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UMOJA and the Maputo Festival

Midterm review of the UMOJA Cultural Flying Carpet and the Maputo Festival



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Preface

This review was commissioned by the Royal Norwegian Embassy in Maputo. The Terms of Reference (ToR) for the study says that the team shall visit Mozambique and one of the other six African countries that are part of the project. Tanzania was chosen as the second country because the camp for the eastern carpet was to be held there and this would give the team access to UMOJA teachers and participants from all of the eastern carpet countries, and the chance to observe the cooperation in practice. In addition, one team member made one-day visits to Johannesburg and Nairobi. Kampala, the centre for UMOJA CFC-East, was not visited, and the administrative aspects of UMOJA CFC-East are therefore covered to a lesser degree than are those of UMOJA CFC-South. Nevertheless, it is our considered opinion that the conclusions presented in this report are based on a reasonably correct overall picture of the UMOJA project over the period of 2011 to the present day.

A review inception meeting was held with the Royal Norwegian Embassy in Maputo on Wednesday, 18 September 2013. At the conclusion of the Review Team's visits in Mozambique and Tanzania, a de-briefing meeting was held with Wilhelm Dahl and Per Skoglund on Thursday 26 September to present and further discuss emerging findings.

This is an independent report and the conclusions and analyses are not necessarily shared by all of the stakeholders who were interviewed. Verification of our information and analysis was triangulated through interviews, follow-up correspondence with key stakeholders and a review of available documentation and financial data. Within the timeframes available, we addressed the main issues described in the Terms of Reference.

The Review Team gratefully acknowledges those we interviewed for giving their time to share their experience and insights. Thanks to the UMOJA Management Team for accommodating and assisting the Review Team during a busy time in their calendar, and to Kulturskolerådet for their great efforts in providing us with project documents.

The report was completed in December 2013.

Abbreviations and acronyms

CFC	Cultural Flying Carpet
DCMA	Dhow Countries Music Academy, Tanzania
FK	Fredskorpset
ISArC	Instituto Superior des Artes e Culturas – Mozambique
MFA	Norwegian Ministry of Foreign Affairs
NGO	Non-Government Organisation
NKR	Norsk Kulturskoleråd
NOK	Norwegian Krone
NORAD	Norwegian Agency for Development Cooperation
RNE	Royal Norwegian Embassy
RT	Review Team
ToR	Terms of Reference
UN	United Nations
USD	United States Dollars

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Executive summary

Background

The UMOJA Cultural Flying Carpet project was started in 2003. Initially, the project involved Norway and three countries in Southern Africa, and was funded by NORAD. A second round of funding was granted for the period 2007–2009, this time from the Ministry of Foreign Affairs and involving three additional countries in East Africa. In 2010, Uganda was added to the project. The current project began in 2011 and runs to 2014. It is funded by Norwegian Ministry of Foreign Affairs (MFA) regional funds. The funding covers UMOJA activities (workshops, camps and performances) as well as the Maputo Concert (Festival UMOJA). The total funding for the project period is NOK 37.6 million. The funding is distributed through the Norwegian Embassy in Maputo for the southern carpet, and the Norwegian Embassy in Kampala for the eastern carpet.

The administration of UMOJA

The highest authority for UMOJA is the Board (Sentralstyre) of Norsk Kulturskoleråd (NKR). The Kulturskoleråd provides administrative services for UMOJA, such as accounting and reporting assistance. The UMOJA project does not have any employees. The Project Leader, Wilhelm Dahl, is employed by NKR, but the position is fully financed by the UMOJA project. The four other members of the International Management Team, who have all been involved since the project's early years, were all hired as consultants by NKR – two of them with annual written contracts and two with oral agreements only. These include the International Programme Manager (Per Skoglund), International Artistic Coordinator (Koen Schyvens), International Programme Consultant (Victor Sala) and International Music Coordinator (Rufus Maculve). All are male. UMOJA management also hired a consultant (Gunnar Husan), whose main role is to lobby with Norwegian funding authorities and to assist with applications and reporting.

UMOJA does not have an office and is not officially registered as an organisation in any African country; nor does it have a separate bank account. The participating host institutions in each country are granted an annual amount of USD 25,000, for which they are expected to hold auditions, form an ensemble, conduct a training session and give at least 10 performances. The institution is expected to submit audited reports of the funds to UMOJA management in Maputo. In addition, the teams participate in annual camps (one for each carpet). Selected participants go on to perform at the Festival UMOJA in Maputo.

