

# **Review of Norwegian support to Tanzania Culture Trust Fund**

Siri Lange  
Marianne Rønnevig

**R 2005:6**

# Review of Norwegian support to Tanzania Culture Trust Fund

Siri Lange  
Marianne Rønnevig

R 2005: 6



**Chr. Michelsen Institute** *Development Studies and Human Rights*

## **CMI Reports**

This series can be ordered from:  
Chr. Michelsen Institute  
P.O. Box 6033 Postterminalen,  
N-5892 Bergen, Norway  
Tel: + 47 55 57 40 00  
Fax: + 47 55 57 41 66  
E-mail: [cmi@cmi.no](mailto:cmi@cmi.no)  
[www.cmi.no](http://www.cmi.no)

Price: NOK 50

ISSN 0805-505X

ISBN 82-8062-112-1

This report is also available at:  
[www.cmi.no/publications](http://www.cmi.no/publications)

### **Indexing terms**

Culture  
Tanzania

### **Project number**

24047

### **Project title**

Gjennomgang av kulturstøtte Tanzania

## Contents

|             |  |    |
|-------------|--|----|
| 1.          | INTRODUCTION.....  | 1  |
| 2.          | GUIDELINES FOR NORWEGIAN COOPERATION WITH TANZANIA.....                            | 1  |
| 3.          | CULTURAL POLICY AND THE ESTABLISHMENT OF TCTF .....                                | 2  |
| 4.          | NORWEGIAN GUIDELINES AND TCTF OBJECTIVES.....                                      | 3  |
|             | <i>Poverty reduction</i> .....   | 4  |
|             | <i>Good governance</i> .....   | 4  |
|             | <i>Institutional capacity building</i> .....                                       | 5  |
|             | <i>Improved competence</i> .....   | 6  |
| 5.          | ACHIEVEMENTS IN ACCORDANCE WITH THE SWOT ANALYSIS.....                             | 6  |
|             | <i>Publicity</i> .....   | 7  |
|             | <i>Sustainability and Fundraising</i> .....  | 7  |
|             | <i>Cultural mapping, Cultural Resource Centers, and Houses of Excellence</i> ..... | 7  |
| 6.          | EFFICIENCY OF TCTF.....  | 8  |
|             | <i>Relatively high degree of misuse of grants</i> .....                            | 8  |
|             | <i>Irregularities in financial reports</i> .....                                   | 9  |
| 7.          | CONCLUSIONS AND RECOMMENDATIONS.....   | 10 |
|             | REFERENCES.....  | 12 |
| APPENDIX 1. | FIELDWORK SCHEDULE.....  | 13 |
| APPENDIX 2. | MFUKO OBJECTIVES AND RESULTS IN RELATION TO NORWEGIAN PRIORITIES.....              | 14 |
| APPENDIX 3. | TCTF EXPENDITURES IN THE PERIOD TCTF 1998 - 2004.....                              | 16 |
| APPENDIX 4. | FUNDS FROM DONORS 1998 – 2004 AND OVERALL REVIEW OF FUNDS.....                     | 17 |
| APPENDIX 5. | STATUS OF GRANTS FROM FIRST FOUR DISBURSEMENTS 1999 – 2003 .....                   | 18 |
| APPENDIX 6. | ZEZE AWARDS 1999 – 2003 BY CONSTITUENCY AND GENDER.....                            | 20 |
| APPENDIX 7. | TERMS OF REFERENCE.....  | 21 |

## 1. Introduction

Tanzania Culture Trust Fund (TCTF) was established in November 1998 after a process involving a large number of stakeholders within the cultural sector of Tanzania. The settlers were the Government of Tanzania and Sida. The main objectives of TCTF, or Mfuko wa Utamaduni Tanzania (Mfuko), are to fund cultural projects and activities, promote individual and organizational achievements, and to award excellence.<sup>1</sup>

Since its inception Mfuko has received funds of approximately US\$ 2.7 million.<sup>2</sup> The trust fund has supported around 220 cultural projects managed by institutions, individuals and groups, and has given awards to 48 artists for their outstanding contribution to the cultural life of Tanzania. Sida is the single largest donor to the fund. Other donors include the Norwegian Embassy, Finida, and Danida (up to 2001).<sup>3</sup> The Norwegian Embassy's present contract with Mfuko ends in December 2004. As part of its process to review its tasks in accordance with the MoU, the Embassy has commissioned an evaluation of the Norwegian support to culture in Tanzania through TCTF. The main questions to be addressed are the following:<sup>4</sup>

- Is the support to TCTF in accordance with the steering documents for Norwegian development co-operation?
- Is it advisable to renew the contract of support to TCTF?

The team consists of Dr. Siri lange, Chr. Michelsen Institute (Team Leader) and Marianne Rønnevig, Norad, Oslo. The team visited Dar es Salaam and Bagamoyo in the period 21-28 June 2004. Interviews were conducted with donors (Sida and DFID), TCTF staff and board members, heads of three constituency focal points, seven beneficiaries of the trust fund (institutions and individuals), as well as artists who do not have any relationship to the fund.

The first section of the report, *chapter two*, presents the conditions and guidelines that apply to Norwegian development co-operation with Tanzania. *Chapter three* briefly reviews Tanzania's cultural policies and the organisational set-up of Mfuko. *Chapter four* analyses the output and outcomes of the programme in relation to Norwegian priorities. *Chapter five* reviews Mfuko's achievements in regard to their own SWOT analysis. *Chapter six* looks at the efficiency of the fund while the last chapter, *chapter seven*, draws conclusions and provides recommendations.

## 2. Guidelines for Norwegian cooperation with Tanzania

According to the Memorandum of Understanding between Norway and Tanzania (2002 – 2006), the overall goal of the development cooperation between the two countries is to support Tanzania's efforts to reduce poverty in accordance with the Poverty Reduction strategy Paper (PRSP) and Tanzania Assistance Strategy (TAS).

---

<sup>1</sup> www.mfuko.org

<sup>2</sup> The exchange rate used in this report is Tsh. 1090 to US\$ 1.

<sup>3</sup> Sida contributes approximately SEK 3.3 millions per year (US\$ 415 430), and Norwegian Embassy NOK 1 million (US\$ 140 203). Finida's support has varied over the last years, but is around half of the Norwegian support.

<sup>4</sup> See terms of reference, appendix 6.

Neither of these two documents mentions culture or cultural development specifically. However, in the Agreed Minutes 2002 - 2006 (07.12.01), the Norwegian Government sees development as realisation of rights that have been defined in international declarations and conventions. Here, cultural rights are mentioned in addition to political, social and economic rights. The minutes state that in addition to the overriding areas of Norwegian support, less extensive initiatives in culture can be included in the development cooperation.

In the annual working plan of the Embassy, culture is related to support to civil society. The letter of allocation to culture emphasizes that Norwegian support to culture should contribute to long-term capacity building and improve the competence of the sector. Cultural exchange should only be considered when related to long-term programs. The St.prop. for 2004 refers to decentralisation as the overall goal of the Tanzanian PRSP and therefore the focus for Norwegian cooperation with Tanzania. Neither support to civil society nor the cultural sector is mentioned in the St.prop. The main areas for Norwegian support are the following:

- Good governance and democracy
- Transparency and the fight against corruption
- Reduction of income poverty
- Improvement of human capabilities, survival and well-being
- Continued fight against HIV/AIDS

On the basis of the above steering documents then, support to the cultural sector in Tanzania should be related to *good governance* and *focus on long-term capacity building and incentives that improves the competence of the sector*. With the very limited resources that the Embassy has available for support to the cultural sector, Mfuko has been regarded a useful and efficient channel to reach these goals.

### 3. Cultural policy and the establishment of TCTF

Tanzania's Development Vision 2025 refers to the vacuum that followed when Tanzania left socialism in the mid-80s, and the "chaos" and "cultural degeneration" that has resulted from it. The chapter on culture and development presents a very normative concept of culture, focusing on the role of culture, media and educational institutions in imparting the required "beliefs, morals, values and attitudes" onto people, and especially so children.<sup>5</sup> The Tanzanian PRSP, on the other hand, has no mention of culture in the development process.

