs in parallel to this evaluation made more people become involved in the International Culture Programme. Now the programme is not seen as the end responsibility of one programme manager, but there is a collective of colleagues who together are involved in deciding on the programme and its strategy. In this current situation, programme managers Gertrude Flentge and Idriss Nor, and team assistant Nicole Rietvelt have international culture as their main focus, in cooperation with programme managers Kim Kizselnik, who is also Programme Manager under the New Economies team, and Yu-Lan van Alphen, who works also for the Social Design and Social Role of Culture Programmes in The Netherlands, and the Sustainable Transport Programme under the Climate Change theme. This team is based at DOEN's headquarters in Amsterdam. DOEN has no regional offices.

Next to handling funding applications and consequent support procedures, the programme managers travel to monitor grant projects and to 'scout' for new possible partners. In DOEN's new profile more time is reserved for travelling and attending relevant networking events, conferences, and advisory meetings.

So far, DOEN International Culture Programme has partly functioned by responding to the unrestricted demand of applications for funding, the load of which is jeopardising its effectiveness. The selection of funding applications is based on the personal assessment of the programme team guided by DOEN's three main values, the above mentioned general aim for the programme and identified contextual needs. Second opinions from other people in DOEN's network are an important part of this, although not a formal requirement for an assessment. Final decisions are made by DOEN's two directors.

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4 The words 'qualitative' and 'engaged' are related to a specific context, needs and development, according to DOEN.

5 Middle East and North Africa region

The programme managers visit partners in order to monitor their progress and understand the meaning of DOEN's support in their specific contexts. For greater efficiency, visits are planned mostly in countries where there is a density of DOEN financed projects. On average, programme managers travel two to four times a year. The partners are asked to report the results of their projects and – depending on the nature of the project and relation with the organisation - relatively quick and simple monitoring is done and the findings recorded. Although this monitoring procedure gives a basic insight into the development of the organisation and activities, it is proving insufficient, as the lack of systematisation does not allow any conclusions to be drawn regarding the effectiveness of the programme on its very diverse and prolific portfolio.

The International Culture Programme has between 60 to 65 arts and culture partners in a wide geographical spread: Latin America, Africa, MENA region and Asia and manages a budget of 2.5 million euros. At the beginning of this evaluation, approximately 30% of the projects in the International Culture Programme were initiated by Dutch partners which acted as mediators for local organisations. Compared to the early years of DOEN International Culture Programme, this percentage was already significantly smaller, and has been reduced even further during the course of this evaluation in the last year.

Furthermore, the International Culture Programme has a strong presence in countries where other international donors are already working. Even if this joint support is necessary for the development of these areas, this means that DOEN's possible role in taking risks and financing new initiatives is not completely developed. Therefore the programme would like to identify and expand possibilities of development for its cultural activities beyond these donors' networks and, if it is proven necessary, to take on the aforementioned role by financing activities in areas that remain under-explored by other donors. For instance, the programme has an interest in identifying thematic areas, which could be developed cross-culturally across the portfolio, rather than working solely through regions as most of other donors are already doing.

3- A conceptual framework for evaluating the international culture activities

DOEN's culture interventions in developing countries are managed through the International Culture Programme. As explained above, sustainability is one of DOEN leading values and cuts across all themes in DOEN new structure. DOEN places international culture activities under the theme Open and Solidarity-based Society because it understands that culture provides a space for free expression, creative thinking and for connecting difference which can in turn contribute to making social changes sustainable. For the purpose of this evaluation, we propose a conceptual framework to understand the potential value of DOEN's international culture activities in sustainable social processes of change, and to choose the appropriate methodology to assess this value.

A process of social change can only become sustainable if those people affected by it engage creatively in the possibilities of transformation emerging from it. But we only engage in processes that are meaningful to us. Because artistic processes tap into people's desires and open up space for imagining new, unexpected associations, the artists and the organisations supporting them have an important role in the production of meaning in their given context. However, the process of creation of meaning does not end with the artists and their organisations, for culture *"consists not in receiving, but in positing the act by which each individual marks what others furnish for the needs of living and thinking"*[6]. Following the thinking developed by French sociologist and cultural critic Michel de Certeau, it is up to the users, to those for whom the art work or art process is intended, to reinvent it, to give it meaning:

> *"The presence and circulation of a representation (taught by preachers, educators, and popularisers as the key to socioeconomic advancement) tells us nothing about what it is for its users. We must first analyse its manipulation by users who are not its makers. Only then can we gauge the difference or*

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6 de Certeau, Michel, Culture in the Plural, chapter 5.

similarity between the production of the image and the secondary production hidden in the process of its utilisation.'[7]

Taking this intellectual framework on board, we have identified three groups of stakeholders according to the role they play in the processes of change triggered by DOEN's intervention: users, local decision-makers and DOEN's decision-makers. Even if from different points of view any stakeholder could be seen as a user or a decision-maker, the grouping reflects the positions they more regularly assume in DOEN's process of intervention:

-The **users** are the people who consume DOEN supported activities. They are protagonists of the outcomes[8] resulting from the cultural activities supported with DOEN's resources. Though they are the *raison d'être* for the whole programme, their relationship with DOEN is indirect and the feedback channels between them and DOEN's staff are very loose or nonexistent.

-The **local decision-makers**[9] are the current or prospective grant recipients: artists, organisers, initiators, entrepreneurs; they receive direct support from DOEN to organise and carry out cultural activities. They are responsible for interpreting the needs of users in their context and delivering activities to serve these needs. They receive direct feedback from users; they also give feedback to DOEN. The feedback DOEN receives currently about the users is mostly quantitative; for the rest, the reports are generally about the activities themselves, the organisation's performance, and the circumstances conditioning them. There is currently no systematic collection of qualitative information about the users' experiences and the changes around them.

- **DOEN's decision-makers** are members of DOEN's staff who make decisions and manage the flow of opportunities and resources from DOEN that affect both local decision-makers and users. That is, the decision-makers are the programme managers involved in international culture activities, their assistants, and DOEN's directors. Their knowledge of the users is mediated in most cases by the local decision-makers. Through their decisions, however, they affect positively and negatively the lives of both users and local decision-makers, but they do not fully understand the meaning of these changes and they hardly get to experience the fruits of their decisions.

4- Developmental evaluation: focus, purpose, and evaluation questions

An initial evaluability assessment was made based on interviews and mail exchange with the Programme Manager and her team, and the study of documents. Taking into account the above-explained framework, it seemed appropriate to engage in a form of developmental evaluation focused on the cultural grant-making activities of the International Culture Programme.[10]

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7 de Certeau, Michel, The practice of everyday life, general introduction, page xv. University of California Press, 1984

8 Outcomes understood as the changes in the behaviour, relationships or activities of the people (i.e., the users) who are influenced by DOEN supported activities.

9 Also referred to in this proposal as "grantees" or by DOEN's term "partners".

10 Michael Quinn Patton, past president of the American Evaluation Association and one of the creators of the evaluation profession in North America, is the principal exponent of developmental evaluation. He explains, "developmental evaluation refers to long term, partnering relationships between evaluators and those engaged in innovative initiatives and development."

"Developmental evaluation processes include asking evaluative questions and gathering information to provide feedback and support developmental decision-making and course corrections along the emergent path. The evaluator is part of a team whose members collaborate to conceptualise, design and test new approaches in a long-term, ongoing process of continuous improvement, adaptation and intentional change. The evaluator's primary function in the team is to elucidate team discussions with evaluative questions, data and logic, and to facilitate data-based assessments of where things are, how are things unfolding, what directions hold promise, what directions ought to be abandoned, what new experiments should be tried – in other words, data-based decision-making in the unfolding and developmental processes of innovation."

Michael Quinn Patton, in Emerging Learning about Developmental Evaluation, Imprint, May 2006. See also by the same author, Developmental Evaluation, Guilford Press, 2010.

The purpose of this evaluation is to improve DOEN's intervention in international culture activities. The Programme Manager and her team in dialogue with us have identified two main uses for the evaluation findings:

I   To gain insight into what DOEN's cultural intervention means to the primary stakeholders, that is, users and local decision-makers.
II   Based on the former, to gain information on how to strengthen the International Culture Programme capacity, regarding contents (policy), operational culture, and monitoring and evaluative practices.

In relation to these uses, together we identified a set of three questions for this evaluation:

I-   To gain insight into what DOEN's cultural intervention means to the primary stakeholders.

DOEN's international cultural activities take place across a wide geographical and culturally diverse landscape, yet they operate from The Netherlands, with no regional offices. Besides the research and visits of DOEN's staff, DOEN has no other mechanism in place to capture the contextual meaning of the impact that their support to grantees has on the users. This makes it difficult for the international culture activities team to assess the potential value behind proposals being submitted. There is a deep necessity in DOEN to improve understanding of the impact that the activities and cultural products DOEN supports have in their context in order to move the programme forwards. Therefore, the starting point question in the evaluation was:

Question Nº 1:

What does DOEN's cultural intervention mean to the programme's primary stakeholders?

Since DOEN would like to improve and deepen the meaning of the actions of her intervention, we also formulated the following question:

Question Nº 2:

In what other areas significant to primary stakeholders could DOEN make a difference?

II   To gain information on how to strengthen the International Culture Programme's capacity, specifically regarding content, monitoring and operational culture.

It is clear for all members of the International Culture Programme team that its operational capacity is in disproportion with the amount of applications and the diversity of the contexts these applications come from. The limitations in time available to visit partners, let alone to explore new areas in which to intervene, has resulted in an abridged understanding of the contextual meaning of the proposals.

Different members of the DOEN team are responsible for assessing different partners. The assessment is not made against a set of pre-established programme criteria but is based on each team member's personal criteria and interpretation of DOEN's tacit policy on international culture activities. This information is collected in a database, and further grant payments are based on it. Occasionally, evaluation meetings are held with partners, but these are rare due to geographical constraints. Although some feedback remains partly available in DOEN's database, the positive and especially non-positive feedback is virtually bottled up with the DOEN Programme Managers.

The monitoring of the implementation of the proposals is currently based on reporting by grantees and on staff visits to these partners two or three times a year in some cases. Although DOEN uses a standardised reporting format, the reports sent by partners vary considerably in their content. Occasionally some partners report results, but there is no specific demand to provide this type of information; most of the information

being reported is about the quality of their activities and outputs[11] and of their organisational efficiency. There is no systematic qualitative reporting of the short and much less long-term effects that the partner's activities supported by DOEN have on its users.

In order to improve DOEN's intervention, it was foreseen as necessary to work more closely with local decision-makers and users, in order to create a more fluent channel to share knowledge that can inform assessments and decision-making processes. Therefore, it was important to understand out of this research:

Question Nº 3:

> *What alignment can be created amongst DOEN and local decision-makers and what common strategies and instruments can be articulated?*

5- The sample

Observing the map of DOEN's intervention in international cultural activities, we found a portfolio of 60 to 65 partners spread among 36 countries in over 8 regions. We chose to work with local decision-makers in two specific regions: East and West Africa. These two regions present important clusters of DOEN partners, which made the process feasible from a financial and logistical point of view, while offering also a wealth of diverse cultural contexts. The nature of the projects based in these two regions also provided very rich and diverse in-depth information on the following variables:

- Organisations centred on different artistic disciplines: visual arts, music, dance, theatre, film, and literature.
- Organisations producing a wide range of activities: community outreach, education and training, production, critical discussions, exhibitions, festivals, publications.
- Organisations at different stages of development: well-established, developing and emergent organisations.

Out of these two regions, we chose to focus in five countries where DOEN's work has been more intense through the years and where the concentration of partners allowed us to have a rich and diverse group of informants: Mali, Senegal, Kenya, Uganda and Tanzania. The selection of the organisations invited to take part in the evaluation was done in consultation with the programme managers and assistants involved in the dialogue with partners in the programme. We carefully selected local decision-makers that offered information-rich experiences that cut across the DOEN International Culture Programme's activities. Twenty-five art organisations took part in the evaluation, 13 partners and 12 non-partners[12]. All DOEN partners in Mali, Senegal, Uganda and Tanzania and 7 out of the 11 partners DOEN has in Kenya took part in the sample. The non-partner organisations were included because DOEN wanted to learn from changes being influenced by other key decision-makers in these regions, and not only from examples of the impact they are having through their current portfolio. Five of the 12 organisations that started the evaluation as non-partners became partners in the process.

We started the process of evaluation by asking these 25 art organisations to introduce us to "users" of their activities, people who might have experienced a change in their lives that they considered had been influenced by the organisation's artistic activities. Each organisation gave us information about up to 5 users. Most of the users indicated by the organisations were direct beneficiaries. In the case of two organisations they pointed initially at users who were not primarily beneficiaries of the organisation's activities but had delivered services for the organisation (like lecturers and facilitators). In those cases we challenged their choice and asked again for users they had influenced with their activities.

Out of a pool of 134 people who were suggested to us, we randomly selected 85 users as respondents in order to form a diverse cohort that included 66 men and women artists from different ages coming from various art fields: music, dance, theatre, film, video-reporting, photography, literature, visual arts and crafts.

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11 The cultural or artistic processes, goods or services produced through a partner's activities.

12 See Annex A, List of participants

They were joined by 19 professionals engaged in the culture sector, including 6 art managers and promoters, 3 human rights activists, 2 journalists, 2 politicians, 2 art technicians, 1 presenter, 1 academician, 1 lawyer, and 1 volunteer.

Then, we set out to collect testimonies about the most significant experiences that users of artistic activities had relating to said activities. In concordance with DOEN's necessity to inform the International Culture Programme's future decisions, the testimonies were treated as *pointers to different directions* that DOEN and its stakeholders could be travelling in the future. The evaluation did not seek to obtain a representative sample of all the users of artistic activities in these five countries, nor to produce generalisations about common user experiences. We want it be clear that we only sought a range – examples – of the most significant stories from select countries because this would serve the purposes of the evaluative exercise. We did not want to receive a sample of all the stories from all users of all the cultural activities of the kind that DOEN supports in all the countries were DOEN works or would entertain working. That would not have fit our purpose.

Unfortunately the number of respondents in Tanzania was very low (only 3 people out of 10 reacted to our invitation), it seems to us because of the difficulties in the initial communication through e-mail with the prospective respondents. This led us to take the decision early in the process to drop a gathering in Dar es Salaam and to add the information gathered in Tanzania to the process of evaluation happening in Uganda, being aware that in order to better understand the Tanzanian cultural context other ways of approaching users -like visits and personal interviews- would be more suitable but resources limited us from doing so. Even so, the effort, time and quality put into the answers by these three users from Tanzania was valued, and their stories were included under the analysis of stories by the local decision-makers in Uganda, where one of the Tanzanian decision-makers was invited to join the analysis. Said analysis of those three stories therefore reflects mostly the Ugandan local decision-makers' criteria and therefore it was located under the section 'Answers from Uganda' in this report.

6- Methodology

In order to answer the three questions of the evaluation, we proposed a bottom-up participatory process during which the diverse values and human resources available across all levels of the International Culture Programme's stakeholders were unveiled.
We did so by applying the Most Significant Change technique created by Rick Davies and Jess Dart. This technique has been used worldwide as a participatory monitoring system focusing on programme impact.[13]:

> *"The most significant change (MSC) technique is a form of participatory monitoring and evaluation. [...] Essentially, the process involves the collection of significant change (SC) stories emanating from the field level, and the systematic selection of the most significant of these stories by panels of designated stakeholders or staff. The designated staff and stakeholders are initially involved by 'searching' for project impact. Once changes have been captured, various people sit down together, read the stories aloud and have in-depth discussions about the value of these reported changes. When the technique is implemented successfully, whole teams of people begin to focus their attention on program impact."[14]*

Though MSC is generally used as an on-going monitoring tool, in this particular case we applied it as a one-off cycle to inform the development of the International Culture Programme at this particular crossroads. However, by the same token, we also tested the relevance of the technique for DOEN and its partners to be used in the future as a monitoring system.

The technique was implemented in three rounds:
  •   *1st Round*, October/November 2009: collection of stories from 85 users

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13 For a detailed explanation on the experience behind MSC technique, please see http://mande.co.uk/special-issues/most-significant-change-msc/

14 Davies, Rick and Dart, Jess. The "Most Significant Change" (MSC) Technique, guide to its use. PDF version 1.0, 2005

- • *2nd Round*, December 2009/January 2010: analysis of the stories by 22 local decision-makers and 7 DOEN decision-makers.
- • *3rd Round*, March/April 2010: Feedback Workshops

1st Round: collection of stories from users

We asked 85 respondents the following two questions:

> A-Can you tell us a story about the most significant change (positive or negative) that you have experienced in relation to a cultural or artistic activity organised by [name of organisation nominating them]?

> B-Can you tell us a story about the most significant change (positive or negative) that you have experienced in relation to a cultural or artistic activity in general, beyond the activities organised by [name of organisation nominating them]?

Seventy-eight users answered question A, and 17 users answered also question B. Seven of the 85 users who initially agreed to take part, all of them artists, did not respond either question. In total, we collected 95 stories.
These stories came in the end not only from Kenya, Mali, Senegal, Tanzania and Uganda, but also from other eight countries where the users reside: Ethiopia, South Africa, Congo, Chad, Togo, Ivory Coast, The Netherlands and France. In most cases they were collected during interview sessions in Bamako, Toubab Dialaw, Nairobi and Kampala, but with those geographically distant we worked by e-mail.

Although we consistently asked for them, we did not receive any stories about most significant <u>negative</u> changes. We believe this is due to a variety of reasons: 1) the connotation of "significant" is positive, 2) the users were more interested in sharing stories about the positive activities that had helped them to transform their lives, and 3) the users were most gracious and we suspect would shy away from sharing negative experiences in an evaluation. We managed, however, to supplement somewhat this lack of information on negative changes in the stories we collected by addressing some questions during the Feedback Workshops that took place at the end of the evaluation. We found though that users in a more powerful and consolidated personal situation were more disposed to talk about negative changes than those in a disadvantaged position. Also, for users for whom the artistic activities had changed their lives in such a positive way, the question seemed to not make any sense to them.

Five art practitioners experts helped us with the interviews in the first stage, and then witnessed and helped us to put our findings in context throughout the evaluation: writer and publisher Ismaïla Samba Traore in Mali, architect Jean-Charles Tall and playwright Oumar Ndao[15] in Senegal, writer Yvonne Adhiambo Owuor in Kenya, and journalist and writer David Kaiza in Uganda.[16]
These witnesses were selected in different ways. We asked the local decision-makers and other members of DOEN's network to recommend us people who could help contextualising the findings. We also did some research through other networks and the Internet. A shortlist of candidates was made and discussed with the International Culture Programme Manager. In our selection we favoured those who were art practitioners themselves, but that because of the nature of their practice or their personal circumstances could keep a distance with the findings we would collect. We also favoured when possible a balance in gender.

The MSC stories we collected were published on a bilingual website: www.howdoyoudoen.nl to which users also contributed by sending images to illustrate them. They can also be found in Annex C.

2nd Round: analysis of the stories by decision-makers

Each group of local decision-makers read the stories of their respective countries and we met with 4 of them in Bamako, 6 in Gorée, 5 in Kampala and 7 in Nairobi to analyse the most significant changes described in the stories.

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15 Oumar Ndao only conducted the interviews of the 1st Round. Jean-Charles Tall was more widely involved, since he participated as a witness and moderator in the 2nd and 3rd round.

16 See Annex E for information on these experts.

Each team classified and grouped their stories under around 4 to 6 'domains of change' and while doing so they discussed the criteria of selection behind each domain.

In order to facilitate the definition of domains of change in Mali, Kenya and Uganda, Claudia Fontes introduced an innovation to the MSC technique, inspired in Rick Davies' Hierarchical Card Sorting tool[17] . Each group of local decision-makers were asked to tag each story with key-words. These key-words were then written on pieces of paper and given to each set of local decision-makers to sort into groups by affinity of meaning. Then they were asked to choose a title for each group, which could come from one of the key-words, if they could find one comprehensive enough to represent the criteria of selection of the whole group of key-words. They were encouraged to choose cultural concepts belonging to their own cultures and in their own languages. This title became the domain of change.

This innovation in the facilitation of the creation of domains was effective in giving more space to the local decision-makers to bring their own intellectual framework into the process and to collect contextual information about the cultural, political and philosophical issues significant to them.

After the process of tagging and creating the domains, most of the stories ended up being tagged with key-words falling under more than one domain of change. In these cases, the local decision-makers were asked to select which domain was more significant for the change the story was describing and to explain why.

We then moved to The Netherlands to work with the DOEN decision-makers, that is members of DOEN Foundation staff who are regularly involved in the assessment of proposals and in the decisions of funding: DOEN's executive CEO, five programme managers associated to the International Culture Programme who work in art and culture areas but also in financial sector development and social cohesion, and one assistant to the programme. DOEN decision-makers read all 95 stories and classified them per country using the domains of change and criteria chosen in each country by each group of local decision-makers.

They were invited to create a "But" category if they strongly felt that their analysis did not fit into the local decision-makers' wording or criteria.

An intermediate report was produced for each country, in which the analysis made by the local decision-makers was compared with the analysis made by DOEN staff. The comparison allowed us to identify several points of alignment between both teams of decision-makers, but also some spots of difference between the priorities of each in reference to the significance of cultural processes, strategies related to them, and instruments to implement these strategies. These differences were translated into questions that went to inform the agendas of debate for the Feedback Workshops in the 3rd round.

The discussions and conclusions of the 2nd Round can be read in Annex D.

3rd Round: Feedback Workshops

At the final stage, two-day Feedback Workshops were organised in the four African countries. They were attended by most of the local decision-makers participating in the evaluation, some of the users and some of DOEN decision-makers.

On the first day during these workshops we gave feedback to the users about the analysis made by both sets of decision-makers on their MSC stories and we discussed differences which came out of the comparison between the analysis done by local and by DOEN decision-makers. Furthermore, in order to gather additional information for the future policy of the DOEN International Culture Programme, we took the opportunity to ask the attending users what other most significant changes they had not experienced yet that they would like to see in the future.

The second day was attended only by decision-makers, and it was used to discuss strategies and instruments that both sets of decision-makers have in place to deliver the changes that the users consider meaningful in relation to art and culture activities, and to imagine what other strategies and instruments could be developed further.

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17 http://mande.co.uk/special-issues/hierarchical-card-sorting-hcs/

7- A sustainable cycle for the development of culture

Out of the information collected during the evaluation process, there emerged a pattern of change from the point of view of a group of key players of the independent culture sector in the four countries. The pattern shows how the most significant directions of change pointed to by the local decision-makers participating in the evaluation in all four countries articulate with each other to form a hypothetical cycle of sustainable development for culture.

In the diagram above we can see a sequence of layers of changes. Starting from the bottom, each layer represents a group of changes that condition the development of the next layer of changes. Following the narrative emerging from the four countries where the research took place, if all the different type of changes are covered, sustainability can be achieved for the independent culture sectors.

In order to create any change towards the development of culture, a number of **basic needs** have to be attended, namely nutritional needs, health, shelter, security, freedom of expression and self-esteem. In some cases some of these needs are addressed directly by cultural activities, others are covered by the environment that the local decision-makers create for those cultural activities to happen.

If these basic needs are covered, the conditions are given for the **formative process** to take place both for individuals and for grassroots organisations. This formative stage encompasses a long-term process of development of the personal and professional capacities of users, along which artists and initiators assume social responsibilities, gain social status and refine their goals towards audiences and society in general. For this formative stage to bring change, it needs to be done on a basis of mutual trust and solidarity with those involved willing to appreciate difference.

A solid formative stage allows **self-expression and creativity** to be released. At this point, platforms for peer-to-peer knowledge-sharing where critical thought is nurtured and deepened, and which can provide access to the expertise and the equipment necessary to expand professional horizons, stimulate the capacity for innovation. The vibrant environment they provide enables creativity and self-expression to emerge, and help the artists to gain ownership of the cultural contents they produce, and to find channels to

position their point of view in the world. Users and organisations gain a sense of global awareness from which to measure their achievements, which in turn brings more depth to the contents of their work.

When the maturity of arts practices reaches a point at which the cultural contents being produced are deeply relevant to the context, and the platforms supporting these practices find a common ground from which to articulate their efforts to project those cultural contents beyond the local arts and culture sector, then a **tipping point** is reached.

From then on, the cycle becomes **sustainable** and long-term impact[18] can be reached. The contribution of cultural activities to the development of society is recognised at local decision-making levels and macro changes can eventually take place: laws to regulate and protect artists and their organisations are legislated, quality financial support is secured, and the culture sector participates in political fora where decisions affecting its future are taken.
This strengthening of the position of the independent culture sector in society, added to the quality of the art being produced, would make it also possible for artists and the arts organisations to establish an equal dialogue with other stakeholders in the global world, gaining the capacity to fairly negotiate with international markets and contributing to global discussions.

This cycle was constructed as an overarching narrative that takes into account the information collected from the 95 stories during the 1st Round of evaluation, the most significant groups of changes identified by all sets of local decision-makers during the 2nd Round, and the most significant needs to be covered in the future as noted by users and local decision-makers during the Feedback Workshops. The structure of the narrative was given by the explanation that we received in each country from primary stakeholders on how each of different kinds of events was perceived to influence one or more of the others.

We will use it along the report as an overall reference when explaining in detail the information collected in each country. Towards the end of the report, we will explain how this cycle for the sustainable development of culture could be taken as a prototype theory of change that DOEN can eventually apply and improve in the future.

8- Question N°1 and N°2 answered:

We will now present in depth the answers to questions 1 and 2 of the evaluation emerging from every country:

Question N° 1:

What does DOEN's cultural intervention mean to the programme's primary stakeholders?

Question N° 2:

In what other areas significant to primary stakeholders could DOEN make a difference?

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18 The impact reached at the end of the cycle, refers to the definition of impact given by OECD, Glossary of Key Terms in Evaluation and Results-Based Management, 2002, and OECD, Management for Development Results - Principles in Action: Sourcebook on Emerging Good Practices, 2006:

"Impact: Positive and negative, primary and secondary long-term effect produced by a development intervention, directly or indirectly, intended or unintended."

Similar definitions of impact are given by major players in the development scene:

"Long-term, widespread improvement in society" – World Bank

"Longer term or ultimate result attributable to a development intervention" –OECD (Organisation for Economic Co-operation and Development).

"Long-term and national-level development change" – UNDP (United Nations Development Programme)

"Ultimate sustainable changes, sometimes attributable to action." – Gates Foundation

Since these questions refer to DOEN's intervention, we will first describe DOEN's strategies and instruments.

8.1 DOEN's strategies and instruments

The International Culture Programme works within DOEN's Open and Solidarity-based Society theme. DOEN believes that "*a society needs to have citizens that actively participate in public and political processes, and in which it is possible to have a diversity of opinions*".
DOEN considers culture as a big contributor to creativity, development of critical thinking and to the provision of alternative solutions in personal lives as well as society at large, since the possibility to express oneself freely in a creative way is important for the well-being of every individual and for the fulfilment of everyone's lives.

As a main strategy to achieve these goals, DOEN believes that by supporting cultural projects and artistic expressions *per se*, they will achieve a sustainable impact on society at large in the long-term, since critical thinking, freedom of self-expression and creativity are inherent to the artistic practice and to its reception by a public.
As Gertrude Flentge explained to the local decision-makers in her presentation at the Feedback Workshop in Kenya:

> "*[...] that is why we focus on the development of the cultural sector in itself and the improvement of the quality of the sector and of cultural expression.*"

The main instrument DOEN uses for this purpose are the financial subsidies given to art organisations who have in place a legal framework to conduct their activities and whose projects could have a potential impact for a wider community (artists, public or society).

> "*We finance projects, programmes and institutions that contribute to the development of the sector. This support can be short term as well as long term. At the moment, around 70% of the financing we do in the International Culture Programme is long-term, it is institutional, meaning two to four/six years.*" [19]

As explained before, under DOEN's new policy (which is being developed in parallel to this evaluation of the International Culture Programme), DOEN has started to actively focus on spotting and supporting '*frontrunners*', that is, people who are willing to take risks, come up with new ideas and are able to implement those ideas.
In the context of the International Culture Programme, this new focus translates into supporting platforms which provide a nurturing and sustainable environment where artists can channel their sense of self-initiative and apply their imagination to innovative forms of achieving common good.

DOEN's criteria of support is based on the value of a certain project or organisation in a specific context; on that basis they try to assess the quality of artistic expression resulting from the project, the potential sustainability of the project, and the quality of the strategy of the project or organization in itself. This assessment is also contrasted with the bigger scope of the foundation at any given time, for instance the annual themes they choose to work with across the organisation, and/or the relevance of the proposal to the other programmes and activities in DOEN.

The potential for sustainability plays a crucial role in their selection criteria, and it is understood very broadly: not only financially but culturally and in organisational terms.
Finally, trust also plays an important role in their decisions, and is built on the personal knowledge the programme managers have of the applicants and on their intuitions about how able the applicant organisation is to deliver the proposal and the reliability of the information given on the proposal. This subjective starting point is complemented by some objective research of the context through reading, traveling, gathering information through their networks and second opinions.

DOEN has created and supported the development of specific funds in order to strengthen specific cultural sectors, including:

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19 Presentation of Gertrude Flentge at the Feedback Workshop in Uganda and Kenya, April 2010.

-The Arab Fund for Arts and Culture, a regional fund which finances small-scale culture initiatives in the Arab world and is managed by people from the region.

-The Hubert Bals Fund, which supports qualitatively high-minded, artistically engaged film projects from Africa, Asia, Latin America and the Middle East and contributes to local distribution initiatives, workshops and trainings.

-Arts Collaboratory, a fund for the visual arts in Africa, Asia, Latin America and The Netherlands co-supported by DOEN, Hivos and Mondriaan Foundation. As well as a fund, Arts Collaboratory provides a platform for knowledge-sharing amongst partners.

-Within the framework of the ARTerial network, DOEN supports the set-up of an African Fund for Arts and Culture, which is still in its research phase.

Apart from financial support, DOEN also aims to create linkages between its partners so that they can learn from each other and get inspired. As the International Culture Programme Manager explains:

> *"Since through the years we have built a large network of organisations, and therefore a network that contains a lot of knowledge, we think we can have an added value in development by making connections between the organisations we finance. This means connections between organisations within the cultural programme as well as connections amongst organisations within different sectors."*[20]

Examples of this type of support are the Pilot Culture and Micro-financing project in Mali, an initiative of DOEN and Strømme Foundation, which investigates the possibilities of giving artists easier access to loans issued by micro-finance institutions[21], or the linkage made between partners, like the exchange of knowledge supported between the Cultural Development Trust (culture partner in South Africa) and Balani's (culture partner in Mali), in which for instance a South African cultural entrepreneurship game is translated to Malinese reality in order to use it for training of artists in that field.

DOEN also supports networks like ARTerial in which African cultural organisations and European donors have drawn up a joint 'master plan' for developing the African cultural sector and the international profiling of African art and culture.

Finally, DOEN also maintains regular contact with other donors with whom they share partners and aims to work more effectively and complement its actions, as in the pilot DOEN started with Africalia, Hivos and Mimeta in Kenya.

DOEN seems to have strategies and instruments in place to support changes at different layers of the cycle for the sustainable development of culture. Subsidies to art organisations help to develop changes mostly relating to the provision for basic needs and to the formative stage, and contribute to the release of self-expression and creativity. Other instruments like the ARTerial network or Arts Collaboratory contribute towards reaching the tipping point and a sustainable stage by providing a common ground for critical discussions and advocacy. Specific funds like the Hubert Bals Funds is meant to allow artists to participate in global dialogue on the international scene on an equal basis.

In the next sections we will see how far these strategies and instruments succeed in contributing to changes considered as most significant by primary stakeholders participating in this evaluation in each country.

8.2 Answers from KENYA

What does DOEN's cultural intervention mean to the programme's primary stakeholders in Kenya? In what other areas significant to primary stakeholders in Kenya could DOEN make a difference?

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20 Ibidem footnote 18

21 http://www.doen.nl/web/show/id=55226/contentid=3767

In order to contextualize the answer to these two questions, we will first summarize the analysis made by the local decision-makers gathered in Kenya during the Feedback Workshop, when they explained what strategies they have in place to respond to the necessities and changes that the users found most significant.

8.2.1 Map of culture development according to local decision-makers participating in Kenya.

In Kenya, 17 users of artistic activities told us 24 stories about the most significant changes in their lives influenced by the artistic activities organised by the seven local decision-makers taking part in the evaluation and by others.

These stories were analysed by the local decision-makers as examples of desirable directions of change for their organisations and the cultural sector in general in their country. This group of local decision-makers reflected on the meaning behind the changes described by their users, and identified five domains of change which they found most significant:

- Personal Development and Growth
- Professional Development
- Exposure
- Change of perception and attitude towards art and artists
- Validation of self-expression[22]

Under **Personal Development and Growth**, this group of local decision-makers classified stories that talked about changes in the capacities of individuals to develop personal strategies for their own emotional, physical and financial improvement. For instance, changes where users overcome stereotypes, engage socially, discover their own point of view and feel motivated to share it, heal personal traumas, become aware of their potential in society as change-agents, and confirm their artistic capacity.