Relevance

UMOJA activities contribute to the stated strategic aims of Norway's culture and sports collaboration with the south in terms of cultural exchange and artistic capacity building, but less so in the fields of institutional capacity building and job creation.

Achievements of the project

The UMOJA project 2011–2014 has the following main objectives: i) to develop individuals; ii) to develop cultural institutions; and iii) to support art and culture in society.

The project has fulfilled its contractual obligations in terms of the agreed activities (establishing national teams and organising camps and performances). The Review Team finds that UMOJA has contributed most significantly towards its first goal of developing the artistic capacity of individuals, and less towards the development of cultural institutions and the visibility of arts and culture in society. Due to limited institutional anchoring and limited local ownership, we have questions in regard to the likelihood of any sustained impact beyond the life-span of the project.

Development of Individuals: Since 2011, UMOJA has held auditions that are open to all, not only to students in collaborating culture institutions. Although some queries were raised, especially concerning financial remuneration, the great majority of participants interviewed reported positive personal artistic development opportunities through participation in UMOJA, primarily through heightened visibility, but also through newly learned skills.

Development of Institutions: Since 2011, UMOJA has had a single collaborating institution in each country. These institutions range from public universities to donor funded NGOs. This diversity – even incompatibility – hampers UMOJA’s role in strengthening institutional capacity. Finally, with the disproportionate amount of funding allotted to the top management of the project, the ‘hosting institutions’ cannot be expected to develop beyond a limited degree.

Support of Arts and Culture in Society: The Review Team finds this objective to be the least conceptualised. This relates both to the definition of what the role of arts and culture should be, as well as to the lack of measurement criteria.

Internal Mechanisms for Feedback: It is the opinion of the Review Team that the internal measurements of participants’ benefits from the project have not been sufficiently developed, and that the reporting is thus based on inadequate data. In terms of communication between the Management Team and the hosting institutions, many improvements have been made.

Spin-offs: The most important spin-offs from UMOJA have been exchanges of UMOJA participants and leaders through Fredskorpset (FK).

Sustainability

The sustainability of UMOJA is closely related to its administrative system. Considering that UMOJA has been operating for close to 10 years, insufficient efforts have been made at capacity building. The organisational and financial structure of the project, with no office or organisational belonging in Africa, is another problem. The project does not have any formal documentation outlining operating procedures relating to procurement, contracts, payments and conditions of employment. Until November 2013, there was no assets register¹ or written documentation of what will happen to vehicles, instruments and technical equipment that have been purchased with project monies when the project period comes to an end in December 2014. The project has not built the essential foundations for institutional sustainability.

¹ After having received the first draft of this report, NKR set up an asset register and made it available to the team.

The Festival UMOJA, Maputo

The special grant for the concert is NOK 2 million per year for the period 2012–2014 (NOK 6 million in total). The concert is free and attended by 70,000 to 100,000 people. It features an elaborate show and high-profile names. It is broadcasted to all the partner countries except South Africa and Norway, but the number of actual viewers cannot be established. The concert is entirely funded by the grant, and, in its absence, the concert would have to i) take entrance fees; ii) obtain government funding from one or more of the participating countries; iii) seek sponsorships; or iv) attract international investors.

Risk factors

UMOJA's handling of risk factors within socio-cultural and gender contexts are satisfactory. Improvements should be made in terms of setting up more arenas for discussion of cultural differences, and insurance should be ensured for African participants. Some participants are critical of the lack of safety measures during performances. The risk of fraud has not been dealt with in a satisfactory manner.

Financial management

Since its beginning in 2003, the financial framework and management practises of UMOJA have remained fundamentally unchanged. While the annual budget has increased from less than NOK 4 million to NOK 10.2 million, UMOJA's financial management approach has remained the same 'shoe-box' record-keeping approach wherein two managers send receipts and invoices by courier to Trondheim, accompanied by hand-written cost centre allocations.

While UMOJA's operations have expanded significantly, the organisation has not developed itself to professionally manage this expansion; for example, UMOJA has no written contract or employment or procurement procedures. UMOJA's management effectively remains the exclusive work of two Maputo-based expatriates without an office or local administrative staff, whose combined costs of employment to UMOJA amount to more than 23% of the total project budget.

UMOJA's expenditure is allocated and recorded according to the financial framework of Norsk Kulturskoleråd, and not according to the contracted budget lines signed with the respective embassies. This review finds a number of concerning instances in which there are, at minimum, irregular financial and management practices, including some that are contrary to the signed contract.