Despite the formulation of a cultural policy in 1997, government funding for cultural activities in Tanzania has been minimal. The establishment of TCTF in late 1998 was therefore a landmark event for the cultural sector. In line with the new liberal policies of Tanzania, the new institution was designed as an independent trust fund with ten board members, representing the government, civil society, the local donor community, international donors (Sida), as well as each of the six cultural constituencies. Each board member sits for three years,<sup>6</sup> and leaving board members are responsible for appointing their own successor in collaboration with their

---

<sup>5</sup> Composite Development Goal for the Tanzania Development Vision 2025, page 70.

<sup>6</sup> To ensure continuity, five of the board members from the first period were asked to sit for an extra year.

constituencies. The six cultural constituencies were identified in the cultural policy and each of them is represented by an institution which acts as a focal point.

**Table 1. Constituencies and their focal points**

| <b>Constituency</b>                 | <b>Focal Point</b>           | <b>Board Member</b>    |
|-------------------------------------|------------------------------|------------------------|
| Performing Arts                     | Bagamoyo College of Arts     | Prof. Amandina Lihamba |
| Cultural Heritage                   | The National Museum          | Dr. Paul Msemwa        |
| Cultural Industry                   | Africa Sana                  | Mr. Rashid Masimbi     |
| Fine Arts & Crafts                  | Nyumba ya Sanaa              | Mr. Philemon Mwasanga  |
| Language & Literature               | Tanzania Writers Association | Prof. Mwajabu Possi    |
| Film, Audio Visuals and Multi-Media | Tanzania National Television | Ms. Evodia Ndonde      |

The daily administration of the trust fund is done by a secretariat that now has a staff of seven; Executive Secretary, Programme Officer, Finance Officer, Administrative Assistant, Office Attendant/Driver, and two security guards.

TCTF's main work tasks are to administer and monitor grants,<sup>7</sup> select artists who deserve the Zeze award, and to arrange the yearly Mfuko week where the products of beneficiaries are displayed and awards presented. The process of selecting beneficiaries for grants is time and resource consuming. At the first stage, representatives from the focal points come to TCTF where they scrutinise the applications from their constituency and give their recommendations. Second, each of the board members goes through all the applications. The final selection is done during a week-long workshop that takes place outside of Dar es Salaam.

Since its inception, the fund has received an increasing amount of applications. During the last round, the fund received 453 applications, of which 42, a little less than 10 percent, were selected. The constituency with the largest number of applications is Fine Arts & Crafts (43 percent) and almost half of the applications (45 percent of the total) came from people living in Dar es Salaam.<sup>8</sup>

#### **4. Norwegian guidelines and TCTF objectives**

Mfuko's Programme Document (2002 – 2004) states that the overall objective of the fund is “to contribute towards the development of a strong, competitive and dynamic cultural sector with a capacity to promote the national identity and contribute towards overall national development and poverty alleviation”.<sup>9</sup> This overall objective is compatible with the Norwegian focus on poverty alleviation and good governance - taken that national identity is important for political stability and peace, which again are preconditions for good governance to take place.

TCTF's narrative report of 2003 has no follow-up on the objectives, activities and outputs that are stated in the Programme Document or the Strategic Plan (2001-2005). Moreover, the strategic objectives are formulated differently in the various plans and reports. Although the main ideas are the same, this makes it difficult for

<sup>7</sup> The grants are divided into three categories: Institutional grants for building institutional capacity for competence development and networking, Production incentive grants, Cultural exchange grants.

<sup>8</sup> Calculations made on the basis of Programme Narrative Report January – June 2003, Appendix I and II.

<sup>9</sup> Programme Document 2002 – 2004, December 2001, page1.

evaluators to follow up the progress regarding outputs and outcomes of the project. Both the Strategic Plan and the Programme Report were written by an external professional consultant following a workshop where staff and trustees participated. Indicators and targets of the plans tend to be strategic rather than concrete.

On the basis of reviewed documents and visits to beneficiaries, the team has assessed outputs, outcomes and impacts of the programme within each of the Norwegian priority areas. Norwegian priorities, corresponding objectives found in TCTF steering documents, as well as outputs and outcomes of the programme are presented in table form in appendix 1. We will here briefly discuss problems related to outcome within the areas of poverty reduction, good governance, institutional capacity building and improved competence.

### *Poverty reduction*

Production of art and handicrafts is a potentially important form of self employment in Tanzania. Since Fine Arts and Crafts is the constituency expected to reach a greater proportion of the poor, 34 percent of the grants are allocated to this constituency.

The team visited five different beneficiaries within the Fine Arts and Crafts constituency. Marketing appears to be the main problem. This is partly a question of quality and designs that do not appeal to the customers, and partly a question of access to markets – domestic as well as foreign. Projects that aim to develop new market strategies should be given priority by Mfuko and this component should be strengthened in the beneficiaries' workshop.

The team notes a conflict between the objective of using arts and handicrafts for poverty reduction and the objective of reaching artistic excellence. When asked about this conflict of objectives, the secretariat and board members answered that to them, poverty reduction was the most central. However, visits to beneficiaries within the Fine Arts and Crafts constituency revealed that a Tsh. 2 million grant had been given to a tailor in Dar es Salaam who was comparatively wealthy and who showed no particular artistic creativity.

It is the opinion of the team that Mfuko should have a policy that differentiates more between handicrafts for poverty reduction among the needy on the one hand, and arts of excellence by exceptionally talented artists on the other. While the former type of grants should stimulate production and marketing of quality handicrafts, preferably in groups, the latter type of grants should enable highly talented artists to develop their skills and allow them to concentrate on works of arts that may, at least in the short run, provide less income than mass produced handicrafts.

### *Good governance*

Cultural policy is closely linked with identity and therefore with citizenship.<sup>10</sup> While the grants that Mfuko gives to institutions and individuals are important for cultural production and development, and in many instances for local and national identity formation, it is the Zeze awards that probably have the greatest impact on the way

---

<sup>10</sup> Mercer 2002: xix.



Tanzanian citizens perceive Mfuko and its relationship to the cultural life of the country. This is because the Zeze awards are far more visible than the grants due to the relatively good media coverage of the event.

Up to now, there has been a tendency to give Zeze awards to male senior artists, writers and academics who have contributed to the development of Tanzania's national culture (34 of the recipients have been male, 14 female). The great majority belong either to the category "high culture" (university based) or "traditional culture". The distribution of awards confirms the warning given by Norsk Kulturråd that Art Councils tend to be dominated by a social and cultural elite that often caters for the interests of their own group.<sup>11</sup> It is imperative that more popular arts forms, and new Tanzanian cultural expressions (i.e. new music forms like Rap in local languages), also are awarded, to avoid a "conservative" image of the fund and the Zeze award. A proportion of the awards should be earmarked outstanding artists who are early in their career to enable them to develop.

Moreover, to increase the "good governance" aspect of the award, authors, script writers, cartoonists and musicians who address, or have addressed, corruption and misuse of political power should be considered for an award. Such artists play an important role in a functioning democracy by stimulating public debate. One possibility is to set aside a special award, cross-cutting the constituencies, for this kind of contributions to the cultural scene,

### *Institutional capacity building*

TCTF has the potential of contributing to institutional capacity building within the cultural field at two levels: first, by giving grants to institutions, second, by strengthening the focal points to enable them to communicate better with their constituencies. The focal points are meant to represent the constituencies. However, since few artists in Tanzania are organised, only one of the constituencies, Language and Literature, is represented by an independent interest organisation (Tanzania Writers Association). Performing Arts, Cultural Heritage and Film, Audio Visuals & Multi-Media are all represented by Government Institutions, while Cultural Industry and Fine Arts & Crafts are represented by private institutions.