Under **Professional Development** they placed stories of change dealing with chances found by the users to acquire knowledge, skills, tools and enjoy infrastructure which enhance their professional practices.

They made a separate category called **Exposure**, for those changes in professional development that deal with being able to place one's ideas and artworks in front of audiences, markets and discussion fora, locally, regionally and internationally.

Under **Change or Perception and Attitude towards Arts and Artists**, this group of local decision-makers grouped those stories in which the users either changed their negative perception or attitude towards art, or they enjoy a change of perception made by others on their artistic practices.

Finally, under **Validation of Self-expression**, they grouped stories in which users talk about the experience of being supported and vindicated for displaying and voicing their thoughts and feelings.

For the primary stakeholders gathered in Kenya these categories of change relate to each other in that the personal and professional development of artists and other professionals who support the artists' work results in a validation of the self-expression of direct (artists) and indirect (public in general) users. This process of affirmation and recovery of ownership of self-expression contributes in turn to a change in society's perception of art and artists with the potential to make the whole cycle of change sustainable for the sector. Strategies of exposure have a key role in contributing across these changes, and towards the profiling of the sector in general.

For instance, when actor Rogers Otieno is trained by The Theatre Company, he learns to work with his personal stories and becomes able to share his own traumatic experiences with others. In the process he discovers his own artistic capacity, and acquires theatre professional skills to use his experiences creatively with others. He finds an opportunity to expose his skills when he is invited to a Festival which coincided with the Post Election Violence period in Nairobi at the end of 2007. On that occasion, he directs a hip-hop

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22 For a full description of the criterias of selection used in all countries, please see Annex D - MS selection and analysis by decision-makers.

theatre play on which the actors tell their own Post Election Violence experiences. The play is performed with such quality that there is a big identification of the audience with its contents. The audience's reaction generated meaningful discussions that helped participants at the event to understand the violence they were going through in their streets. This calls in turn the attention of the international press. The whole event contributes to change the perception of those participating on the value of arts, but also helps to profile local cultural activities beyond Kenya's borders.

This group of local decision-makers pointed at the balance between changes in personal and professional development as the key starting point for all other changes in culture. In general, they agreed that both types of changes go hand-in-hand and one type of change feeds the other, creating a healthy cycle of cause and effect: artists only can achieve professional development once they manage to cover their bare necessities, and gain emotional and intellectual focus. At the same time, achieving professional development allows them to strengthen their financial situation, gain self-confidence and confirm their artistic capacities, which contributes in turn to their general personal empowerment.

However, the priority given to the personal or the professional aspect of this cycle is in tune with the place culture has in each organisation's vision. While Slum Cinema/Chapter Kenya sees culture as an instrument "*to educate the masses through media and to use each user as a change-agent*", having as an ultimate goal the improvement of society as a whole, for the majority of the local decision-makers in this group culture is a realm to develop in itself.

Elizabeth Kimani, Slum Cinema/Chapter Kenya coordinator explained her organisation's strategy:

> *"[...] Maybe we find ourselves, 'abusing' art [towards our social purposes], but I think it's for our benefit, because you abuse it, you use it to your advantage. [...] I don't think it's a bad thing when you use it to portray your message."*

For the local decision-makers representing Kwani?, GoDown Arts Center and CCAEA, the instrumentalisation of art and culture at the service of solving problems for other sectors in society (art used to convey messages about health, human rights, and violence prevention issues, for example) is at the expense of undermining the potential of social transformation that is inherent to culture in itself in the first place. Angela Wachuka from Kwani? explained her point of view:

> *"I truly appreciate the social impact that cultural activities can have on various areas of life, it could be HIV/AIDS, it could be health, education, whatever it may be. What I do have a problem with, is when social impact is used as a measure, to an extent, of the success or non-success of the   [culture] realm as a whole, of arts and culture as a tool to achieving A, B, C, D. When we had this conversation last time I remember we talked about the NGO-isation of culture in Kenya, and as an example how, for instance, you could say that in the 90's the reason why our theatre industry collapsed entirely was because we were using it as a means to an end, and that the end was not that you want to educate people about how they can use their culture, to interrogate their own ideas of themselves, but that you don't want them to catch HIV/AIDS which, as I said, is fine by itself, it just depends from what kind of school of thought you look at things from. [...] For me personally and the organisation that I work for we use art because it's complex, not because it's easy [...]. Assuming that it's easy to use art as a tool is actually undermining the intelligence that people have, your audiences, to process their own idea of what anything is. [...] I just find it a lot more useful to think about the social impact of the arts as a secondary thing, not necessarily as a measuring gauge for how effective art is as an industry or as a sector or whatever it is you may define it as."*

Sarakasi Trust runs both strategies in parallel holding activities to support the development of culture on one side, and programmes where culture is used as a tool for conveying urgent messages on the other. Sarakasi's director Marion van Dijk gave her opinion:

> *"[...] for me, personally, art is a tool, that's what we do, so art as a tool or art for art, for me [...] you have to find a good balance. It should nor be 'or, or', to me it can be 'and, and', as long as you know what you are doing."*

The divergent perspectives on the role of culture in society represents a problem for this group of local decision-makers in relation to the competition for funds and the menu of subsidies on offer from donors

willing to support cultural activities in Kenya. The financial support for culture activities comes on most occasions under the condition of being used preferably towards conveying social messages. Most of the local decision-makers in this group feel that this represents a threat to the potential development of core aspects of culture like creativity, self-expression, critical thinking and exploring innovative artistic languages, and that a balance needs to be achieved.

Joy Mboya, director of the GoDown Arts Centre explained:

> *"The very real danger around instrumentalisation is that there are a lot of people who have the capacity to work with a message, and to package that message in a song or a play or a mural, and I think that is quite different from nurturing an artist and nurturing creativity. I think that the percentage of population that we are trying to nurture is a very, very tiny one, because it's not just about being able to sing and express yourself, but there is a particular and unique talent that some individuals have that allow them to be able to do it and for the community to value that. There is a danger now, I think, with funding, and I'm seeing that in the last year, the EU is hitting us with money around 'Yes' campaigns, the USA is chasing us with money about post-election violence, and it is very easy for a huge community of Kenyans to come forward with things they can do to express that. But what does that [kind of support] do to this space of expression, as I think from an institutional standpoint, is that expression the one that I'm hoping to protect and nurture? what does that do to that space? How does that compromise that space? That, for me, is a very real bell that is ringing."*

As Joy put it, the starting point in Kenya to secure the **professional development** of the sector is to create viable artists, "*able to first of all exist, and to sustain themselves*" and their practice.
The organisations gathered in Nairobi at the Feedback Workshop aim to build the individual capacities of their users by means of a range of opportunities that goes from **personal development** mechanisms like the provision of life-skills workshops and one-on-one advice, to artistic and professional training, mentorships, peer-to-peer reviews and interaction during artists-in-residence experiences and other platforms of knowledge-sharing where those participating feel safe.

Two of them, Sarakasi and Slum Cinema, also aim to be able to multiply this viability in others by purposely generating role-models and change-agents who in turn influence their communities leading by example.

For Slum Cinema/Kenya, this is the core strategy, as Eliza explained:

> *"[...] When you use each user as a change-agent, it's easier to get your message across to the masses. [...] When we target a certain community, we target an individual from that specific community. Then we pick you and train you, we give you the necessary skills to build your self-confidence, we teach you how to look for stories, how to look for concepts that you can visualize and get a documentary from. Then you, yourself, you take it back to your community, because you are part of the people we want to reach; if you are going to approach thieves you don't go to a policeman, you pick one of the thieves and speak to him so that he can go and speak to the other thieves."*

Rahim Otieno, coordinator of Sarakasi Trust outreach programme, explained how they support artists so that they can become a change-agent in society:

> *"There's no middle man in-between that gets the information and relays it back to you, we're dealing with this artist every day. They come to you with their problems, rent issues, family issues, we are more in touch with their feelings, with their emotions as people and not just as products, we are not just interested in creating a 'good' artist, we also want to make sure he's also probably a good father at home, that he's a positive influence where he's coming from. Because we expect every artist who successfully goes through the training stages at Sarakasi to go back at some point to his neighbourhood and train and speak about things and probably invest his money back into his community. So, to me, I think it's very integral that you give these people on the ground, that you meet with them and share with them and listen to them, and devise programmes that are tailor-made to their needs [...]."*

All the local decision-makers participating in Kenya see their organisations as agencies which provide support bridging the local artists with the international scene, circulating documentation, creating meaningful links and making recommendations.

In relation to this, they placed as a major strategy under professional development the provision of opportunities of **exposure** to the artists. This is achieved by looking for networking opportunities, having in place marketing strategies and providing visibility and mobility to the artistic productions.
These opportunities bring in turn a raise in the global awareness of users who are exposed to different cultures and different standards of production, which contributes to their further personal and professional development.

A core element in the strategy of exposure of this group of local decision-makers is the building of audiences. The organisations find different obstacles depending on their different approach to culture. For Slum Cinema/ Kenya a big concern is the intolerance towards difference that they meet in the reception of their work by their audiences, which they try to tackle by closing the gap with the community through one-on-one interviews, collective discussions, and educative leaflets. The rest of the organisations did not point to this intolerance, but pointed instead to the necessity of covering a gap of information within their audiences, which they tackle by marketing (branding, packaging and documenting) art forms which are alien to the wider public by introducing them along side other art forms which are more popular, and with outreach programmes in some cases. All this contributes to a much needed **change of perception and attitude towards the arts and the artists**. In Rahim's words:

> "I think it's very important for an artist to have an audience. You can have a point to put across, but one way of knowing that your art is appreciated is by having some kind of feedback, in terms of making exhibitions or an audience of some sort. So it would be important to try and not only identify audiences for artists, to allow them to express themselves, but also to create some for them."

For writer Samuel Munene, the reception of his work serves as a parameter for him to measure the quality of his artwork:

> "The reception of the audience, and how people read my work, enables me to know whether to improve it or not, or maybe to know more about the level of that particular work. Peer review is also important, comments and what I hear from other writers or maybe people who have been doing it. By the comments I hear, I'm able to judge my writing, to know the direction it is taking, whether it's a good story or poem or not."

The local decision-makers' strategies of exposure are also applied to the organisations themselves, who mentioned the importance of branding the organisations nationally, regionally and internationally (for instance in the case of Sarakasi), so that the organisations' reputation rebounds at a personal level in the artists and at a macro level in the sector.

The necessity of profiling the sector seems to be a major point of action upon which all the local decision-makers in this group gathered in Kenya agree. As part of this process, they pointed at the necessity of nurturing on-going discussions about the extent and nature of the culture sector in Kenya. Joy made a generous contribution towards explaining this point:

> "[...] The sector has not yet found its own track record to define what we say is art. For me that is the big question, what are the paradigms, what are the parameters, what are the aims of art for this sector?
> [...] I could compare the sector with an onion, I think there are borders within borders [and] at the core [of the onion] there are creative ideas, imagination. [...] As we now become more aware of the spectrum of the things that can be within the sector, the question is: how do we define it? There's always been a tension, for example, between 'arts and crafts' and 'art'. But when we now talk about an economy of creativity we are embracing that [the craft sector is part of the arts]. So who are we talking about this embracing is the big question, and how far people are embracing this. [....] That is one tension, of how far does the sector spread. The other tension, of course, is the tension of the use of art as a tool vs expression for expression's sake. So I think the whole thing is in debate, really, because the sector has only become visible in the last decade or so. Before that there were other issues, or other problems, politically perhaps, when expression was not that easy. But now that we can say and express, we are finding that there are all these overlaps, so it is an ongoing debate and conversation. Those paradigms, I think, are created in many ways. One is created by the funder, another is created by economic pressures, another is created by, perhaps, intelligentsia within the sector who probably see things a certain way and have influence or input from other places. So all of these things, I think, are impacting how we see it now."

"For me, I'm asking myself more and more who the artist is, who is the artist in the Kenyan context? [...] Kenya is coming out of a period where the development of the arts was really [due to] developmental money that pushed the arts, and there was a sense that that [support] compromised creativity to a certain degree, that we were worrying so much about not getting the money, so the funder would say 'do you want to get the money? Well you must direct all your activities around HIV'. And so we directed all activities around HIV. But we were limiting what we could do as artists. And then there came a space where it looked like that could break now, somebody was saying 'actually, you have value in just being creative'. Sometimes the things that you do will touch on issues, and that is perfectly fine, and sometimes it won't, sometimes it will just be about provoking, stimulating, chasing ideas, and that is fine, too. That space is shrinking again now, and it looks like it is about to be overtaken by the developmental agenda once more. So it's about balancing, I don't think it's about right or wrong. Using arts instrumentally is not wrong, but what is the balance and what are the dangers?
Still, for me the more fundamental question is how do we as Kenyans define art or the artist? How do we understand it, how do we want to grow it, how do we want to move it forward? And I don't have an answer to that. I think it's part of the exploration: [...]where is this point that works for us as Kenyans?

For those of the local decision-makers whose main vision is to contribute to the development of culture, providing visibility to the sector is a major concern, which they try to tackle by making strategic choices of working in the region and throughout the continent, as is the case for GoDown, CCAEA and Kwani?. At this point they meet a big challenge, which is the necessity of elaborating a common vocabulary that can be used across all different levels of discussions.

The change of perception of the artists and of the sector, associated with parallel strategies like raising the professional standards of artists and arts organisations, makes the users feel **validated in their self-expression**, a feeling that rebounds into the personal and professional development of the artists, feeding back into the culture development cycle.

A main strategy towards the validation of the users' self-expression is the facilitation of processes in which users learn to develop ownership on the stories they tell through their art. Most of the local decision-makers gathered in Kenya for this evaluation achieve this by not interfering in the users' creative process and by having an open agenda. They also seek for users to become able to connect with their own personal and cultural history -embracing their heritage- and speaking for themselves, be it at an individual, community, or at an institutional level.

When compared with the cycle for the sustainable development of culture on section 7, the strategies and instruments described by the Kenyan decision-makers cover mostly all layers of the cycle. However, they are not able to implement yet some strategies that they find necessary to cover crucial areas for the development of sustainability and that would contribute to the articulation of a common ground for the organisations, the refining of their policies, and the strengthening of the sector in general up to the point of influencing national decision-making levels.

8.2.2 What DOEN's cultural intervention means to the local decision-makers gathered in Kenya.

Out of 14 stories chosen as MS by this particular group of local decision-makers during the process of selection, 8 refer to DOEN's support in the past. This figure goes up to 12 if we take into account those stories influenced by activities not supported by DOEN in the past but which refer to previous editions of activities which are currently supported by DOEN[23], that is, to DOEN's current opportunities of support in Kenya.
Considering that 7 out of 11 partners that DOEN currently has in Kenya took part in the evaluation as local decision-makers, it is possible to say that DOEN's contribution to the artistic activities in Kenya is regarded as highly significant.

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23 purple section in the table on Annex B/KENYA

Now we will analyse the meaning of the most significant changes in the opinion of the local decision-makers participating in this research taking into consideration DOEN International Culture Programme's current support in Kenya.[24]

The process of selection of MS stories in Kenya [25] revealed that for this group of local decision-makers it is very meaningful that DOEN's support enables them to help artists in their **personal development**, so that they can overcome the traumas generated by the harsh social and emotional restrictions of their environment, gain focus, self-confidence and financial improvement during that process of transformation and find the motivation to become a role-model for others they identify in the same situation.
Francis Mwangi, a user of Slum Cinema/Kenya explained how the possibilities of sharing traumas through art sparked in him an identification with others in a similar situation:

> *"Art is a combination of two things: self-motivation and personal space. With that I came to realise that I was not the only one who had lost somebody in a tragedy, but there are many people who have gone through that line. [...] You find that art, it has a power to give. With art, it helped me get close to the most repressed corner in my person, and it has given it a chance to come in front. [...] Art has made me who I am."*
> *"[...] I strongly believe that it all started with me seeing that a problem that a woman is facing inside Kibera, it's the same problem that people are suffering if you go the Rift Valley or another part. It means Kibera is a city within a city. People live there and if an individual has a problem, it means there must be the same problem out there. I had the music that inspired me about my sister [who had died], and I have come to realise that it is through art that we can share problems, and art speaks the same language in a different theme. So I realised that I was not the only one who has lost somebody because of that tragedy, [maybe] somebody out there has lost [someone as well], but you never realise until you come together. So I believe art is a powerful tool to use in this direction."*

This group of local decision-makers also found most significant that DOEN's support helps them to contribute to the **professional development** of artists, especially artists willing to diversify their careers by building managerial capacities, which in turn create better conditions of creation, production and distribution for other artists. According to the conclusions taken in the Feedback Workshops in Nairobi, there is still much to be done in this field. As Yvonne Owuor concluded:

> *"In relation to the infrastructure needed [to develop the sector], [I would like to point at] the hunger that I think we've been talking about for over ten years, for arts management, arts professionals who manage institutions or manage artists, so artists do not have to move into management and perhaps may concentrate on the creation process."*

This group of local decision-makers also found most significant that DOEN's support helps them to create opportunities of **exposure** and networking at an international level for artists who, by traveling abroad gain global awareness, confront different standards of quality, and are exposed to different cultures, which in turn makes them interrogate and improve the quality of their art.
They also found changes related to exposure to be most significant when their users are able to travel and meet networking opportunities that later help them to develop a culture of cooperation back at home.

They also found most significant that DOEN helps them to **change the perception and attitude towards art and artists** of their users and overcome stereotypes and prejudice around artistic practice and the local cultural sector in general. Opinions were divided around which were the most significant consequences brought by this change of perception towards art. Most of the local decision-makers in the group found it most significant when the consequences feed back on the cultural sector, as then the sectors' actions can become sustainable, for instance when users are motivated to start consuming local musical productions, or when users manage to change fixed negative attitudes towards their own artistic practice. One of them

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24 The KENYA table in Annex B is a visual aid that shows how the local decision-makers sorted the stories by domain and under what dimensions of change they placed them. The table also reflects which stories were found Most Significant (MS) under which domain. The sections blue and purple show DOEN International Culture Programme's current support in Kenya.

25 See Annex D: MS selection and analysis made by decision-makers / Stories from KENYA

though, found most significant when this change of perception inspires new ways of activism for individuals regarded as change-agents.

All local decision-makers taking part in the research in Kenya found it very meaningful that their artistic activities would create conditions for social change and that this is bringing a much needed change of perception towards the culture sector. However, as explained before, most of them warned about the necessity to find a balance in the production of cultural activities, where artistic activities targeted to educate in social problems can co-exist with artistic activities created for the intrinsic value of their cultural/artistic content.

During the Feedback Workshop in Nairobi we asked the users for their points of view on this sensitive issue. Raphael Omondi, who defines himself as an activist rather than as an artist explained:

> "[...] To some extent it depends on how you understand what an artist is. For example, most of the hip-hop artists [I have met] agree that someone like Martin Luther[26] was a hip-hop artist to some extent. But to an activist, Martin Luther was an activist. So the question for me would be how art and artists relate to activism.
> [...] In activism, what matters is impact, at the end of the day. What matters is the outcome, what's coming out of it, even from art. [...] If you do a hip-hop song today, and the audience reception is not that fine, and then you do another song and then it is turned into a national anthem, [that would be a way of measuring that impact]. It's about how many people have changed their life, what has been changed or what has been done different from the usual things."

Rahim added:

> "I think it still comes back to the artist, and the very basic form of it is: what's in it for you, what are you creating this art for? If at the end of the day it is for economic gains or for a social cause, if you need those goals, then I think there's some degree of self-actualisation in it. So I would be very careful with trying to keep it [one way or the other...]".

Writer Samuel Munene, a user of Kwani? activities, concluded:

> "I think it's a choice, there should not be limitation, art can be that [used for social improvement] but also art can be a way of expression, a way of entertainment, it should not be like it has to achieve a particular [function]."

Finally, this group of local decision-makers also found it most significant when thanks to DOEN's support they can contribute to the **validation of self-expression** by providing platforms where artists and their audiences have space to tell their own stories, find a platform to critically question their own art, and feel validated as a citizen, both globally and locally when understanding the political value of their work. During the Feedback Workshop in Nairobi, artist Jimmy Ogonga recalled how being validated as an artist sets creativity in motion:

> "The first time an older artist came and told me 'Jimmy, is this your sculpture? It's beautiful!', that in itself, having someone older, having maybe a gallery owner, having somebody come and say 'actually, it looks fantastic', it gives you a certain level of self-confidence that makes you want to do it again, and again, and again. It may not be related to very tangible things, but it starts by whatever you have created provoking or developing an infrastructure for communication. Now it can just be it's physical beauty, it can be the information that is carried inside that production, it can be the aesthetics, very simple things like movement, or colour, that generate some kind of interest, some kind of ability to comment that breaks this zone of silence, in whichever simple way or whichever complex way."

Writer Samuel Munene's answer to the question of what it means to him to be validated as an artist now that he belongs to a writers' platform was concise and clear:

> "My work speaks for itself now. I feel I have control to a large level on my own stories."

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26 He refers to Martin Luther King, Jr. (January 15, 1929 – April 4, 1968) the American clergyman,, activist, and prominent Afro-American leader in the African American civil rights movements.

His contribution moved Joy to reflect:

> *"[...] What strikes me is Munene saying 'my work can speak for itself' [...] That for me is a profound statement in the sense that the artist creates bodies of work that also exist or have value for themselves. And [this raises again] the question of art being used, or the artist being used, for values that do not recognize that that work can exist in itself beyond the artist and become something that speaks to us as well. The danger, is using the art purely as an instrument, which makes it one-dimensional, perhaps. When you create something, there are many levels which you can experience, whatever you are doing: at an intellectual level, sometimes at an emotional level -we talked about feeling, the sense of emotion or something that is a deep experience that you are trying to express. Each way is another way to touch us. [...] If the validation by the audience is reduced to one line then you wonder whether that is giving art its true value, or whether that is compromising art."*

When we juxtapose the most significant changes that according to this specific group of local decision-makers taking part in the evaluation in Kenya DOEN contributes to in Kenya with the cycle for the sustainable development of culture in section 7, we can see that DOEN's most significant contribution to the activities of this group of local decision-makers falls mainly on the first three layers of the cycle, helping users from achieving minimum conditions to create and appreciate art to provide artists with opportunities for positioning their views into the world.

8.2.3 Areas significant to primary stakeholders where DOEN could make a difference in Kenya.

In this section we will analyse what are the most significant changes for the local decision-makers taking part in this evaluation beyond those stories collected which talk about activities influenced by DOEN's support in Kenya[27].

This group of local decision-makers found most significant to be able to contribute to the **personal development** of their users by awakening in them the realisation that they can become agents of change to the communities they interact with.

As for the **professional development** of users, one of the local decision-makers -Joy Mboya from GoDown Arts Center- found it most significant to develop critical thinking and to facilitate learning experiences where the users of their activities would rather focus on the process than on the results. This aspect of the learning process involves also artists being given the opportunity to develop their creative capacity; the story she selected as most significant in this sense was not influenced by DOEN's support.
Jimmy Ogonga from CCAEA explained how important is to develop the critical aspect of culture in Kenya:

> *" [...] Something that I find very interesting about culture is that it is one of the things that makes us wake up from the notions of everyday monotony. It is what makes us able to get out of ourselves and evaluate our consciousness, as we continue. Because it's very easy, especially in societies like ours and the context in which we live, to be blackmailed, or to be brought up into being economic servants. Our parents would not take us to writing school because they think that writing is not economically viable, that's the main reason. But they will want us to be lawyers, even without probably trying to intellectually or morally or culturally evaluate what being a lawyer in Kenya means."*

Yvonne Owuor also brought this aspect to her conclusions:

> *"The absence of spaces for intellectual and critical engagement with arts and cultural products [needs to be addressed], as this ties in with some issues around standardisation and quality [of artworks], and [the necessity of] peer engagement with the artistic processes."*

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27 These changes can be seen on the yellow section in Annex B.

Other specific areas where DOEN could make a significant difference for this group of local stakeholders were noted by the users gathered during the Feedback Workshop in Nairobi. When asked what other changes influenced by art and culture activities they had not yet experienced, but would still find significant, the users of artistic activities pointed to the **sustainability** of the projects in general and of artists in particular.

The users explained that though they have certainly acquired new skills and capacities, they feel the professional development they enjoy is not yet sufficient since there is no *"exit strategy"* for the artists to develop their careers further. In Raphael's words:

> *"[We need to secure the] sustainability for the projects; we have had a lot of initiatives that come to existence but again in 2 to 3 years they are not there. Maybe the funders left or something like that. So the continuation of this project [is necessary], and also the sustainability of the artist."*

According to Raphael more mentorship schemes could help artists to develop professional skills in order to make their careers more sustainable. Even if there are mentorship schemes in place run by the local decision-makers in this group, they seem not to be accessible or visible enough for the artists in Kibera.

> *"My major concern is that we have so many artists coming in the field and they are leaving so fast. For one or two years they are there, they have hit songs or they do a lot of things, then in the next two to three years they are not there. Or they start at a good note and then sometimes they are not seen. [...] So the thing is, even with the institutions that deal with art, I would like to see more [activities] on mentorship, mentoring these artists, whether they have a message or not, whether they do music or dance, mentorship is the key."*

To this Rahim added:

> *"I think what comes to mind is the issue of continuity. As an artist you always want to get involved. But there's the risk of stagnation, especially if you are an organisation. Personally, my organisation has invested so much in me, so I want to give them a return on their investment. But there's not a very clear exit strategy for most artists, it's a challenge. Sort of like, from this level you have an   opportunity to move to this other level and so on and so forth. So that to me is a challenge."*

In his experience, Jimmy Ogonga sees this lack of continuity in the artists' careers as due also to the fact that for some sectors of society art serves as a trampoline to move up the social-economic ladder:

> *"There is a young group of artists who come very quickly, and maybe five years down the line they disappear. For me, in very simplistic terms, what I've realised is that they come and there is something that they want, they instrumentalise art to achieve something they want, and once they get it, they move on. They want to join the middle class, they want to start a business, they want some capital. [...] Because art was used as an instrument, something to achieve something else, once they achieve it, there's no need to create any more.*
> *[...] [The situation of the arts in] Kenya is very strange because we only have one or two prolific artists who are over forty years old, it's a place where people suffer from fatigue very early."*

For writer Samuel Munene, the most significant change would be to be able to place his writing-pieces across different sectors of society on more diverse platforms.

> *"If for instance I have something published in Kwani? or the Kwani? website, normally the reach is a bit limited in terms of circulation and maybe only the people who will be able to access [those publications] will be able to read those stories. [...] I might write a story maybe about someone living in downtown Nairobi, but he doesn't get to read that story if it's published on Kwani?."*

How to achieve sustainability for the whole culture sector is the big question this particular set of local decision-makers are dealing with. In Joy's words:

> *"For us, the pressure is sustainability. [...] We are already visualising a world without donors here. What happens when the funders go? Do our institutions collapse, or what have we begun to put in place so that we can at least survive, even if we are surviving on only $100,000 a year, but some things are continuing. What is that scenario without the funding?*

The absence of financial instruments for the arts and culture producer and the engagement of the financial sector in the necessities of the arts and culture sector are challenges to be overcome to reach that scenario. The interest from the financial sector in arts and culture can be stimulated, according to moderator Yvonne Owuor, by cashing in on the interest that the Kenyan financial sector has demonstrated in the potential of the content economy associated to the compulsory switch from analogue into digital technologies previewed in the country for June 2012. Yvonne Owuor noted this and suggested that, following DOEN's experience in Mali with their micro-financing programme, DOEN and the local decision-makers could work together towards developing this link:

> "How do we create a financial-services infrastructure that is specific to the arts? The people who are asking those questions are not necessarily the artists themselves but the financial investment organisations, who are trying to prepare themselves for the great anticipated content change, and are aware that an asset in this content transition are the arts and culture. [...] Linked to that is also the artists themselves, artists looking at themselves as a holder of an artistic asset: how do I manage that asset, my product, in a way that makes sense financially?
> [...] And what is the place of artistic institutions in thinking about the content economy, and the content economy that is very rooted in arts and culture products? There are a lot of implications in that because it means a whole other vocabulary, that if institutions intend to try, needs to be incorporated."

Adequately profiling the sector seems to be the key strategy at a macro level for this group of local decision-makers in Kenya to make the whole cycle of culture development become sustainable.
The necessary steps discussed by the local decision-makers mentioned during the Feedback Workshop in Nairobi towards achieving this sustainability are:

- Mapping the Kenyan cultural sector, identifying the boundaries of the realm and the dynamics amongst different stakeholders, especially in what concerns cultural actors and actions of the independent cultural sector beyond Nairobi.
- Formalisation of sector representation.
- Institutional strengthening, including refining the organisations' policies, and liaising amongst them, improving partnerships.
- Building a knowledge base, for information to flow and be shared.
- Widening and diversifying the networks of distribution, especially through the development of cultural entrepreneurship.
- Developing a financial investment infrastructure.

Picking up on these concerns, Yvonne posed some interesting questions that remain open, but which provide DOEN with guidelines towards future collaboration with her partners in Kenya:

> "Is there a local cultural context or are there multiple cultural contexts? In terms of representation of artists and people dealing with culture, what about the idea of representation from the broader Kenyan landscape? There's a kind of urban focus here- are these part of the constraints of the engagement or, in terms of reaching out to the broader Kenyan landscape, is a different kind of engagement needed?
> [...] The absence of even a map of the arts and culture sector across the nation [is a big obstacle], a database with information is lacking, a sense of who is doing what and where, and what's happening around that. In this era of knowledge economy where convergence is a key word and content through artistic production is a high currency, is there a Kenyan response and strategy, particularly from the artistic and cultural community?
> [...] The absence of the arts in the school curriculum, and the absence of continuing education facilities in the arts, which means that so much of the creative-building work is undertaken by institutions such as these... Who holds the government responsible for what they are not doing?

When examining the cycle for the sustainable development of culture in section 7 against the analysis of those most significant changes for this group of local decision-makers that fall beyond 'DOEN' stories, we can see that DOEN could make a difference for them in Kenya by supporting activities for further professional development of the artists at the level of release of self-expression and creativity, especially in what respects to the validation of their artistic language and critical thought. According to this group of local decision-makers and users, DOEN could also add value to its intervention by supporting activities towards the sustainability of the art organisations, from those which favour the emergence of change-agents at the

formative level, to activities that build towards the regulation and consolidation of the culture sector at the tipping point of the cycle.

8.3 Answers from MALI

Under this section we put together the answers to the two first evaluation questions from the point of view of the Malinese local decision-makers gathered for this evaluation: What does DOEN's cultural intervention mean to the programme's primary stakeholders in Mali?, and in what other areas significant to primary stakeholders in Mali could DOEN make a difference?
As we have done before for Kenya, we will first summarise the analysis made by the local decision-makers during the Feedback Workshop, when they explained what strategies they have in place to respond to the necessities that the users found most significant.

8.3.1 Map of culture development according to local decision-makers participating in Mali.

We collected 20 stories from 17 users of the artistic activities organised by the five local decision-makers invited to participate in the evaluation in Mali.

This group of local decision-makers analysed these stories and identified four domains or areas of change which they found most significant for their context:

- Maaya
- Reinforcement of Capacities
- Creativity
- Circulation of artworks and artists.

Under **Maaya**, the local decision-makers grouped changes where users take care of others or are taken care by, both therapeutically and morally, users finding or giving social support with changes in mentality regarding traditional thoughts, openness to other cultural identities, affirmation of identity, and changes in the social status of the users.

Under **Reinforcement of Capacities**, they grouped changes related to the strengthening of the personal and professional capacities of their users, such as receiving advice and encouragement, gaining self-confidence and personal validation, creating a sense of responsibility in the users, professionalisation and professional affirmation, training, capacitation in technology, acquisition of material and technical equipment, transmission of knowledge and heritage conservation.

The domain of change '**Creativity**' was formed by stories which talked about changes users experienced when given an appropriate framework to express themselves, with the necessary artistic logistics and infrastructure, and changes in relating to experimenting an artistic and creative openness.

Finally, this set of local decision-makers grouped under the domain of **Circulation of Artists and Artworks** those changes relating to the opportunities of displacement, networking, and dissemination of ideas and artworks that their users enjoy.

The cycle of changes along the four domains described by this particular set of local decision-makers gathered in Mali starts with the nurturing of processes of individuation and formation through which the users' personal and professional capacities are reinforced. If users are allowed to achieve a life of fulfilment in relation to others, they will be able to put their own talent and creativity into action. When this is done in a social environment of integrity, solidarity and good governance following a strong sense of responsibility towards the community that supports the change they enjoy (Maaya), long-term changes can be secured. The circulation of artworks and artists provides artists with a wider field of action and a sense of perspective that feeds back into the users' creativity and personal and professional capacities, while the ethical, intellectual and spiritual framework provided by Maaya secures the sustainability of the changes in the community.