Key adverse findings include:

- Irregular practices and possible misrepresentation to auditors relating to the purchase of three vehicles by UMOJA. The UMOJA contracts specifically state that any revisions to budgets should be agreed upon in writing:
- there was no budgetary provision, written approval, reporting upon, or auditing of an expenditure of USD 69,500 in 2011 for the purchase of a truck and a mobile stage – both of which came to be registered in the personal name of Wilhelm Dahl;
- a bus was purchased in 2009 for an amount of USD 22,000, and remains illegally licensed in the name of the company that sold it to UMOJA;

- in its 2011 and 2012 reports to the auditors, the Board of Norsk Kulturskoleråd reported that there were no investments in fixed assets (*det er ikke foretatt investeringer i varige driftsmidler*). A motor vehicle is considered a fixed asset;
- Non-compliance with contractual requirements of the audit of UMOJA's financial reports.
- Unusual and possibly unlawful application of the Norwegian per diem system – the Managing Director received per diem for 325 days in 2012, in addition to free housing and a range of other fringe benefits.

The Review Team finds that the low levels of detail in budget planning and reporting are a weakness of the project, and increase the risk of not achieving accountable and effective management, and not preventing corruption. The 2012 and 2013 requests by the Maputo embassy for more detail are correct and important. In this regard, the UMOJA project is not performing to the accepted minimum standards for effective and accountable project management.

Recommendations

This review identified a number of irregularities in the financial management of UMOJA. We therefore recommend that the Royal Norwegian Embassy (RNE) in Maputo commission an investigation/external audit of the financial management of the project. We foresee that the outcome of this investigation will have a significant bearing on the future of UMOJA.

Questions for a specific audit could follow the key points outlined in the contract (Annex II) and provide an opinion on, and advice with respect to:

- 'Whether the financial statements and the cash/bank/financial position present fairly, in all material respects, the income and expenditures of the project in accordance with an acceptable financial reporting framework – and to provide both UMOJA and the contracting Embassies with advice on an appropriate financial reporting framework;
- The existence of any material weaknesses in relevant internal control(s);
- Whether UMOJA's funds have been deposited in a separate bank account in the name of the organisations and that the accrued interest are reflected in the statement from the bank;
- Whether there have been any illegal or corrupt practises – (with particular but not exclusive reference to the purchase and use of vehicles);
- Whether the receipts, income and expenditures are properly accounted for.'

This being said, the team sees the principles behind the UMOJA project as worthwhile. While the review identified financial management, sustainability and institution building as the project's weaker points, the networking between cultural institutions (both within Africa and with Norway) appears to function well. The UMOJA project has contributed to the visibility of Norway as an actor within the cultural field and has, particularly in the case of Uganda, been very central for the media proliferation of Norway as a donor.

Chapter 7 makes further recommendations with respect to a process of key Norwegian stakeholders to determine their priority outcomes with respect to future cooperation. A clear picture of sought-after objectives and outcomes will have an important bearing on possible future structures and cooperation partners.

Should a new project period for UMOJA be considered, a serious administrative makeover would be required. The most central issues to address would include detailed budgeting, financial management, transparency, co-management and co-ownership.

For the remaining project period (2014), the team recommends that UMOJA be given a list of requirements that the project must fulfil before it receives funding disbursements for 2014:

- the development of a more detailed and transparent budget proposal;
- a clearly written accounting and financial management procedure document; and
- an asset register and a proposal for the change in ownership and disposal of those assets upon project end.

1 Introduction

The UMOJA Cultural Flying Carpet programme (UMOJA) originated in 2003 as a project of Norsk Kulturskoleråd (NKR). Since then, UMOJA has developed institutional partnerships in eight countries, seven of them in Africa. This is a midterm review of UMOJA and the associated Maputo Concert/UMOJA Festival for the four-year project period 2011–2014. The project is financed by Norwegian Ministry of Foreign Affairs (MFA) regional funds and the total amount granted for the ongoing project period is approximately NOK 37.6 million (NOK 37,620,000), or approximately NOK 10.2 million per year.

UMOJA has two ‘wings’ or carpets: UMOJA CFC-South (Mozambique, South Africa and Zimbabwe) and UMOJA CFC-East (Ethiopia, Kenya, Uganda and Tanzania). UMOJA South gets its funds through the Royal Norwegian Embassy in Maputo. NOK 4 million per annum was granted to UMOJA South for the project period (2011–2014), while NOK 2 million per year is given as a special grant for the Maputo Concert (Africa UMOJA Festival) for the period 2012–2014 (total NOK 6 million). The total grant for UMOJA South is thus NOK 22 million.