A total of 45 Mfuko grants have been given to institutions. Almost half of the grants (17) have benefited institutions within the Cultural Heritage constituency. For this constituency, the support from TCTF does indeed seem to have improved the competence of the beneficiaries through much needed seminars on juridical questions, management, etc. The general impression of the team is that the work and grants from Mfuko has strengthened the beneficiaries also within the constituencies of Language and Literature, Film and Audiovisual, Performing Arts and Cultural Industry.

The focal point of the constituency of Fine Arts and Craft, on the other hand, seems to have done little to improve the competence, sustainability or capacity of its beneficiaries. One critical informant said that the people of Nyumba ya Sanaa knew less about, arts, crafts and markets than she herself did. We also found that people did not trust the focal point, claiming that they were not paid for goods delivered to

---

<sup>11</sup> Norsk kulturråd-utredning/PM/24-9-98.

the centre, that they had to pay for advice for how to apply for Mufko grants etc. The general impression is that Mfuko needs to address the efficiency, competence and honesty of this focal point.

### *Improved competence*

A number of supported projects provide training within the handicraft sector, i.e. batik, tie & die, plaiting, ceramics and sculpturing. Training is an output in accordance with the strategic plan and programme document and therefore in accordance with the strategic objective. However, some of the institutions used for training do not provide the kinds of skills that are needed to renew the sectors or to improve the quality. Moreover, training programmes appear to focus on training unskilled people in the production of crafts in order to contribute to poverty alleviation, rather than raising the quality of the products.

An example is the Sculpture School in Bagamoyo. It appears that graduates from the school have difficulties making a living from sculpturing and that a viable option is to teach others to sculpture. They therefore try to secure funds from donors, including Mfuko, to train orphans to do sculpturing. The goal of the project is poverty alleviation, but as long as students are selected on the basis of their need, rather than their talents, the project does not really relate to improving the quality of sculptures, nor to raise the competence of the artists, as stated in the letter of allocation for culture 2004. Similar projects that target poor women are found within batik, tie & tie, plaiting etc. Since there is already more supply than demand for the most common handicraft products, the goal should be to produce new designs, higher quality, and more innovative and personal craft work.

One of the Mfuko beneficiaries, Myriad Women's Group, received the Zeze award in 2003 for "excellence in artistry and product quality" in their ceramic production.<sup>12</sup> The group has recently succeeded in exporting their products to Germany. The background for their success is interesting. Through their proximity to the International School, the group has come into contact with expatriate designers and artists who have worked with them and shared their expertise free of charge. In this way the group has managed to produce products that appeal to tourists, expats and markets abroad. Many of the groups producing handicrafts in Tanzania would have benefited from this kind of collaboration. One option is to facilitate contact and exchange between Tanzanian and Norwegian artists and artisans through the Norwegian Peace Corps (Fredskorpset).

## **5. Achievements in accordance with the SWOT analysis**

For planning purposes, TCTF uses the Logical Framework Model as well as the SWOT model which entails an analysis of institutional strengths and weaknesses, opportunities and threats.

In collaboration with the Executive Secretary, the team went through the strategic objectives and performance measures of the Strategic Plan for 2001- 2005 (page 10). Since the SWOT analysis is too lengthy to go through in detail here (four pages), we

---

<sup>12</sup> Quote from Mfuko's list of Zeze awards for 2003. The members of the group appear to belong to the privileged class, but are training less fortunate women in bead work for a fee.

will focus on the areas where there has been either substantial outcomes or deviations from the plan.

### *Publicity*

Mfuko seems to be very visible, and the fund's publicity strategy therefore appears to be very successful. In the third round of grants, TVT was allocated Tsh. 20 million to document Mfuko activities and this has provided valuable publicity. In addition, other television stations and newspapers cover the Mfuko week and many of the workshops arranged with Mfuko support. The Zeze award, in particular, is object of much media attention.

However, some of the less educated artists and other cultural actors that the team talked to had the perception that Mfuko is giving out loans, and that the grants are only achievable if you have the right connections.

### *Sustainability and Fundraising*

Fundraising is still a mayor challenge to Mfuko. To improve fundraising from local donors, the fund is planning to launch "Friends of Mfuko" by the end of the year. In the first phase the fund targets large corporate actors like mining and cell phone companies. Competitions at district, regional and national levels with prizes up to Tsh. 20 millions are meant to publicise both the companies and the artists.

The fund has also contacted foreign donors based in Dar es Salaam, but most embassies respond that they will only consider supporting the fund if it receives government funding as well. After intense lobbying over several years, the Parliament finally decided to fund the trust fund with Tsh. 50 million per year. Mfuko is still lobbying for legal backing of the cultural policy which would probably entail increased government support to the fund. Their efforts have not been successful so far, and there are no indications that culture will be mentioned in revised versions of the PRSP. Political backing to strengthen the cultural sector appears to be lacking.

### *Cultural mapping, Cultural Resource Centers, and Houses of Excellence*

One of Mfuko's strategic goals is to do a cultural mapping of Tanzania and produce a data base of the major strengths and challenges of the cultural sector throughout the country. Cultural mapping is in line with the recommendations of a major UNESCO/SIDA study on cultural policy for development.<sup>13</sup> The fund has not yet received funding earmarked for this project, but they are planning a conference in November 2004 to train all the 123 cultural officers of the country for this task. The board members and the secretariat are worried that intangible cultural heritage is disappearing fast. The team supports the idea of cultural mapping, but is worried that the task may become extremely time- and resource consuming if cultural officers are asked to register every single person or group who is doing something related to handicrafts or arts. The idea must be to get an overview of the unique characteristics, potentials and challenges of each district, including cultural heritage sites and intangible cultural heritage.

---

<sup>13</sup> Mercer, 2002.

Another of Mfuko's strategic goals is to establish Cultural Resource Centers and Houses of Excellence in culture. Some of the beneficiaries upcountry, like smaller museums and NGOs, have volunteered to be Mfuko partners and distribute information and application materials, but so far the fund does not have any resources to sponsor or develop resource centers or houses of excellence.

## 6. Efficiency of TCTF

Over the four years that TCTF has been in operation, the fund has used 63 percent of its funds for programme activities. Of the remaining expenses, salaries, which have varied between 6 to 13 percent of the budget, and administrative costs, which have been ranging from 9 to 21 percent are the biggest posts. The scope of this review does not allow an in depth analysis of the budget and expenditures, but it is the opinion of the team that the fund should try to reduce all costs that are not directly related to programme activities. For example, in 2003, the costs of telephone, fax and internet were Tsh. 14.2 millions (US\$ 13 027).<sup>14</sup> This equals Tsh. 55 686 per working day (US\$ 51). Compared to the money spent on postage, Tsh. 753 300, the above expenses seem over scaled.

The team also notes that in the same year, seven smoke detectors were purchased for Tsh. 455 000, or approximately US\$ 60 each.<sup>15</sup> While this is not a big sum in the total budget, the fund should strive to be more cost conscious in all their purchases. None of the financial reports have a break down of the post "monitoring" or an explanation of the exact use of the money. This is surprising, as expenses under the heading "administrative costs" are referred to in detail.

### *Relatively high degree of misuse of grants*

The Financial Report of 2003 provides a list of all the projects that have received grants since 1999 and comments on their implementation. For the first three rounds, the comments are detailed and give the reader a good impression of the kind of projects that have been supported and the challenges that the fund faces in monitoring them. For the fourth and fifth rounds, however, the comments are far more technical and do not provide much information. Appendix 3 provides a list of the various constituencies and the use of the grants. The list shows that 84 percent of the projects implemented by institutions were defined as successful while this is true for only 61 percent of the projects managed by individuals and groups.

---

<sup>14</sup> Financial report January – December 2003, page 5.

<sup>15</sup> Financial report January – December 2003, page 7. The smoke detectors observed in the TCTF office were of a kind that sells at about 50 percent or even one third of this price.