For instance, percussionist Daouda Dembelé had learnt from his family the skills to play djembé, but, as many other musicians in Ségou, was struggling with making a life out of it. Festival sur le Niger gave him a platform and an audience, what boosted his self-confidence and enabled him to pass his knowledge to others. Not only his talent was not wasted, but his inclusion in the Festival opened doors for him to play abroad and market his music in the international scene. Because the whole support was given in the social framework of Maaya, Dembelé corresponds now to the support that he received by opening a djembé school and teaching to new generations for free.[28]

Maaya is generally understood in contemporary Bambara culture as a personal practice, "*the individual adapting him/herself to the fundamental values of the society that enables him/her as an individual in the first place.[29]*" This group of local decision-makers propose to create a favourable environment for the development of culture in Mali by rescuing the social dimension that Maaya has in the collective memory and that is being lost by the influence of Western individualism. Mamou Daffé, director of Festival sur le Niger, explained:

> "[...] Maaya and culture are intimately linked, they present deep questions about identity, so when you apply [the idea of maaya] to art, then your actions become more integral and questions about governance are raised. [...] When you go into traditional societies, there are democratic models of governance which were there, with the hunters, the traditional institutions, which made it possible to work in a frame of equality and fairness. That is the Maaya."

Consultant writer and editor Ismaïla Samba Traoré explained how the ideas of Maaya and development were first associated in 1997 by the Ministry of Culture under Aminata Traoré's mandate when calling for a national consultation around the theme "Culture and Tourism at the heart of the questions on sustainable human development". In that instance, Maaya appeared as a key federative word under which all cultures in Mali could gather:

> "The definition that was given to Maaya then, and that we can bring here is that Maaya is the human aspect of things, the human dimension of behaviour, of identity, of culture [...] all that makes an individual to have his/her two feet on Earth in a particular place with his/her mind placed on a specific set of memories and with the senses open to everything that surrounds him/her.
> [...] The Maaya is the capacity of being in plenitude with oneself, in plenitude in relation to the other, able to build relationships based on respect and peace."

According to this group of local decision-makers, the development of Maaya needs to be based on education towards arts appreciation and creativity, networking and the sharing of resources. During the Feedback Workshop in Bamako, Mamou Daffé explained how the **reinforcement of personal and professional artistic capacities** of their artists are entwined at the basis of this strategy since:

> "Art influences the maaya and the maaya influences art, therefore when talking about strategies, the development of art will develop men and the development of men will develop the art."

Hama Goro told us how, in his experience as director of Centre Soleil d'Afrique, the reinforcement of capacities of artists starts at a personal level:

> "The fact of becoming an artist, in Africa in general, and in Mali in particular, is an act of self-sacrifice. [...] When you say you are a painter or a musician before gaining certain recognition in society, [...] they undermine you immediately. Because of this, many people fall in distress. Then I told myself, 'it is necessary to create an open space, accessible to everyone no matter where you come from: from Mali, from other African countries, or from Europe, wherever you come from, you are welcome.' We need to create spaces to relax, meeting points where artists can come just for recreation, to exchange their ideas, not only about art, but to mingle socially. [...] We need to create a circle of friends because we are all in the same boat, a one and only boat, and there is no captain, the captain is all of us.[...] You can come and expose your problems, and we will try to intervene as far as we can, without the person even noticing. It is not about me helping anyone, we all help each other. [...] We think this is

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28 See Annex C, Most Significant Change Stories, page 40.

29 As explained by Adama Traoré during the second round of MSC, Bamako, December 2009.

also a support for creativity. Many times the obstacles are not only financial, but from the family, or a problem of being uninspired, but when you come, there is this space for exchange. [...] And that helps artists to get out of that bad place and helps them to do what they want to do."

This perspective in the reinforcement of capacities is tightly connected to the concept of Maaya, as djembé percussionist Daouda Dembelé (aka Labouzou) explained:

"You find Maaya in socialisation. When people gather, and everyone talks the same language, that is the source of humanism, of Maaya. It is not only about the quality of the individual; what cultivates social cohesion is the quality of the individual put into action with others.
[For instance,] as soon as I knew about this meeting, I left my work to come and join you. I came without delay because the Maaya was pre-established in this group. It gave me pleasure to join you. It is not about a moral obligation, it gave me pleasure to come to prove my sense of Maaya as well."

The lack of spaces for the provision of quality artistic formation is the main challenge that this group of local decision-makers face in reinforcing their users' professional capacities and creative skills. The artists' residencies, meetings, opportunities for cultural exchange and workshops they organise supply opportunities of professional formation at the hand of experts, stimulus for innovation, personal understanding and social support. However, they pointed that this supply should be continuously secured in order to accompany the artists along their artistic careers in a sustainable way.

The reinforcement of personal and professional capacities rebounds also in the unblocking of **creativity** in the artists. One-on-one advice and dialogue is noted as a tool to promote spiritual tranquillity and mental space, a necessary strategy to counteract the effects of the precariousness in which artists live in Mali. Drawing from his own experience, playwright Mahamadou Traoré explained:

"[To create] I need financial resources and tranquillity. I need to be in the right conditions so that I don't worry about everyday survival. Tranquillity accompanied by advice from the others. Finally, receiving criticism of what I do is also necessary to create."

This group of local decision-makers identified the improvement of the working conditions for artists as a core action towards improving the conditions to develop creativity. As Mamou Daffé explained:

"It is our philosophy at Festival sur le Niger to create bridges, make the [necessary] links to increase creativity; [...] in our art scene we have many talents but there is a lack of technique in order to bring that creativity to the surface. [...] The optimal conditions [that we want to provide the artists with] is to give them a platform where creativity can be enhanced. [...] we need to work on the chain of values. And what is the chain of values for us? Being able to give contracts to the artists, [...] to give them security, and mental and social stability because the fundamental problem in Africa is that art and culture is not at the basis. It is always left aside, it is not taken as a proper job."

It was clear from all users' testimonies that artists in Mali need support to achieve first a positive mental state to create and to be valued. In relation to this, Ismaïla Samba Traoré recommended the creation of a fund for subsidies towards creativity and innovation which could be managed by local decision-makers:

"I think that sooner or later, if DOEN wants to work in a logic of partnership that benefits the creativity of users, they and the local decision-makers will need to deal with the establishment of a fund to subsidise the support of creativity."

This strategy suggested by Ismaïla Samba Traoré sits in alignment with strategies of competition and emulation that are already being implemented, in projects like the "*Talents de la Cité*" Award, a competition organised by Festival sur le Niger ahead of their festival, which stimulates participants from all over Mali to submit their art and improve the quality of their work year after year.
Mamou Daffé explained how the strategy of providing a model to be emulated works in Ségou:

"We work on those who have a genuine talent and that can have a long run in their careers because then there is a spiral effect, a critical mass of artists who will be motivated to fulfil their objectives. So we put the accent on the selection processes from the beginning, identifying talents."

The efforts towards reinforcing the personal and professional capacities and the creativity of the artists are challenged by the lack of professional specialists and equipment that affect the culture sector in Mali. As Mamou Daffé explained,

> "There is no support towards an improvement in the art professions, a platform is needed and the problem is at a national level. It is necessary to create reference centres nationally and regionally to work with other reference centres in Africa so that artists [...] can emerge. [They need] a reference centre with experts and with equipment. [...] Without sound quality, [for instance], without no quality equipment, it is not possible to improve [the quality of the artworks]. [...]our artists are penalised. [...] If our artists are penalised, then our organisations are penalised."

These reference centres for the professional development of the arts could help to bridge the gap created by the lack of training opportunities and artistic expertise, to form professionals specialised in areas like scenery, theatre costume, lighting, art criticism, and curatorial practice who have a key role in developing the quality of artistic productions.

One specific area of expertise that this group of local decision-makers find crucial to be developed is cultural entrepreneurship and management, with a specific point made on forming specialists to become cultural managers, mediators, distributors, and agents. This highlights the fact that not only artists' capacities, but also the capacities of organisations, need to be reinforced.

The agreement on the obstacle that this lack of expertise represents made Ismaïla Samba Traoré recommend:

> "[...] we need to spark off the creation of research offices, [...] with the expertise to form artists, give advice and support, serve as consultation agency. [...] This is something that can considerably help the work that organisations and producers are doing."

The circulation of artworks and artists created by opportunities of exposure and networking is the local decision-makers' core strategy to influence changes in creativity and professional development. Residencies, workshops and festivals where the artists are exposed to a global contextualisation of their art and thoughts while sharing experiences with peers are instrumental to the development of creativity, since they allow artists to share their creative processes, widen the perspectives for their careers, gain visibility and access to markets, and meet opportunities for critical discussions, all elements which they consider crucial to the innovation of their art.

The use of Internet networks is another instrument through which artists manage to put their artwork in a global context, as visual artist Souleymane Ouologuem explained:

> "With the arrival of new technologies, of Internet and virtual communication [...] we have been contacted to present our work on different websites and became visible [...]. This helped us a lot because when our work is looked at by others who make suggestions with a critical spirit, [...] you can really see there is an improvement, we have progressed."

Painter Kader Keïta explained also how since he and his artwork gained in mobility, his artistic practice had improved:

> "When you see what the others do, that gives you an input to develop further what you do. [...]The fact of looking at what others do [in other places] allows you to correct your working methods, to improve and to incorporate new things in your work."

The marketing, distribution and networking strategies that the local organisations have in place at national and international levels enhance this projection of the artists' work into the world. However, they face a myriad of obstacles to develop them, like the lack of financial resources, the lack of mechanisms to facilitate the distribution of art and culture products, especially at a local level, the difficulties in mobility of artworks and artists, and the lack of organisers.

In reference to this lack of organisers, Ismaïla Samba Traoré explained:

> "I would like to put the accent on the fact that in terms of innovators, most of the organisations who are the anti-bureaucracy [have emerged] after 1992. It is significant to note that there is not a big amount of cultural operators, there is not much initiative [in the civil sector]."

Playwright Mahamadou Traoré illustrated the lack of opportunities for circulation of artworks telling about his own experience:

> *"We are always blocked by the problem of artwork diffusion and distribution. You create today a theatre-play in Bamako, and if you are lucky it can be shown at one or two places."*

This lack of spaces to display artworks makes it in turn very difficult to develop audiences. This group of Malinese local decision-makers agree with those in Kenya and Uganda that they need to carefully implement audience development strategies by introducing new art forms via well-established art forms which the audience can relate to more easily. This highlights the importance of working in an interdisciplinary way in culture. In Lassana Igo Diarra's experience as director of Balani's, linking two art forms facilitates the acceptance of not so well-known artistic languages:

> *"We take an introductory art-form to prepare the public towards a lesser known art-form. Music is usually an aide for me [to do this]."*

An important strategy that the local decision-makers pointed at to create a future audience for arts and culture is influencing the contents of curricula at primary education levels so that schools start playing a major role in stimulating the children's sensitivity from the very first steps of their upbringing. As Igo Diarra explained:

> *"There is no artistic education in educational institutions at the curricular level, [...] therefore increasing children's sensitivity can be very important [in the development of audiences]."*

The artists' practice is not only handicapped by the lack of perspective on where to show the result of their creations and to whom, but also by the restrictions in funding possibilities for developing their creative work, since funding offers for cultural projects are usually conditioned on the treatment of social or environmental issues.

Though this group of local decision-makers have strategies in place to tackle some of these challenges, macro strategies concerning decision-making at national levels are yet to be implemented.
As Mamou Daffé explained*:*

> *"The lack of networking activity represents a problem, we do not network too often naturally. Now we have understood that to make some progress we need to work together, even if each one is at a different level, we need this. [...] very often the financial problems have brought a sort of individualism that makes each one of us develop in their own realm, with no synergy amongst us. This lack of synergy is an obstacle to be lifted."*

During the course of the evaluation, the four local decision-makers involved in Mali created KIA, a network of collaboration to advocate for the regulation of the cultural sector.
From this common platform, they hope to be able to tackle some structural problems, amongst them:

- The lack of a culture policy in the government, which affects the creation of local markets, the regulation of artworks and their distribution, and the development of an economy of culture.

- The lack of knowledge about legal norms and regulation of art activities which hinders the lobbying and proposition of a law towards protecting the artists' activity.

- The disabling bureaucracy that artists face when confronted with visa procedures. Advocating at the level of embassies and the Ministry of Culture by joining specific networks and attending official meetings could be instrumental in achieving a change of perception on the artists' work at the official decision-making levels, what would in turn contribute towards removing administrative barriers for cultural exchange.

- The lack of legitimation of the artists' work, which would be achieved by lobbying towards the creation of authorised centres able to deliver qualification certificates for artists.

When contrasting the strategies and instruments that this group of local decision-makers have in Mali with the cycle for the sustainable development of culture explained on section 7, we see that the Maaya category of change is central to achieve sustainability all across the cycle. The strategies that this group of local decision-makers are already implementing are operating mainly at the first three layers of the cycle for the sustainable development of culture. The recent formation of the Kya network, though, will hopefully help them to achieve a tipping point for their organisations. This collaborative effort, if accompanied by an increase of the quality in the art being produced can eventually bring sustainable changes for their cultural activities. However, for the quality of art to be increased across the culture sector, serious obstacles need to be tackled first, for instance the lack of formal artistic education, the lack of expertise and the difficulties in putting artworks and ideas to circulate in the public realm.

8.3.2 What DOEN's cultural intervention means to the local decision-makers gathered in Mali.

Following the selection of MS stories in Mali[30] which tell about changes influenced by activities supported currently by DOEN, we can say that this particular group of local stakeholders found DOEN's support most meaningful because it enables them to:

-Create a collective space where solidarity is at hand for artists in need of therapeutical and moral support, and where a sense of **Maaya** is cultivated amongst the community of artists, so that artists can work in a nurturing and self-affirming environment. This therapeutical and moral support is given on a one-on-one basis and is delivered in an informal way deeply rooted in affection and humanistic ideals.
The ability to create and share a safe environment where artists can enjoy peace-of-mind, increase their social status, and find strategies of socialisation to overcome social prejudice was most valued.

-Offer opportunities for artists to **reinforce their capacities**, at both personal and professional levels, by preserving local traditional culture, which in turn stimulated self-initiative, and triggered the transmission of knowledge between generations.

-Provide a suitable framework for **creativity** to thrive, by preserving the integrity of their artists and allowing them space for taking risks.

-Provide support and opportunities for artists and their artwork to **circulate,** opening up international networks and connections which in turn rip benefits for other artists back home.

In order to better understand how the changes in Maaya, creativity, reinforcement of capacities and circulation of artworks and artists relate to each other, and what the support of DOEN as a whole mean to the local primary stakeholders involved in this evaluation, we will bring the summary given by Adama Traoré during the Feedback Workshops in Bamako[31]:

> *"By listening to both of them [playwright Mahamadou Traoré and Balani's manager Lassana Igo Diarra] speaking about creativity, what is emerging? At first, for creativity, there is the idea of residency, a place where you can find your peers' point of view, you can listen to your colleagues, you can read to them, show them what you do, all this is important to improve creativity. So, there is in their analysis the idea of necessity of criticism, and in consequence that of the professional who is going to witness and give opinion on what they do. And this professional eye is going to give the recognition between peers in the artistic area where you are developing creativity.*
> *They are also recognising the work of the mediator, he/she who can provide a thriving context. In order to exercise creativity, we have seen here [when asking the artists what they needed to improve their creativity] that the key words are "the means"; the only thing missing is professionals in culture. If this chain [of professionals] exists, creativity is unblocked. [...] If someone succeeds in creating a story which stands out, in a context where there is a lack of expertise to support artists, that is certainly creativity."*
> *"Now, we [the local decision-makers] enhanced more this dimension of solidarity [in our analysis], the 'Maaya', because it made this project that we wanted to support succeed [...] when you look in 'Maaya', when we mentioned the principles of socialisation, we discussed how artists succeed in their*

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30 See Annex D: MS selection and analysis made by decision-makers / Stories from MALI

31 Hotel Kountená, Bamako, 25 and 26 March 2010.

creativity in spite of the lack of these various levels of professional development. So, for us, this person, who had none of these conditions [to create], had an interesting story because of Maaya. [...]The cultural landscape [in Mali] is characterised by gaps where the cultural professions are virtually nonexistent, so it is through solidarity that an artist can often emerge; therefore we gave a central place to this [aspect in our analysis], so that everyone else can see what is missing and that being creative is also about being able to bridge this gap."

In reference to what Adama explained, the example given by female photographer Pinda Diakité also contributes to understanding how creativity applied to the sharing of resources seen within the framework of Maaya helps to sort out material deficiencies, and how knowledge becomes the driving force in doing so:

"Through Centre Soleil d'Afrique I met photographers in Ségou who encouraged me and gave me ideas. It has been this encouragement that enabled me to work, to open my own studio and to shape other people by doing so. I transformed someone who used to be an electrician, I made him become a photographer. This gave me great satisfaction, because he had studied as an electrician but I taught him to take pictures and make videos [...] I began by borrowing his equipment, he gave it to me so I could do my job, [and I would teach him]. The second time, I borrowed the same camera and with the profit I made, I bought myself a camera as well; so, little-by-little, I began to buy equipment, and then could open my studio. [...] Now he also works independently. This has allowed him to fend for himself and now he can help other people to do the same."

Adama's explanation and Pinda's example throw light on how meaningful the contribution of DOEN has been for local artists who benefited from this group of local decision-makers' artistic activities, especially in the reinforcement of capacities and the circulation of artists and artworks, since according to the criteria of analysis made by the local decision-makers during the Feedback Workshop, these are the domains where they feel a gap needs to be bridged.

When framing these conclusions in the cycle for the sustainable development of culture on section 7, we can see that, according to this group of local decision-makers, DOEN's contribution in Mali is mostly related to the supply of the users' basic needs -which are provided for by the Maaya spirit that this group of local decision-makers bring into their activities-, to the formative stage of artists and organisations, and to the release of self-expression, traditional knowledge and creativity since the local decision-makers' activities supported by DOEN open up channels to give visibility and networking opportunities to the artists and their works.

8.3.3 Areas significant to primary stakeholders where DOEN could make a difference in Mali.

The only MS story falling out of DOEN's reach -past or present-[32] exemplifies that this group of local decision-makers find great significance in being able to assure a quality **long-term commitment** to the formation and personal empowerment of users, since they consider that artistic formation can only be achieved if the formation of the person is attended at every level, from securing basic education to boosting the users' self-confidence. This raises a challenging question for DOEN: what role can they play in helping to secure the sustained support to users that local decision-makers find necessary to deliver?

Other significant areas where DOEN could make a difference were noted by the artists gathered during the Feedback Workshop in Bamako. The users of artistic activities were asked what other changes influenced by art and culture activities they had not yet experienced, but would still find significant.

The most urgent aspect to be addressed that all attending artists agreed upon was the **lack of material** to work with, including instruments and equipment, which they qualified as more important than money, as through equipment and material they could eventually develop sustainable strategies for their careers. This remark coincides with the results that stem out of the table of analysis made by this group of local decision-makers, since they did not find any significant contribution made by DOEN relating to the acquisition of

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32 Story 9, as can be seen on the MALI table in Annex B under the domain "Reinforcement of Capacities".

material and equipment[33]. This is therefore an area where both the local decision-makers and DOEN could work further.

They also coincided in that a **reinforcement of artistic exchanges** and **the strengthening of a network of distribution** were amongst their priorities.

Mahamadou Traoré explained that he does not finds it easy in Mali to gain **access to documentation** for doing research when creating artwork, which makes especially relevant the idea of reference centres proposed by this group of local decision-makers and the moderator during the Feedback Workshop.
He also mentioned the **lack of perspective** in an artist's trajectory. This aspect had been noticed earlier by Lassana Igo Diarra as well:

> *"You can create, but when there is no perspective, what are you going to do? There are many manuscripts of writing pieces which are already finished, but when you do not have the perspective to see it as a finished product, as a book, then there is a problem. It means that you create without knowing where your creation will end up, in what outlet, so what is it for then? [...] you are not a musician until you have an album on the market, or a writer until you have a book, even if you are the biggest genius on earth, you won't be considered as a writer. Recognition is necessary."*

Mahamadou Traoré also pointed at the difficulty in **obtaining visas** when working abroad, which he would like to see facilitated, something the local decision-makers hope to address through the KIA network.

Finally, Ismaïla Samba Traoré contributed with an observation about the necessity to create audiences who can financially sustain artistic events, and to create a sustainable cultural infrastructure so that the positive changes observed can become **sustainable**:

> *"[...] if subvention is withdrawn, there is no capacity to help him [the artist] to come out of the hole where he is".*

This brings us back to the importance of supporting the strategy of this group of local decision-makers of developing a sense of Maaya, for which they mentioned the need to re-appropriate the notion of Maaya as a heritage asset and explore the possibilities for actualising this concept in contemporary society, along with the promotion of the values it represents, by engaging intellectuals and artists in discussions in order to clarify it.

Parallel to the discussions they plan to have around Maaya, they intend to create a Maaya Fund, which would enable this group of local decision-makers to attend costs of activities which influence changes in Maaya and that are not easily justifiable through regular procedures of accountability. As specific challenges in the development of Maaya, they noted the lack of tolerance amongst artists and the danger of developing a culture of assistance and dependency, a risk which this group of local decision-makers are fully aware of. It was agreed that discussions around how the handling and circulation of funds would be associated with the development of Maaya should be held in order to anticipate unwanted consequences.

When comparing the most significant changes and needs that the Malinese primary stakeholders taking part in this research noted that are not related to 'DOEN' stories with the cycle for the sustainable development of culture in section 7, we can see that DOEN could make a difference in Mali by helping this group of local decision-makers to successfully implement long-term strategies like Maaya, which is crucial towards achieving sustainability. The needs pointed to by the users consulted refer to the third layer of the cycle for the sustainable development of culture, in which the release of creativity takes place. Activities that provide for those necessities, like more access to information, equipment, audiences and artistic exchange, would help Malinese users to release their creativity further.

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33 Annex B, Map of significance drawn from the analysis made by the local decision-makers/MALI. Note that under 'Reinforcement of capacities' there is no 'DOEN' story

tagged in the dimension of change 'Acquisition of material and equipment (technology)'

8.4 Answers from SENEGAL

What does DOEN's cultural intervention mean to the programme's primary stakeholders in Senegal? In what other areas significant to primary stakeholders in Senegal could DOEN make a difference?
We will start addressing these questions by bringing a summary of the analysis made by the local decision-makers during the Feedback Workshop in Senegal, when they explained what strategies they have in place to respond to the necessities that the users of their activities who were consulted found most significant.

8.4.1 Map of culture development according to local decision-makers participating in Senegal.

In Senegal, we collected 23 stories from 23 users of artistic activities organised by the six local decision-makers invited to participate in the evaluation. The local decision-makers who analysed these stories identified four domains of change which they found most significant in their experience and context:

- Identity
- Professionalisation
- General Awareness
- Social Engagement

Under **Identity**, this group of local decision-makers placed changes in which the users' self-esteem was boosted and they gained a sense of being validated by society. In some cases this validation goes accompanied by personal financial improvement. They also placed changes in which the artistic vocation of users gets channeled, users get to appreciate differences in others, changes in which there is a reinforcement of the users' cultural identity and sense of belonging to an identity group, as they find roots in their cultural past and traditions, and changes in relating to the transmission of knowledge and heritage.

Under **Professionalisation**, this group of local decision-makers referred to changes dealing with users being able to specialise and diversify in their professions, find a structure to develop their careers, develop networks and build professional capacities, find a framework to operate from, gain visibility to access markets, and acquire technical skills and access to equipment and tools.

Under **General Awareness** this group of local decision-makers in Senegal referred to changes dealing with users acquiring holistic knowledge, being able to contextualise their work globally, to undergo processes of internationalisation and to experience cultural, intellectual and spiritual openness.

Finally, under **Social Engagement**, this group of local decision-makers in Senegal referred to changes in which users gain a sense of social responsibility and act consequently, becoming in the process a role model.

During the Feedback Workshop that followed, the local decision-makers and some of the users consulted discussed what strategies they already have in place and what further strategies they see as necessary to implement in order to provide opportunities of change in the areas that they had found to be most significant.

The analysis of most significant changes made by this group of local decision-makers has to be understood in a holistic way. Deep changes dealing with identity issues at a personal level, such as the awareness of who the users are and where they come from and the affirmation and valorisation of the self, affect their general awareness of the environment upon which the users act. This in turn motivates a sense of responsibility within their community and translates into a sense of self-initiative channelled into socially engaged activities. Opportunities for professional development, and more specifically those linked to training, make this process viable and sustainable.

For instance, contemporary dancer Pierre Anani Dodji Sanouvi received training at contemporary dance company *École des Sables* next to other dancers coming from different cultures in Africa and beyond. During the training he learnt to question his cultural roots from a contemporary perspective. The training also opened for him opportunities of further professional development in Belgium. When confronting the European contemporary dance practice, he understood the values that his own culture can bring into the world. This motivated him to come back to his native Togo to engage with his Ewé community by starting a

dance school there, in order to reproduce in others the process of transformation that he enjoyed in the first place.[34]

As was noted before in the analysis made by the local decision-makers gathered in Kenya and Mali, the starting point for a healthy and sustainable cycle of cultural development seems to be the reinforcement of capacities in artists, both at a personal and at a professional level, in a range that goes from addressing the bare necessities of individuals and their immediate community, to getting organised and being able to influence decisions at government levels.

Architect Jean-Charles Tall, who moderated the discussions at the Feedback Workshop in Senegal, made an excellent summary of the cycle of cultural development discussed by the local decision-makers gathered in Senegal and the chain of strategies necessary to put it in action:

> *"[...] There are, to start with, basic problems. It is necessary for people to experience minimum [living] conditions to produce their art, and, ideally, to achieve these minimal conditions through their art. Taking this as a starting point, they need to achieve a foundation of financial autonomy. . [...] Time is key to achieve this, because time will enable the quality of creation to emerge, as well as guaranteeing the quality of organisational processes to improve.*
> *Achieving a maximum of diversity is necessary also, so that people can encounter other experiences and gain experience themselves. This can only be done through exchanges and by increasing the possibilities of mobility [for artists]. [...]Since these exchanges need to be done on an egalitarian basis, [...] [this necessity of equal exchange] translates into a demand first for [artistic] education. [...] All this will result in a better quality of production and it is only from this improvement in the quality of production that a social recognition can be achieved [of/for art and artists]. In turn, this social recognition will allow people to better secure their financial autonomy."*

He also explained how achieving social recognition was key for users to be perceived as role-models and in that way the social impact of the artistic activities organised by this group of local decision-makers could be secured:

> *"There is something equally important, that is the issue of the hierarchical structure of this society, which makes relevant the idea of having a 'role-model' [...] If I am allowed a comment on this, for me the 'role-model' in our society is not necessarily someone who has the knowledge and passes it on, but is a person who has the respect [of others]. It is therefore an issue of social status, more than an issue of knowledge.[...]"*

Finally he explained how social values like solidarity and trust need to be developed in order to achieve self-organisation and through it, social impact:

> *"[...] Another element that emerged [from the discussions] and which is very important in my view is being able to give people the capacity to organise themselves. [...] And they organise themselves by appealing to the sense of solidarity in the communities. We should not dismiss the efforts that already exist, as this is what makes people aware that if they do not organise themselves, they do not exist. [...] Another element that keeps appearing is trust. That is, in order to be able to measure the sustainability of a project in relation to society, it is necessary to establish relationships based on trust. [...] [In reference [to strategies of sustainability], it is clear that the support of the donors is necessary, but it is considered as a support only until, in due time, people can achieve autonomy and a financial foundation."*

The fact that this cycle of development is only possible if people's basic necessities are acknowledged and addressed first was illustrated by the situation described by Amadou Tidiane Kane, -writer and advisor of *Festival de l'Eau*- of the rural areas in the North of Senegal:

> *"[...] art or culture cannot really emerge if people are underfed or underdeveloped. I need to say that sometimes people tell us that art is important, but that it is a kind of luxury [for them]. [...] It is necessary to articulate art with development. The artist cannot only be financed to organise concerts here and there, but next to his/her cultural action there has to be development. You do not sing for the sake of singing, you sing for an ideal."*

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34 See Annex C, Most Significant Change Stories, page 50.

He also explained how people change their perception of artists and accept them when they see artists concerned with social issues:

> "In the Pulaar traditional society, artists are not well perceived. For his/her actions to be really visible and accepted, the artist needs to attach a useful purpose to the aesthetics of the work. [...] There has been a rupture which is unavoidable, the contemporary world demands these changes. [...] [when the artist listens to their pain], then he/she is accepted. [For us, social engagement] is a strategy of integration. Now every village is asking for [our activities]. [The women came to see us] because of the lack of potable water in the river. They think we have diamonds in our hands. And we don't want to let them down, they are our sisters, women and cousins who are there and they cannot do any creative activity if they are ill or in need. And we told ourselves, we need to help them even if we cannot justify this cost in our budget, let's go and look for funds to ease their pain."

As Jean-Charles Tall summarised, all artists present in the Feedback Workshop agreed that they find it difficult to produce quality art if the minimum conditions are not given for them to concentrate and develop their creativity:

> "What the artists are telling us, is that there is a basic layer which is not regulated yet, therefore it is not possible to become completely autonomous until we calm the hunger, until we can educate our children, etc. It is necessary to understand that the artists need to link the quality of what they do with the regulation of these problems which are simply basic: pay for the rent, pay for the water, electricity, etc. If we need to define the conditions to create quality art, the first condition is social security. [...] The simple fact of teaching people how to develop a theme, how to write the lyrics for a song is in itself an extraordinary operation [in the current context]."

As observed in the other countries as well, this covering of basic necessities goes hand-in-hand with the provision of opportunities for **professionalisation**.

Professional development gives artists tools to express themselves, starting from the self and acquiring the opportunity to understand first the immediate context, and then their place in the world and how they can influence it. That is to say, it gives the users the opportunity to widen their **general awareness** of the world. As Gacirah Diagne -representative from *École des Sables*- said,

> "What is professionalisation indeed? It is the acquisition of tools that allows someone to express certain things [...]: who are you, what are you, what do you represent, what do you want to be, what are you looking for in relation to creativity?"

One of *École des Sables*' users, contemporary dancer Pierre Anani Dodji Sanouvi confirmed this viewpoint:

> "[For me, I am being a professional when] I have my goals defined and I can present a piece of work which is clean and clear. [...] You need to start there. What is it that I want to bring to this society for it to develop? [...] I think it is important to have clear goals. Where do you want to get to with this art? What do you want to say? And in what way do you want to say it?"

But this process of self-reflection demands time and concentration, which are not always available when everyday worries overpower your working conditions. Writer Amadou Tidiane Kane explained:

> "In relation to artistic creation, it is necessary to be able to distance oneself from society, in order to observe it, dissect it and reflect on what is possible to add to what is there, to make it develop. Because every act of creation is a revolution. [...] But to be able to do this, it is necessary to have a background [a basis from which to start]."

Filmmaker Ndiawar Sarr also pointed to the necessity of achieving technical and conceptual quality in order to become professional:

> "In relating to what I do [filmmaking], I think it is necessary to have a good training. [...] That is the starting point to become professional. [You need to achieve quality] in relation to the conceptual aspect of the film, points of view, image, sound, scenery, everything."

