

**MID-TERM EVALUATION OF THE MULTIANNUAL PROGRAMME (MAP) 2017-
2021 OF UGANDA**

FINAL REPORT ON THE EVALUATION

Written by Ms. Ayeta Wangusa



1. Summary

The Mid-Term Evaluation of the Multiannual Programme (MAP) 2017-2021 of Uganda was conducted from March 9th to July 5th, 2020 (from inception phase to mid-term evaluation report submission). The evaluation used the OECD/DAC criterion that contains five evaluation criteria that should be used in assessing development interventions: relevance, efficiency, effectiveness, impact, and sustainability.

The purpose of this mid-term evaluation was:

- a) To allow appropriate monitoring measures to be introduced within the partnership framework and the intervention strategy;
- b) To formulate conclusions on the actual implementation of the programme and the assessment of the partners' capacities.

The evaluation was concerned with the programme's actual implementation by the partners. This included:

- a) At programme level, taking account of the criteria of **effectiveness, efficiency and sustainability**;
- b) With regard to the partners: the following criteria: **financial autonomy; institutional capacity; transfer of skills**).

Africalia chose Bayimba Cultural Foundation as the only partner to work with in Uganda. Bayimba Cultural Foundation recognizes the importance of arts and culture in the social and economic development of Uganda and East Africa as well as for individual human development. Bayimba Academy is structurally reinforced by Africalia with a view to contribute to a sustainable investment in capacity building in the arts and culture sector. An extensive programme was therefore proposed with carefully selected local (Silent Voices, SEED Show, Batalo East, Kitara Nation, Youth & HipHop) and international (Global Music Academy) partners.

Other platforms that Bayimba hosts (or collaborates closely with) to strengthen the programme:

- Bayimba International Festival of the Arts (BIFA);
- DOADOA East African Performing Arts Market;
- Kampala International Theatre Festival (KITF);
- Amakula International Film Festival.

This mid-term evaluation has established the following:

1) At programme level

- With reference to **efficiency**, Bayimba Cultural Foundation is in the process of strengthening its management, through hiring a general manager. While Bayimba Cultural Foundation has a sound financial policy and financial management process, it is not financially autonomous because it is 98% reliant on donor support to run its programmes. This is a risky situation, especially if any of the donors reduces or ends their funding. In the area of capacity development, based on Bayimba Foundation's strategy to develop Lunkulu Island as its new home and on feedback from the board, staff and Global Music Academy, there is a need for capital investment and skills training for staff and teachers of the Academy in order to improve the operations. Also, the evaluation suggests that Bayimba's contributing operators could be used to promote its brand, through partnership agreements with the Academy, while Bayimba Cultural Foundation can also use the Bayimba App as proposed by the Bayimba director, social media and its networks to broker linkages for the contributing operators to new markets. Currently, Bayimba Cultural Foundation only uses the DOADOA and BIFA platforms for market linkages,

however some of the contributing operators expressed interest in having international market linkages.

- With regard to **effectiveness**, the partnership between the Global Music Academy (GMA) and Bayimba Academy highlights the process of the professionalization of the teachers in contemporary African music, to the designing of a music curriculum and to the equipping of teachers with the skills necessary to document their own music cultures and develop their own new curriculum for this. However, accreditation of Bayimba Academy with the Ministry of Education and Sports will be pivotal in making arts education a priority in the Skilling Uganda programme that promotes Business and Technical Vocational Education Training (BTJET). While Bayimba awaits the completion of the accreditation process, it will strategically continue to partner with GMA through the East African Global Music Campus and its students will receive certificates from GMA.

- In terms of **sustainability**, the evaluation concludes that the COVID-19 pandemic has presented an opportunity for Bayimba Cultural Foundation to reflect on the future and its strategy (2021-2031), to integrate ICT in order to have a business model for e-commerce. The Foundation aims to provide revenue flow options for artists and creative entrepreneurs, and to use digital wallets for the future activities at Lunkulu Island. The digital wallets will ensure that the Island is a cashless community whereby clients can transfer money from their bank or mobile money accounts to a Bayimba bank card that will be used for economic transactions. If someone wants to buy something on the Island, that person opens up an account in the cashless Bayimba micro finance system and puts credit on the card. However, since Bayimba Cultural Foundation aims to support the arts in Uganda, there is a need to establish what kind of technologies are required to add value to the creative value chain. This could be done through an exploratory research on the technologies that are available in Uganda/East Africa, which actors in the arts sector can leverage in business management, training, advocacy and marketing of their work. A starting point could be through the Digital Economy subgroup of the AfCFTA Technology and Creative Industry Group hosted by Co-Creation Hub in Kigali. In terms of entrepreneurship, the business model in Bayimba's new strategy focuses on creating a cultural hub on Lunkulu Island that aims at enhancing economy of creative businesses and other enterprises that will be located on the Island.