Table 2. Status of grants 1999 – 2002

| Status of project                        | Institutions | Individuals/groups |
|--|--------------|--------------------|
| Never collected grant                    | 2 %          | 7%                 |
| Final report missing,<br>possible misuse | 11%          | 23%                |
| Evidence that funds have<br>been misused | 2%           | 9%                 |
| Project completed<br>successfully        | 84%          | 61%                |
|  | 100%         | 100%               |

The relatively high degree of misuse of funds calls for better monitoring and follow-up of beneficiaries. One of the beneficiaries visited by the team is based only 15 minutes by foot from the Mfuko office, but has never been visited by the programme officer or anyone else representing the fund. It is the impression of the team that the Programme Officer is doing a good job, but that he is overworked and need assistance from other members of the staff to monitor the projects.

Problems with transport also reduce the efficiency of the monitoring. In the Strategic Plan, the stated outcome of procuring a car for the fund is “to facilitate the efficiency of Mfuko” and “to ease current operational problems attributed to lack of transport.” The Landcruiser, purchased in May 2003, has so far never been used to visit and monitor projects upcountry. The programme officer who monitors the projects still travels with public transport, be it in Dar es Salaam or other regions. The car is used by the Executive Secretary for administrative and lobbying purposes, mainly in Dar es Salaam and Dodoma.

The fund should reconsider the use of the car. One option is to sell the Landcruiser and buy a smaller 4WW for use upcountry and a salon car for use in Dar es Salaam. An effective use of the vehicle(s) is particularly important since the costs of transport have more than tripled from Tsh 2.4 million in 2002 to Tsh. 8.2 million in 2003 when running costs for the car were included in the administrative expenses.<sup>16</sup>

#### *Irregularities in financial reports*

As revealed in table two, as many as 7 percent of the grants to individuals and groups were never collected. In a few cases, this is because the beneficiary died, in other cases the grantee did not turn up for contract signing and/or did not fulfil the basic requirements like having a bank account.

The list of all grantees presented in the Financial Report of 2003, has one column for “Amount Allocated”, another for “Amount Paid”, and finally one for “Comments”. In six cases, all of them from the first three rounds, the sum is listed in the “Amount Paid” column, even when the rubric for comments clearly says that the grant was never collected.<sup>17</sup> In eleven cases from the same period, the comments states that the second disbursement has been forfeited due to failure to deliver reports after the first

<sup>16</sup> Expenses to local transport: 1998-2000 Tsh. 3.1 million, 2000-2001 Tsh. 2.7 million, 2001-2001 Tsh. 2.4 million, 2003 Tsh. 8.2 million.

<sup>17</sup> Kilimanjaro Handcraft, page 9. D.T.S Dance Theatre Studio, page 10. Ruvuma Regional Community Resource Centre, page 12. Shalom Women Group, page 17. Five Brothers, page 17. Rural Plan Tanzania, page 21.

disbursement, but the full sum is still listed in the column for “Amount Paid” and the column “Balance” is empty.<sup>18</sup> In one case, the comment says that the board is considering the case, but no conclusion is presented, and the “Amount Paid” rubric lists the total sum.<sup>19</sup> There is also one case where the allocated sum and the amount paid are missing all together although the project is listed as successful.<sup>20</sup>

For the fourth and fifth rounds, no irregularities have been found, but the comments to each project are very brief. In contrast to the first three rounds, the total balance for round four and five are listed, but not the total amount of funds allocated and amounts paid.

From the above we can conclude that either the “Comment” section of the tables for round one to three have not been updated to reflect later disbursements of funds, or there is discrepancy between the amount of money that has actually been disbursed to projects and the amount that is reported. We also find that the fund has a greater surplus than the one stated in the last financial report. According to our review of all the financial reports on income and expenditures since the fund’s inception, the surplus is Tsh. 171 228 096 (US\$ 157 090) *more* than the surplus given in the financial report of March 2004 (see appendix 1).<sup>21</sup> A possible explanation is that the balance of Tsh. 324 692 812 from the first audited financial statements (covering the period December 1998 to June 2000) does not seem to have been carried forward to the audited financial statements of the second period (July 2000 to June 2001). In all the financial reports following this period, previous surplus have been carried forward.

**Table 3. Overall review of funds 1999 - 2004**

|                                     |                       |
|-------------------------------------|-----------------------|
| <b>Income and expenditures</b>      |                       |
| Funds received up to March 2004     | 2 909 573 744,00      |
| Expenditures up to March 2004       | 2 185 785 381,00      |
| <b>Surplus</b>                      | <b>723 788 363,00</b> |
| Surplus stated in March 2004 report | 552 560 267,00        |
| <b>Balance</b>                      | <b>171 228 096,00</b> |

## 7. Conclusions and recommendations

Tanzania Cultural Trust Fund is an important factor in the cultural life of Tanzania. First, the government has limited resources to spend on the cultural sector. Secondly, the private sector has so far directed its investments and sponsorships in other directions. Third but not least, the great majority of artists are unorganised and therefore have difficulties in lobbying and working collectively for the development of their sectors.

<sup>18</sup> Bagamoyo College of Arts, page 8. Culture for the Disabled, page 8. Tanzania Cultural Society, page 10. Ayesha Mauji, page 11. Fine Artists Association of Tanzania, page 15. Awadhi Abdi, page 18. Tingatinga Coopreation Society Ltd, page 30. Rev. Godson N. R. Masha, page 33. Adam Lusekelo, page 34. Kamati ya Maendeleo na Hifadhi Tandale, page 41. Sukuma Museum, page 41.

<sup>19</sup> Mkuki na Nyota Publishers, page 33.

<sup>20</sup> National Kiswahili Council, page 13.

<sup>21</sup> See list of references for the reviewed reports. At the income side, we have only counted funds from donors, not income from sales.

The main objectives of the fund are compatible with Norwegian priorities for development cooperation with Tanzania; reduction of income poverty, good governance, improved competence, and institutional capacity building. However, the review has revealed discrepancies in the financial reports of the fund. We therefore recommend that the sponsors of the fund organise an independent audit. Provided that the fund's secretariat and board present a report on how these irregularities have occurred and how to deal with them, the team recommends that the Embassy continues to fund Mfuko for another four year period at the same or higher level.

In order to improve the fund's achievements in relation to its planned outputs, outcomes and impacts in the future, the fund should:

- Relate narrative reports to the objectives and outputs stated in the Programme Document and Strategy Paper (or revised versions of these)
- Be more cost conscious in all purchases and daily operations
- Strive to find a more cost efficient way of handling the applications for grants, without compromising the integrity of the fund
- Improve the monitoring of the projects and contact with the constituencies through a more efficient use of the project car
- Improve the routines for financial and administrative reports from programme activities
- Evaluate institutions selected to be focal points
- Define a clearer policy when it comes to giving grants to poor and vulnerable groups on the one hand, and exceptionally talented artists on the other
- Consider alternative institutions for capacity building to develop new designs and techniques - exchange through the Norwegian Peace Corps is one option
- Put more emphasis on marketing in their selection of projects for funding and in their training activities
- E earmark some of the Zeze awards for artists who address and stimulate debate about corruption and good governance

## References

Mercer, Collin. 2002. Towards cultural citizenship: Tools for cultural policy and development. Stockholm: The Bank of Sweden Tercentenary Foundation & Gidlunds Förlag.

Norsk kulturråd. 1998. Om retningslinjer/vedtekter for nasjonalt kulturfond i Tanzania. En foreløpig vurdering. (By Per Mangset)

Planning Commission. 2000. Composite development goal for the Tanzania development vision 2025, The United Republic of Tanzania.

Sida/UTV. 2004. Evaluation of Sida's work with culture and media, Inception Report, May 2004.

Swedish Embassy. 2001. Mid-term review of the Tanzania Culture Trust Fund. COWI (By Cecilia Magnusson Ljungman).

TCTF. 2000. Audited financial statements and audit report for nineteen months ending 30<sup>th</sup> June 2000

TCTF. 2001. Programme document 2002 – 2004.

Tanzania Culture Trust Fund. 2001. Strategic plan for 2001/2 – 2005/6

TCTF. 2001. Report and audited financial statements for the year ended 30<sup>th</sup> June 2001.