As an example of the negative consequences that the lack of provision in artistic education has in Senegal, Amadou Tidiane Kane described the situation of the musicians in Fouta, where the lack of formal education does not allow them to develop their talents:

> *"I tell you, there are a lot of Pulaar musicians who one fine morning get up out of bed, they do their music activities and at a certain point, collapse. They are forgotten. They go into the darkness. And this is why? Because simply, they are not professionals. [...] They have beautiful voices, they sing and they know what to sing, but they have not been sufficiently trained to exercise their profession. They have their innate potential, but it does not go beyond that. Truly, there is raw material at ground level but it has to be refined so that people can progress."*

When explaining their strategies for professional development in relation to creativity and development of artistic processes, this group of local decision-makers and artists made an interesting association between innovation and traditional knowledge. As director of Africa Cinema de Quartier Oumar Ndiaye explained:

> *"[...] I think that in order to be able to innovate, you need to start by knowing what was done before you. Because if you do not incorporate what has been done by your elders, you fall under the risk of repeating yourself."*

Anani agreed and explained how for him the first step towards creativity and innovation is the recovery of one's **identity** and cultural roots:

> *"In my case, before talking about innovation I am going to talk about preservation of my traditions. [...] If we take the risk of taking a step [towards innovating], it immediately presents a problem with our own parents, but at the same time [it is necessary to understand that] it is in relation to my [contemporary] art that I am able to introduce my culture [to the world]. I think it is necessary to think of both aspects: you want to be innovative, and then you take the risk of ceasing to belong to your purest origins; but at the same time, when presenting our origins to other parts of the world, [then you start] thinking what can we bring to the world through our art, through our art-form."*

Muhsana Ali, one of the initiators of *Portes et Passages du Retour,* and Amadou Tidiane Kane talked about the urge to tap into the raised awareness that rural women are experiencing in Senegal through artistic activities, because they are the ones who treasure this traditional knowledge, which is being lost along with the landscape that sustains it. As Muhsana explained:

> *"We need to work with rural women and help them to develop. [...] [it is in rural areas] that I think there is more at stake because it is there that you find the richness of African culture. But people are moving out, escaping from the land which gives that richness in the first place."*

And Amadou Tidiane Kane added:

> *"There is a movement of emancipation, a wake-up call, a rise in awareness in the rural context. It would be necessary to reinforce it through artistic actions, or by research trips, so that these women can come to see other social circles and exchange ideas. I think that these days there are very visible changes, even though the majority of working-age men have left, they are abroad. We count on creating the change with the women who were left behind waiting for their husbands [to come back] for five, six, seven years. [...] It is necessary to participate in the raising of their awareness. [...] but in order to change mentalities, it is necessary to teach them to write and read [first], no matter how."*

The main instruments mentioned by this group of local decision-makers with which to implement these strategies to pursue artistic formation are artists residencies and workshops where artists can interact with each other, question their own identity, question their creative process and acquire information on strategies to further develop their careers and give their knowledge back to society.
However, the lack of resources available to travel and move from one place to another is seen as a major obstacle in creating the conditions for knowledge-exchange locally, nationally and internationally. As Muhsana explained:

> *"The most important [challenge that we face] is to be able to travel, to be able to give artists the power of traveling and as a consequence to be exposed to what is going on in the world, to be exposed to a maximum of things."*

Oumar Sall, director of Groupe 30 Afrique, stressed that this limitation is valid not only for moving from country to country in Africa, but also locally in Senegal, and it is especially challenging in rural areas.

Embedded in the activities designed for the formation of artists, are strategies for **social engagement**. During the development of their creative processes artists question notions of identity that lead them to assume responsibility for their community of origin. This is based on a conception of the artist as a responsible citizen able to give visibility to collective social concerns. Oumar Ndiaye explained:

> "We have a duty in relation to what happens. We cannot stay quiet, we have a tool that we can use to take part in the search for solutions or at least the sketches of solutions."

This group of local decision-makers consider that a major strategy to engage people in society is the support of role-models or, to use the words brought to the table by the Kenyan local decision-makers, "change-agents".
This is especially relevant to Senegalese society, as Oumar Sall explained how the figure of the role-model is rooted in Senegalese society to

> "an idea of hierarchy linked to a very religious context, where there is loyalty to a guide [...] someone who is a model amongst us, a reference, and that is linked to the context. [...] When you are in a context of crisis like the one we have been through for twenty or thirty years in this country, in a working-class neighbourhood where there is no reference, the youth adhere immediately to a social model."

He clarified that the role-model should not be seen as someone to whom power is delegated, but who is given social responsibility by a community. The leaders are not self-proclaimed, but it is the others who legitimise their role in the community because they trust him/her to occupy the role of mediator.

Painter Seydou Dhiediou gave an example of how Amadou Kane-Sy, artist and director of *Portes et Passages du Retour*, became for him a role model who influenced his spiritual life and his creative process:

> "God made me meet Kane-Sy, and for me Kane-Sy is a reference. The experience I had with Portes et Passages has made me change my behaviour deeply. [...] The first thing he told me when I was at the hangar was 'you need to pray'. Currently I do not do anything without praying, and before I never did. And now I am in harmony with myself and with my work."

Also in reference to the creative process, Anani Sanouvi explained:

> "I personally see a leader as a reference [...] and why do I need a reference? To be oriented towards a clear and precise aim. I do not see this person as a leader, but as a reference that can boost my desire.[...] It is necessary to have a source of energy to nurture our art and to sooner or later become able to do the same [for others], but maybe even better."

And he described the process of empowerment that he experienced which is motivating him to take the lead back in his homeland Togo:

> "When you realise that what you have back at home is extremely powerful, then you look for strategies to develop that power.[...] You need a strategy of development, you were given the responsibility, you have understood the necessity. The example is now anchored in me, my spirituality has evolved."

Rockaya Gueye from Raw Material Company presented a more media-conscious vision of how this process of legitimisation happens:

> "The leader is someone who becomes a change-agent of behaviour and attitudes, as is the case of [musician] Youssou Ndour. Youssou has become more than an artist. [...] in his behaviour, his attitudes, he has known how to position himself at the social level in such a way as to inspire a certain ideal in others. [...] Finally this notion of a leader becomes a style, a hallmark around which people meet, an aesthetics for life. [...] You also become a leader when you position yourself in the artistic realm when you have the capacity for exporting the artists' products, the capacity of giving more

visibility [to others]. [...]The notion of leader is associated partly with this capacity of appropriating the media, to have a presence in the scene and in the diffusion circuits for your product."

During the analysis made by DOEN decision-makers on the MSC stories collected in Senegal later in The Netherlands, the issue of instrumentalisation of the arts emerged when they discussed the role of the arts in social development and the risk of its instrumentalisation to the detriment of its creative quality. This issue was raised with users and local decision-makers during the Feedback Workshop when discussing strategies to generate social engagement.

This group of local decision-makers explained how the policy of using arts as an instrument towards social development implemented as a condition by some international donors is indeed an obstacle:

Rockhaya Gueye explained:

"The way I understand this issue of the instrumentalisation of the arts, it does not start with the art practitioners, but with those who have the funds and who say 'It is me financing you; now express yourself about this issue'. It is there that the danger lies more than anywhere else. The perversion is there [when, for instance,] you fill in a form to ask for a subsidy and they ask you to talk about urban culture, [because rap and hip-hop practices are used as instruments for social change by donors].

And she explained how this instrumentalisation is different to the functionality that art has traditionally had in Africa:

"For me, we need to come back to what art is in Africa. [...] Here in Africa art has always had a functionality, it could be a therapeutical function, a pedagogical function, but it was never aiming to achieve beauty for its own sake. [...] I am from the Lebou ethnic group. We have sessions of art therapy, the Ndëp[35], in order to exorcize the person, you see? In contact with the West we realise that there is people who express themselves just for the pleasure of expressing themselves. And I say: the pleasure of self-expression is good, to be able to fulfil your potential in that way, but it is even better if you give a function to your expression. As an artist, with that faculty you have to capture, to perceive what is wrong in society, [...] as a creator of "values", maybe an economic value, or a social value, when the artist gains a position, I think it would not be a waste if he or she says 'I want art to be useful'. [...] I think that new aesthetic values are emerging as a result of new aesthetic vectors which are in play, [for instance] when you displace the appreciation of an artwork from being judged only for its beauty, to being appreciated for the moral value that is behind that beauty."[36]

Similarly, Amadou Tidiane Kane explained how, traditionally, art is seen in Africa as utilitarian and how, building on this African conception of art, the West has imposed their own agenda for development:

"In the past those who made art, the corporations [of artisans] and the different art professionals considered art to be utilitarian. But currently, since Europe has invaded us and given us [funds], it is they who define the themes for our artists, unfortunately. This instrumentalisation is so exacerbated that it stiffens the artists' capacity to reflect. They feel divided because artists, apart from the esteem they gain, they need to live, simple as that. And the conditions to free them, to make them autonomous, have not been created. That's all the problem. [...] The issue of instrumentalisation is so important that we need to find a more adequate solution for really freeing [the artists]. [...] It is the public now who come to the artist to say: 'what are we going to do, can you support us in this [social issue]?'."

For Oumar Sall the obstacle lies instead in the compartmentalisation of culture that some donors choose to have in order to avoid its instrumentalisation. In his experience:

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35 Following tradition spirituality, certain mental illnesses are still treated amongst the Lébou through curative ritual called Ndëp.

36 As also explained by George Joseph, Professor of French and Francophone Studies in Understanding contemporary Africa, fourth edition, edited by Gordon & Gordon. Chapter 12, African literature, page 352. Rienner publishers, London, 2007.

"[...]Traditionally, Africans do not radically separate art from teaching. Rather than write or sing for beauty in itself, African writers, taking their cue from oral literature, use beauty to help communicate important truths and information to society. Indeed, an object is considered beautiful because of the truths it reveals and the communities it helps to build. As someone once said, for an African mask to be beautiful, one must believe in the being for which it stands.[...]"

"Every act of creation is social. [...] There is a tendency to reject [proposals] because they are labelled as social projects. We have had enormous problems when working on a project with street children, we never got the funds because we were simply told: "your project is social, it is not artistic". From the beginning the aim was social, it was about making the state of Senegal understand that there are street children in this country. It took for this crazy millionaire to show up and tell us 'I'll give you all you need' and then we ended up doing excellent artistic projects."

When juxtaposing the cycle for the sustainable development of culture in section 7 with the strategies and instruments that the Senegalese local decision-makers gathered for this evaluation have in place to provide for the most significant changes experienced by their users, we see that they contribute mainly to the second and third layers of the cycle. While their activities help to the professionalisation of the artists and in reassuring them in their self-esteem and vocation, they find that the users' basic material needs have to be addressed first in order for them to participate in artistic activities.

Their strategies for professionalisation encounter several limitations, the main one being, like we also saw in Mali, the lack of expertise to develop artistic productions and organisations further. The quality of the art produced is achieved by widening the general awareness of their users, nurturing questions about the users' cultural roots and the socio-political context they operate in. Inspiring the users to become socially engaged role-models is a major strategy to spread this awareness on to others.

In some cases, these artistic processes have achieved such quality that artists have even been able to establish an equal global dialogue with the international scene. However these achievements are not been accompanied by a sustainable development of their organisations and of the independent culture sector at large.

Like we saw before in Kenya, this group of local decision-makers find it difficult to reach a common ground across their organisations, what could contribute to reaching a tipping point towards sustainability. Though they participate in several networks, they still need to find a way to articulate their efforts in order to strengthen the position of the independent culture sector at national decision-making levels.

8.4.2 What DOEN's cultural intervention means to the local decision-makers gathered in Senegal.

Only 4 out of the 11 MS stories this group of Senegalese decision-makers selected as Most Significant were influenced by activities supported by DOEN[37]. During the process of selection of MS in Senegal[38] we learnt that those stories of change which were influenced by activities supported by DOEN in the past were most significant to this group of local decision-makers because:

-Users of their artistic activities are able to **reinforce their cultural identity** by confronting diversity in collective processes of creation and reconnecting with the meaning of their own cultural memory.

-Young emerging artists are finding the right channels to develop their artistic **vocation** in a focused manner, and understand the specificity of different art-forms.

-Users of their artistic activities are able to develop a **general awareness** about their place in the world as artists, which generates a process of self-affirmation that makes them want to bring back this knowledge to their local communities.

-They allowed the users of their activities to question themselves about their role as artists in society and to develop strategies for **social engagement.**

DOEN's most significant contribution from the point of view of this group of local decision-makers relates to identity issues, since not only did they place 2 of the 4 MS DOEN stories under this domain, but it is by far the domain of change where most DOEN stories were tagged.[39]

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37 As can be visualized on SENEGAL table in Annex B, if we compare the amount of stories chosen as MS under the blue section with those placed under the yellow section.

38 See Annex D: MS selection and analysis made by decision-makers / Stories from SENEGAL

39 See SENEGAL table in Annex B, domain 'Identity'.

Anani Sanouvi, who benefited from DOEN's support to *École des Sables,* gave testimony of the importance that confronting his own identity in a diverse context had for him:

> "I take responsibility once I understand that what we have at home is very, very rich; where I come from, the Ècole des Sables, for instance, they made us understand that traditional dances, the customs, the thoughts are very, very rich, and that they are very important for us and for the world. [...] There is another knowledge dwelling there. [...] Can we turn our heads and look at what this knowledge is, that exists there already, and at how that knowledge is transmitted? [...] The knowledge that exists there, the steps of formation that we already have at home, even before starting talking about this other type of formation that comes from the West, that knowledge is about to disappear, about to die. And why? Because we denigrate our own knowledge, we narrow it down somehow."

In the group of most significant changes selected by this particular set of Senegalese decision-makers most of those influenced by DOEN International Culture Programme's support are related to notions of cultural and artistic identity. These changes in relation to identity affect the cycle for the sustainable development of culture at all levels: the artistic activities that reinforce and question their users' cultural and artistic identity manage to generate from most significant changes at a basic level in the self-esteem of the users, to changes in the formative stage in which users are exposed to diversity, to changes that favour the sharing and questioning of traditional knowledge in a critical environment, what allows in turn a release of creativity and possibilities of innovation. This release of creativity contributes to the quality of the art being produced and allows even some artists to initiate equal global dialogues.

8.4.3 Areas significant to primary stakeholders where DOEN could make a difference in Senegal.

After the feedback given by both the local decision-makers and users gathered in Senegal DOEN could expand their support in this country in the area of professional development with the reassurance that it will be highly valued by them.[40]
Under this domain, this group of local decision-makers found it most significant that users who can contribute to the structural development of the cultural sector in assisting artists and artists' platforms with their managerial and professional activities are meeting opportunities for specialisation, gaining visibility and acquiring technical skills.

Other dimensions of most desirable changes from the point of view of this group of local decision-makers which are not shown in the 'DOEN' stories sit in the area of changes in general awareness. The local stakeholders find those changes dealing with internationalisation of local artistic productions and the global contextualisation of local sociopolitical issues to be most significant.

Finally, they found most significant the possibility to support individuals who they consider to be role-models for youth, and to be carriers of values of cooperation and solidarity that they would like to see spreading across the Senegalese society.

During the Feedback Workshop in Senegal, when asked what other significant changes they would like to see happening which they have not yet experienced, the users stated that they are yet to develop the conditions towards making the changes they experienced sustainable in time and form, and this affects financial, legal and infrastructural aspects, which need to be further developed:

For Seydou Diedhiou,

> "[The most important aspect to professionalise is financial sustainability because] when you earn money, you invest it in your family, and in Africa at the moment, if you invest in your family, you earn their esteem and that is important."

To which Oumar Ndiaye added:

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40 See how also in SENEGAL table in Annex B, under the domain 'Professionalisation' most of tags and all MS stories fall in the yellow section, beyond 'DOEN' stories.

"When I talk about professionalism, I talk about someone who is working in a sector and makes a living from his profession. [...] Is the recognition from the family enough? What about the recognition from peers, from the people of the sector?

He explained that this is particularly relevant to the film sector and that the solution to this situation will come from regulating the sector and finding autonomous financial mechanisms:

"When talking about professional development, I think that we need to talk also about the legal aspects which need to regulate the sector. [...] The Ministry of Culture must set mechanisms of sustainable support. [...] We need to think of innovative financial mechanisms at a local level to sustain our professions. But if there is no political will beyond us, we cannot do much."

Tidiane Kane agreed with this observation, explaining that:

"We need to think of the legal protection for the artistic product. It is nice to be able to perform, it is nice to be a great artistic producer, but if the finished product is pirated, it is still a loss."

In relation to this, Rockhaya Gueye also stressed the importance of creating access for artists to the art-market:

"If it is true that to be professional is to live from your own art, then you need to access an art-market, both national and international. The artists need to move in networks. There are chains to follow, and they begin by the conception, then the production, then the distribution of his/her work. Therefore for me, the question about professionalism raises the question of access to the market."

The problems of the circulation of art products is also crucial to the development of the film sector, not only because it affects it financially, but also because it affects the development of critical thought, and therefore of contents. According to Oumar Ndiaye:

"The big problem is the problem of distribution. Where can we show the films? Today, the African filmmaker or the African video-maker has turned into a Festival artist. And this brings in turn a problem with the critic. [...] How can you criticise a film that you haven't seen [because it is only being shown abroad]?"

To counteract this problem, *Africa Cinema de Quartier* introduced the cybercinemas, a strategy of film distribution that takes advantage of the intense use the African population makes of cybercafes. The cibercinemas strategy minimises the costs of distribution while maximising the access of the public to contents.

Visual artist Fola Lawson also pointed out that there is another pending task to be addressed, which is the appreciation of quality art by audiences:

"I think it is up to us the artists as well to sensitise people [towards art]. There is indeed a huge work to be done in that aspect. It is up to us to take the bull by the horns, to sensitise people [to better appreciate art].

The road towards a sustainable autonomy of the sector already presents some examples of projects initiated through innovative cooperative and financial collaborations. Such is the case of Wandé, a micro credit project for filmmakers initiated by *Africa Cinema de Quartier* which aims at providing a share of resources for emerging filmmakers to work independently from the fundraising circuit.

Though many of the local decision-makers in this group are already working in partnerships and strategies towards addressing these challenges, the level of articulation amongst these small networks does not seem to be enough. Moderator Jean-Charles Tall noticed the necessity of profiling the independent cultural sector and of finding a way of representation to deal with national and international structures of power:

"There is at the moment no organisation or system of networks amongst cultural actors strong enough to define a cultural civil sector. [However], the organisations of the civil sector have been successful in creating a critical mass, a mass of knowledge up to the point that almost everything that is done at the level of good management, is done by the civil sector. Then, little by little, when we get to the point

> *where the networks become more structured, when we achieve articulating capacities, the State won't be able any more to do things without setting in place a completely inclusive process."*

And he carried on to recommend:

> *"I think that we could take advantage of the philosophy with which DOEN works, [...] and see what is possible to do to really build this critical mass."*

All attendants agreed that more networking gatherings like the one organised by DOEN within the framework of the evaluation were necessary to continue the conversations and make decisions about future joint actions. Oumar Sall suggested that the actions of the civil sector should be centralised under the umbrella of one organisation to represent it, which would focus on lobbying at the decision-making level with government, international donors and other big scale stakeholders.

However, the positions taken by this group of local decision-makers when discussing strategies for advocating with the government where not always in agreement.
For Oumar Sall, it is necessary to work following the guidelines drawn by the State, so that the efforts of the independent sector are placed within the context of national politics. He explained that for him, working in this political frame was the only way of achieving results.

> *"For a long time we have submitted projects without knowing the objectives that our country has set for itself; we tried to make our path, however we cannot be in a republic and pretend to have different actions than those the country expects to achieve. Then, for a long time we have worked completely in the margins, and we have understood why it has not worked, because when the institutional partners intervene in Senegal, they do so in relation to a very defined context. They know where Senegal wants to be in 2015, and everything they do in relation to this country is embedded in [the government's] logic, and we had completely ignored this."*

He referred specifically to the relationship between Senegal and the European Union and how the funds from the European Union are pre-conditioned to the necessities expressed by the government. He did not find this alignment with the official power to be an obstacle for change because, in his experience,

> *"[...] in Senegal the independent cultural operators are associated with the formulation of the country's politics. [...] It is ourselves who have formulated the objectives. We cannot be against what we have been a part of. [...]*

And he added how he sees the role of the artist in this relation:

> *"It is not my role as an artist to find solutions. My role is to provoke questions. If I want to bring solutions, then I am completely on the other side. My role is to interrogate; if I need to clash, I will clash, but it is the State who needs to bring the solution, because we have elected those people to bring the solutions."*

His position was challenged however by other participants who considered that maintaining autonomy from the State guarantees space for the artists to freely express their ideas.
Muhsana Ali questioned:

> *"This type of concept, that we need to agree with the political [status quo], doesn't it go against the idea of being able to create a revolution in art?"*

Young filmmaker Ndiawar Sarr drew from his own experience, explaining that there is a responsibility inherent to the artist that you cannot delegate:

> *"Recently I made a film on the floods in Dakar suburbs.[...] [Under the conditions these people live], if you are not physically ill, then you are psychologically scarred anyway. Do you sincerely believe that this type of film can be financed by the State? The State will never finance such a film. Therefore, I think it is time for us, the artists, to try to reflect on the ways and means to avoid these type of funding, be it from the State or from Europe, it is time to take our destiny in our hands."*

Amadou Tidiane Kane concluded:

> *"It is up to the artists to measure their options. Do you want to be the carrier of people's options and pass that message to the world, or do you want to support the political options of the State?"*

Keeping in mind the political differences that this particular set of local decision-makers expressed, the necessity of empowering the independent sector towards becoming a force for advocacy is, according to the users and local decision-makers consulted, an area where DOEN could significantly contribute to the cultural sector in Senegal, maybe by encouraging the organisation of debates and meetings around the problem of representation of the sector with a wider spectrum of artists and local decision-makers involved in culture.

When comparing the cycle for the sustainable development of culture in section 7 with the most significant changes and needs that the Senegalese primary stakeholders consulted noted as not related to DOEN's support, we can see that DOEN could make a difference to the activities of this group of local decision-makers in Senegal by supporting projects with an impact on the formative stage and more specifically on the opportunities of training and specialisation for individuals that contribute to the structural development of the sector in managerial and technical areas, and by assuming a role-model status. Equally, opportunities to channel the users' world-view into global contexts towards becoming an equal player in the international scene are also changes most significant to this group of local decision-makers that would allow them to release a full potential of creativity.

In coincidence with the analysis made in Kenya and Mali, the conditions towards sustainability are yet to be developed, especially in what respects to articulating efforts towards the regulation and the representation of the independent culture sector and the development of critical audiences and access to art markets.

8.5 Answers from UGANDA

8.5.1 Map of culture development according to local decision-makers participating in Uganda.

We collected 28 stories -24 from Uganda and 4 from Tanzania- from 22 users of artistic activities organised by four local decision-makers based in Uganda and two local decision-makers based in Tanzania.

The local decision-makers gathered in Kampala analysed these stories, taking them as examples of possible directions for action and identified six domains of change which they found most significant in their experience and context:

- Personal Empowerment
- Professional Development
- Bulungi Bwan'si
- Networking
- Advocacy
- Embracing Diversity

Under **Personal Empowerment,** this group of local decision-makers grouped changes in which users became able to choose, develop and strengthen their position in reference to others. For instance, they placed under this domain changes in which users gained a sense of achievement and experienced the results of their actions becoming tangible resulting in personal fulfillment, changes in relation to the authorship on stories, changes in which the users experienced a sense of liberation and empowerment of their creative processes, or changes in which users experience a sense of belonging and finding acceptance in kindred groups.

By **Professional Developmen**t this group of local decision-makers understood the build-up of sustainable conditions for users to acquire knowledge, skills, tools and infrastructure which enhance their professional activities.

Under **Bulungi Bwan's**i this group of local decision-makers grouped changes that according to them could eventually lead to a common good, that is, changes in the behaviour of individuals which affect their

communities, by establishing altruistic values, building a sense of collectiveness, empowering people towards self-organisation and taking responsibility of their own living conditions.

By **Networking** this group of local decision-makers meant the act of interacting with peers creating networks of support, resulting in the multiplication of platforms for the sharing of knowledge and artistic experiences, the access to information, means and resources, the creation of opportunities to develop common strategies, like finding a platform, incrementing unity and collaborating, the increase of exposure and visibility in front of new audiences, and opportunities to travel and confront their experiences in other scenarios.

Under **Advocacy** this group of local decision-makers placed changes dealing with the action of influencing others in society in order to create changes relevant to one's group of belonging, be it social or artistic. They identified changes in advocacy as changes where users manage to change others' mindsets and to influence institutions, but they also found significant under this category changes that set the conditions for advocacy to happen, like empowering others, realising the role of art in influencing society, developing trust in each other and creating mental and logistical platforms for new art-forms. Finally, one of the dimensions they chose for the changes in advocacy - 'improving safety in society' - refers to a consequence they considered had been created by users advocating in favour of their community.

Under their last category, **Embracing Diversity**, this group of local decision-makers placed changes in the behaviour of users regarding difference, be them cultural, gender differences or differences in the forms of expression.

Following the discussions that the group of local decision-makers held during the second round of MSC and the Feedback Workshop, we understand that working towards developing a culture of cooperation and solidarity driven by a sense of social responsibility and self-initiative towards a common good (Bulungi Bwan'si), embracing diversity, networking and advocating are considered by this group of local decision-makers as central strategies to develop the cultural sector in particular and society in general. The development of personal and professional capacities in artists and other users associated with the sector constitutes the departure point for this development to happen.

For instance, actor Julius Lugaaya started in Kampala a stand-up comedy project called Theatre Factory. Through this initiative, he aimed to create a platform for this not very well known art-form in Uganda based on an ethos through which participants are encouraged to assume responsibilities towards the collective, advocate for the working conditions of artists, and raise the profile of their profession. The strong sense of ownership developed amongst participants made the initiative succeed in spite of having a not very promising start. Through this platform, they managed to set a precedent for others, influence audiences to appreciate a different art-form, and raise the quality of the artists' work. With scarce financial resources, they managed to become a landmark in the cultural scene in Uganda with a regular weekly slot on the National Theatre programme, by the sheer sense of cooperation and responsibility built around a common good.[41]

In general, all local decision-makers taking part in the evaluation agree that the development of culture is crucial to the development of society and that, for them the development of the professional capacities of their users contributes to their **personal empowerment** and vice versa. They differ, though, in the priority they give to culture in the visions of their organisations. For Slum Cinema/VODAP, their main goal is to empower disadvantaged people and they find in culture an effective strategy to do this, as Christopher Kunihira from SlumCinema/VODAP explained:

> *"Whenever you empower a person, you are empowering culture. One is not secondary to the other."*

For the other local decision-makers present at the Feedback Workshop -Amakula Kampala, Bayimba Cultural Foundation and FEMRITE-, developing culture is a goal in itself, and therefore their aims focus on developing specifically "*the creative person in the person*", as moderator David Kaiza concluded. They see the empowering of the personal capacities of artists as a necessary step towards helping them achieve a better creative performance and through this, contributing to the development of culture in general.

For instance FEMRITE address the personal empowerment of their users by giving opportunities of exposure through their Writer's Club, next to more specific strategies like personal skills workshops where

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41 See Annex C, Most Significant Change Stories, page 101.

artists acquire tools to face self-censorship, family validation and the need to be socially accepted. These skills, next to the protection provided by the institutional backing that they receive by belonging to this platform prepares them to confront a harsh professional environment, where for instance they will need to face the insensitivity of the press created by the lack of specialised journalism. As Hilda Twongyeirwe, director from FEMRITE, explained:

> *"[...] we train a lot our members in personal empowerment because we would like them to be empowered to be able to write, and to fight self-censorship, to be able to break through. We think that women are culturally disempowered so we need to help them break through.[...]*
> *If you are not really empowered, if you are not at that stage of telling your story, you will end up telling someone else's story, you will end up writing what you think your mother [or whoever else] will be happy with."*

Poet Iga Zinunula confirmed how the personal skills he developed by attending FEMRITE Writer's Club helped him in his creative process:

> *[...] once the way I create was accepted and validated, it made me more free to write more, to come out with my writings and therefore to come out with my feelings. [...]"*

Faisal Kiwewa from Bayimba Cultural Foundation also explained Bayimba's strategies:

> *"We try to nurture the artists in a way that they can have more creative minds out there that can create more change in society. And then we also look at transforming these artists' attitudes within society. [...] The process of doing all this is cultural, is artistic, is [about] creativity. And we don't go back to saying 'now, what are they putting back to the cultural sector?', we say 'this [process of personal empowerment] is already a process of art, a process of culture'[...]."*

David Kaiza added some perspective on how the development of personal and professional capacities sits in the Ugandan context:

> *"What does it mean to be an artist in Uganda? You have a situation where the arts and culture is [treated] within the Ministry of Gender, Labour and Social Affairs[42], so the point of validation becomes much more important, because just surviving, just staying there is important in itself. So the artistic achievement of your craft is perhaps secondary. [...] And so the area of being a professional artist is a fairly recent one in Uganda; if I can remember in the mid 1990's, when I was writing about the arts, it was very shy, you didn't even know what questions to ask the artist and then the artist didn't know how to answer you back –'you mean we are going to be written about in the papers?'; that was very exciting. But over the time there has been a process of professional development and a deep understanding that the arts can also be very technically demanding."*

Collective, self-initiated platforms like the ones developed by this group of local decision-makers, where artists meet peers in a creative environment, while also finding one-on-one advice and possibilities of exchange are instrumental to the development of the personal and professional capacities of the artists they support.

In the case of Bayimba, for instance, this benefit is accentuated by the fact that their platform is multi-disciplinary, which creates an enticing environment where artists and audiences meet, discover and accept each other by experiencing different art-forms. This multi-disciplinary platform contributes to the profiling of artists and their work, since it stimulates a change of attitude from audience towards artists, but also from artists towards audiences, bridging a communicational cultural gap that was pointed at as a main obstacle many times during the discussions in Uganda.

In a very similar way, Amakula Kampala Festival also boosts the personal capacities of its users by securing for them opportunities for professional development through exposure, opportunities of exchange and networking, sharing information and professional training. Sarah Nsigaye -coordinator of the Amakula Film Festival- explained:

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42 The structure of the Ministry provides for one Cabinet Minister, supported by four Ministers of State, namely: Gender and Cultural Affairs ; Elderly and Disability Affairs; Youth and Children Affairs; and Labour and Industrial Relations.

> *"In the process of giving them these skills, it helps them to put their status up, and when it increases their status in the eyes of society, they are sort of forced to behave in a manner that is exemplary, because those people have higher expectations of them. I think that helps them to change their behaviour. But that is because you have given them the tools to be seen differently by their communities".*

One of the main challenges that this group of local decision-makers face when attempting to empower the personal capacities of the users is how to manage the big expectations that the public has of their activities and the support they can provide, which is accentuated by the lack of information on what it means to be professional.
Bayimba Cultural Foundation's director Faisal Kiwewa explained:

> *"Most of these filmmakers, when they come to the workshops, they come with their scripts which they expect to be shot after the workshop, and they expect you to give them the money to do that."*

Sarah also found the same problem:

> **"***The general problem in the film industry is the lack of access to information, the lack of infrastructure, filmmaking is a new thing. For us, it's a big obstacle - someone knows they want to be a filmmaker but they don't know what a director does, or they don't know that if you are the one that directed the film you are called a director, or if you wrote a script you are called a scriptwriter."*
> *Even the concept of a festival in this country is a new concept, so they don't even understand what a festival does. That's why we focus on giving them information on how 'we do not do that, we are supposed to do this, yes, you can go here, you can write a proposal', and then they say 'a proposal?', because they don't know how to write a proposal."*

Slum Cinema/VODAP deals with these excessive expectations by providing personal skills training and counselling before professional training. This personal training also helps to set some behaviour parameters, much needed to prevent the emergence of anti-social behaviour rooted in Kisenyi's harsh social environment.

This group of local decision-makers tackle the **professional development** of the users of their activities by creating opportunities for artistic and creative development, facilitating processes of artistic production, creating audiences, developing infrastructure, and profiling artists and their activities.
They do so by organising workshops and residences where artists get professional guidance, by sharing information and material, by creating peer-to-peer encounters for the criticism and analysis of art-works, by providing equipment, space and human resources, by providing opportunities of exposure and helping in the promotion and distribution of art-works, and by advocating for artists and developing collaborations with institutions who could contribute to their professional development.

Though their activity is very intense, only a few platforms provide these opportunities and they face many challenges. The resources available for them to operate are very limited, not only financially but also in terms of technical know-how, expertise and equipment. The lack of professional trainers and experts was pointed at as a major obstacle by all the local decision-makers taking part in the evaluation.
Hilda explained:

> *"We do not have professionals that will help in the development of the manuscripts. Iga [Zinunula] yesterday said it was only FEMRITE in Uganda that promotes writers, and yet we don't do it professionally, so that's a challenge.[...]*
> *The way you give a story [to a publisher] is the way for it to be run, the way for it to be published. No one is going to sit and develop it, because they are developing the "better" materials, they are developing the textbooks which give money."*

They also pointed at gaps in the training opportunities on offer, which need to be covered so that people without formal education can gain access to further opportunities to continue developing their professional skills. This was particularly the case for the video reporters being trained by Slum Cinema, who could gain access to better job opportunities in the media if they acquired other tools and knowledge to improve the quality of their outputs.

The development of critical thought faces a particular cultural barrier, according to this group of local decision-makers, since they explained that Ugandans find it difficult to approach others in a critical way and share information, which makes the deepening of ideas through collective debate difficult.
Sarah explained:

> "There is mistrust; mistrust in the sense that somebody might be scared of bringing their work before it's out because they think someone will steal their idea and sell it, or they will talk about the film before it's actually out, and all those issues. And because it's not in our culture, it's a process that they are learning, it's going to take time for people to accept to be criticised, and say that 'Actually somebody who is not meaning ill is criticising me because they want my product to become better'."

Networking activities are, for this group of local decision-makers, strategic to providing professional development opportunities, but also towards building the conditions for Bulungi Bwan'si, that is, for achieving a common ground.

The main strategies that this group of local decision-makers have in place towards providing networking opportunities involve creating a collaborative environment where resources are shared and potentiated, providing opportunities of visibility, exposure and mobility, and reaching local and international audiences.

The networking activities of this group of local decision-makers include partnerships, discussions and collaborations with other stakeholders in the government, civil sector, and the private sector, word-of-mouth across communities, public video-screenings, mentorships, local, regional and international exchange, and profiling their own organisations.