2) At partner level

- The evaluation concludes that Bayimba Cultural Foundation mostly depends on donor funding to support projects that are not income generating (e.g. workshops and trainings), while the Academy charges low course fees that is not sustainable. Therefore, the organization cannot be considered to have **financially autonomy**. The evaluation proposes that financial autonomy can be achieved when the business model associated with the cultural infrastructure development on Lunkulu Island is implemented.

- With regard to **institutional capacity**, the evaluation established that Bayimba Cultural Foundation has the capacity to repeat the benefits of the intervention over a long period. However, it is important to integrate monitoring of outcomes in the Joint Strategic Framework for Uganda. A key challenge of the strategic planning of the intervention is that its financing model is mainly reliant on donor funding which is a risk to the organization. To mitigate this risk, there is a need to review financial plan of Bayimba Foundation's Strategic Plan (2021-2031). The evaluation points out that for Bayimba Cultural Foundation to be recognized by the government of Uganda as a key stakeholder in BTJET, it has to join advocacy platforms linked to BTJET in order to advocate for the recognition of arts education within the BTJET system. In addition, the Foundation must endeavour to complete the accreditation process for Bayimba Academy, as stipulated by the Ministry of Education and Sports. The evaluation also noted the potential of the contributing operators in the development of the curriculum of the Academy if the Academy decides to offer other arts courses.

- With reference to **skills transfer**, the evaluation noted that Bayimba Cultural Foundation did not formally transfer any skills to, nor mentor the contributing operators because it was not part of the intervention design, except for the Youth and Hip Hop Programme, which is a Bayimba intervention. However, mentoring took place informally for some contributing operators. The contributing operators provided technical skills to their beneficiaries, with entrepreneurial skills being implicitly incorporated in some of training programmes. The training programmes of the contributing operators, apart from Silent Voice Uganda, involved the development of new audiences in the digital space.

Finally, the added value that Global Music Academy brings to Bayimba Academy is the funding for music training that has also enhanced cross-cultural learning across four countries. The teaching staffs have improved its skill in playing instruments, while the administrative structure of the Academy has been established but still needs to be developed. However, a key point to consider is that the development of the music programme at Bayimba is a long term process. Nevertheless, the Academy needs to complete the accreditation process, in tandem with closing the skills gap for the music teaching staff, as it makes a trajectory towards operating independently and creating its own curricula.

The lessons learned included:

- **Improved Governance:** The most significant change is illustrated by the appointment of a new board in December 2019, which has made critical decisions in relation to hiring a general manager, to enhance the senior management team, reviewing the Standard Operating Procedures (SOPs) and streamlining the management and the administration. This has included the establishment of the finance committee that helps the board to understand financial risks of the organization but mitigates possible opportunities, measures, and review of audits to make sure that the organization complies with the laws and regulations of the country.
- **Marketing Access:** There is a need to broaden the markets for cultural goods and services beyond the Bayimba's platforms. ICT and entrepreneurial skills are therefore essential for Bayimba Cultural Foundation and its stakeholder in the marketing of their cultural goods and services. The urgency for the convergence of these two skills has emerged from the surge of digital audiences during the COVID-19 pandemic.
- **Financial Autonomy:** Bayimba Cultural Foundation depends mainly on donor funds to run its programmes. There is need for a revised business model to mitigate the risk of donor dependency.
- **Professionalization of trainers' skills:** The Bayimba Academy trainers have completed the first year of the music curriculum through the East African Creative Music Campus and are able to teach. Their musicianship has been vastly improved as well. This has significantly improved their skills on the main instrument, the ability to read and write African music, training in Harmony, Ear Training, Keyboard Harmony, Rhythmic Reading and Writing, Melodic Reading, and Body Percussion. They have also gained experience in playing in ensembles.
- **ICT:** Since Bayimba Cultural Foundation aims to venture into e-commerce, there is a need to establish what technologies are available in Uganda/East Africa. A starting point could be through the Digital Economy subgroup of the African Continental Free Trade Area (AfCFTA) Technology and Creative Industry Group hosted by Co-Creation Hub in Kigali.
- **Entrepreneurship:** The other most significant change is illustrated by the purchase of Lunkulu Island. The business model in Bayimba's new strategy focuses on creating a cultural hub on Lunkulu Island that will aim at enhancing economy of businesses and other enterprises that will be located on the Island.