TCTF. 2002. Annual narrative report, January – December 2002.

TCTF. 2002. Overview of projects with status in relation to HIV/AIDS.

TCTF. 2003. Report and audited financial statements for the eighteen month period ended 31<sup>st</sup> December, 2002.

TCTF. 2003. Zeze awardees 1999 – 2003.

TCTF. 2004. Report and audited financial statements for the year ended 31<sup>st</sup> December, 2003.

TCTF. 2004. Financial report January – December 2003.

TCTF. 2004. Report and financial statements for the three months period ended 31<sup>st</sup> March, 2004.

The United Republic of Tanzania. 2000. Poverty reduction strategy paper (PRSP).

[www.mfuko.org](http://www.mfuko.org)



## Appendix 1. Fieldwork schedule

| Day/date             | Institution/position  | People met  |
|----------------------|---|---|
| Monday<br>21 June    | Sida  | Gudrun Leirvaag, Programme Officer, Culture and Media                                 |
|                      | Sida consultant   | Prof. Gøran Hyden, University of Florida  |
|                      | The Norwegian Embassy   | Anne-Lise Langøy, ambassadesekretær   |
| Tuesday<br>22 June   | Tanzania Culture Trust Fund   | Rose S. Sayore, Executive Secretary   |
|                      | Tanzania Culture Trust Fund / Ministry of Industry and Trade                            | Stephen D. Mtetewaunga, Board Member  |
|                      | Tanzania Culture Trust Fund / Oxfam   | Janet Mbene, Board Member   |
| Wednesday<br>23 June | Individual painter  | Doreen Mandawa, has represented Tanzania at several international exhibitions         |
|                      | Tanzania Press Center   | Sammy Matila, editor of Daily Times, former board member of TCTF                      |
|                      | Department of Kiswahili, University of Dar es Salaam                                    | Prof. Kulikoyela K. Kahigi, beneficiary   |
|                      | Tanzania Culture Trust Fund   | Deo Seimu, Programme Officer  |
|                      | Nyerere Cultural Centre / Nyumba ya sanaa, Constituency centre for Fine Arts and Crafts | Saria Mauky, General Manager  |
| Thursday<br>24 June  | Bagamoyo Living Art & Handicraft Design Centre, beneficiary                             | Marie Cidosa, Director, Zeze award winner   |
|                      | Bagamoyo College of Arts, Constituency centre for performing arts, beneficiary          | Juma Bakari, Principal  |
|                      | Roman Catholic Church, beneficiary  | Visit to TCTF sponsored project (no high ranking officials present)                   |
|                      | Bagamoyo Sculpture School, beneficiary  | Andrew Mwaselela, Principal<br>Athman Mdimbu, Assistant secretary of the school board |
| Friday<br>25 June    | DFID, British High Commission   | Naangela Mcharo, Programme Officer  |
|                      | Unorganised group of Makonde carvers  | Agustinho Macha, Dickson Lumpho   |
|                      | Myriad Women's Group, ceramics, beneficiary and Zeze award winner                       | Jonia Makene  |
|                      | Individual batik producer, beneficiary  | Odila Byanegaba   |
|                      | Individual tailor, beneficiary  | Victoria Stephen Mawi   |

## Appendix 2. Mfuko objectives and results in relation to Norwegian priorities

| Norwegian priorities                   | Corresponding Mfuko objectives   | Outputs up to 2003   | Outcomes, impacts and critical remarks  |
|--|--|--|---|
| <b>Poverty reduction</b>               | Help build a strong, competitive and dynamic cultural sector with a capacity to promote (...) overall national development and poverty alleviation <sup>22</sup> | Grants given to 145 individuals and groups.<br><br>Some projects target vulnerable groups such as disabled and orphans.<br><br>Grants are given to buy equipment and/or training.  | Improved income generating for beneficiaries, but some beneficiaries complain that they lack markets for their products.  |
|  | Investment for a for the cultural sector promoted <sup>23</sup>  | Working to establish "Friends of Mfuko" which encourages investment in the culture sector  | Not yet achieved  |
| <b>Good governance</b>                 | Help build a strong, competitive and dynamic cultural sector with a capacity to promote national identity. <sup>24</sup>   | Cultural awards to 34 male and 14 female artists who have made an outstanding contribution to their field.   | Increased pride in local and/or national culture through a number of projects.<br>Award ceremony contributes to national cohesion.  |
| <b>Institutional capacity building</b> | Improve institutional capacity for competence development and networking. <sup>25</sup>  | 45 grants given to major national institutions like the National Museum, Village Museum, and Bagamoyo College of Arts.<br><br>Focal points given special grants for capacity building within their constituencies in 2004. | Due to insufficient government funding, TCTF grants are important for capacity building of national institutions.<br><br>Focal points use the grants to train selected groups. Hard to integrate/network within the constituencies. |
|  | Lobbying and advocacy for legal backing of the national cultural policy. <sup>26</sup>   | TCTF secretariat is working on the issue.  | Not yet achieved. Objective is important, but hard to achieve for Mfuko alone.  |
|  | One, unified national institutional set-up for culture <sup>27</sup>   |  | Not yet achieved  |

<sup>22</sup> The vision of Mfuko, [www.mfuko.org/vision](http://www.mfuko.org/vision)

<sup>23</sup> Strategic Plan for 2002/2 – 2005/6, page 10.

<sup>24</sup> The vision of Mfuko, [www.mfuko.org/vision](http://www.mfuko.org/vision)

<sup>25</sup> Annual Narrative Report January – December 2002, page 1.

<sup>26</sup> Strategic Plan for 2002/2 – 2005/6, page 10.

<sup>27</sup> Strategic Plan for 2002/2 – 2005/6, page 10.

|                            |   |  |  |
|----------------------------|---|--|--|
| <b>Improved competence</b> | Strengthen the capacity of constituencies, beneficiaries & intermediaries <sup>28</sup>   | A number of workshops arranged. All beneficiaries attend training where they learn about reporting, book-keeping, marketing etc.   | Participants have very different backgrounds. For some, the training represents important capacity building.   |
|                            | Improve the quality of cultural production, artistic professionalism and creativity <sup>29</sup>   | Grants given for training  | Some constituencies, particularly handicrafts, would benefit from new impulses/professional designers, rather than the services of the focal points.   |
|                            | Promote individual and organizational achievements <sup>30</sup>  | Production grants.   | More care should be taken to select particularly talented artists for grants.  |
|                            | Award excellence. <sup>31</sup>   | Zeze awards given to 48 outstanding artists, mainly from the Performing Arts, Fine Arts & Crafts, and Language and Literature constituencies.  | Great inspiration for fellow artists, but more awards should be given to talents who are early in their careers to enable them to develop.   |
| <b>Cultural rights</b>     | Within the framework of the national cultural policy, promote and strengthen cultural actors, practitioners and activities throughout Tanzania by facilitating access to funds, sensitization and advocacy. <sup>32</sup> | Grants distributed to beneficiaries from almost all regions, and from a number of disadvantaged groups.  | A high percentage of the beneficiaries are still from DSM. Some upcountry beneficiaries appear to have received grants mainly to balance the geographical bias rather than artistic potential. |
| <b>HIV/AIDS</b>            |   | HIV/AIDS component in the workshop that all beneficiaries attend. Six beneficiaries have received grants to produce cultural productions on HIV/AIDS. One journalist workshop has been arranged. | Improved awareness through theatre productions and improved journalistic reporting on HIV/AIDS expected.   |

<sup>28</sup> Strategic Plan for 2002/2 – 2005/6, page 10.

<sup>29</sup> Annual Narrative Report January – December 2002, page 1.

<sup>30</sup> Principal objectives, [www.mfuko.org/vision](http://www.mfuko.org/vision).

<sup>31</sup> Principal objectives, [www.mfuko.org/vision](http://www.mfuko.org/vision).

<sup>32</sup> The mission of mfuko, [www.mfuko.org/vision](http://www.mfuko.org/vision).