However they face multiple challenges when trying to implement these networking activities.
The first one is the lack of national cultural policies and the lack of support from both public and private sectors. The poor perception these sectors have of culture, results also in a lack of understanding of the local decision-makers' visions not only from these sectors, but from the general public.
As David Kaiza explained:

> "[...] Finding a partner whose vision is in-synch with yours is another problem, and I think this comes from the lack of fora, where people from the arts and culture could meet and share ideas. But I also think there is a breakage, the lack of continuity in projects, generally."

The lack of understanding that society has of the value of the independent cultural sector raises some very concrete obstacles, like the difficulty in getting visas for artists traveling abroad.

The lack of continuity in institutions, where potential collaborations depend more on individuals than on institutional policies, adds up to this challenge. Sometimes the time invested in creating dialogue with one institution is wasted when the contact person changes. In relation to this, this group of local decision-makers find that keeping the collaborations rolling and answering to the demands of partners can be a highly time-consuming activity, which is generally not factored into the costs of the organisations.
Faisal explained:

> "When you create a network, it becomes like a relationship, and you are supposed to contribute to this relationship. But when you can't keep up with the communication because you can't afford to go to the internet café and pay, and when you go there it's very slow, so you can't really read and then write back, so it becomes a problem of communication."

The networking activity that this group of local decision-makers are generating is coming to restore a sense of community in the arts that was interrupted for three decades due to the political problems that the country suffered. They are trying to do this by stimulating changes towards a common good, taking as an inspiration the practice of Bulungi Bwan'si.

Bulungi Bwan'si used to be a collective practice rooted in Baganda culture, embedded in a sense of social calling for achieving a common good for your community. As a practice, it was challenged by the historical processes of colonisation, the creation of the Ugandan republic and the intervention of international aid, up

to the point where the sense of responsibility for and ownership of a collective destiny has, according to these local stakeholders, almost disappeared.

This group of local decision-makers aim to restore the spirit behind Bulungi Bwan'si, which is defined by Sarah thus:

> *"[...] The spirit of Bulungi Bwan'si is selflessness, of giving to others without expecting a return per se, but because you know that society in general is going to benefit."*

And she explained the current situation:

> *"[As it is in] the community now, we have lost [that spirit], there's been a gap, our children and people who are younger than me do not understand that they should actually do communitary work. [...] Now society has gotten used to the fact that if they have to do anything they should be paid because they no longer have to work for the good of their society. Things like [the care of] elderly people: it has never happened that an elderly person is in your village, and you don't go there to check on whether they've got food, or you don't send your children to wash their clothes on Saturday or Sunday, because you know that there is an old person. But now there are NGOs that deal with the elderly. Maybe it is not very bad, but the Bulungi Bwan'si process has been sort of adapted, so that is where the problem is."*

In respect to changes towards Bulungi Bwan'si, this group of local decision-makers have developed some specific strategies like the volunteering programmes run by some of the local organisations, the implementation of a reciprocity ethos, where cooperation and cultural benefits are the exchange currency, and the setting up of inclusive strategies that embrace diversity, including creative participatory processes like the one described by Faisal:

> *"Our first strategy in Bulungi Bwan'si is that we look at the relevancy [of the artwork to the public], and we look at the relevancy because we want to deal with public participation, and for the public to voluntarily come and participate in the arts. How we've done that is by coming up with projects like workshops, which we have turned into public workshops; we've had a fashion workshop, and when it finished the audience used the designs that came out of this workshop to model and exhibit them [in the street]. They were just picked at random to come, put on these clothes [and model them]. So they felt part of the workshop and they felt valued, people would say 'I can be a model'."*

The participation of people in a creative process rooted in the community is also very well illustrated by the use of video reporting made by users of Slum Cinema/VODAP, who just by turning the camera on each time the community calls them, create in the community a sense of ownership of the way they are portrayed and the stories that are being told about them, making social traumas visible, and giving control back to the community. Video-reporter Okello Muhamad Fathil gave testimony of how this management of power works in his community:

> *"If you see the cops, they don't go anywhere, they don't go to Kololo because... who will they find there? They don't come to Munyonyo, these are all fenced up places. But in Kisenyi,[43] they even come up to your door, they say 'we want to search you, we know you, what do you have in your house', these kind of things. I don't want them to keep coming, by using the camera they have stopped now, they are always scared. They used to mishandle people, they just grabbed you and gave you a slap, 'sit down, if you move I shoot', but now they no longer do those things because the people in Kisenyi have come to learn that they have the right, even if you have a camera phone, to take any incident that happens. I taught this to them, to keep grabbing things, any interesting things, if you have the camera phone, do it. It's the kind of thing now they've also learnt, they use it again in such things, they can say 'you are arresting me? Call the camera person!'. I come and I'm on both sides- 'you [the policeman] are doing your job and he [the harassed person] is also fighting for his rights'."*

When trying to create changes towards Bulungi Bwan'si, this group of local decision-makers also face some major challenges, the main of which is the clash between the Bulungi Bwan'si values based on solidarity and social responsibility and a money-centred culture, where all services and contributions to society are seen as commodities with a monetary value.

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43 Kisenyi is a densely populated area and the only ghetto located in the city centre of Kampala. Kololo and Muyonyo are upper middle class residential areas of the same city.

This mind-set has been partially fuelled in Uganda by the intervention of the development industry, which legitimated the payment of those services that before their arrival were provided on a solidarity basis -like taking care of elders, or cleaning the village well.

This loss of societal values, which according to this group of local decision-makers is also reflected in a breakdown of the moral system, makes it very hard for them to work towards a common good. In the experience of Slum Cinema, when this sense of common good finally emerges, then a new risk appears, which is the attempt of the political sector to co-opt the results. This brings in turn the risk of a drop-out of members, who do not wish to align themselves to any political party.

This group of local decision-makers are aware that the way they inject funds into their activities and how money circulates amongst people involved in their projects has to be carefully crafted so that they can support artists and develop the sector without killing the collaborative Bulungi Bwan'si spirit by buying the participation of users, a habit of other NGOs present in the country. Faisal explained:

> "The people have been so used by the NGOs, that when you come in they think 'Uh oh, it's another new NGO', so you have to be really [careful], you have to lay back and listen and try to understand them, I think that is very important when you are approaching them.
> [...] The way you bring it out and how you build to that vision, whatever vision it is, that is the problem."

Another negative legacy of the development culture in Uganda is the patronising approach taken during colonialism and which remained in the approach of some international aid and development NGOs over the years, when deploying educational programmes about AIDS, for instance, which has made Ugandans reluctant to participate in and trust projects generated by the civil society. As Sarah explained:

> "[...] that's the history of film in this country: when the British wanted you to immunize or to do family planning, they would bring such films, so the mentality is that [if you show films], you are educating them."

These local decision-makers are trying to counteract this effect by developing a participative approach, in which audiences are integrated into the artistic processes, and therefore given the ownership of the projects. This in turn builds towards their better appreciation of art, something that according to this group of local decision-makers is a problem across all different art-forms.

People respond to the Bulungi Bwan'si call when it is made by a legitimate power. In the Bulungi Bwan'si situations that this group of local decision-makers are trying to create, the organisations earn this legitimacy by implementing strategies of inclusion and participation, by promoting a sense of social responsibility amongst their users, and by creating a culture of reciprocity towards their platform. As David Kaiza explained:

> "With leadership, there's always a question of legitimacy. If the Kabaka[44] say 'let's do this', people in Uganda are really going to stand up and do it. But if, let's say, Idi Amin or the presidents of post-independence Uganda say so, [people would not react because they] didn't get to their positions through the right channels, so there's less acceptance of their position as leaders.
> In the case of Bayimba, for instance, when the musicians found out he [Faisal Kiwewa] was not trying to make money out of them [but to help them], I think there's an element of legitimacy there."

A key strategy when trying to generate this legitimacy of the organisations as public spaces, is the sense of ownership by the people for the projects that this group of local decision-makers are trying to generate. As Chris Kunihira explained:

> "We build programmes which the community should own. When the community owns a programme, everyone comes on board and does it, you don't even question. After the workshops, there is always community work –cleaning, repairing drainages, etc. They [the users] have decided this, they choose one side of the community that has a problem and they go and clean. So the whole project has Bulungi Bwan'si; we try to put these other things back to its normality."

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44 Kabaka is the title of the king of the Kingdom of Buganda.

In order to generate these changes across the whole sector, however, this group of local decision-makers feel that more public spaces and platforms are needed, where community can meet and hold fora, and self-initiative can be stimulated amongst users, so that collective platforms multiply and create a chain of changes. As Faisal Kiwewa from Bayimba Cultural Foundation explains:

> "There are no creative initiatives to entice people into Bulungi Bwan'si projects. [...] Everything has been commercialised, so we need to have more projects, initiatives, that really focus on involving people on a Bulungi Bwan'si basis. I also think we need more public spaces, public places, places where people can gather and talk about how they can help their community to develop."

An example of how this group of local decision-makers are working towards the multiplication of platforms was given by Amakula Kampala with the Cinetoile project, which includes a series of advocacy fora to influence *"upcountry stakeholders including film makers, video-hall owners and operators, video-libraries and actors to form Associations that will pursue for their interests."* As a result, they have helped the formation of the Gulu Video Hall and the Film Makers Interim Committee that is set to organise elections for the formation of a Gulu Film Association.

However, the already challenged staff capacity and lack of resources at these local decision-makers' organisations makes it difficult for them to give further support to these initiatives, which are vital for the development of the culture sector beyond Kampala.

The strategies of this group of local decision-makers for **advocacy** go from influencing the public towards changing their perception of artistic practice and art professions, to profiling their organisations and the sector in general at governmental levels, advocating for better conditions for artists, organisations and art activities in general.

Activities which integrate different art-forms, like the Bayimba Festival, but also the Amakula Bonfire or the activities integrating poetry, music and painting run by FEMRITE help to introduce new art-forms to audiences and new audiences to the art-forms, since the attending public finds itself exposed to artistic languages that they learn to appreciate. Examples of this can be found in the efforts that Bayimba has been making to position contemporary dance as an art-form in Uganda, or the advocacy work done to rescue and profile 'Vjing' as an art-form.[45]

Local and regional meetings with interested stakeholders are also held by this group of local decision-makers to contribute to the development of policies and laws to enhance their particular art-form and/or the culture sector in general. For instance, as a member of the ARTerial network/ Ugandan chapter, of which Sarah Nsigaye is the national representative, Bayimba Cultural Foundation participated in the first Annual Arts and Cultural Conference in May 2010, which was also attended by other local decision-makers participating in this evaluation. As a result of the event, a statement to be presented to the government was produced. The paper states how artists and cultural practitioners would like government to contribute towards the development of the cultural sector.

According to this group of local decision-makers, it is not easy to gather followers for their causes when advocating at a government level, since in some cases organisations are not keen to be seen in public as critical or towing a different line from government.

Advocating for the support of arts in the educational sector is especially relevant for the circulation of Ugandan literature in particular and African literature in general, since in addition to the lack of a book-culture in Uganda and the difficulties of publishing books in the first place, the circulation of Ugandan books in education is also challenged by the strong presence of Western literature, mainly British, in the national education system. FEMRITE has been advocating for the inclusion of Ugandan books on the school reading list for the past ten years. Hilda Twongyeirwe from FEMRITE talked about the challenges they faced:

> "[A major obstacle is] the school system, which doesn't put priority on reading, which doesn't put priority on non-textbook materials, which doesn't put priority on promoting Ugandan literary heritage; that's big, but we try to tackle that through lobbying and advocacy."

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45 VJs are the people who translate films and videos into Luganda by voicing over the films while they are being projected, so that local audiences who cannot read subtitles and who cannot understand foreign languages and accents still can gain access to the film experience.

Another example is what Amakula achieved by influencing the Makerere University's film department to provide practical training and acquire equipment.
Sarah explains the positive consequence of this advocating:

> *"During visits to departments we strongly encourage students to come up with films. This year, Makerere University MDD department[46] has indicated they have 16 films that they want to show during the festival. Kampala University has about six films and Uganda Christian University reportedly has several films. This is prompting us to do what we have always wanted to do: to have a student's film festival component in the festival."*

In relation to strategies that this group of local decision-makers have in place to support changes regarding users **embracing diversity**, platforms where different art forms meet are also instrumental towards developing freedom of expression and tolerance. When these platforms present an intercultural edge with an integration approach to the region, people get to compare their cultures and learn from others.

These platforms provide forums of discussion where different stakeholders gather to sort out different points of view. Amakula for instance has used these forums for the promotion of human rights, freedom of expression and equality in Uganda, tackling controversial issues like media censorship and homosexuality, which is criminalised in Uganda with prison sentences. This has put them at risk of becoming isolated and labelled and at risk of contravening the Ugandan law as it now stands.

When juxtaposing the cycle for the sustainable development of culture in section 7 with the analysis made bye these Ugandan decision-makers, we see that this group of local decision-makers have in place a comprehensive set of strategies that runs through all the levels of the cycle. As in the case of the Malinese, the strong communitarian sense which is rooted in traditional practices -on Bulungi Bwan'si in this case- is an overall strategy that compensates for the lack of material resources, and would eventually secure sustainability.
They pointed though at a series of challenges that they need to overcome to make these strategies work, and which involve a necessary change of mentality that they need to achieve in the population towards the appreciation of art, the restoration of bonds of trust and solidarity, overcoming individualism and reluctancy to criticism, and restoring communication channels in order to be able to share common visions.

8.5.2 What DOEN's cultural intervention means to the local decision-makers gathered in Uganda.

Following the analysis made by the Ugandan decision-makers consuted, DOEN's contribution to changes considered most significant is very high: 9 out of the 11 MS stories they chose were influenced by activities supported by DOEN in the past.[47]

According to this group of local decision-makers, DOEN's contribution to their artistic activities has been quite comprehensive, cutting across all the domains of change chosen by them as significant in Uganda. However, 5 of the 9 DOEN MS stories were placed under the domains of **personal empowerment, professional development** and **networking**.[48] Since changes in networking serve the professional development of users, we could conclude that DOEN's most significant contribution from the point of view of the local stakeholders has been without doubt the reinforcement of personal and professional capacities.

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46 MDD stands for Music, Dance and Drama department

47 This can be easily visualized on the UGANDA table of Annex B, when counting the amount of MS stories under the blue section, on the top row.

48 As the UGANDA table of Annex B shows, when counting the amount of MS stories under those domains in the blue section.

During the process of selection of MS in Uganda[49] we learnt that those stories of change which were influenced by activities supported by DOEN in the past and present are most significant to this group of local decision-makers when users of their artistic activities feel **personally empowered** by the artistic skills and professional environment provided, up to the point of turning their lives around to overcome extremely challenging traumatic and undermining experiences.

This group of local decision-makers also found it most significant when they are able to contribute to the **professional development** of the users by complementing the artistic education received, which is purely theoretical, with opportunities to put that knowledge into practice. They appreciate that this would in turn make them better understand the context, and push their professional skills to work creatively around local limitations. They also made a special point of how significant it is to be able to provide users with opportunities to pursue their vocation.

All these changes are illustrated by the testimony that filmmaker Paul Mugisha gave about his experience encountering possibilities of training with Amakula:

> *"I felt a burden was being lifted off my back. I got to learn a number of skills and started putting them into practice [...] . At that moment I could also advise some people out there who didn't know anything, and many people started running to me, enquiring for information about film, how to go about certain things, and actually I would say people made the profession for me- I can't really say I made myself a profession. They all came to me asking for the knowledge. I realised I was beginning to become something else other than what I was. And slowly I finished with the telecommunication [career] and focused on film."*

This group of local decision-makers also find it most significant when through their artistic activities the users gain in visibility and find professional development opportunities beyond local borders through **networking** activities. Also in relation to networking, they found significance when the **access to information** gained by researchers through networking activities can have a positive influence on high-education structures, and how this in turn could benefit the whole sector by developing a critical approach to artistic activities. Finally, they found most significant that users of their activities meet opportunities of **communicating** with citizens in deep trauma, helping them to gain a new perspective on life.

They also found most significant when users find platforms to channel their **advocating** activities through a wide range of strategies, from developing artwork in any form to lobbying at decision-making levels at forums and debates.

In respect to changes about **embracing diversity,** they found it most significant that users are sharing creative processes with peers from different cultures which in turn enables them to better understand their own expression and the artistic language specific to their artistic practice. A special mention has to be made of the fact that this group of local decision-makers found changes in embracing diversity so significant that they created a category for them, even though they did not find many in the group of stories they were analysing. This is even more peculiar since most of the decision-makers involved in the analysis of these stories are based in Uganda, but most of the changes described in the stories happened in Tanzania. Since the stories were taken as examples of desirable changes, the classification of these few stories under this specific category expresses how significant it would be for them to see more of this type of change happening in Uganda. This is stressed by the fact that the MS story they selected under this category is the only one based in Uganda and talks about a DOEN-supported change. DOEN could then certainly improve their contribution to this group of local decision-makers' activities in Uganda by helping them to develop projects dealing with the embracement of diversity and difference.

Finally, this group of local decision-makers find it also most significant when users learn to manage power conditions and by doing so give control and a sense of self-initiative back to their community, a necessary step towards building a common good, that is, towards restoring a sense of **Bulungi Bwan'si.**

When comparing the observations of these Ugandan decision-makers with the cycle for the sustainable development of culture on section 7, we can see that DOEN's contribution is considered as most significant by this group of local decision-makers mainly at the first three levels of the cycle. They found most significant

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49 See Annex D: MS selection and analysis made by decision-makers / Stories from UGANDA and TANZANIA

that they could contribute to the basic mental health of their users and that the users are nurturing their formative stage by developing their professional capacities when bridging theory with practice, by being exposed to diversity, by finding platforms where they have access to information and by widening their networks across society and beyond borders. At the level where there is a release of self-expression and creativity, thanks to DOEN's contribution users are finding fora and knowledge-sharing platforms where common advocacy strategies are being built from the grassroots. This common strategies could eventually turn into a common ground from where articulate sustainable strategies for the whole independent culture sector.

8.5.3 Areas significant to primary stakeholders where DOEN could make a difference in Uganda.

Following the selection of stories chosen as most significant by this group of local decision-makers which fall beyond 'DOEN' stories, we know that for one of the local decision-makers -Hilda Twongyeirwe from FEMRITE- the most significant change in **personal empowerment** is to be able to inspire the members of her platform a 'yes, we can' attitude and through it contribute to the liberation of the artists' creative processes.

The users of artistic activities gathered during the Feedback Workshop in Kampala also provided information on what other significant changes influenced by art and culture activities they have not experienced yet, but they would still need to see happening. There was consensus that the sector in general has to be developed so that it can sustain and push further the opportunities for **professional development** it is starting to enjoy. Sarah Nsigaye summarised:

> "We genuinely believe that the issue here is [...] developing the sector generally. [...] You need to have an Arts Council or a National Theatre that can provide for you, you need to have bodies, civil society, and artists who do creative work, institutions that provide training, that is what we want to lobby for. Because when we have a strong voice and they identify us as a strong voice, you'll finally get a strong Ministry [of Culture] "

The local stakeholders consulted pointed at the necessity of raising the standards of quality across the whole sector, and of developing exit strategies based on the articulation of particular efforts, both at the level of individuals and of organisations by sharing resources and knowledge.

The users made a point of the fact that the training they are receiving is making them raise the standards of quality of their art, but that these standards are compromised by the lack of quality in the professions supporting their productions. This is especially relevant to film practitioners and the problem they confront with the lack of experienced actors, for instance, since the only acting school in Uganda focuses on theatre skills and there are no actors experienced in filmmaking. It is a sensitive issue which raises much frustration, since they cannot achieve the quality level they were taught to pursue.
As Judith Adong explained:

> "I teach film at Makerere University at the department of Music, Dance and Drama, and people consult me a lot about scriptwriting and directing [and I pass the knowledge]. But when I'm at the National Theatre Green Room, auditioning for actors, I'm looking for professionals, I'm not looking for someone I'm going to train because I'm looking at the business part of it already, because I'm at a level where I'm working on a business. So I expect that the people who come when I put on an audition call are people who have trained [, but they have not]."

The same point was made by writers about the publishers circuit, where the quality of their products is limited by the low standards of the supporting professions, like proofreaders and printers.
Poet Beverley Nambozo explained:

> "Speaking for the writers, the primary end product is a book, either soft copy or in print form. So you look at the process it takes, the whole cycle: first the ideas in your head, then you have a script, handwritten or typed; from there, how do you get from possibly training the writers to develop manuscripts that are good enough to go through an editorial process, because you have to get professional editors anyway; from there, the process of getting copies run and the publishing and

> *printing process, they need professional printers. We all need these people as part of our team, they must be professional. I've read books in print that have spelling mistakes; it's terrible, even one that was short-listed for the Commonwealth [Award] this year. Who do you blame? FEMRITE is always fighting with the printers. So in part of our team the spoke in the wheel is missing. As a writer I can't do everything, I need to have a publisher on my side, a good editor."*

This difficulty in achieving quality is also due to the lack of quality equipment available and as Judith explained, this especially affects the film sector. Filmmaker Paul Mugisha explained how this lack of equipment also restricts their participation in international circuits:

> *"There are some festivals that, [in the hypothetical case that] you had a feature film, would [only] accept 35mm or 16mm, which is film, [not video]. If you are lucky [here] you manage to get an HD camera, if possible, but most probably you get a DV camera. On top of that, the cost of getting your [video] material to film is already expensive and we don't have that [facility] in Uganda or even in East Africa [...]. Worst of all, even if you transferred it to film it would still be poor quality, regardless whether it's on film, so you still miss out in certain things."*

Video reporter Okello Mohamed Fathil also pointed to the barrier that the lack of technical resources represents as he explained that if he had access to more sophisticated software, he could gain access to better markets.

When talking about the way their work circulates, the users also pointed to the necessity of creating a market for their outputs, and of developing the necessary strategies for it to work, like building the appreciation of audiences towards art and finding innovative ways of packaging and marketing their artistic products without compromising their contents.
As poet Iga Zinunula suggested:

> *"If you want to go on and become professional in film, on stage, in writing, I think we have to either find a way, just as we find a way to educate, we need to find a way to make available facilities for completing a cycle. [...] Efforts need to be done to see how we can take our professional lives and turn them into a business. So if I write poetry, how can I be helped? Maybe through different marketing strategies- infrastructure, developing the entrepreneurial side of the arts, I think that becomes very important.", "[...] apart from developing ourselves artistically, [we need to] take what we produce and link it, for lack of a better word, to a monetary value, so that you could earn from your work. But what we need is [first to have in place] those other arrangements that link into this."*

Judith Adong concluded:

> *"We need to start looking at this as a business, because at the end of the day we are promoters of culture. The sectors that are being promoted are the sectors that are bringing in business, so as artists we shouldn't just look at ourselves as promoters of culture, we can be both: we can promote culture and we can also do business in art."*

The difficulty of inserting their products into art markets is also due to the lack of promoters and agents to contribute to their distribution. Knowing what possibilities exist for the circulation of their creative output would give the artists a sense of perspective that would also contribute to stimulating their creativity. Iga told us:

> *"Apart from FEMRITE, I don't know if there are any other promoters [in literature]. I know there are other publishing houses but I don't know whether they are promoters. The "Beverly Nambozo Award" is targeting young women; as a man, not so young, and attempting to get published, I don't know who I can turn to, but if a promoter picked me up, that would be an indicator for me [that I am producing quality literature]."*

Beverley also pointed out the necessity of creating more outlets were their artistic products could circulate, which in turn involves developing strategies to change the perception of consumers towards culture. This change of perception needs to start, according to her, as a process of developing sensitivity and appreciation towards art in the education sector:

"I would like there to be more emphasis on the education sector on the arts, that would help a lot, because if it starts from young children, they grow up with that passion that will make a lot of change for this country and for us as artists."

The strategies of audience creation are closely knitted with generating a Bulungi Bwan'si spirit, since capturing the attention of audiences can be more effectively done through developing a participatory culture which nurtures a sense of ownership of projects.

The quality of the artistic creations in Uganda could also be boosted, according to the local users, by creating more spaces to develop critical thought and a professional audience, which would include specialised press and critical expertise. David Kaiza gave some background information:

"We don't have a literary press. The last modern book review we had published in Uganda was in 1969 with Transition[50], which migrated to New York, and since then it's over. The newspaper, I think, is a very wrong place to have any literary debate because there isn't room for it. We don't have a New York Review of Books or a London Review of Books. But there are books and also a lot of other cultural issues you can write about. This is a regional wide problem, not just in Uganda."

In relation to this, Hilda brought up a suggestion that has been nesting in FEMRITE for a while:

"Some time last year FEMRITE was trying to interest partners so that we can have a literary reporting prize, but it didn't take off. I think it's something that would maybe help."

Makerere University researcher Rosemary Nakalanze suggested that more could be done to support the development of this type of expertise, like the organisation of research fora and networks and a specialised library. In this way, the circle of how practice feeds from theory and theory from practice could be completed.

Research trips are crucial to the development of networks. Most of the **networking** activities described in the stories were often initiated by self-financed trips made by individuals who then, by building or joining an existing platform, were able to share networking benefits with others. Such was the case of Faisal Kiwewa before starting Bayimba, researcher Rosemary Nakelanze and the contacts she brought back to Amakula from Kenya, and Beverley Nambozo and the networking opportunities she created for others when setting up her poetry award. Rosemary, who works at Makerere University, explained the importance of networking beyond Uganda, following her experience:

"I'll talk in line of film, for example, in Uganda film is a virgin industry, it's not yet on its feet but I think it's getting there, eventually. So I think it's important that we network with people who are more developed than we are, like is the case of Kenya."

She also suggested:

"Talking of the personal initiatives most of us take to foresee the networking and so on, I was thinking that I don't think it's late for the sponsors, for the organisers- Amakula, SlumCinema/VODAP, Bayimba, and so on- to keep a database, because then if you have a database of the various organisations in different areas and the different sub-genres of art, then you could be the initial point of contact."

When making their selection of stories for changes dealing with **advocacy**, almost all the local decision-makers in this group found most significant when users demonstrate not only a will to empower others but when this will comes with a strong sense of self-initiative able to awake change in others.
During the Feedback Workshop, the users consulted explained how advocating for the artists is especially significant to their context. Beverley gave an example of how relevant it is to provide platforms artists can identify with and which give visibility to their work:

"There are artists there, they just don't know what to do in this very severe and harsh world that has their own judgment about the arts [...]. What is important [with the Poetry Award] is that those who were in the closet are coming out, the 'closet-poets' are coming out, and my intention was to get those

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50 http://www.transitionmagazine.com/

closet-poets since the award is for unestablished female poets. So, for them to come out boldly in this world and say 'here I am', it's great."

According to the local stakeholders, the contribution of these platforms to changes in **Bulungi Bwan'si** is important to the sector because developing a positive environment where mutual care is cultivated contributes to the quality of the art created. The re-appropriation of public space involved in working towards Bulungi Bwan'si is crucial to developing a sense of ownership and control of one's own destiny, which in turn is an unavoidable point of departure towards self-sustainability.

It is to be noted that most of the changes placed under this category deal with self-initiated projects, since self-initiatives, rather than institutionally supported or externally funded projects seem to be a core element of the changes towards Bulungi Bwan'si. More so, since self-initiative was repeatedly chosen as a parameter of value by this group of local decision-makers when doing their analysis of the stories.
The sense of ownership of projects, setting a precedent, being inspired and inspiring others, taking risks for others, they are all dimensions of change that are most valued when based on self-initiative rather than on purposely built external stimuli.

In this sense, DOEN should discuss further with its partners in Uganda what role DOEN could occupy in supporting changes towards Bulungi Bwan'si, and especially those dealing with the management of power, without interfering with the sense of self-initiative that needs to be developed in order to achieve this type of change.

During the Feedback Workshop in Kampala rapper Abbas MC Ugly explained how this sense of self-initiative fuels the voluntarism needed to mobilise the community and should be based on strategies of participation to allow people to tell their stories and gain a sense of citizenship by seeing themselves as role models. He explained that by contributing to Bulungi Bwan'si, you gain respect from the others in your community, and you inspire confidence in your own projects. This in turn facilitates access to audience and markets. In his experience, hip-hop has a huge potential to integrate youth by allowing them to reaffirm their identity through their own language, and by doing so, change their social behaviour.

This change of behaviour is a necessary step towards any possible development of the sense of social responsibility that Bulungi Bwan'si implies. As Okello explained:

"I realised that [what I do] counts as Bulungi Bwan'si because I separated a lot of conflicts, I reduced the harassment in the area. That's when I came to realise that you don't allow to be shot otherwise I take your clips when you are doing something bad, you know? You automatically change, you become more polite to me, you tell me 'hey, don't take me to the TV, I'm cool, I'm begging you', so I have changed you in a way. But especially now we are into behavioural change [it is not so much Bulungi Bwan'si in the traditional way since] we still don't have toilets in our slums, we still don't have electricity, we don't have good water. The few things we have, we spoil them. Right now there is a project, I think a Belgian project, which brought us water around, and people don't know how to use it, they are vandalising the things for scrap and we don't have water. So we have to at least keep reminding people that these things are put there for us. We have to do plays to show people to stop spoiling the drainages because it's where we bathe, it's where we defecate. So we have to act a play, we come and put it there and people see it. Sometimes I also take shots offendingly [sic], because I would find them urinating and I would say to them 'I'm just going to show you people doing the bad behaviour in our community'. If it's about alcohol, I'll look for drunkards and show you that alcohol is affecting us in this way in our community, because this is a parent to so and so, and he's drunk and it's around 10. That's the way we do it for Bulungi Bwan'si."

Faisal Kiwewa explained how building a sense of ownership through creative processes can build towards developing the right conditions towards Bulungi Bwan'si:

"When you look at the Bonfire night or you look at the book forum, all these projects, people come to them but not knowing that they are contributing to art, to being part of the art project. It's you, the organiser or the organisation, who knows that this is an arts project and what is expected from the arts project. So we look at how we increase numbers of participation in art, like how can we get more audience to appreciate this art and start understanding it. And understanding it, that's what takes it back to Bulungi Bwan'si; if people decide that now we are going to put flowers alongside Kampala

> *road instead of the City Council coming and putting them, and all the shops around there are the ones who brought these flowers, people will feel like owning these flowers and they will take care of them. So that is creativity in itself and the flowers on the road are art, but it's also a Bulungi Bwan'si project which has been done by the people who don't even know that this is art."*

The discussions about changes towards achieving Bulungi Bwan'si raised once again the issue of instrumentalisation of the arts. Artists present at the Feedback Workshop agreed that if art can provide solutions to social problems, then this aspect should not be neglected. Beverley put it very clearly:

> *"Art can be recognised as a tool for development, and a tool for raising awareness for certain issues. For example, if art can be used to raise awareness on the dangers of drugs, through recordings, through the plays, then so be it. If his productions [Okello's] can be used as a tool for decriminalising society, then let's do it. If by showing the ills of the community then that will reduce the number of thefts and rapes, then let him continue doing that. So I think if art can be used as a tool for development then that for me is key."*

However, they are also aware that the official vision, in which art should provide solutions to social affairs is very narrow and constitutes a threat to the sustainability of the arts. Judith explained up to what point their artistic productions get influenced by the culture of instrumentalising the arts imposed by donors supporting developmental issues:

> *"I think art is being so over-fatigued with social responsibility, that for us who are fighting for art for the sake of art, we find it very hard to get a break through. With the TV series that I'm working on, when I go for funding I'm being asked 'what messages are you giving to the people in this TV series?' But my point is, it is a responsibility, fine, but how does art benefit from this as well? I feel like art is being killed because most of our projects these days are funded by NGOs who literally want to see the messages there, as in 'Go and buy condoms', because if they don't see those dialogues they won't give you the money, and I don't think it's fair on art."*

David Kaiza added:

> *"[...] Artists are always being very defensive about art itself, and I like what Judith just said, we in the arts business should not have any doubts at all that this is important."*

Poet Iga Zinunula noted that the contents and quality of the arts can be compromised not only by trying to fit into the development industry's goals and conveying the 'right' messages to access funds, but that it can also happen when artists compromise the quality of their outputs in order to fit into the low quality standards dominating commercial markets.

Finally, David Kaiza also gave a picture of how art is perceived in Uganda and the crucial crossroads culture is at now:

> *" Before the 1970's and the militarisation, there used to be an acceptance of the arts. Uganda used to be a very important centre in African literature. Kampala has fallen so far behind, and I think there's a dearth of confidence [in the arts]. In the 1990s people didn't want to be called writers, nobody wanted to be called a poet, because [if you do], you are going to starve and your parents are always pressing you to do the technical college. But there has been a change in the last five years or so, when a new group of artists came up… So maybe one of the reasons why we're not putting strong emphasis on art for art's sake is because we still have that past to overcome, but it has been overcome, by and large. Also, the point about communication in the arts, I think the media has played a very important role, because if you open the newspaper, the artists, the filmmakers, the musicians, they are given a lot of space, while in the past it was the politicians that filled the page. So there's been a change within the media and I think the momentum for that change can still be pushed."*

When examining the cycle for the sustainable development of culture in section 7 against the analysis of those most significant changes for this group of local decision-makers that fall beyond 'DOEN' stories, we can see that DOEN could make a difference to the activities of the Ugandan local decision-makers in the participating group by supporting activities for further professional development. Like in Mali, Senegal and Kenya, this group of local decision-makers need further support to organise activities aimed to raise the quality of the art being produced by giving their users access to quality support, expertise and equipment.