UMOJA East gets its funds from the Royal Norwegian Embassy in Kampala. The original contract was for NOK 3.8 million per year in the project period (total NOK 15.2 million). In 2013, UMOJA East was given an additional grant of NOK 420,000 to arrange an international festival in Kampala in October 2013. The total sum granted for UMOJA East for the project period is thus NOK 15,620,000.

This study was commissioned by the RNE in Maputo and the main purpose of the review is:

- to assess the achievements of the project to date according to the main objectives and purposes outlined in the contract, including the agreed project summary, the project document and the framework for partnership; and
- to assess the sustainability of the project, with a particular focus on local ownership.

The review is based on a reading of project documents and a number of field visits. Field visits were made to Johannesburg (one day), Maputo (four days), Bagamoyo (three days) and Nairobi (one day). In all locations, the team had the opportunity to watch performances by the UMOJA national and combined teams. The team had meetings and interviews with RNE staff, UMOJA management, partner institutions, participants and other actors within the cultural field. In addition to face-to-face interviews, telephone interviews were conducted with MFA staff and other Norwegian stakeholders and participants (see Annex for itinerary and list of informants).

1.1 A brief history of UMOJA

The idea behind UMOJA was conceived in 2002 and the initial aim was to create networks between performers and cultural institutions in Mozambique, Zimbabwe, South Africa and Norway. The first round of funding was obtained from NORAD for the period 2003–2006 with Norsk Kulturskoleråd (NKR) as the contracted Norwegian partner. The leader of the project was Wilhelm Dahl, the then Managing Director of Norsk Kulturskoleråd (NKR), an organisation for culture schools in Norway, with headquarters in Trondheim. Also hired on a part-time basis was Per Skoglund, who was, at that time, the principal at Fredrikstad Kulturskole. The headquarters were established in Maputo, Mozambique.

In this first period, two to three culture institutions in each country provided performers for specifically formed UMOJA ensembles, following auditions within the institutions. In Norway, the UMOJA ensembles were formed by various cultural institutions on a rotating basis. The ensembles held rehearsals and put together repertoires which they would then perform at various events in their home countries. In addition, an annual international UMOJA Camp was held, where the UMOJA ensembles together developed a repertoire consisting of input from all countries. In 2006, this joint production was showcased in Norway under the name of the UMOJA Festival. In 2007, the festival moved to Maputo, where it has since been an annual production held in early November.

The overall aim of UMOJA is to develop individual talent and to develop culture institutions in the respective countries. An ultimate aim is to expand and develop the role of arts in society, in general, by making live performances available to less advantaged groups of the population and by raising the profile of talented performers. Several of the staff who were recruited in the early period have remained central to UMOJA, including Rufus Maculuve and Victor Sala in Mozambique. Also recruited at an early stage was Producer/Artistic Director Koen Schyvens, who was hired as a consultant for UMOJA productions.

A second round of funding was granted for the period 2007–2009, this time from the Ministry of Foreign Affairs (MFA). In this period, an ‘eastern carpet’ (UMOJA CFC-East) was added, which included Kenya, Tanzania and Ethiopia, to the already existing ‘southern carpet’ (now named UMOJA CFC-South). For this project period, both ‘carpets’ were administered by the Ministry of Foreign Affairs. The objectives of the programme remained fundamentally unchanged and focused on the development of individuals and institutions while, at the same time, expanding the role of arts and culture in different societies. The outcomes were also fundamentally the same, with UMOJA ensembles in each country, performances at different functions and an annual international UMOJA Camp – one for each ‘carpet’.

In 2010, Uganda was added to the project, and while preparations were made for transferring grant management to the embassies in Maputo and Kampala, an addendum to the 2007–2009 agreement was signed to cover 2010.

The project currently under review (2011–2014) was initiated following applications to the embassies in Maputo and Kampala in 2010. In addition, a parallel allocation was granted in 2012 specifically for the UMOJA Festival, which, by this time, had become a high-profile production.

The MFA Decision Documents for the project period 2011–2014 for UMOJA East and South refer to the overall positive assessment of the midterm review of the project period 2007–2009 (conducted in 2008 by Merritt Becker Vaz). The review concludes that ‘roughly 75% of the total budget is spent on direct institutional development costs’.² As we will come back to in Chapter 11, the Review Team sees this aspect of the project very differently. It should be noted that the 2008 review has a very short section on ‘Finance and Process’, which summarises the very broad budget lines without further analysis. This absence of investigation into the financial management systems in the first review is a significant reason why the conclusions of this review differ substantially from those of the previous review.

The 2008 midterm review gives the following main recommendations:

² Merritt Becker Vaz (2008): Midterm review. UMOJA Cultural Flying Carpet, page 12.