### Appendix 3. TCTF Expenditures in the period TCTF 1998 - 2004

|                                  |                         |       |
|----------------------------------|-------------------------|-------|
| <b>December 1998 - June 2000</b> |                         |       |
| Programme activities             | 98 530 105,00           | 47 %  |
| Salaries                         | 27 630 942,00           | 13 %  |
| Administrative costs             | 21 896 113,00           | 10 %  |
| Contingency                      | 555 190,00              | 0 %   |
| Promotional costs                | 15 483 850,00           | 7 %   |
| Monitoring costs                 | 4 906 800,00            | 2 %   |
| Board of Trustees's costs        | 15 876 080,00           | 8 %   |
| Consultant and reviewers         | 9 651 550,00            | 5 %   |
| Investment equipment             | 16 363 640,00           | 8 %   |
| Sum                              | 210 894 270,00          | 100 % |
| <b>July 2000 - June 2001</b>     |                         |       |
| Programme activities             | 210 772 210,00          | 66 %  |
| Salaries                         | 32 644 934,00           | 10 %  |
| Administrative costs             | 28 720 222,00           | 9 %   |
| Contingency                      | 1 769 480,00            | 1 %   |
| Promotional costs                | 9 298 979,00            | 3 %   |
| Monitoring costs                 | 5 509 142,00            | 2 %   |
| Board of Trustees's costs        | 8 506 600,00            | 3 %   |
| Consultant and reviewers         | 17 433 835,00           | 5 %   |
| Office equipment, investments    | 3 508 334,00            | 1 %   |
| Sum                              | 318 163 736,00          | 100 % |
| <b>July 2001 - December 2002</b> |                         |       |
| Programme activities             | 603 733 127,00          | 73 %  |
| Salaries                         | 55 367 257,00           | 7 %   |
| Administrative costs             | 82 873 632,00           | 10 %  |
| Contingency                      | 974 395,00              | 0 %   |
| Promotional costs                | 24 658 191,00           | 3 %   |
| Monitoring costs                 | 5 515 100,00            | 1 %   |
| Board of Trustees's costs        | 24 402 950,00           | 3 %   |
| Consultant and reviewers         | 16 867 558,00           | 2 %   |
| Office equipment, investments    | 12 822 247,00           | 2 %   |
| Sum                              | 827 214 457,00          | 100 % |
| <b>January - December 2003</b>   |                         |       |
| Programme activities             | 390 540 675,00          | 62 %  |
| Salaries                         | 61 428 935,00           | 10 %  |
| Administrative costs             | 88 437 011,00           | 14 %  |
| Promotional costs                | 23 971 016,00           | 4 %   |
| Monitoring costs                 | 5 827 500,00            | 1 %   |
| Board of Trustees's costs        | 12 200 000,00           | 2 %   |
| Consultant and reviewers         | 8 918 980,00            | 1 %   |
| Office equipment, investments    | 40 442 291,00           | 6 %   |
| Sum                              | 631 766 408,00          | 100 % |
| <b>January - March 2004</b>      |                         |       |
| Programme activities             | 121 838 150,00          | 62 %  |
| Salaries                         | 12 312 210,00           | 6 %   |
| Administrative costs             | 40 945 621,00           | 21 %  |
| Promotional costs                | 6 226 784,00            | 3 %   |
| Monitoring costs                 | 1 018 500,00            | 1 %   |
| Board of Trustees's costs        | 12 320 245,00           | 6 %   |
| Consultant and reviewers         | 2 680 000,00            | 1 %   |
| Office equipment, investments    | 405 000,00              | 0 %   |
| Sum                              | 197 746 510,00          |       |
| <b>Total</b>                     | <b>2 185 785 381,00</b> |       |

## Appendix 4. Funds from donors 1998 – 2004 and overall review of funds

|                                   |                         |
|-----------------------------------|-------------------------|
| <b>December 1998 - June 2000</b>  |                         |
| Sida                              | 452 248 774,00          |
| Norwegian Embassy                 | 37 569 268,00           |
| Danida                            | 43 010 000,00           |
| Vice President's Office           | 500 000,00              |
| Ministry of Education and Culture | 500 000,00              |
| Ms Anita Theorell                 | 293 040,00              |
| National Social Security Fund     | 100 000,00              |
| Abood incorporated                | 100 000,00              |
| Open University Dar es Salaam     | 100 000,00              |
| <b>Sum</b>                        | <b>534 421 082,00</b>   |
|                                   |                         |
| <b>July 2000 - June 2001</b>      |                         |
| Sida                              | 528 571 695,00          |
| Norwegian Embassy                 | 74 702 577,00           |
| Norwegian Embassy                 | 25 316 456,00           |
| Finland                           | 453 470,00              |
| Danida                            | 43 010 000,00           |
| Ms Anita Theorell                 | 453 470,00              |
| <b>Sum</b>                        | <b>672 507 668,00</b>   |
|                                   |                         |
| <b>July 2001 - December 2002</b>  |                         |
| Sida                              | 648 563 461,00          |
| Norwegian Embassy                 | 256 445 867,00          |
| Finland                           | 26 802 590,00           |
| Other donors                      | 2 880 000,00            |
| <b>Sum</b>                        | <b>934 691 918,00</b>   |
|                                   |                         |
| <b>January - December 2003</b>    |                         |
| Sida                              | 507 088 001,00          |
| Norwegian Embassy                 | 141 693 435,00          |
| Finland                           | 48 634 000,00           |
| Other donors                      | 1 292 740,00            |
| <b>Sum</b>                        | <b>698 708 176,00</b>   |
|                                   |                         |
| <b>January – March 2004</b>       |                         |
| Finland                           | 69 244 900,00           |
| <b>Sum</b>                        | <b>69 244 900,00</b>    |
|                                   |                         |
| <b>Total</b>                      | <b>2 909 573 744,00</b> |

|   |                         |
|---|-------------------------|
| Funds received up to March 2004                         | <b>2 909 573 744,00</b> |
| Expenditures up to March 2004                           | <b>2 185 785 381,00</b> |
| <b>Balance</b>  | <b>723 788 363,00</b>   |
|   |                         |
| <b>Surplus stated in Financial Report of March 2004</b> | <b>552 560 267,00</b>   |
| <b>Balance</b>  | <b>171 228 096,00</b>   |
|   |                         |
| <b>Balance in US\$</b>                                  | <b>157 090,00</b>       |