DOEN should also consider how to support this group of local decision-makers to further develop a sense of self-initiative and self-government in the users of their activities, since this change of behaviour seems to be the key to unlock the necessary conditions towards achieving Bulungi Bwan'si, an overall strategy that would positively influence the cycle for the sustainable development of culture at all levels.

9- Question N°3 answered

Taking into account the detailed examination of the most significant changes and needs described by each set of local decision-makers in relation to artistic activities, and DOEN strategies and instruments, we will now revisit each layer of the cycle for the sustainable development of culture described on section 7 in order to answer question 3 of the evaluation:

> *What alignment can be created amongst DOEN and local decision-makers and what common strategies and instruments can be articulated?*

To ease the analysis, we broke this question in three sub-questions:

9.1 *What alignment can be created amongst DOEN and the local decision-makers?*

By juxtaposing the cycle for the sustainable development of culture described under section 7 with the analysis made in Kenya, Mali, Senegal and Uganda, and with DOEN's current strategies, we can now identify common nodes of most significant directions of change, where DOEN could concentrate its support.

Since the cultural framework within which each group of local decision-makers works affects how strategies are implemented, we will find that the various dimensions of the domains of change used in the different countries fall across different layers of the cycle for the sustainable development of culture. For instance in Mali, where the domain of change of Maaya is a goal but also an overall strategy, we will find different dimensions of the changes in Maaya across every stage of the cycle and at different scales. When applied to concrete examples gathered during the evaluation the different layers may overlap according to the case they are applied to. For example, a user might find solutions to his/her basic needs while going through the formative stage and not before beginning it, but the fact that the user needs to cover these bare necessities still remains a condition for his/her professional development. Bellow we will describe how the directions of change found most significant by the decision-makers relate to the cycle.

9.1.1 Basic needs

DOEN and the local decision-makers gathered in the four countries agree in that they want to achieve inclusive societies where everyone can express themselves and contribute to the making of arts and culture. However all the local decision-makers participating in the evaluation point out that for this to happen, minimum conditions of development have to be set in place.

BASIC NEEDS

Minimum conditions of development:
security, health, shelter, freedom of expression and self-esteem

Some of these basic conditions are already being addressed by the artistic activities organized by the local decision-makers gathered in the evauation:

- The mental health of some users in the four countries is being boosted by arts activities which contribute to the healing of traumatic life circumstances and the rebuilding of self-esteem.
- Some users in all four countries have improved their personal financial situation and are now able to fend for themselves and for their families.
- Through opportunities for cultural expression, users in Uganda and Kenya are now empowered to help their communities regain control of their living conditions and call public attention to their necessities, which in turn brings an increase in community safety.

In reference to the importance of covering the basic needs of users in order for cultural development to take place, Gacirah Diagne commented during the Feedback Workshop in Senegal:

"What I find good from DOEN is this very humane approach, the investment in the human. It is necessary indeed to help people to secure their basics, that is to say, they need to eat before being able to appreciate completely 'Oh, how beautiful', or to be able to express themselves on other things. If you are hungry, if you live with your feet in water, if you are trying to survive all the time, would you have time to live?"

Oumar Sall explained how in particular the rise in self-esteem of the population would eventually allow a more inclusive and participative society to emerge:

"DOEN's mission, 'To create a society where everyone can participate'... That is everyone's dream, I think. To reach such an objective in a poor country is very, very difficult. This is a context of such a precariousness that most people doubt themselves. People have no self-confidence anymore. We are 12 million Senegalese and maybe only 1% to 5% of us participate in society in the sense that DOEN talks about. The other 95% do not participate because they were made to believe through the image [given back to them] that they are not good enough. [...] We are dealing with a context where if you are 25 or 30 years old you have never worked, you have never had a salary, you have rarely been to school [...]. You conclude that if you have not succeeded it is because you are not good. But it is the system which is not good, not you. [...] We need to recreate the self-confidence in each citizen. [Reverting] this is a great responsibility which we want to assume."

Gilbert Medeton, a young artist who emigrated to Senegal from Ivory Coast, escaping from a life in the streets and a harsh family environment, explained how meaningful the discovery of art and the art-world was for him, since he gained a personal structure upon which to build his self-esteem and turn his life around:

"[...] I abandoned school when I was 15 years old. I did not know then that it would be useful for me later in life. I left my parents and went into the street. I thought that maybe in the street I could manage my life in my own way. I made an effort, God also helped me, to come out from the streets. I was in the streets until I was 27, 28 years old. God made me cross ways with [artist] Muhsana Ali. She told me she wanted to work with me. [...] She made me get out [from that life in the streets]. That has changed my life a lot."
[...] When I paint, I feel such a pleasure that... The moment I paint, I am free, I set myself free, I forget my problems. [...] And even later when I close my eyes, when I leave my painting [behind], I come back to that moment, I can bring back again how I felt that day [when I was painting], how free I felt. [...] What I have learnt with her [with Muhsana] has brought relief to my life."

The lack of basic material resources was also pointed at as a major obstacle towards participation in cultural activities. Eliza Kimani in Kenya explained how the lack of financial income to cover basic needs plays against the participation of Slum Cinema's users in their activities:

"You may have targeted a few individuals to train but you loose them along the way. Each one of them is mostly looking for a way of life, a way to cater for their daily needs. So when they see they are going to do this [video-reporting], it is not that they don't want to change their conditions, to improve their lifestyle, but they want money, they actually need money. So if you are bringing them to an activity or a project where you are not going to be giving them money for their transport, for their lunch, for their food or whatever, it is actually not that appealing to them."

In Senegal and Mali the illiteracy levels of the population, and especially of women, were also seen as a major basic need that has to be addressed in order for users to achieve freedom of expression and secure their participation in culture and in society. Tidiane Kane explained:

> *"The only way of galvanising the changes of awareness in the rural women is to teach them to read and write somehow. In this way they could gain self-initiative. If they learn to manage their assets by themselves, to generate their own resources, then they will achieve a kind of financial autonomy that will enable them to say what they want, to feel that they have the right to talk. I think that is the bottom of the problem."*

Although the improvement in the living conditions of the users of cultural activities exceeds the scope of intervention of DOEN International Culture Programme, some questions arise regarding how DOEN could work with its partners in order to better contribute to changes at this level, so that partners can operate more effectively.
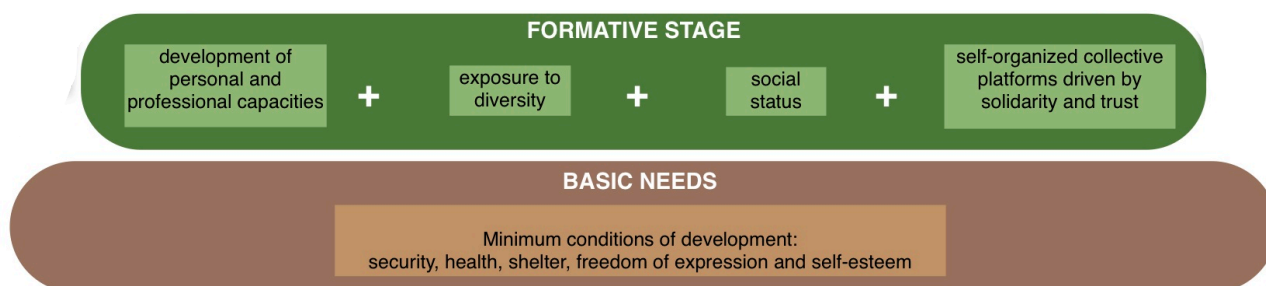
The local decision-makers participating in the evaluation are already implementing strategies during the formative stage to develop a culture of cooperation and social responsibility amongst their users. Besides helping to develop these strategies of cooperation (described in the next point), DOEN could also try to:

- Stimulate International Culture Programme's partners to involve other NGOs who do work on these areas of development in their projects, as for instance Bayimba Cultural Foundation is doing with Oxfam and others in Uganda. This could be done by facilitating the partners to share knowledge, experiences and networks across the International Culture Programme's portfolio.

- Explore how other DOEN themes and the partners within those themes' portfolios can liaise with the International Culture Programme's partners and contribute to the development of culture by tackling basic needs. For instance, how can a Climate Change partner be involved in the cultural activities of organisations such as Festival de l'Eau in Fouta, Senegal, which deals with the cultural and economic value of water in the polluted Senegal River?

9.1.2 Formative stage

The necessity of covering basic needs as a condition to develop culture is being partially compensated for by the local decision-makers who took part in the evaluation, through cooperative strategies implemented around their artistic activities.

A culture of cooperation is emerging through self-organised collective platforms driven by a sense of solidarity and trust in others.

Both in Mali and Uganda the cooperative strategies identified by these groups of local decision-makers are based on the actualisation of traditional cultural practices. In the case of Mali, the local decision-makers play an active role in supporting their users' lives, generally in a very informal way and even without the users noticing that they are being helped, following the principles of Maaya. In Uganda the local decision-makers find that creating a culture of cooperation around the notion of Bulungi Bwan'si is the only sustainable way out of the structural lack of material resources and the culture of individualism brought by modern capitalism. An example given by Faisal Kiwewa during the Feedback Workshops in Kampala is that Bayimba Cultural Foundation initially had to incite the users to participate in their workshops by paying to them, but once the users understood that they were given knowledge in exchange for their participation and that they were given the chance to contribute to a common good by being part of cultural activities, they declined the financial incentive.

A similar sense of responsibility towards society is being created by the local decision-makers in Senegal by instilling in users a commitment to their communities of origin through artistic strategies, implemented during artistic development activities which deal with the exploration of the users' cultural identities. For instance the re-discovery that dancer Pierre Anani Sanouvi does of his own Ewé culture and the type of movements associated to it while receiving artistic training motivates him to initiate a dance school in his home country Togo, in order to contribute to the development of traditional dance in his community from a contemporary point of view. Also in Kenya the users have expressed a feeling of reciprocity towards the platforms training them, an eloquent case in point being the sense of loyalty that the users of Sarakasi Trust feel towards the organisation that nurtured them.

Investing time in creating bonds of trust with users is crucial to the success of these communal experiences. The different sets of local decision-makers explained how trust needs to be restored amongst individuals in their societies in order to rebuild links of empathy and knowledge-sharing that have been destroyed and abused in the past, and that this is a long-term process during which personal relationships are built. Muhsana Ali from Portes et Passages du Retour explained how sharing a moment of creation during which personal stories are exchanged can build bonds of trust and awaken a sense of self-initiative:

> "We have approached these women [from Nguéniénne] three years before doing a project with them. [...] When we did the first workshops with them lots of issues emerged. For instance, we started talking about giving birth in Senegal, I told them about my experience, [...] the women compared notes, how they had done it in the traditional way, and then we started talking about the women's condition in Senegal and their relationship with men. [...] I think that this [type of dynamics] has the potential to touch the women in a certain way and it can really inspire them to do things to change society."

Francis Mwangi, a singer who benefited from the activities of SlumCinema/Chapter Kenya was asked what made him engage socially to contribute to his community:

> "I will start with trust. If you trust yourself, if you have that bondness [sic] in trust, it will drive you and you will do things with the spirit, [you will feel like] 'I know what I'm doing and I'm doing what I think', because in a real sense, trust is a matter for all. And when I speak about trust and partnerships, trust covers all."

Finally, Oumar Sall explained the necessity of building trust in Senegalese rural areas, something he observed when visiting the Fouta area in the North of Senegal to learn about how artists are producing cultural products in such an adverse cultural environment:

> "I was curious to see how culture is experienced today in Fouta, in a context where to make 50 kilometres you need to invest 3 or 4 hours; you need to be brave to become a cultural actor in that region, you need to be brave to become an artist. [...] The link that there is between cultural and artistic practice in that area is that thanks to television we see the predominance of what we call the Islamic-Wolof culture, which is at the core of the political system. They control everything, even if they are a minority, but they are a huge influence on everything that happens in the rest of the country. And that made our parents, when we were young, forbid us to befriend Wolof people, the Islamic-Wolof society, because the educational and societal references did not use to be the same [than ours]. However, they were finally imposed after much influence. In 2009 I was in a village were it was forbidden to play music, simply because it was considered to be a product of the Islamic-Wolof society. When young people wanted to have a concert, they had to travel 30 kilometres to a village with no electricity, and move all the musicians and the audience there. Because of references which are considered perverted, they are not able to do it in their own village. [...] Today I think that one of the priorities beyond urban areas is to go through all these populations who have propositions to make, and create trust. [...] There is this work of creating trust that has to be done, to go and tell them that they have something to be recovered and valued. It is a matter of re-valorising and together create an aesthetic in correspondence with the life of this people in their own culture. [...] the value is there. You don't need to create it. The value is there, but is repressed or ignored. The pending task is to make it flourish."

The point raised by Oumar Sall in Senegal highlights another element which all the local decision-makers participating in the evaluation found very significant to the equation of the formative stage. It is the necessity of providing their users -be they artists or members of the audience- with opportunities to be exposed to

diversity and embrace it, while developing their personal and professional capacities. Through confronting different cultures, art-forms and values, the users learn to accept themselves, and learn as much about other cultures as they understand about their own. By doing so they start to develop a general awareness beyond their own place and culture that creates a sense of openness, which comes to nurture their notion of art. École des Sables presents an extraordinary example of how, by exposing their dancers to different cultures, they trigger a chain of changes during which their dancers question their own cultural identity, find self-actualisation in the process of questioning their cultural roots, innovate on the basis of this deeper knowledge and feel inspired to reproduce the process for others to benefit.

This exposure to diversity applies also to the appreciation of new art-forms. The Bayimba Festival in Uganda, the GoDown Arts Centre in Kenya and Balani's and Festival sur le Niger in Mali are all examples of how the multidisciplinary platforms of these local decision-makers provide audiences with chances to confront art-forms new to them, which they learn to appreciate.

Surely the international networks and contacts that these platforms are able to facilitate for the users, both in the continent and in the rest of the world, stimulate this appreciation of difference. However, other local meaningful encounters described by the users amongst different cultures in a same country or across different layers of society prove to be as productive, as we learnt from Stella and Juliet's story in Uganda or Théodore Félix Ngom's collaboration with the ladies from Nguéniénne in Joal[51].

These collective platforms, which are self-initiated and aim to provide long-term support to their users in an environment driven by solidarity, diversity appreciation and trust, provide them with numerous opportunities for personal and professional development. They seem to cover a wide range of necessities at an initial level in the formative stage of artists and of the organisations' development. The users find a framework within which to channel their vocation and gain social status as artists. They feel validated in their artistic paths, they acquire basic skills and overall professional knowledge, they find opportunities for gaining visibility, networking and circulating their artworks and they have access to basic equipment and information to put their ideas into practice.

Filmmaker Paul Mugisha, a user of Amakula's activities explained what it meant to him to have a chance to channel his artistic vocation:

> "I have always loved to tell stories using a camera, right from when I was still in my secondary school. But to me that seemed a little bit impossible because I had never met a filmmaker, I didn't know what they go through to do all that. But then I had to pursue what all parents tell us, all Ugandans have gone through this, you have to become a doctor, a lawyer, all those kinds of things. And I had a love for gadgets so I decided to study Systems Engineering. At that time, it's like I had reached my climax, all the knowledge I wanted to know, I had acquired it and I didn't feel like going on further. Yes, I tried getting jobs in two telecommunications companies but I didn't get through. So I chose to follow what I do as love, regardless whether there was someone doing it or there was an organisation or school that was teaching that (there weren't at that time), I just decided to do that. Amakula came along, we went and attended the first Amakula, and that's where I got to see people who had the same dreams like me and the same love. At that moment that's when I got confident that actually, regardless of what my parents are thinking, I can take up this because I really love it."

In the African context, the negative perception that society has of artistic practice represents a huge challenge, according to the local decision-makers and the users taking part in our research. Artists need to fight for a place in society and be accepted by their families, to start with. Tidiane Kane explained the condition of the artists in Senegal:

> "We need to rehabilitate artists. In the African context, they do not occupy a preponderant place. They are simple citizens, like everyone else, and sometimes it is needed an external vision to appreciate the right value of what they do."

His remark coincided with that one of Mamou Daffé from Festival sur le Niger:

> "The fundamental problem in Africa is that art and culture are not at the basis. They are always left aside, it is not taken as a proper job.[...] Artists are penalised"

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51 See Annex C, Most Significant Change Stories, page 73 and page 68 respectively.
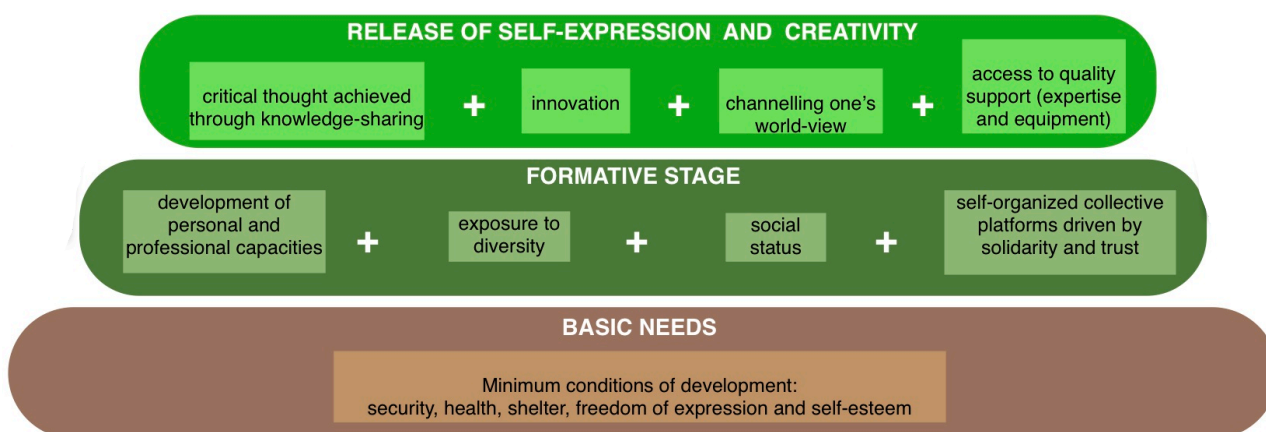
Okello, a video-reporter from Kisenyi in Kampala explained how the participation of his community in the audience, and the validation that comes with it motivates him to improve the quality of his work:

> *"I think some things, we have to do them and put them out there, so then someone sees it first, and then believes [in it]. Because now we have a kind of programme, the moment I do your video, call in the community, and I put a projector out there, the people haven't seen it but come and help me to scrutinise it, analyse it, [I ask them] 'tell me what is it appeasing to you?' And then the community people see it and they say 'yeah! It's good, you've done really well, it's more similar to, maybe, Joseph Chamaleon song', for instance. So I start to feel that I have improved, I am good and the thing is good, and I go with that confidence to give it to you. So I come with that confidence already, that means that I am satisfied and you are going to be satisfied. You cannot take things to the community which are not meaningful. You must know why you are putting it there."*

A change of perception of what artists do and of the value of the arts in general is in progress amongst the users of the activities organised by participating local decision-makers in Kenya. Some users find themselves dropping negative pre-conceptions about the value of artistic activity and how artists can contribute to society when they realise that the creative process an artist goes through implies the exercise of critical reflection on his/her particular circumstances and that this process of reflection can help audiences to make sense of their own understanding of the world. This change of perception has the potential of feeding back into the arts sector, as is the case of Bertha Kang'ong'oi -a journalist who got involved in writing critically about artistic processes after discovering the philosophical aspect they spark-, and also outside the arts circuit, when some activists like Raphael Omondi put the lessons learnt to work for their own causes.[52]

9.1.3 Release of Self-Expression and Creativity

While artistic platforms, artists and audiences are being developed, the formative process starts to bear fruits. We observe that the artists, audiences and organisations start to build a critical approach by sharing knowledge, to develop innovative initiatives at personal and collective levels, to gain opportunities for channelling their stories to the world, and to gain access to opportunities of professional expansion. In addition to the formative stage, these four aspects would allow for creativity to emerge and for the contents of the art being produced to become more relevant to audiences as the artists engage in depth with the meaning of their artistic expression.

However, this more advanced stage for the professional development of the users seems to be challenged by the lack of further local opportunities for professionalisation in all four countries, according to the information gathered at the Feedback Workshops. Amongst them, the need for expertise and qualified advice was pointed to as a necessity to push forward learning processes. Of course, the more technically demanding the art-form, the more complex the problem that that particular artistic sector faces, especially if it

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52 See Annex C, Most Significant Change Stories, page 8 and 14 respectively.

involves the use of quality equipment. Oumar Ndiaye from Africa Cinema de Quartier explained how professional expertise in technical areas is very rare or non existent for the film sector in West Africa:

> "[...] a great part of the qualified staff is foreign. For instance with sound, there is only one true sound engineer in Senegal, Alioune Mbow. If he is not there, then you need to bring someone from Paris. There is no one using 35 mm to film. We always need to look for these capacities abroad. We need today training in that area. And Senegal is ahead of other countries in the region in this. In other countries the situation is like a desert."

The obstacle that the lack of expertise in professions supporting the arts represents was confirmed by the local decision-makers who took part in Mali, where they say that performing arts like theatre and music are deeply affected.
A similar situation was observed in Uganda, where the users explained that they confront restricted chances to raise the standards of quality of their work as they are restrained by the limitations of a sector that lacks expertise in supporting areas of artistic production, especially in filmmaking and literature. The users in Uganda explained that they rely on the know-how and better infrastructure that they find in Kenya, which seems to be the source of expertise for the East African region. But according to some users and local decision-makers participating in Kenya, there is a risk that this specialisation is happening at the expense of artists giving up their artistic careers to occupy professional areas of expertise that otherwise would remain vacant.

According to the local decision-makers who gathered for this evaluation in Senegal, Mali and Uganda, the lack of know-how affects not only production or technical areas supporting the quality of art projects, but also areas such as management, fundraising and research, which are vital for the organisations to grow and provide a sustainable development for the sector. As Muhsana Ali explained during the Feedback Workshop in Senegal:

> "[...] I have realised after this meeting that there is a big problem in Africa in relation to the organisations, how we get organised. The way you are doing it, this type of evaluation, where you gather us in advance for then to reflect on how to approach the population, how to deal with people, how to be at the same level [than the people you want to help], all those are things that we need to learn to do better here. [...] One of the things that I need, or that I think we all need, is to better learn how to get organised."

This group of local decision-makers foresee the implementation of certain strategies that would help them overcome this lack of expertise. There are common thoughts amongst the groups of local decision-makers in Mali and Senegal to create reference centres where the information and resources to professionalize the culture sector can be shared.

For instance, in Senegal Oumar Sall talked about a project called "La Maison des Festivals" that already has the provisional support of the Senegalese Ministry of Culture, which would work as a centre of information for further professional opportunities related to the organisation of festivals in the country.

In the same spirit, the groups of local decision-makers in Uganda and Kenya also expressed the necessity to collaborate with each other in order to share expertise, knowledge and contacts, for instance, through databases.

The possibility that some users have of bridging theory with practice during the formative stage certainly boosts the quality of the contents of the artworks as artists gain understanding of their context and learn to work around limitations in a creative way. However, a second stage where this recently acquired practice can feed back into a body of ideas grown from this practice with its own vocabulary, is still missing across the four countries. The lack of expertise in art criticism and research was found as an especially significant challenge by the local decision-makers gathered in all four countries. They compensate this by offering opportunities for peer-to-peer exchanges, and for the articulation of **critical thought and knowledge-sharing**. The chance to develop one's ideas in dialogue with others makes the users understand their context and the gist of their practice, pass traditional knowledge over, and feel inspired by inspiring others. As Rahim Otieno explained of his experience as coordinator of Sarakasi's outreach programme:

> "One of the biggest assets an artist has is his mind, his intellectual property, that's what he has going for him. If you can positively engage him to bring out what's in his mind, to bring change to himself

and to others around him, then I think you have a very beautiful thing. I think it's something you cannot take away from someone. In terms of motivation, it's one of the key ways I've seen people made to believe in themselves."

David Kaiza explained how he sees the situation in Uganda and compared it to the situation as he experiences it in Kenya, his current country of residency:

"We don't yet have a point of conversation about the arts in Uganda generally, and therefore what is the language we use? Somebody in Nairobi was telling me that there does not seem to be a vocabulary for the arts in Kampala, maybe that is the other point. People who know about film, know about film, people who know about visual arts, they don't. Then that supervening, overarching language that connects the cultural attributes of all of these [languages, is lacking]. If I think of the GoDown Arts Centre in Nairobi, it seems to function as a meeting point, as a central railway station for all these trains."

This difference between the two countries is due, according to Sarah Nsigaye from Amakula to the political experience Ugandans suffered in the past 30 years, which put down networks and collaborations amongst artists. Now this group of local decision-makers see themselves in the position of having to restore these missing links in communication. They do so by implementing strategies towards achieving Bulungi Bwan'si which create an environment where the users feel inspired and inspire others. In the process, their platforms see themselves multiplied into small self-organised projects and networks for the sharing of knowledge and artistic experience. Such is the case of FEMRITE, which inspired their users to start their own platforms, like the Kampala reading/writing club initiated by Beatrice Lamwaka, or the poetry award for young female writers initiated by Beverley Nambozo[53].

In Mali and Senegal the knowledge-sharing platforms created by the local decision-makers who took part in the evaluation are especially meaningful to the users of their activities because they provide an environment in which to share their cultural heritage with others, while at the same time actualising it with contemporary practice.

The understanding of the context that the users gain in these knowledge-sharing platforms triggers a creative process along which artists gain ownership of their own stories and find themselves having a voice, a tool for comment that contributes to the cultural scene and beyond.
Angela Wachuka from Kwani? explained how her organisation works towards this:

"[...] as an organisation you should provide a platform and a kind of guiding process that's based on a knowledge. But you must be very careful to ensure there's enough room that's being left for the writer himself to develop his own ideas, which you can help to shape in a critical way, but that are owned by him."

The development of critical thought is in close relation then with the possibilities the artists find to **position their world views** in a global context. The experience that users gain at more developed international platforms has a crucial effect on their understanding of the world, widening the users' global awareness and their critical approach. Those artists who have opportunities to place their work and thoughts in front of international audiences begin to question the quality standards of their artwork and stretch the capacity of communicating through their artistic language. This can be illustrated with the story of singer Dela and the change she experienced after taking part in the East African European Tour, or the story of Nigerian photographer George Osodi and his experience documenting the consequences of oil politics in Norway.[54]

In Mali, where according to the primary stakeholders consulted the circulation of artists and their artworks is very limited, the access to Internet is helping visual artists like Soulemayne Ouologuem and Modibo Doumbia[55] to compensate somehow for the lack of art criticism at home and to gain a sense of global awareness through the opportunities they get to place their work in international contexts.

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53 See Annex C, Most Significant Change Stories, page 99 and 98 respectively.

54 See Annex C, Most Significant Change Stories, page 20 and page 65 respectively.

55 See Annex C, Most Significant Change Stories, page 42 and 36 respectively.

Being able to channel one's art into the world allows a release of self-expression. At the same time that the users' understanding of the world gets richer, they gain control of the contents of their stories and start to imagine world-making strategies from this newly found sense of authorship. A new sense of citizenship grows amongst the users, who feel now able to design their own outcomes and even to pass this experience to others, seeing themselves in the process as agents of change and role-models to be followed. A good example to illustrate this process is the change experienced by Rogers Otieno in Kenya already described at the beginning of section 7.2.1. Rogers told us:

> "What changed, not completely but one could sense, was the realisation that we were tricked by politicians to slaughter each other while we shared much more things in common than the ones we had as our differences."[56]

Gaining visibility and contacts opens up the possibilities for the users to place their artworks in different market places, which brings in turn exposure to different standards of production that boosts the quality of the art being made. **Innovation** comes as a result of the new viewpoints absorbed in that process. An excellent example of this process is the story narrated by contemporary dancer and actor Julius Lugaaya in Uganda, who, leaving his country for the first time, went for a residency period of two weeks in Nairobi, from which he got ideas and contacts that eventually allowed him to start innovative platforms in his native Uganda, one for contemporary dance and another for stand-up comedy, two art-forms which were not well-known at all in his country before[57].

The expansion of self-expression and creativity demands the development of new audiences. In turn, when these audiences become more diverse, when different layers of society participate, new viewpoints and perspectives emerge and enrich the art being produced. According to all sets of local decision-makers, the development of audiences is an important task ahead in the four countries.

For the users in Mali for example, the lack of perspective of how and where the artwork will be placed affects the possibilities of releasing creativity. The users and the local decision-makers taking part in the evaluation pointed out that the release of creativity they need for innovation to happen is conditioned by the lack of possibilities they find to place their work in the market to be consumed by audiences and receive the social recognition. As Balani's director Lassana Igo Diarra explained:

> "If you create and you don't know what is the outlet for your creation, what is the point? [...] If you play music, if you don't have a CD on the market, you are not a musician. If you write, if you don't have a book published, even if you are the biggest genius in the world, you won't be considered a writer."

To this, playwright Mahamadou Traoré added:

> "We are on a mission; everything that we create today, is a testimony of these times for posterity, we work with this idea in mind. Therefore, we need the validation of the critic, the press, the elders, we need this as well."

For the users and the local decision-makers participating in Senegal, the general awareness awoken by experiences that open up new cultural horizons makes users reflect on their own context and cultural roots, which in turn makes them give a deeper meaning to their artistic processes. For them, innovation comes out of understanding the cultural roots and the context in which they operate as artists.

This stage of the cycle of development is crucial for the emergence of DOEN 'frontrunners', since it is the stage where innovation is nurtured. Since understanding the value of innovative inputs depends on understanding the context, it would be crucial for DOEN to adopt a monitoring culture centred around the meaning the changes they influence have in their specific context.
As Oumar Sall warned in Senegal:

> "It is essential to notice that if our partners do not understand the environment in which we execute our activities, the context from where we think our projects in the first place, then it is very complicated, because often this can lead to misunderstandings, or incomprehension. And if this incomprehension is

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56 See Annex C, Most Significant Change Stories, page 7.

57 See Annex C, Most Significant Change Stories, pages 16 and 102.

there at the very beginning, the fear of this lack of understanding pushes us -who are in the position of asking for funds- to make concessions which are sometimes fatal for us."

According to the local primary stakeholders consulted, most of DOEN support so far in these four countries has influenced changes that have to do with the formative stage and with this stage of further professional development where creativity is released. The development of artistic languages, -which involves addressing questions of identity and self-expression, the development and acquisition of artistic skills to enable users to tell their own story in their chosen art-form, and the search for new creative explorations based on this knowledge- was repeatedly brought up by DOEN decision-makers in their analysis as a significant focal point for them in the process of cultural development. Equally, DOEN decision-makers also found it significant to be able to contribute to the formation and professionalisation of collective platforms, and saw the support of the development of organisational capacities as a key strategy to do so.

However, the needs expressed also by the local primary stakeholders involved in this research point at challenges that still need to be addressed. Filmmaker Paul Mugisha, a user of Amakula Cultural Foundation explained in his interview during the first round of MSC in Kampala:

"Amakula has done a lot, they've brought all these bodies together to bring in all this knowledge, but at the end of the day, after getting the knowledge we are left… It's like a baby without a mother. There are no funds for us to shoot our own films and to keep us going. [...]
There are of course international channels, but [in order to access them], you need to have something [a film to offer], and not just anything but it truly should be a [film of] good standard. If you go asking for funds, and they ask you to make a pilot project and you don't have the money [to make it], you're just going to be stuck there and you'll do nothing. So I think, the donors, yes, they are doing a very good job that we appreciate, but if they would go a little bit further and create that bracket where they could get some few funds... it doesn't need to be a lot of money. If you fund those up-and-coming filmmakers, just to get them a little footing to some point, then who knows, later on they could become big.
I believe the mission of Amakula and the donors funding them is to uplift the film industry in the country. But I can assure you it is not really being uplifted. I would give you a challenge: you should go and see the next Amakula [Festival], how many new Ugandan films are made and how many feature films are really showing there? There are not so many."

In line with Paul's recommendation, and taking into account DOEN's aspiration to contribute to the full process of professionalisation, could DOEN explore the possibility of bridging the professional gap noted by the users and the local decision-makers who took part in the research, by refining the instruments already in place? For instance, could the Hubert Bals Funds or an alternative fund created *ad hoc*, provide subsidies for local filmmakers to produce pilot films that could open doors to other international possibilities of funding their films?
And also: how can expertise and knowledge be shared across DOEN International Culture Programme's partnership and beyond?