- **The Covid-19 Pandemic:** The pandemic has provided an opportunity for Bayimba Cultural Foundation to reflect on its future. With the government of Uganda’s social gathering guidelines in place, and the uncertainty of when life will not get back to normal soon, Bayimba Cultural Foundation plans to take a two year break (2020 and 2021) of its festival(s) programming to strategize on their next role in the industry and formulate an adaptation of their current strategic plan which will focus on but not limited to setting up systems that bring money to the artists, construction of the Bayimba Centre on Lunkulu Island, offering advanced skills for artists and stakeholders and re-launch the island by opening it up to creative businesses and local economic development.

Develop management proposals at Africalia:

- **Monitoring at Outcome Level:** In terms of Monitoring and Evaluation, Africalia could consider focusing their reporting on outcomes rather than on outputs. Outcome Mapping is an approach that concentrates on monitoring and evaluating its results in terms of the influence of the programme on the roles these partners play in development (culture and education). Outcome mapping recognizes the complexity of development processes together with the contexts in which they occur. It looks at the logical links between interventions and outcomes, rather than trying to attribute results to any particular intervention. It locates a programme's goals within the context of larger development challenges beyond the reach of the programme to encourage and guide the innovation and risk-taking necessary. It also requires the involvement of programme staff and partners throughout the planning, monitoring, and evaluation stages.

- **Technical Support:** There may be a need for Africalia to have a consultative meeting with the Commissioner of the Culture, the Ministry of Gender, Labour and Social Development to share the Theory of Change (ToC). This is because there is a need for the government of Uganda to recognize their role in regulating the creative economy within the Joint Strategic Framework of Uganda. If the government appreciates the ToC, they could be inspired to apply for technical support from EU/UNESCO Experts Facility [“EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries: Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation”](#). With support from Africalia going to Bayimba Cultural Foundation and Technical support from the EU/UNESCO Experts Facility, this can contribute to holistic development of the creative economy in Uganda.

Strengths and weaknesses in the performance of field activities:

Strengths	Weakness
<ul style="list-style-type: none"> • Evidence of impact from the beneficiaries who received training from the cultural operatives; • Local ownership of the interventions by the contributing operators. 	<ul style="list-style-type: none"> • Dependence on funding from development partners; • Entrepreneurial skills provided are either basic or are not addressed; • Limited exploitation of the digital space for the training interventions.

Strengths and weaknesses in the strategic plan - Integrate improvement proposals and the benefit of experience into results and outcomes:

Strengths	Weakness

<ul style="list-style-type: none"> • The decision to purchase Lunkulu Island to establish Bayimba Centre that will collate all Bayimba activities in one place, as well as open to creative businesses and local economic development. 	<ul style="list-style-type: none"> • The Academy is planned as the core business of Bayimba, yet the fees currently being charged are low.
---	---

A proposal for improvement on the strategy would be integrating domestic and international tourism as one of the drivers for enhancing sustainability. This would increase revenue streams for the Island on a timeshare model, so that during peak tourism season, outside the festivals and Academy calendar, the organization has revenue flows. There is a need for a blended approach that combines technology and brick and mortar strategies to enhance financial and economic sustainability.

Based on this proposal, the proposed result area and outcome would be:

- **Result 5:** The sustainability for the partner’s cultural goods and services is enhanced;
- **Outcome 1:** Systems that bring money to the artists are established;
- **Outcome 2:** Construction of the Bayimba Centre on Lunkulu Island;
- **Outcome 3:** Revenue streams from creative businesses, festivals, the academy and tourism set up.

The evaluator makes the following recommendations:

Grant-making: There is a need for continued support to Africalia’s partner in Uganda. This is because, while the programme comes to end in 2021, the Bayimba Academy still needs developing. Bayimba has begun the accreditation process with the Ministry of Education and Sports and needs to keep the momentum until completion. This will require Bayimba to work closely with the education sector.

Advocacy: Since art education is not a priority in the Skilling Uganda Business, Technical and Vocational Training (BTVET) Strategy (2011-2020), it is needed that Bayimba Foundation positions itself as a civil society stakeholder within the education sector, to set the agenda for inclusion within the education sector for the BTVET strategy review.

Capital investment: The proposed Bayimba Centre on Lunkulu Island should seek blended financing from development partners, impact investors or UN bodies like UN Capital Development Fund (UNCDF), while aligning the culture sector as a productive sector with economic potential contributing to development outcomes for women and youth employment.