## Appendix 5. Status of grants from first four disbursements 1999 – 2003

| <b>Performing arts</b>                    | <b>Institutions</b> | <b>Ind./groups</b> | <b>Total</b> | <b>%</b>    |
|---|---------------------|--------------------|--------------|-------------|
| Never collected grant                     |                     |                    |              |             |
| Final report missing, possible misuse     | 1                   | 4                  |              |             |
| Evidence that funds have been misused     | 1                   | 1                  |              |             |
| Project completed successfully            | 6                   | 20                 |              |             |
| <b>Total</b>                              | <b>8</b>            | <b>25</b>          | <b>33</b>    | <b>17 %</b> |
|   |                     |                    |              |             |
| <b>Cultural Heritage</b>                  | <b>Institutions</b> | <b>Ind./groups</b> |              |             |
| Never collected grant                     |                     | 1                  |              |             |
| Final report missing, possible misuse     | 2                   | 3                  |              |             |
| Evidence that funds have been misused     |                     | 2                  |              |             |
| Project completed successfully            | 15                  | 10                 |              |             |
| <b>Total</b>                              | <b>17</b>           | <b>16</b>          | <b>33</b>    | <b>17 %</b> |
|   |                     |                    |              |             |
| <b>Cultural Industry</b>                  | <b>Institutions</b> | <b>Ind./groups</b> |              |             |
| Never collected grant                     |                     | 2                  |              |             |
| Final report missing, possible misuse     |                     |                    |              |             |
| Evidence that funds have been misused     |                     | 1                  |              |             |
| Project completed successfully            | 2                   | 1                  |              |             |
| <b>Total</b>                              | <b>2</b>            | <b>4</b>           | <b>6</b>     | <b>3 %</b>  |
|   |                     |                    |              |             |
| <b>Fine Arts and Crafts</b>               | <b>Institutions</b> | <b>Ind./groups</b> |              |             |
| Never collected grant                     |                     | 6                  |              |             |
| Final report missing, possible misuse     |                     | 14                 |              |             |
| Evidence that funds have been misused     |                     | 2                  |              |             |
| Project completed successfully            | 3                   | 40                 |              |             |
| <b>Total</b>                              | <b>3</b>            | <b>62</b>          | <b>65</b>    | <b>34 %</b> |
|   |                     |                    |              |             |
| <b>Language and Literature</b>            | <b>Institutions</b> | <b>Ind./groups</b> |              |             |
| Never collected grant                     | 1                   |                    |              |             |
| Final report missing, possible misuse     |                     | 7                  |              |             |
| Evidence that funds have been misused     |                     | 3                  |              |             |
| Project completed successfully            | 8                   | 13                 |              |             |
| <b>Total</b>                              | <b>9</b>            | <b>23</b>          | <b>32</b>    | <b>17 %</b> |
|   |                     |                    |              |             |
| <b>Film, Audio Visuals &amp; Media</b>    | <b>Institutions</b> | <b>Ind./groups</b> |              |             |
| Never collected grant                     |                     | 1                  |              |             |
| Final report missing, possible misuse     | 2                   | 5                  |              |             |
| Evidence that funds have been misused     |                     | 4                  |              |             |
| Project completed successfully            | 4                   | 5                  |              |             |
| <b>Total</b>                              | <b>6</b>            | <b>15</b>          | <b>21</b>    | <b>11 %</b> |
|   |                     |                    |              |             |
| Number of projects granted support        |                     |                    | 190          |             |
| Beneficiaries who did not collect grant   |                     |                    | 11           |             |
| <b>Total number of supported projects</b> |                     |                    | <b>179</b>   |             |
|   |                     |                    |              |             |

| <b>All constituencies</b>             | <b>Institutions</b>   |              | <b>Ind/groups</b> |              |
|---------------------------------------|-----------------------|--------------|-------------------|--------------|
|                                       | Never collected grant | 1            | 2 %               | 10           |
| Final report missing, possible misuse | 5                     | 11 %         | 33                | 23 %         |
| Evidence that funds have been misused | 1                     | 2 %          | 13                | 9 %          |
| Project completed successfully        | 38                    | 84 %         | 89                | 61 %         |
| <b>Total</b>                          | <b>45</b>             | <b>100 %</b> | <b>145</b>        | <b>100 %</b> |
|                                       |                       |              |                   |              |

## Appendix 6. Zeze awards 1999 – 2003 by constituency and gender

|  | 1999     | 2000      | 2001      | 2002      | 2003      | <b>Total</b> |
|--|----------|-----------|-----------|-----------|-----------|--------------|
| <b>Performing arts</b>                 |          |           |           |           |           |              |
| Male                                   |          | 1         | 3         | 2         | 1         | 7            |
| Female                                 | 1        | 1         | 3         | 1         | 1         | 7            |
| Subtotal                               |          |           |           |           |           | <b>14</b>    |
| <b>Cultural Heritage</b>               |          |           |           |           |           |              |
| Male                                   |          |           | 1         |           | 1         | 2            |
| Female                                 |          | 1         |           |           |           | 1            |
| Subtotal                               |          |           |           |           |           | <b>3</b>     |
| <b>Cultural Industry</b>               |          |           |           |           |           |              |
| Male                                   |          |           | 1         |           | 1         | 2            |
| Female                                 |          |           |           |           | 2         | 2            |
| Subtotal                               |          |           |           |           |           | <b>4</b>     |
| <b>Fine Arts and Crafts</b>            |          |           |           |           |           |              |
| Male                                   | 1        | 4         | 1         | 4         | 1         | 11           |
| Female                                 |          | 1         |           | 1         | 1         | 3            |
| Subtotal                               |          |           |           |           |           | <b>14</b>    |
| <b>Language and Literature</b>         |          |           |           |           |           |              |
| Male                                   | 2        | 3         |           | 2         | 2         | 9            |
| Female                                 |          |           |           | 1         |           | 1            |
| Subtotal                               |          |           |           |           |           | <b>10</b>    |
| <b>Film, Audio Visuals &amp; Media</b> |          |           |           |           |           |              |
| Male                                   | 2        |           | 1         |           |           | 3            |
| Female                                 |          |           |           |           |           |              |
| Subtotal                               |          |           |           |           |           | <b>3</b>     |
| <b>Total</b>                           | <b>6</b> | <b>11</b> | <b>10</b> | <b>11</b> | <b>10</b> | <b>48</b>    |
| Male award winners: 34                 |          |           |           |           |           |              |
| Female award winners: 14               |          |           |           |           |           |              |



## **Appendix 7. Terms of Reference**

### **Review of Norway's support to the Tanzania Culture Trust Fund, TCTF.**

#### **1. Background**

Reference is made to the Contract between Norwegian Embassy and Tanzania Culture Trust Fund for the period 2002-2004. TCTF was established in 1999 based on an idea originating from the Ministry of Education and Culture (MOEC) in cooperation with Sida, with the objective to strengthen the cultural sector in the country. Sweden is still the major financial contributor with approx. SEK 10 mill per three years. Norway has funded TCTF with approx. NOK 1 mill per year since 2000.

The finance arrangement consists of a basket funding with various donors. The funds are used according to an approved plan and stipulated guidelines. The Board of Trustees are elected and represent six cultural constituencies or cultural sub-sectors: Cultural Heritage, Performing Arts, Fine Arts and Crafts, Cultural Industry, Literature and Film, Audio Visual and Multi-media production. TCTF's mission is, within the framework of the national policy, to promote and strengthen cultural actors, practitioners and activities throughout Tanzania by facilitating access to funds, sensitisation, lobbying and advocacy.

Other stakeholders who have representation into the Board represent Civil Society, Patrons of the Arts, International Donors Agency and the Tanzania Government. A secretariat serves the Board and administers day to day work of the Fund. The Trust is gender balanced with 5 women and 5 men and the members are supposed to be replaced at even intervals (approx. 3 years) to secure the Board's independence.

A mid-term review was carried out in 2000 by an external consultant. The report from the review sums up that the Fund is an important actor in Tanzania's cultural life. It responds to immense needs within the sector, and contributes to a growing awareness and recognition of the importance of a creative and viable culture sector within a society.

#### **2. Purpose**

The Norwegian Embassy in Dar es Salaam is in a process of reviewing its portfolio. The aim is to focus the tasks in accordance to the MoU and to strengthen the result based management of the portfolio.

In terms of administrative capacity, the embassy benefits from channelling funding to the cultural sector in Tanzania via TCTF. It is assumed that this is an efficient use of a relatively small amount of funds allocated to cultural activities in this country. Since support to cultural sector as such is not mentioned in the MoU, the Norwegian support to culture in Tanzania is classified under good governance.

It is expected that TCTF, will forward an application/programme document for the next 3-year period shortly. Before deciding on continued support to the programme The Norwegian Embassy in Dar es Salaam therefore deems it necessary to verify the effectiveness of the programme in relation to the objectives of the programme and its accordance with Norwegian guidelines for development cooperation in Tanzania in general and for cultural support to Tanzania in particular (MOU, St.prop. no 1 2003-04, Letter of allocation for culture of 29.3.04)

A team consisting of an external consultant and an adviser from Norad will carry out the review.

### **3. Sources of information made available :**

- Mid-term review (2000),
- Programme document 2002-2004,
- Appropriation document and contract for the same period,
- Strategic Plan for the period 2002-06,
- Operational Plan for year 2003, Report and financial statements for the first quarter of 2004, Programme Narrative Report Jan – June 2003,
- St.prop. no. 1, 2003-04,
- Allocation letter for culture of 29.3.04
- Current MOU between Tanzania and Norway
- The embassy's activity plan (VP) for 2004

### **4. Expected outcomes of the review**

- An evaluation of the mode of the Norwegian support to culture in Tanzania: is the Norwegian support to TCTF in accordance with the steering documents for development co-operation mentioned in chapter 2 above?
- A clear recommendation to the Norwegian Embassy whether it is advisable to renew the contract of support to TCTF. The recommendation should include eventual level of funding and time frame.