Currently DOEN provides support to the type of platforms described above for a maximum of two to four years, or for six years for those partners with whom they decide to collaborate long-term. In light of the task ahead for these organisations towards a more stable sector, this support falls short for the development agenda of these groups of local decision-makers, and a longer term strategy of collaboration is needed to accompany them all the way to a more sustainable stage.
In DOEN's business-plan document[58] it can be read:

"During the first phase of their [the frontrunner's] new idea, we examine who may be able to fund the initiative at a later stage, or whether it will be able to generate its own revenues. An option for the most promising initiatives may be to progress to beneficiary status with one of the lotteries."

Following DOEN's perspective of action, it would be important for DOEN and its partners then:

- To initiate conversations to assess how DOEN's relatively short-term strategy relates to the current and prospective partners' expectations, and to help them find other collaborations with funders that these local decision-makers and DOEN are engaged with. This is important since
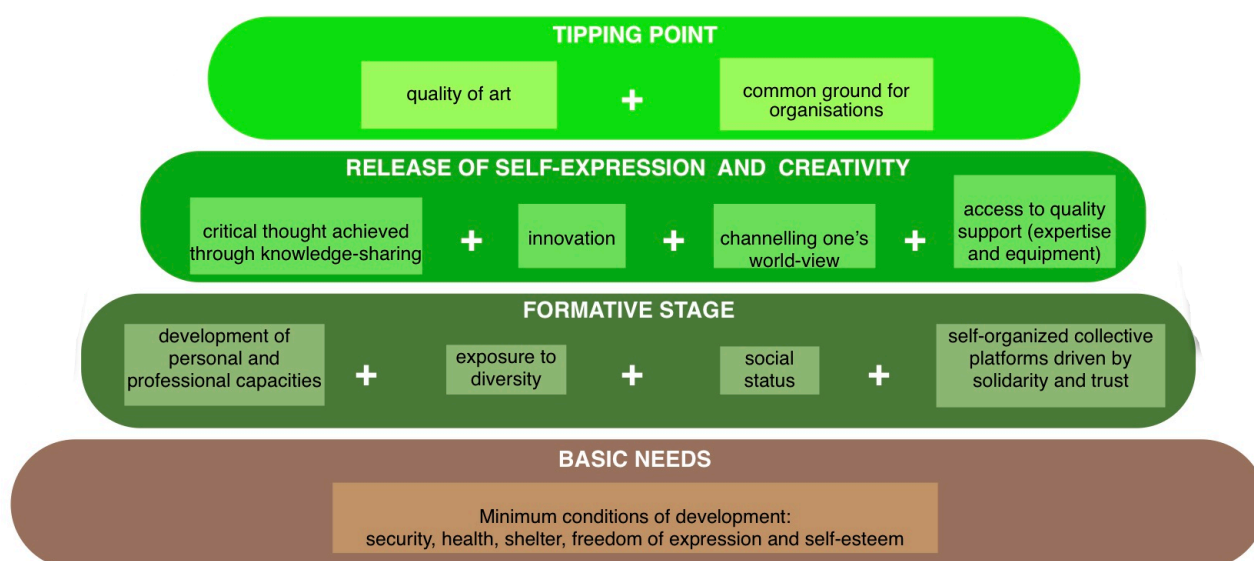
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58 DOEN's business plan 2010-2012. 'DOEN Foundation: the booster organisation in search of pioneers', page 5.

some of the organisations currently supported by DOEN are reaching their supposed long-term limit and during the evaluation they expressed anxiety about DOEN moving on to support the 'frontrunners' they themselves have fostered, leaving them behind with no support.

- To strengthen the partnerships with other donors in the countries in which they operate so that their actions become complementary with other funders, and they avoid gaps in the support of local organisations at every level of development.

9.1.4 Tipping point

The self-expression and the creativity developed through knowledge-sharing, innovation, global awareness and the validation of artists and art organisations by the wider public eventually accumulate to reach a tipping point where the relevance and quality of the art being produced and its contribution to society cannot be ignored anymore by the wider public.

Successful individual and collective experiences inspire others and are taken as a model to follow. When this change of behaviour in users is accompanied by strong art platforms able to produce a variety of strategies to support the quality, visibility and distribution of the content, the change multiplies.

The profile of the culture sector is raised and artists and their organisations find new ways of protecting their interests by achieving consensus and building a common ground from which to articulate negotiations as a sector. At this point, audiences and other sectors in society appreciate culture for its intrinsic value.

The tipping point is all about reaching **quality**, and quality is understood by the users and the local decision-makers gathered in the four countries as the degree of relevance that the contents of artistic products have in their context and beyond. According to Jimmy Ogonga from CCAEA in Kenya this relevance is expressed by the active engagement of the audience in the meaning of the expression, rather than by its numbers:

> *"[Trying] to come up with ways of analysing quality, it would be a real struggle. But then I would say that relevance [could be a parameter], the contextual relevance [of the artwork] would be a very important thing. [...] I think the depth is something that is very important as well. You can have a thousand people [as an audience] and no depth [in the experience], but you can have that one person who then gets into it so deep, and this will make you feel that you have achieved something."*

In all countries the level of social engagement is an important parameter to measure quality. What differs amongst the local decision-makers who took part in this research is the way this 'social engagement' is defined.

In Joy Mboya's point of view:

> "From our perspective, any time that an artist or an artists' organisation does something that either provokes, or illuminates, or stimulates, or makes something shake from its usual fixed position, that is an engagement, and that is a social engagement."

Joy's position coincides somehow with the explanation given in Mali by the users.
In Mali, the quality of the artwork is assessed by the moral satisfaction reached by contributing to Maaya and is achieved when artists do their best to share through their performances the knowledge that they have been passed from others. Percussionist Daouda Dembelé, a user of Festival sur le Niger, explained how the relationship between quality and art are understood in the traditional Bambara context:

> "We go on stage to make a good demonstration of the rehearsals that we have made in our family. It is a situation of competition. Once there, the fact of coming to play with those from whom you learnt, that's the Maaya; [...] if you do not do a good job, then it is not serious, and you are not doing Maaya."

According to singer Djénèba Diakité there is no need to add any extra social content to this work in order to construct a message relevant to society. The quality of your artistic actions is the message in itself:

> "[...] if you are on stage and you release what you are good at, if you do it right, the people maybe will be happy with you; but if you don't do it properly, I can't see the Maaya in that [no matter what your message is]. [...] What you have learnt, your work, that is the message."

In Senegal, Jean-Charles Tall summarised the general position of the local decision-makers gathered during our last meeting:

> "You [said you] cannot have the social impact you are after if you don't achieve artistic quality first."

Some of the local decision-makers and users who take an activist stand agree on this basic point, but feel that a heavier guidance in the contents of the art being produced is needed during the formative stage so that a desirable social impact is achieved.
Oumar Ndiaye in Senegal, for instance, explained:

> "In the film [sector], we have the right to observe and a responsibility in relation to what happens [around us]. That is to say, we should not remain just attentive, today we have a tool that we can use to participate in looking for solutions, or at least the drafts of solutions [to the problems we see]. [...] The artistic side is important, but the social aspect of it is important as well."

This difference in the perspective on the social impact that is demanded from art, raised discussions in each country about the instrumentalisation of the arts. The discussions started around the instrumentalisation of the arts that some funders practice by conditioning their support of the arts and culture on specific social outcomes that they want to attain in their development agendas. However it was also noticed in Uganda that making art to fit into commercial purposes can also be seen as a form of instrumentalisation.

The conclusion we can extract from those discussions is that as long as everyone involved in a creative process remains free to choose the nature of his or her creative input, there is no instrumentalisation. The instrumentalisation comes when any stakeholder imposes their commercial, political or developmental agenda on another stakeholder in a way that restricts and conditions the expression of the other party. It can be a funder on a partner, but also an organiser of artistic activities on their users. The answer lies, according to the users and the local decision-makers gathered for this research, in artists keeping control of what they need to say, and to whom.

Another factor that helps to reach the tipping point stage is the construction of a **common ground** for the culture sector, where organisations meet, understand each other's strategies, share resources and information and agree on common actions.

The local decision-makers gathered in the four countries pointed at the necessity of implementing some actions towards building this common ground. They all agreed in the need to create formal networks and/or umbrella bodies with the power to represent the sector at national decision-making levels.

In Kenya it was concluded that a debate is needed to see how the representational system would work in order to make it as horizontal as possible, and that the first step towards achieving a common ground would be mapping the independent culture sector to better understand its characteristics and extent.

In Mali and Uganda, where the size of the independent culture sectors makes this step more manageable, some action has already been taken towards creating networks and discussion fora.

In Mali, the four local decision-makers took advantage of the logistics and meetings for this research and used the time after our meetings to gather and formed KIA, a network of cooperation "*to support local economy, facilitate the access to the market, contribute to the valorisation and development of artistic expressions, and create synergies amongst its members.*"[59]

The organisations members of the ARTerial Network/ Chapter Uganda, amongst them Bayimba Cultural Foundation, organised in May 2010 the first Uganda Annual Conference on Arts and Culture, which was attended by the rest of the local decision-makers participating in the evaluation. The objective of the Annual Conference for the Arts and Culture is

> "*to provide a thematic platform for joint discussion and action by Ugandan cultural activists, arts organisations and artists aimed at jointly strengthening the role, value and visibility of arts and culture in Uganda so that in the end this sector can meet the challenges it faces and create opportunities to flourish.*"

Christopher Kunihira from VODAP/Slum Cinema celebrated the fact that these types of gatherings are already happening and as an example of the potential that these types of organisations can have, talked about the national platform for NGOs already existing in Uganda, which seems to be very effective in influencing the government's agenda:

> "*Sarah was talking about a national platform for art: this can be created. Even the gender people created their own, it has reached somewhere. Now the NGOs have a forum, it's called the NGO forum[60], it's very strong, you cannot overlook it. If anything, those guys can influence policy. Now, we can also create a national platform. We [need to] draft regulations, no-one is going to do that for you, but we can do it, it's not a hard thing. We know people who can conduct them, take these judgments. All the artists that you are talking about, they can come on board. Because we are not shaking, they don't shake; if we shake, they will come.*"

In Senegal, architect Jean-Charles Tall shared a experience similar to Christopher's, and advised the group of local decision-makers towards the constitution of such a network to represent the independent culture sector:

> "*Having the will to do it is already good to begin with. I take the example of the Civil Forum[61] where I am a member. When we started the Civil Forum we were a bunch of friends, ten people, each one was putting in 5000 CFRA a month to pay a secretary and so on. Today the Civil Forum is working in thirty towns in Senegal. [...] Bambey, one of the most dynamic of those offices, is completely directed by a group of women -countrywomen, retailers- who at one point said: 'we are going to manage our village ourselves'. Then the network that you are starting here, it is an embryo, even if you don't have the resources yet, I think that the starting point is to express the will, to show the organisational capacity, and above all, to show that each of your organisations has a capacity to get more professional. Today, when the Civil Forum talks in front of the government, and we say 'we oppose', no one contradicts us. When we denounce that there is corruption, not even the president can say anything. Then, it is necessary for you to get this capacity of weighing on the cultural politics of the country. And for that, you need visibility, amongst other things. Maybe this is one way of collaboration that you can establish [with DOEN].*
> *[...]There is not one organisation yet or a network system amongst cultural operators strong enough to call it a culture civil society. [...] Today, the civil society organisations have succeeded in creating a*

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59 Réseau KYA, document of presentation.

60 http://www.ngoforum.or.ug/

61 http://www.iag-agi.org/spip/fiche-organisme-130_en.html

critical mass, a mass of knowledge in such a way that practically everything that is done in terms of good policy is based on civil society. [...] I think it would be important to benefit from this perspective, this philosophy in which DOEN works and collaborate in order to build this critical mass taking your projects as a starting point."
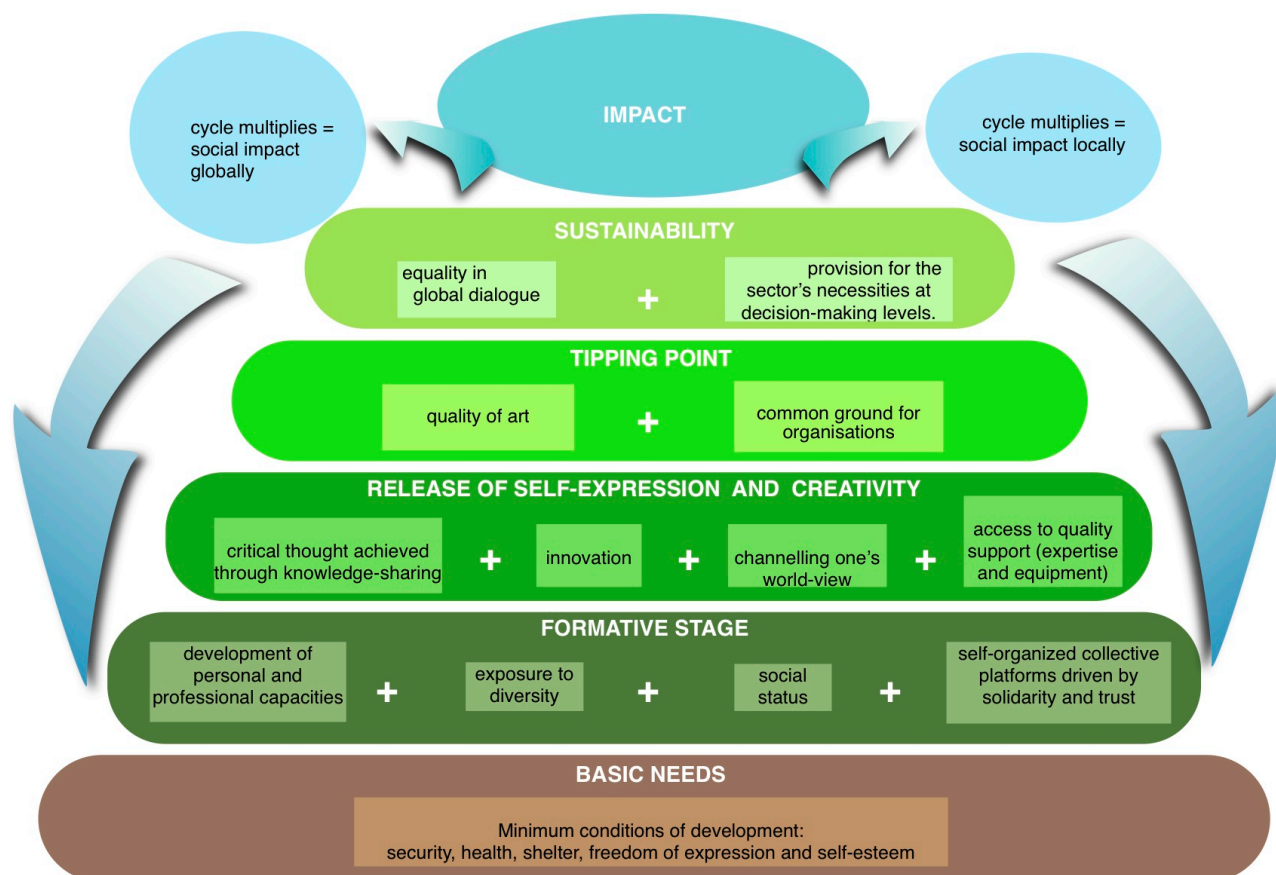
The constitution of these networks would help to tackle problems common to all art organisations participating in the evaluation in each country, and contribute to make hidden resources visible. It also fits in DOEN's new policy for the Open and Solidarity-Based Society theme, which talks about supporting the creation of new meeting points, *"individual and special places where people come together and apply different perspectives to work on a common interest."*

Supporting the mapping of cultural activities in the countries where DOEN intervenes could also be a convenient strategy for DOEN towards facilitating the emergence of 'frontrunners' and collective platforms supporting them, if it is conducted following a bottom-up logic that allows the emergence of the multiple heterogeneous networks lying behind the already known population of culture NGO's present in the international cooperation networks.

9.1.5 Sustainability

In the discussions held during the Feedback Workshops in the four countries the one pending task that was pointed at both by the users and the local decision-makers taking part in the research was achieving sustainability.
If the quality of the art that these groups of users and local decision-makers are after was accompanied by the adequate articulation and profiling of the culture sector, a sustainable stage could be attained, according to them. Equality in global dialogue for artists and their organisations could be achieved and action would be taken at government and private sector levels to meet the necessary conditions for the development of culture to become sustainable.

All the decision-makers agreed on the need for advocating for the development of the culture sector with their respective governments and with the private financial sectors in each country in order to achieve **recognition at decision-making levels.**

Through their contribution to the ARTerial network in Africa, DOEN is already promoting the organisation and exchange of knowledge amongst local decision-makers related to DOEN's network since 2007. Amongst other aims, ARTerial wants

> *"to build and/or further develop effective, sustainable national, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate, and in support of the African creative sector".[62]*

Since this support is already in place, it would be important to assess what the outcomes of ARTerial activities are so far before deciding how DOEN can contribute further. What are the lessons learnt so far? And how can these lessons be shared across DOEN International Culture Programme's partnership in Africa?

DOEN International Culture Programme is dealing with partners in other continents as well, therefore it would be interesting to see how these other partners could also benefit from the knowledge and experience gathered around the ARTerial activity, as it could serve them as a source of inspiration to form similar networks in their regions.

Another action that DOEN is already taking towards helping its International Culture Programme's partners to reach sustainability is the Pilot Micro-financing Programme that they are developing in Mali, with the aim of bridging understanding between the financial and the culture sector.

During the Feedback Workshop in Bamako Ismaïla Samba Traoré referred to it as a good initiative that needs to be explored further and that needs to be complemented with lobbying activities carried out by the local decision-makers to make the government set aside funds for the arts and culture sector.

All local decision-makers taking part in this evaluation showed interest in the micro-financing experience DOEN is facilitating in Mali.
In Kenya, according to consultant Yvonne Owuor there is interest from the financial sector in looking for possibilities of participating in the content economy that is being developed around the new media and the arts, which is not being detected by the culture sector. In Uganda, some local decision-makers already initiated negotiations with the local financial sector, but feel short of information and know-how to proceed further. In Senegal, there is an interest in exploring innovative ways of financing artistic activities which could benefit from this sort of scheme.
How then could the lessons learnt in Mali be shared with the rest of DOEN International Culture's partners, so that they benefit from them and at the same time can contribute with their own visions, experiences and expectations to innovative ways of approaching the financial sector for the benefit of the cultural sector?

The other aspect that was pointed to as a concern for all the local decision-makers taking part in this evaluation is reaching **equality in a global dialogue** for both artists and arts organisations. The possibility of being equal players in the international scene would allow artists and arts organisations to bring their knowledge beyond the regions where they operate, gain access to global markets, and participate in discussions that affect their conditions of production.

In Uganda, Mali and Senegal decision-makers and users have described how a process of re-appropriation of cultural and political traditional structures would enable them to deal creatively with the values of their own culture in a globalised world. These processes of re-appropriation imply an exercise in re-creating and actualising traditional knowledge into their contemporary experience, and strengthening the idea of locality threatened by the homogeneous advance of globalisation.

Gacirah Diagne explained how the current lack of balance in cultural processes affects the possibilities of having a positive experience of artistic exchange:

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62 http://www.arterialnetwork.org/about-us

"When we talk about exchanges it always makes me a little bit scared, because if you want to have a real exchange at the local level, you need to be more or less... Maybe not at the same level, but at least not to create spaces with a lack of balance [between both parts exchanging]. It is true that we are willing to exchange, but [in order to do that], first we need to reinforce [our capacities] at the local level. [...] It is alright to be open, but you can open up once you are rooted. [...] Maybe we come back to Senghor[63] but it is necessary to come back to that. [...] That means change is also to give space, help people to take the space, because often here it is difficult for people to find it, to express themselves and to do what they want to do."

According to some of the users, the rooting that Gacirah talks about is necessary to counteract the politics of language inherited from colonialism, which have inhibited the transmission of traditional knowledge in local cultures by imposing French as a lingua franca in the francophone Western African countries. Since language is how we make sense of the world, this process of constant translation from maternal languages into French brings with it a loss of meaning that could be recovered through art if this process of rooting is allowed to mature, explained dancer Pierre Anani Sanouvi.
Equally important for Rockaya Gueye from Raw Material Company was to build bridges and gain access to international markets with a capacity for negotiating ideas beyond the stereotypes that have been traditionally inflicted by the West upon African artists.

The adoption of Maaya as an overall strategy for development made by the local decision-makers gathered in Mali is also an attempt towards strengthening a system of values that could help to recover the balance lost. Adama Traoré, director of Acte Sept explained:

"[In our traditional society] the mechanisms are such that the individual is taken care of. But today, we find ourselves in a market economy, which is the main point of collision with Western culture because it takes us towards a form of individualism where now it is not any more about me being structured in a society which allowed me to go through a process of individuation to become a product of this society, but I am in competition with the others. That is where we are out of place because some of our values, like the law of primogeniture, the values of respect to elders, are challenged. [...] It is true and certain that there are values which are from our culture which could help us. The form of humanism that we cultivate will make misery easier to bear because we can gather to share."

The local decision-makers gathered in Mali aim not only at strengthening the sense of Maaya in their communities of practice, but also to 'export' it as a cultural asset to be taken into account as a term of reference by the West. Mamou Daffé suggested:

"[...] The problem is not only financial; if you put the money without the Maaya, it won't work. [...]Maaya is an African dimension that is necessary to integrate [in our common strategies]. For those of us who have studied in the West, can we propose the idea of incorporating this deep value from the onset? This is my personal conviction, I live every day relating to it, I think that with the Maaya it is possible to achieve a new Africa, a new world."

In Uganda, the appropriation of the idea of Bulungi Bwan'si done by the cultural operators who took part in the analysis, talks beyond cultural strategies and of a huge sense of responsibility rooted in their political identity as citizens longing to be able to influence the political realm through cultural activities. This necessity to highlight traditional values in order to be able to create sustainable communities talks about a necessary process of localisation to counteract the influence of the overwhelming advance of globalisation.

But the process of reaching an equal dialogue cannot be unilateral. Dancer Pierre Anani Sanouvi -who works extensively in Europe- explained that for him there is also a problem of understanding on the other side,

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63 Léopold Sédar Senghor (9 October 1906 – 20 December 2001) was a Senegalese poet, politician, and cultural theorist who served as the first president of Senegal (1960–1980).

"To Senghor, the African essence is externalized in a distinctive culture and philosophy. This claim is supported by Senghor's assertion that Negritude – the rooting of identity in one's natural essence – is 'diametrically opposed to the traditional philosophy of Europe' (the colonizer). To Senghor, European philosophy is 'essentially static, objective… It is founded on separation and opposition: on analysis and conflict'. In contrast, African philosophy is based on 'unity', 'balance' negotiation and an appreciation of 'movement and rhythm'. [...] Negritude is a process of negotiation which proposes a counter-myth or counter-reading of traditional stereotypes with the aim of valorizing and celebrating the African personality."

In Leopold Sedar Senghor's Concept of Negritude, by A.R. Duckworth. Published on The Motley View. A Film, Art, Aesthetics, Critical and Cultural Theory Journal: http://ardfilmjournal.wordpress.com/2010/02/08/leopold-sedar-senghors-concept-of-negritude/

created by a gap in the education imparted in Europe. For an equal global dialogue to take place, Western interlocutors would also need to close the gap on their side by learning not 'about', but 'from' African culture.

DOEN already has some instruments in place to contribute towards this equality in global dialogue, as in the case of the knowledge-sharing programme run through Arts Collaboratory[64] for DOEN-HIVOS visual arts partners, or the linkages that are stimulated amongst DOEN partners in general.

How could these instruments be refined or multiplied, so that the possibilities of dialogue are enhanced?

9.2 *What common strategies can be articulated amongst DOEN and the primary stakeholders?*

Overall strategies like the criteria for intervention and the decision of on what countries, regions or themes to intervene has to be informed by DOEN's general vision -which is being reformulated in parallel to this evaluation-, and escapes the scope of this research. However, some specific guidelines that emerged from the evaluation can provide some food-for-thought to this parallel process, towards what role cultural activities could have in DOEN's general vision and, more specifically, what the role of the International Culture Programme in DOEN should be.

DOEN might benefit from taking on board three general necessities the local stakeholders brought up by expressing their views on culture:

- The necessity they have to establish an equal dialogue with donors, in which their own holistic approach to development is respected.

- The necessity for exchange and sharing of the knowledge and world-making strategies emerging from the particular cultural, natural and social systems they experience.

- The necessity of developing a change of behaviour in the users of cultural activities towards gaining authorship on their own destiny.

These three general necessities meet with some of the ideas that DOEN is already expressing in the reformulation of its general policy. In the sections that follow we explore the level of alignment amongst countries and with DOEN around these three points, and the possibilities this alignment opens up towards the future for all stakeholders.

9.2.1 The role of the International Culture Programme in DOEN

"Si on touche quelque part dans un corps, on sent la douleur partout;
si on la caresse dans le cadre de fair plaisir, c'est tout le corps qui ressent.[65]"

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64 http://www.artscollaboratory.org/knowledge-sharing-artistic-exchange

65 "If you touch any part of a body, you feel the pain everywhere; if you caress a part for pleasure, all the body will feel its effect." Comment made by writer Amadou Tidiane Kane during the feedback workshops in Senegal. Gorée Institute, Gorée Island, March 2010.

The world envisaged by DOEN in 2025 is a sustainable world based on holistic approaches like the Cradle to Cradle principle[66], in which the intelligence of natural systems is taken into account to pursue human development. DOEN sees cultural, social and emotional values playing an important role in this vision.[67]

This perspective of development is in alignment with the vision of culture emerging from the 4 countries studied in the research. These groups of local decision-makers work with a holistic vision in mind, where spiritual, cultural, and socio-economic development cannot be set apart and all their strategies are entwined.

Mamou Daffé from Mali explained how, within the holistic vision provided by the Maaya framework of the local decision-makers, culture plays a central role in the Bambara vision of the world. He gave a beautiful example of how the balafon[68] is used amongst the Senoufo people[69] to initiate children in a formative process where they learn to appreciate culture in connection with the natural and social system:

> *"The balafon in Africa, and especially amongst us [in Mali], was not only an instrument to play music, but used to be an instrumental part of a child's formative process. The balafon helped first of all to develop listening skills. In order to learn to play the balafon, there is a pattern to be learnt, you need to really observe, listen; in the education of the Senoufo, every child learns the balafon.*
> *First, in order to learn how to play the balafon, you need to learn the big virtues of society. In the Bambara context, listening is a great value, an initiation; [...].*
> *Secondly, the teaching of balafon develops the child and her capacities of observation. [...]*
> *Third, the child also learns to recognise not only harmony but beauty. It is an education aimed at recognising what is beautiful. But there is also a fourth element, which is ecology: the child used to learn to build her own balafon, and the wood to make the balafon used to be very special, and you had to know the virtues of this wood. At the same time, there are several types of balafon. The type and nature of the balafon, and the genre of music that is played when celebrating a marriage, [for example] is special. This is why I have said that there is a direct influence: the man influences the art, and the art influences the man, it is impossible to dissociate."*

The holistic approach of the Malinese decision-makers was similar to the dominant vision in Senegal, where the notions of identity that so greatly influence their approach to culture are rooted in the landscape, in the community of belonging and in the social environment affecting it. The transformation of one of these, for better or for worse, affects the whole system. The obstacles to developing culture which the local decision-makers face derive mostly from the unbalance created by the acceleration that globalisation forced upon local adaptive processes. DOEN wants to contribute '*through culture and media to the discovery of new viewpoints and the development of other perspectives of action*'[70]. It is important to keep in mind that DOEN beneficiaries are developing different perspectives of action mostly by trying to recover those local adaptive processes. By re-visiting traditional practices of socialisation and by questioning the environment from a contemporary perspective rooted in the specificity of their localities, they are trying to re-create historical meeting points where social bonds can be restored.
The processes these groups of local decision-makers are going through could be defined as processes of localisation.
According to British environmental activist Colin Hines, localisation is a process which "*allows nations, local governments and communities to reclaim control over their local communities; to make them as diverse as*

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66 "Cradle to Cradle Design is a holistic economic, industrial and social framework that seeks to create systems that are not just efficient but essentially waste free. The model in its broadest sense is not limited to industrial design and manufacturing; it can be applied to many different aspects of human civilization such as urban environments, buildings, economics and social systems".

From Wikipedia, http://en.wikipedia.org/wiki/Cradle_to_Cradle_Design

67 DOEN Foundation: the booster organisation in search of pioneers. DOEN business plan 2010-2012, page 1.

68 The balafon (bala, balaphone) is a resonated frame, wooden keyed percussion idiophone from West Africa, part of the idiophone family of tuned percussion instruments that includes the xylophone, marimba, and glockenspiel. Sound is produced by striking the tuned keys with two padded sticks.

69 The Senoufo are an ethnolinguistic group composed of diverse subgroups of Gur-speaking people living in an area spanning from southern Mali and the extreme western corner of Burkina Faso to Katiola in Yvory Coast.

70 DOEN Foundation: the booster organisation in search of pioneers. DOEN business plan 2010-2012, page 3.

possible; and to rebuild stability into community life." [71] These processes usually refer to strategies for the strengthening of local economies and the empowering of grassroots' self-organised initiatives to have a say in the future of their communities. The findings of this evaluation show that culture has a massive role to play in the making of strategies that could affect the behaviour of citizens in those directions.

How could DOEN contribute to this process of 'localisation' where public spaces are being re-designed? '*Protect the local, globally*' is the motto of the localisation movement. DOEN could financially support these local decision-makers' strategies while at the same time providing them with an international platform where these local strategies could be shared and where local decision-makers could channel and deepen their particular views into global discussions and appeal to new audiences.

These global discussions do not need to be circumscribed only to arts and culture. Taking the alignment in the holistic perspective shared between DOEN and the local decision-makers involved in this evaluation as a starting point, DOEN could refine the role that the International Culture Programme occupies not only in the Open and Solidarity-based Society theme but also across the other themes in DOEN.

For instance, how can DOEN's International Culture Programme contribute to make the intelligence of natural and cultural systems that sustain the Cradle to Cradle principle emerge?

Culture is mostly valued in developmental programmes either because of the economic opportunities that emerge around it -the number of job posts created, revenue of entertainment and creative industries, production of commodities, for example-, or as a powerful channel of communication to convey urgent social messages using artists and artworks as vehicles. However, are these culture's main contribution to society?

Jimmy Ogonga, from CCAEA repeatedly raised a similar question during the Feedback Workshops in Kenya:

> *"[...]It is not very well articulated in my head, but I would maybe throw in a question, just to ask if we could also think about culture and define culture without using economic vocabulary. [...] What is the role of culture out of the informality of life? Is culture something that is there to provide an avenue from poverty into a middle class life? What is culture therefore? [...] I'm trying to find a way of defining culture without using economic terms."*

The intrinsic value of culture as a channel for emerging bottom-up intelligence and knowledge, is a quality that has been widely taken for granted in the equation for a society's growth by the development sector. This evaluation brought to the fore existing local models of nature, culture and economy that could inform directions of change based on sustainable and pluralistic strategies of world-making, not only for cultural activities, but across the board of DOEN's themes of intervention.

DOEN could advance in areas that are being neglected because of the compartmentalised vision that the development sector has of the future and the role given in it to culture. It is important to keep open at both ends the question of how cultural, natural and social changes influence each other: How can culture contribute towards changes in the social and ecological behaviour of communities? AND how do changes in respect to social and ecological behaviour affect culture?

For instance, how does climate change affect cultural heritage and therefore the transmission of knowledge that goes with it, since traditional cultural practices are knitted into landscapes and ecosystems which, due to global warming, are changing in irreversible ways? And how does local culture affect local changes in climate change? In other words: what will happen when there is no wood left to build the balafon? And what will happen when there is no one with enough knowledge left to teach a child the balafon lesson?

Or, what can activists learn from artists, as Raphael Omondi did, but also what can artists in turn learn from the knowledge produced by these activists' actions? There is huge potential in capturing the valuable creative input that is emerging from the particular intelligence rooted in a way of understanding the world in challenging environments like Kibera or Kisenyi, and sharing it with other artists and activists across the globe. Artists based in The Netherlands could definitely benefit from this knowledge if the three programmes under the DOEN Open and Solidarity-based Society theme -'Social Role of Culture', 'Social Design' and 'International Culture'- shared common activities. If this exchange were not limited to The Netherlands but was spread across the countries where DOEN intervenes, the potential within that flow of diverse knowledge would be enormous.

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71 Hines, Colin. Localization, a global Manifesto. Hines, manifesto is a seminal text for the Transition Towns movements in UK.

The knowledge harvested through the International Culture Programme could help to design a more effective intervention of other DOEN programmes in the countries where the International Culture Programme operates. During the discussions held in the Feedback Workshops it was clear that one of the obstacles that these groups of local decision-makers are facing is the poor quality of donor's support. The manner in which funds circulate -and not the amount- can determine the success or failure of a project. Financial interventions that do not fully take into consideration the local cultural framework and the local motivation, regardless of the amount of funds invested, could provoke more damage than development. For instance, the strategies of Bulungi Bwan'si and Maaya inspire in Ugandan and Malinese societies the necessary social behaviour for changes to become sustainable. They depend on contagious processes of awareness of self-initiative and social responsibility, on citizens investing in others towards a common good. The voluntary aspect of these processes can easily be killed if money, instead of social improvement, becomes the drive behind the users' motivation. Therefore, any injection of funds in a rushed and thoughtless manner into these particular contexts, without taking into account the cultural strategies developed locally, could have a negative outcome that could take years to revert. Such a level of interaction amongst different programmes and themes would raise the cultural awareness DOEN members of staff need to develop in order to assess the consequences -positive and negative- of the decisions they take.

Could the International Culture Programme act as the "frontrunner" for the organisation itself, opening up channels of cultural understanding and laying the basis for other activities in DOEN to follow?

9.2.2 DOEN International Culture Programme as a community of practice.

"RennduBe peccat"[72]

As explained in sections 7 and 8, the local decision-makers taking part in this evaluation already have strategies in place that DOEN International Culture Programme itself can choose to support, or which it can recommend to other donors for support. However, it is important to keep in mind that in the current map of international cultural development and co-operation, potential counterparts are forced to compete with each other rather than being motivated to share knowledge and to build strategies of mutual gain. The top-down channels of support provoke the isolation of counterparts, especially emergent ones, and feed a culture of assistentialism that inhibits the creation of horizontal links and the development of local cultures of cooperation. As a result, valuable knowledge remains bottled-up behind each organisation. For the local decision-makers participating in this research, the evaluation's meetings were a rare opportunity to hold collective discussions and to learn from each others' strategies.
Jimmy Ogonga from CCAEA in Nairobi explained the consequences this lack of opportunities to acquire vital information brings:

> *"[...] knowledge is very integrally related to wisdom, that wisdom that gives you the information to make a decision. When you don't have that information then it's very easy for you to believe in something and yet you might not have processed it fully in your mind for you to be able to believe in it in the first place."*

And made a recommendation to DOEN:

> *"[...] I don't know if it happens in the knowledge-sharing programme[73], but is there a way to keep this kind of institutional memory of what has happened in the past, so that people can share it also in the local fronts? I think there's a lot of things happening in Mali, a lot of things probably happening in Dakar, Uganda, Tanzania, and Nairobi and so on, but I'm just thinking that maybe here we do not know, in a sense, these tangible connections, especially between DOEN and Mali and so on and so forth. So as much as we are connected with, for example, Centre Soleil d'Afrique in Bamako, it would be interesting to see how we could connect with them but also with DOEN in the same process, as opposed to just connecting with them."*

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72 'Those who have something in common need to share it', Pulaar proverb, suggested by Amadou Tidiane Kane.

73 He is referring to the Knowledge-sharing programme for visual artists in Arts Collaboratory.

Following Jimmy's suggestion, DOEN could assume the role of interface, 'wiring' place-based emergent initiatives, towards the exchange of knowledge and experience. The virtual platform that DOEN plans to develop could become the meeting point of a community of practice[74], that is, a community of stakeholders (artists, donors, policy-makers, human right activists, environmentalists, thinkers) gathered to find, share, transfer and archive practice-based knowledge, where tacit knowledge coming from context-based experiences which cannot easily be captured, codified and stored, could be made explicit.

This platform would allow common interests to emerge and could be a valuable source of information for DOEN when choosing new directions in which to extend its support. This information would also be valuable to different groups of stakeholders when building collective agendas and advocating fronts.

9.2.3 'Frontrunners', change-agents and DIY spirit.

Ati dika Ma ate tou Ave o ! [75]

According to their current business plan, DOEN's approach for 2010-2012 is based on seeking, finding, supporting, bringing together and inspiring 'frontrunners'[76].
In the context of culture, if we take into account the cycle for the sustainable development of culture explained in section 7, the 'frontrunners' emerge as a result of individuals reaching the stage of release of creativity and self-expression. That is, they can only appear and be successful if there is a platform which gives them visibility, an environment of creative innovation, quality ideas which are relevant to the context, and followers.

Musician and entrepreneur Derek Sivers gave a brilliant explanation at the 2010 TED conference in his 'How to create a movement"[77] presentation, of how the initiative of the 'frontrunner' only becomes meaningful when others follow. Following Sivers' logic, a leader needs to have a first follower, since the first follower is the one who 'publicly shows everyone else how to follow':

> *"Being a first follower is an under-appreciated form of leadership. The first follower transforms a lone nut into a leader. If the leader is the flint, the first follower is the spark that makes the fire.*
> *The 2nd follower is a turning point: it's proof the first has done well. Now it's not a lone nut, and it's not two nuts. Three is a crowd and a crowd is news. [...]*
> *A movement must be public. Make sure outsiders see more than just the leader. Everyone needs to see the followers, because new followers emulate followers - not the leader."*

These groups of local decision-makers are providing the right environment for potential frontrunners to emerge and they even have specific strategies in place to do so, like for instance the identification of change-agents for Slum Cinema, or the central role that the figure of the role-model has for many of the local decision-makers gathered in Senegal. The djembé school created by Daouda Dembelé in Ségou and the network of visual artists generated by users of Centre Soleil d'Afrique in Mali, Julius Lugaaya's Dance Week forum and the Beverley Nambozo Poetry Award initiated in Uganda, Dave Ojay's Undone Theater Projects and the circus school started by Sylvester Odour Ondiege in his neighbourhood in Nairobi, the dance lessons imparted to young people in Toubab Dialaw by Touty Daffé in Senegal and the Picha project initiated by Patrick Mudekereza in Congo are some of the numerous self-initiatives triggered by processes of transformation that users have experienced themselves thanks to the participating local decision-makers' artistic activities. All of these 'frontrunners' are taking risks, are innovative in their own terms, and have an

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74 The term Community of practice (CoP) was coined by anthropologists Jean Lave and Etienne Wenger:

"Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly." In http://www.ewenger.com/theory/

75 'One tree does not make a forest' , Traditional Ewé proverb suggested by dancer Pierre Anani Dodji Sanouvi

76 DOEN Foundation: the booster organisation in search of pioneers. DOEN business plan 2010-2012, page 4

77 http://sivers.org/ff

approach that can serve as an inspiring example for others, in coincidence with DOEN's definition of 'frontrunner'.

However, there is an aspect of DOEN's definition -'the ability to implement ground-breaking ideas successfully'- which could be discussed further with local decision-makers and the users of their activities. The action of taking risks seems to be at odds with the capacity to anticipate success, and more so if we take into account the breadth and depth of obstacles described by the local decision-makers gathered for this evaluation in the four countries. Maybe the notion of 'success' used by DOEN could be explored further in discussion with local primary stakeholders in order to avoid unrealistic expectations and frustration on both sides. These discussions could help to identify what the most effective way of monitoring the 'frontrunners' actions would be. A project that might look like a failure in the short-term, might prove to be successfully ground-breaking after some time. How long is DOEN willing to wait for the 'frontrunners' to prove the risk they take is worth it? How far can DOEN assume the role of risk-taker itself by trusting in the experimental nature of these processes?

9.3 *What common instruments can be articulated amongst DOEN and the primary stakeholders?*

The three big general views emerging from the research point at arts and culture as expanded fields embedded in society and nature. If these three points are adopted as main strategies for the support of cultural activities in developing contexts, and if these strategies are accompanied by coherent monitoring mechanisms, DOEN could redefine its existing instruments to better serve for these purposes.

9.3.1 Suggestions for a monitoring system for DOEN

Ndimbal na say fekk loxol boroom[78]

The specific application of the MSC technique designed for this developmental evaluation of DOEN's International Culture Programme targeted a multiplicity of necessities:

- To gain insight into the meaning of DOEN's contribution at grassroots level.
- To identify meaningful directions towards the future to inform a policy for the International Culture Programme.
- To examine possibilities of operating locally in a more meaningful and effective way, by including local experts.
- To give flesh to the tacit criteria of assessment of international culture activities amongst DOEN staff, and discuss and reach agreement as a team.
- To do all the above in a transparent and participative way.

On top of these necessities, which were covered during the evaluation process and through this report, the feedback obtained from primary stakeholders about the whole evaluative process shows that the application of the MSC technique proved a successful experience for most of the stakeholders involved, with some positive side-effects that open up new possibilities for the future implementation of the MS technique, or aspects of it, as a monitoring system across DOEN partnership:

- All decision-makers and an ample majority of the users invited to take part in the evaluation celebrated the participatory aspect of the process and the chance of being given a voice in the developmental process of a funder partner.

- The local decision-makers who took part in this evaluation say they learnt about their users' expectations and in some cases they also stated that they gained focus and a sense of direction

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78 'Help must find the helpee's hand in it', Wolof proverb, suggested by Fatime Faye

for their organisations. They also appreciated the opportunity to evaluate their artistic activities without preconceived indicators and address questions regarding the meaning behind the changes they help generate in their users.

- All local stakeholders welcomed the possibilities of networking and knowledge sharing that the evaluation opened up for them. In two cases, this networking activity even started to crystallise in formal steps towards the constitution of umbrella organisms with the aim of advocating for the culture sector -as in the case of the Annual Conference organised in Uganda and the KIA network formed in Mali.

- The four local cultural experts / witnesses have been acquainted with the technique and they would be willing to collaborate further with DOEN as consultants on the same line of research.

- Interest has been raised from each country in the findings made in the other three, which will hopefully be satisfied and stimulated further with the publication of this report, the launch of the website and the use of other material resulting from this evaluation.

- Some organisations have even demonstrated interest in adopting the MSC for monitoring purposes in their own organisations, or at least in including aspects of it in their current monitoring system. Such was the case, for instance, of Acte Sept in Mali, Kwani? in Kenya and Amakula Cultural Foundation in Uganda.

Some of the local decision-makers' reactions to the evaluation process give a snapshot of what aspects of the MSC technique were more relevant to them.

Adama Traoré from Acte Sept explained how not using pre-set indicators and using storytelling as a tool to collect information helped the local decision-makers in Mali to unearth the cultural meaning of the impact they are having with their activities:

> *"[...] I am used to other type of project evaluation that at some point gave me a headache, because I have been confronted with the logical frame and dealing with indicators in the domain of culture... I admit that this is what gave me some grey hair [...]. This exercise was therefore very innovative for me. Yesterday [when the users were talking], I told myself, 'this is working, it has enabled the hidden aspects of culture to emerge because people were free to express themselves [...]. There are certain things that you would never say in the frame of an evaluation. But the way in that this evaluation has been done through storytelling, it has allowed people to tell their own stories and this has been very revealing yesterday when they started talking about 'sabou', which is in Bambara 'the original cause'[79], and that has evidently happened because it is impossible to answer the questions of the evaluation and to tell your own story without talking about 'sabou', the original cause."*

Chris Kunihira from Slum Cinema/VODAP in Uganda appreciated the sense of ownership that this type of evaluating approach brings to the community:

> *"You have to provide ownership to the community. There are always things which change in communities, every year. So before you begin implementing A, B, C, D, you have to find out what is changing -why are people doing this, why are people not doing this? It helps you define a project or a programme where everyone is included, and when the programme is inclusive, it becomes easier to manage. [...] I have worked with very many institutions, and you don't find another institutions assessing this way, where the different decision-makers sit and build a framework towards how they should all work together. I applaud DOEN for this."*

For Sarah Nsigaye from Amakula Cultural Foundation in Uganda the networking and participative aspect of the MSC technique process helped her to appreciate the users' needs and to gain focus in the analysis of her own organisation's strategies. She also valued the possibility of dialogue with the donor:

> *"This evaluation process has been for me a learning process. I would like to try to do it, because you get to issues without knowing you are going there, and then you get there. This process has also facilitated a networking opportunity. It has been quite inspiring for us to put words or names to certain*

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79 'Sabou', in Bambara means the cause that makes something happen.

things that we do, which helps our intervention, because now we understand it more. I personally knew what Bulungi Bwan'si was, but I never saw it as a strategy, so I liked how this process has also helped us to focus even better; we've been doing these things, but now we have a better sense of direction. It is also interesting to interact with DOEN and understand them, because then in the future I will have a better idea on how to write and respond to them. It was also good that DOEN put us in touch with the users [in a situation] where we are not the ones in charge, because sometimes you don't even know it but you patronise them. [...] But this process was when we were equals, and we also got to hear from them, their genuine views, which was good because it also helps us to evaluate ourselves. [...] You provided them with a platform where they could address us, and we need to understand that that is how they feel and respect and appreciate it, because it helps us to know how to intervene.

[...] I would like to commend this process to other donors, because sometimes they have these areas of intervention that they are really hell bent on, because of their instructions and everything. And maybe sometimes for us, they do not correspond with our realities here. But because you need to get funding you just sort of 'fit in' there. I think this is a very healthy process because at least now DOEN understands our realities a bit."

Marion van Dijk from Sarakasi Trust in Nairobi found the process valuable for similar reasons:

"[...] we knew it was a DOEN evaluation, but you are also kind of evaluating yourself and looking with other eyes to your users and also again to the people that you are sharing this whole experience with. That was a good exercise to go through. I think by doing that it also makes you better understand what you are doing, you take a moment of reflection. It was very useful to me. [...] I also felt that we were equal. [...] It gives me hope for the future that we as a sector will be rooted one day much more than we are now."

Angela from Kwani?, also based in Nairobi, found that the knowledge-sharing opportunities made available during the process gave her a better understanding of how her organisation's work relates to what other art organisations are doing in Kenya:

"[...] Being in a room with other people who work in the same sector as I do it gives you food for thought when it comes to discussing for instance about how they set an organisation and what strategies and instruments they have in place for different categories of changes, it gives you many 'aha!' moments, and then you realise also that the things you are doing are very closely related to the very different kind of productions that they are working with. [...]"

Finally Gacirah Diagne from École des Sables in Senegal appreciated the equal dialogue that the process helped her to hold with DOEN:

" I think we stepped on the right way, because a debate has been initiated, which I find important. [...] It is a beginning. [...] It is important that people displace so that they can effectively immerse in the contexts that they want to support, [...] and also the fact of having discussions, real discussions. This reassures us somehow, because it makes us think that we can be sincere and we can all truly and sincerely look for the solutions together. This process is really good, because I think it shows that this mentality that there is always someone who knows everything, who is better than us, or who has the resources and that we do not count because we don't have anything to say... is finally changing!"

Also Oumar Sall from Groupe 30 Afrique explained how focusing on impact would be of great benefit to their organisations:

"I am very fond of this process because it made me understand how to put your finger on the impact of what we do. We have invested in these projects for many years with the results that now we could see, but we did not have the tools to name them. [...] Then, each time partners wanted to know what was the impact of what we do, it was complicated. We were obliged to lie, because we needed to tick the box. On certain form sheets, if you do not tick it, you cannot go on.[...]"

A monitoring system which takes into account the significance that experiencing artistic activities has to users would allow more flexibility to report about certain areas of support, the results and impact of which are not so tangible, like the impact of changes in Maaya in Mali, for example, or changes in relation to personal

identity and intimate processes of creation which are at the core of the cycle of changes explained by the local decision-makers in the four countries.

In general the local decision-makers taking part in this evaluation agreed with the value of implementing a monitoring system without pre-established indicators, with a participatory approach and focused on impact. It is important however to keep in mind that the arts organisations involved in the sample are already subjected to reporting demands which need to match other donors' evaluation systems based on logical frames and their own indicators.

Ideally, a change of monitoring system would need to contemplate in the long term a change of reporting culture involving stakeholders beyond DOEN and its partners. A feasible point of departure could be to share the local decision-makers' opinions on the value they see in this different evaluative approach with donors with whom they share partners, to create awareness about the valuable knowledge emerging from a different approach to reporting.

Though it is clear that switching into this other approach would increase the time that local organisations need to invest in reporting, as they still need to comply to other donors' requisites, there is certainly enthusiasm in the majority of the partners about the possibilities that such a switch could provide. During the feedback workshops in Uganda, DOEN asked its current partners if they would be able to change their monitoring system to suit a more participatory process like the one conducted by this evaluation. Sarah answered:

> *"Maybe if you incorporate it as a part of what we are expected to be implementing. This is a process in itself, a job in itself, but a necessary one because it gives you important feedback. So if you are conscious of that process, that it is a necessary process and it is catered for in the budget, then it will also allow us the flexibility to be able to do it, because it gives feedback to you but it also serves to us as an evaluation [of our organisations]."*

It is also to be noted that the application of the MSC technique during this evaluation was tailored to provide DOEN's International Culture Programme with a menu of desirable directions to move forwards, and therefore demanded the involvement of several members of DOEN staff, time and experimental space that could be spared if MSC technique is applied only as a monitoring system.

The logistics necessary for implementing the MSC technique as a monitoring system would be much simpler. For instance:

- The first round of the technique, when stories are collected, could be done by partners in a more organic way throughout the year. The local organisations could collect stories as they go, as part of   their activities. In this way they might also be able to capture the input from users who benefit in an indirect way from their activities. For instance, organisations could capture on the spot, as soon as an activity finishes, stories from members of the audience who are not in regular contact with the organisation. They could build a video archive with testimonies to be analysed by local decision makers later. These stories would not need to be edited, transcribed and published as we did in this case, unless the organisations and/or DOEN find it necessary to share them with partners in other countries or for PR purposes. The scope of time people would be asked to talk about in relation to what changed for them would be limited to the past year. This would certainly reduce the length of the stories and the time needed to process them as well.

- The second round of MS could consist in the screening of these video-stories for the local decision-makers to watch and analyse, followed by a discussion on how these stories match, or not, the different domains of change already selected by the local decision-makers during this evaluation. The participating local decision-makers would then either confirm or enrich their criteria of selection, and point at emerging domains of change that might appear. DOEN staff could join these discussions, balancing their quota for visits amongst the different countries. These sessions could also serve for introducing this evaluative approach to other local organisations or other donors operating in the local sectors.

- Feedback could be collected via a virtual platform such as the one DOEN plans to develop, and/or by using the already active fora that some of the local decision-makers have in place in some cases, or aim to set up.

- At least two of the cultural experts or 'witnesses' involved in the process of this evaluation as consultants, one in East Africa, and one in West Africa, would be ready now to run and moderate this lighter version of the MSC technique and draw conclusions that they could report to DOEN for monitoring purposes as well.

This monitoring system could also be implemented in those countries which did not take part in the evaluation by introducing the technique through a similar process to the one experienced by DOEN decision-makers in the second round of this evaluation. For example, a group of local partners in any given country could be given a set of 'model' stories that can be prepared in advance and a set of domains of change chosen from the cycle of development, as well as being given the opportunity to create and add to the list other domains of change relevant to them. In this way, a one-day workshop would be enough to conduct the exercise. If in Africa, this could be done by some of the partners who already experienced the methodology, or by some of the experts. DOEN could test the International Culture Programme policy and either confirm it or enrich it following the contributions made by stakeholders in that particular country. In this way their policy would become a very dynamic referential process of participation instead of being understood as a static document. DOEN might also find this particular application of MSC technique useful for approaching the culture sector in countries new to their portfolio, to obtain some initial guidelines on how and where to begin their intervention. These types of workshop could also be enriched by applying other techniques developed by M&E expert Rick Davies, like the evolving storylines technique.[80]

Adopting a different monitoring system can make emerge extremely valuable knowledge which is currently bottled up. However, it has to be noticed that a change of monitoring culture to fit into DOEN's requirements would be for the partners an investment of time that has to be measured against the relatively short-term support that DOEN plans to give to their 'frontrunners'. What would happen to that knowledge and to the partners' effort to adapt themselves to DOEN once DOEN hands their support to other organisations following the 'frontrunner' main strategy?

Alternatively, the prototype theory of change emerging from this evaluation could be used to compare and contrast the outcomes of the partners' artistic activities. The current reporting procedures could be enhanced by asking specific questions to address the most significant areas of change that emerged during this evaluation.

9.3.2 Financial subsidies to art organisations

DOEN's current strategy to finance art organisations in the long-term proves to be essential for the emergence of frontrunners with quality projects. DOEN could refine the current International Culture portfolio by assessing current and prospective partners in all the countries where they operate against the criteria that comes out of the cycle for the sustainable development of culture.   For instance: do all of these partners provide participatory structures built upon trust and solidarity principles? How do they ensure that their users gain a voice and become owners of their own stories? Are their platforms diverse enough? What strategies do they have in place to engage a diverse audience in quality critical dialogue? How is each of these platforms contributing to the bigger picture of their particular culture sector?

Some partners could become strategic partners to be supported in a term longer than the current 4/6 years 'tacit' limit because of a number of reasons:

- Because they influence users beyond their locality and they support the emergence of frontrunners in a variety of contexts where DOEN cannot be present due to the operational limitations of the programme. These partners would provide DOEN with a diversity of voices to contribute to the knowledge-sharing platform, and eventually, if the International Culture Programme were able to expand their portfolio, the networks to do so in neighbouring countries or rural areas, for instance.

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80 http://mandenews.blogspot.com/2007/05/evolving-project-designs-participatory.html

- Because their activities complement the activities of other strategic partners operating in the same culture sector.

- Because their contribution to a diversity of changes in the cycle for the sustainable development of culture is so comprehensive as to make them a key-player in their country, and if without DOEN's support the continuity of their work would be threatened.

- Because they contribute with particular knowledge and expertise from which other partners in DOEN could benefit, either under the Open and Solidarity-Based Society theme, or under the other themes.

In order to identify key strategic partners, DOEN should make sure it understands the context these organisations are working on, which can be done by adopting a monitoring system that collects information about the meaning of their input following the cycle for the sustainable development of culture.

DOEN could combine long-term support to strategic partners with short-term support to emerging 'frontrunners', where it can allow itself to take more risks. The quality of the 'frontrunners' proposals / projects could be assessed against the potential links and ideas that the 'frontrunner' could bring into DOEN knowledge-sharing platform. Could for instance a 'frontrunner' project in Palestine which challenges political and conceptual boundaries between Palestine and Europe become a source of inspiration for long-term partners in Mali, who struggle to develop strategies towards equality in global dialogue? Or could for instance the innovative strategy being developed in Senegal for the distribution of film productions through cybercinemas become an example to be taken and transformed by the video reporters working in Kampala, so that they can channel their views across different layers of the population in the city and, by the same token, make a profit out of it? Finally, could writers in Uganda, Kenya and Mali -and possibly in other countries where DOEN also has or could have partners supporting literary production- maybe increase their international presence and widen their markets by adopting innovations made by 'frontrunner' European writers experimenting with the use of internet and social networks to self-publish and sell their work as digital books?[81]

The level of interest raised by other members of DOEN community of practice in the work of these 'frontrunners' could guide DOEN to decide if and how to continue their support. A cluster of 'frontrunners' in a country rated by DOEN community of practice as of interest for their community could guide DOEN in the future to take decisions as where to initiate a more consistent intervention in said country and look for strategic partners to support in the long-term.
It also might happen that a group of 'frontrunners' based in different countries become interested in a specific theme, which could then be given special attention at the knowledge-sharing platform.

9.3.3 Specific Funds

DOEN contributes already to some funds for specific regions and art-forms.
While the funds for specific art-forms, like the Hubert Bals Funds for film and the Arts Collaboratory platform for visual arts, can help individuals and arts organisations to pursue their creative processes and aims, there seems to be a gap between the aims of these funds and the needs that users have.

For instance, the lack of expertise and suitable equipment and infrastructure in the film sector in countries like Uganda and the countries of the Western Africa region make it impossible for local artists to access the funds offered by Hubert Bals Funds for the production of high quality feature films.
In the case of Arts Collaboratory, the funds available are restricted to visual arts platforms to implement their activities, but no funds are available for individuals to concentrate in their individual creative processes.
Because of lack of expertise, time and operational capacity DOEN's International Culture team cannot afford to be involved in the management of this type of funds. However, they remain a necessity for users.
Could smaller funds for individuals be administered by DOEN structural partners, or by umbrella organisations in those cases where there is one, like Kya in Mali?

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81 http://www.guardian.co.uk/books/2010/aug/12/publishing-book-online-ray-connolly

Apart from strengthening the creative capacity of artists and opening up professional opportunities at a more international level, these type of funds could also finance the capacitation of individuals in areas of technical expertise that seem much needed in the four countries analysed in this evaluation (and presumably also in other countries where the development of the culture sector is at a similar level). Another area where individual funding is needed, as pointed out by both the users and the local decision-makers taking part in this evaluation is the distribution of artworks and the mobility of artists. The restrictions for traveling affect not only the exchange between artists in different countries, but also the possibilities of displacement of artists from one region to another in the same country. Could DOEN contribute to existing funds that are already working in this direction, like Arts Move Africa[82] by complementing the support they give with funds towards traveling within the same countries?

9.3.4 Knowledge-Sharing instruments

The instruments that DOEN currently has in place to provide knowledge-sharing opportunities for its partners are the ARTerial network, the knowledge-sharing programme for visual arts in Arts Collaboratory and the specific opportunities DOEN creates amongst some of its partners when they identify a common interest.

Since all these activities seem to involve mainly representatives of DOEN partners at the local decision-makers level, it would still be necessary to provide users with more inclusive platforms where to interact and from where to retrieve valuable information for their activities. Though the Arts Collaboratory Knowledge-sharing platform is already a step in this direction, it is restricted to the partners on the HIvos and DOEN visual arts portfolios, and the face-to-face encounters it has organised so far have been limited to the representatives of the arts organisations.

The meetings held during this evaluation were considered in themselves by the users and the local decision-makers taking part as opportunities for the sharing of experiences and knowledge, and were very welcome all across the group of local stakeholders. DOEN could take profit of this process and build from the momentum reached by communicating the findings of the evaluation across the participating group and beyond in their next trips, and asking for inputs on to what would be the best feasible way of gathering and sharing this information, taking into account the language barriers that exist across the International Culture portfolio.

DOEN already plans to develop a virtual platform taking the International Culture Programme as a pilot. The information gathered on the www.howdoyoudoen.nl website can be used to spark the initial interest on such a platform amongst the stakeholders participating in the evaluation and beyond. At the same time it can be used to measure the interest of visitors and the way they use it since they will be allowed to leave comments not only after the stories but also about the ideas emerging from the evaluation.

The virtual platform DOEN foresees can be a good way of archiving information that can be relevant for members of the DOEN community of practice. For the virtual platform to work as a meeting place, a participatory ethos has to be built amongst partners by strengthening the mutual bond of trust and interest between DOEN and its partners. Since DOEN has no physical presence outside The Netherlands, it is important that the visits made by members of staff -which DOEN plans to increment- are used not only to perform field visits to each partner but to gather their partnership and the users of their partners' activities and consult them about the activities of DOEN's community of practice.

It would also be necessary to complement this virtual platform with small gatherings of stakeholders where common themes can be explored across different cultures. The knowledge and information emerging from these type of meetings would fuel the interest of participants to the virtual platform. The themes that need to be explored in knowledge-sharing activities according to the local stakeholders go from very practical know-how on successful organisational practice -especially in respect to macro-organisational levels-, to the discussion around cultural, economical and political perspectives of understanding the world from which all parts involved can learn.

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82 www.artmovesafrica.org

10- Conclusions

By way of concluding this report, now we will focus on a summary of the main findings to answer each of the questions of the evaluation.

Question 1

What does DOEN's cultural intervention mean to the programme's primary stakeholders?

The groups of local primary stakeholders gathered in all four countries find that DOEN International Culture Programme's most significant contribution has been the improvement of the quality of the art produced through the artistic activities organised by the local decision-makers taking part in the evaluation. In 3 of the 4 countries -Kenya, Mali and Uganda- the local decision-makers participating find most significant that DOEN has contributed to improve the quality of art of their activities by developing their collective platforms and, in that way, by helping the local decision-makers to support the personal and professional development of their users at a formative stage which is leading, as a consequence, towards the release of self-expression and creativity of their users. According to the local decision-makers gathered in Senegal, the most significant changes that DOEN has influenced in the behaviour and actions of the users of their activities are those related to the intimate notions of cultural and artistic identity of the users, which, as explained in section 8.4, have also a deep effect on the quality of the art produced by them.

Question 2

In what other areas significant to primary stakeholders could DOEN make a difference?

The local primary stakeholders consulted in all four countries located those most significant changes for them that they would not link to DOEN's support in two areas: further professional development from a formative stage onwards, and the development of the conditions to create sustainable independent culture sectors.

In all four countries all primary stakeholders who took part in the evaluation pointed at the necessity of raising the professional standards as most significant. These specific groups of local decision-makers expect to do so by creating more opportunities of specialised training, more platforms for the development of critical thought and access to professional equipment, and more knowledge-sharing situations -both at a local and international level. These opportunities would increase, according to them, a release of self-expression and creativity in the users of their artistic activities, what would in turn make the art being produced more relevant to the context, which ultimately would help to create bigger and more active and diverse audiences.

Also in all four countries the participating primary stakeholders pointed at the necessity of generating conditions towards the sustainability of the changes that the users of the local decision-makers' artistic activities are experiencing. Finding a common ground from where to contribute to the regulation and development of their respective culture sectors is a major concern for all sets of local decision-makers taking part in the evaluation. According to the local decision-makers in all four countries, the way towards self-governed and sustainable independent culture sectors starts by instilling in the users of their activities a sense of responsibility and self-initiative and an awareness of being change-agents and role-models for others, as observed in the deep sense of reciprocity towards the other deeply rooted in the practice of Maaya, the sense of self-governance intrinsic to the Bulungi Bwan'si strategy, the strategies for supporting change-agents in Kenya, and the strong necessity of helping role-models to emerge, as pointed by the local decision-makers gathered in Senegal. These are all most significant changes reflected in stories that the local decision-makers found as most significant beyond 'DOEN''s stories.

Question 3

> *What alignment can be created amongst DOEN and local decision-makers and what common strategies and instruments can be articulated?*

The conclusions coming out from the study in these four countries converge into a cycle for the sustainable development of culture -described in section 7-, which can be seen as a prototype of a theory of change built from the bottom up, a useful interpretation of how culture develops according to a collective of people who work and experience art in the field in a multiplicity of cultural backgrounds.

The theory of change shows all the preconditions necessary to achieve a sustainable cycle for the development of culture as a long-term goal according to the local primary stakeholders involved in this evaluation. We draw a roadmap that could be refined by adding more voices, thoughts and recommendations on how to get from 'here' to 'there'. This theory can be used and tested now by DOEN in a diversity of contexts, beyond the four countries from where it emerged. The exercise that led us to this point helped to articulate underlying assumptions which can now be measured and give way to ideas on how to carry on from this starting point.

DOEN needs now to choose which areas of this cycle it wants to focus on, by looking at which areas are most significant to the Foundation in the bigger frame of its general policy and by acknowledging what type of support they cannot give or control. In choosing, they should consider three main points of view and strategies that the local decision-makers participating in this research have in place to contribute to those changes that they find most significant in the development of their cultures, and that coincide with DOEN's strategies and plans for the future:

A holistic approach to development which involves an expanded view of the culture field would better reflect the use that is being made of the artistic activities organised by these groups of local decision-makers and the value that users find in it. Finding conceptual coherence and practical dialogue across DOEN's different themes becomes crucial to the implementation of this holistic approach.

- The sharing of knowledge emerging from the particular cultural, natural and social systems experienced by the primary stakeholders could be a key strategy for the development of culture in the local contexts where these primary stakeholders operate and beyond, across other regions and themes where DOEN intervenes.

- The support to users of cultural activities towards gaining authorship on their own destiny, by developing self-organisational strategies is a key strategy towards sustainability. DOEN's strategy of supporting 'frontrunners' coincides with the view of these groups of local decision-makers, but for 'frontrunners' to emerge, it is necessary to have in place viable collective platforms operating in an environment of trust and solidarity, which instil in their users a sense of ownership of their future.

DOEN could refine its current instruments in order to better respond to these three main strategies and could be reassured in developing others which are being planned, like the virtual platform on which the International Culture Programme will be taken as a pilot.
When these instruments are accompanied by a monitoring system based on retrieving qualitative information on the meaning of DOEN's intervention, new information could emerge to enrich and make the evolving theory of change more sophisticated, as local decision-makers placed in different cultures and circumstances can add more refined points of view to different levels of the cycle. DOEN's International Culture Programme's team might then be able to identify at what level their intervention would be most valued in each context, when the cycle for the sustainable development of culture is contrasted with contextual information that local stakeholders would provide about their particular necessities.

Since this theory of change was built from the grassroots and is primarily relevant to stakeholders working in the field, it could be easily shared with other donors working towards the sustainable development of culture in similar contexts. If colleague donors feel that this way of building a theory of change is also valuable to them, they could also contribute to the body of the theory with information obtained by similar processes made in the countries and regions where they work.

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