### **5. Scope of work**

The team shall undertake the following tasks:

1. Assess the efficiency of the program. The consultant shall view the outputs in relation to resource-use (inputs), based mainly upon documentation made available from the Fund and the major donors
2. Assess effectiveness (outcome) related to the stipulated objective in the programme document (PD) regarding institution building. To what extent can the TCTF be said to develop institutions in Tanzania and to strengthen capacity building to the cultural sector as such (Are stipulated indicators/targets in PD for this objective clear, relevant, adequate and monitorable?)

3. Assess the 'good governance aspect' of the cultural sector benefiting from the Norwegian support.
4. Assess, if possible, notable or traceable impact of the programme. Has assumptions/factors needed to reach the development goal been defined?
5. Assess how the Norwegian Guidelines (Mou, St.prop., Allocation letter for culture) conform to the objectives and targets of TCTF in the PD and Strategic Plan.
6. Assess how previously identified challenges have been dealt with so far and to what extent they prevail, have been solved or increased. This should be done with reference to the SWOT analysis outlined in TCTFs strategy.
7. Identify other possible risks or problem zones that may counteract or hinder a successful implementation of the designated targets and goals in the TCTF (internal and external).
8. Assess the programme's relevance to Tanzania's overall objective of poverty reduction.
9. Visit at least 2 grant beneficiaries and conduct interviews according to the scope of work

## **6. Methodology**

The review shall be carried out through desk studies, interviews and visits.

In Tanzania, the team shall meet with the Trustees, the officials in the Secretariat, at least two grant beneficiaries. Furthermore the consultants shall meet with the Norwegian Embassy and other donor agencies, notably the Swedish and the Finish Embassies.

Regarding the project visits, it is suggested that focus is given projects under 'fine arts and crafts' which according to the strategy is the cultural constituency with the highest number of supported projects. The sub sector provides self-employment to most artists in the rural and urban area, provides for the growing market of handcraft products as well as contributing to the solution of unemployment problem to disadvantaged groups. It is important to document how culture contributes directly and indirectly towards poverty reduction.

## **Responsibilities**

The team is composed by an external consultant and an advisor from Norad's department of rights, agents of change and civil society. The external consultant is the team leader.

The Embassy:

The Embassy will facilitate the field visit by arranging meetings with TCTF and other relevant institutions and donors and avail itself for meetings with the consultant.

The Partner:

TCTF will be asked by the Embassy to facilitate meetings with grants beneficiaries according to TOR and avail itself for talks with the consultant during her one-week stay.

#### **7. Time Frame :**

It is estimated that the assignment will take approximately 2 weeks, including preparation and at least one week in Tanzania during the month of June 2004.

#### **8. Reporting**

A draft report should have an introduction summary, description of what is being studied and include major findings, conclusions and recommendations.

The report, which should not exceed 10 pages, shall be submitted to the Norwegian Embassy by August 1<sup>st</sup>. in the English language.

Dar es Salaam, 10 June 2004

# Summary

This report reviews Norwegian support to Tanzania Culture Trust Fund (*Mfuko wa Utamaduni Tanzania*). The fund was established by the Government of Tanzania and Sida in 1998, and aims to promote individual and organizational achievements in the cultural field.

Since its inception, the fund has supported 220 cultural projects within six constituencies: Performing Arts, Cultural Heritage, Cultural Industry, Fine Arts & Crafts, Language and Literature and Film, Audio Visuals and Multi-Media. In addition, special awards have been given to 48 artists who have made an outstanding contribution to Tanzanian cultural life.

Due to limited government and private sector funding of culture and arts, the fund has played an important role for the cultural sector. However, the review found that the fund could have been more cost effective and that financial and administrative reports from programme activities need to be improved and more closely related to programme documents. An assessment of the financial reports reveals irregularities in the early years of the fund.

The main objectives of the fund are in line with Norwegian priorities for development cooperation with Tanzania; reduction of income poverty, good governance, improved competence, and institutional capacity building. However, the degree to which the outputs and outcomes of the activities fulfil the objectives of the fund varies.

The review recommends that a clearer policy is developed to strike a balance between the fund's role in poverty reduction and its goal to support exceptionally talented artists. Strategies should be worked out to help artists develop new attractive designs and improve marketing. The report also recommends that some of the cultural awards are earmarked artists who address and stimulate public debate on corruption and good governance.

## Recent Reports

- R 2005: 5      LANGE, Siri  
The Norad Programme in Arts and Cultural Education. A review of the first phase 2002-2004. Bergen, 2005.
- R 2005: 4      WANG, Vibeke and Lise Rakner  
The accountability function of supreme audit institutions in Malawi, Uganda and Tanzania. Bergen, 2005.
- R 2005: 3      VILLANGER, Espen  
Does social development affect poverty? The role of participation in income dynamics in Indonesia 1993-2000. Bergen, 2005, 31 pp.
- R 2005: 2      HATLEBAKK, Magnus and Øystein Evjen Olsen  
Evaluation of NPA's support to Mutuelle, a voluntary health insurance scheme in Rwanda. Bergen, 2005, 35 pp.
- R 2005: 1      WANG, Vibeke, Astri Suhrke, Elling N. Tjønneland  
Governance interventions in post-war situations: Lessons learned. Bergen, 2005, 23 pp.
- R 2004: 13     SØRBØ, Gunnar M.  
Peacebuilding in post-war situations: Lessons for Sudan. Bergen, 2005.
- R 2004: 12     SKAAR, Elin, Ingrid Samset, Siri Gloppen  
Aid to judicial reform: Norwegian and international experiences. Bergen, 2004.
- R 2004: 11     MIRANDA, Armindo  
Angola 2003/2004. Waiting for elections. Bergen, 2004, 52 pp.
- R 2004: 10     SØREIDE, Tina  
Corruption in international business transactions: The perspective of Norwegian firms. Bergen, 2004, 60 pp.
- R 2004: 9      Report from a Symposium at Chr. Michelsen Institute, Bergen, Norway 24-25 May 2004  
Palestinian State-formation: Prospects and challenges. Bergen, 2004, 14 pp.
- R 2004: 8      BWALYA, Edgar, Lise Rakner, et al.  
Poverty reduction strategy processes in Malawi and Zambia. Bergen, 2004, 33 pp.
- R 2004: 7      SPISSØY, Arild  
Selskapers sosiale ansvarlighet. En teoretisk analyse og empirisk undersøkelse av bedrifter i Malaysia. Bergen, 2004, 66 pp.
- R 2004: 6      MILFORD, Anna  
Coffee, co-operatives and competition: The impact of Fair Trade. Bergen 2004, 76 pp.
- R.2004: 5      STOKKE, Hugo et al.  
"Looking for Trouble..." An evaluation of International Media Support (IMS): Exploring a model for rapid response to threatened media. Bergen, 2004, 106 pp.
- R 2004: 4      SUHRKE, Astri, Kristian Berg Harpviken and Arne Strand  
Conflictual peacebuilding: Afghanistan two years after Bonn. Bergen, 2004, 106 pp.
- R 2004: 3      ISAKSEN, Jan  
SADC in 2003: Restructuring and Progress in Regional Integration. Bergen, 2004, 30 pp.
- R 2004: 2      KOLSTAD, Ivar and Espen Villanger  
How does social development affect FDI and domestic investment? Bergen, 2004, 33 pp.
- R 2004: 1      KOLSTAD, Ivar and Espen Villanger  
Social development and industry level foreign direct investment. Bergen, 2004, 47 pp.

CMI's publications, Annual Report and quarterly newsletters are available on CMI's homepage [www.cmi.no](http://www.cmi.no)