- i) communication should be improved;
- ii) Action Team Work, which provides teaching in local schools, should preferably be part of the programme;
- iii) all managers and teachers should be involved in UMOJA management and planning; and
- iv) team building and communication must be on the agenda at all annual international managers' meetings.

In the 2011–2014 period, several changes were introduced to the UMOJA programme. These changes were based on the UMOJA strategy of visibility through international performances, the media and television programmes. Firstly, auditions were made open to all, not just to students at partner facilities. The main reason for this was 'to reach true talent', and to avoid a situation in which partner institutions picked students on the basis of family background/networks. Secondly, the number of partners was reduced to one in each country, and the partner came to play the role of 'hosting institution' rather than direct partner. Third, it was decided that the teaching methods should move away from a situation in which the teacher was 'supreme' to one in which the participants were 'learning by collaboration', and the teacher functioned as a supervisor. In addition, organisational changes were made to address concerns that had been raised in the 2008 midterm review and the evaluation of the 2011–2014 project application. Among these was a response to a concern over the communication within the project, spanning activities in eight countries and different types of institutions. The decision to appoint a single host institution was made in response to this.

As UMOJA has expanded its reach, so too has the organisational diversity of its partner institutions expanded beyond state-funded tertiary educational institutions to also include innovative non-governmental organisations in Tanzania, Kenya and Ethiopia.

Another change has been the pattern whereby UMOJA artistic directors (normally Koen Schyvens and Rufus Maculuve) are present during the final auditioning rounds in each country. Furthermore, UMOJA management now visits each country in January/February to meet with the entire in-country UMOJA team.

Funding History in Brief:

2003–2006 Norad

2007–2010 MFA

2011–2014 Embassies in Maputo and Kampala (regional funds). NOK 37.6 million.

Reporting has been done to the funding institutions.

1.2 The administration of UMOJA

The highest authority for the UMOJA project is the board (Sentralstyre) of Norsk Kulturskoleråd. Norsk Kulturskoleråd is a network organisation for Norwegian municipalities (*kommuner*) and county councils (*fylkeskommuner*), and 96% of all Norwegian municipalities are members. The Kulturskoleråd provides administrative services for UMOJA, such as accounting and reporting assistance. The UMOJA project is not mentioned under ‘International cooperation’ on the Kulturskolerådet homepage,³ but many of the activities of UMOJA are covered under ‘News’.

The UMOJA project does not have any employees. The Project Leader has a permanent position with Kulturskolerådet, and has been based in Maputo for the last 4–5 years. His position is 100% financed by the project. The other members of the International Management Team are hired as consultants contracted to the NKR, some with annual written contracts and others with oral agreements only. According to the Project Leader, the exact division of labour between management personnel is not formalised, but, over the 10 years of cooperation, ‘each person has come to learn his role and responsibilities’. All six members of the UMOJA Management Team are male (please see Annex 10.5 for a list of the UMOJA staff, their main responsibilities and their work conditions).

The UMOJA project does not have an office and is not officially registered as an organisation in any African country.

The two senior UMOJA managers based in Maputo share responsibility for financial decision-making and accounting. The Review Team was not provided with any documents to explain or outline the contractual and administrative structures and processes of UMOJA. The set-up appears to be that financial allocations and payments are made and authorised by the Maputo management – for the eastern and southern carpets, as well as the festivals.

The bulk of UMOJA’s finances are understood to be held in the accounts of NKR, with Maputo management issuing instructions for payments to be made to, for example:

- a contracted travel agent in Nairobi who is responsible for most flight arrangements of UMOJA;
- the salaries and part-time employment payments to persons – some of whom have written contracts and others who have only verbal contracts;
- the transfer of monies to host institutions;
- the transfer of monies to private accounts of individuals responsible for implementing UMOJA activities in various countries, bypassing the agreed hosting institution bank accounts; and
- the transfer of monies to the private accounts of UMOJA managers in Maputo, for them to make operational payments for implementation.

Once a month the UMOJA managers send all receipts in a DHL packet to the NKR accountant, who then allocates these receipts according to NKR cost centres, which do not correspond to the contracted

³ <http://www.kulturskoleradet.no/>.

cost centres of UMOJA. For this reason, it was not possible for NKR or UMOJA to provide the Review Team with full and comprehensive expenditure reports.

The Manager of UMOJA is a former Director of NKR and reports on the activities of UMOJA to NKR Board meetings at least twice a year. The Review Team was not provided with any documentation or evidence of written reports submitted by UMOJA to the NKR Board, or of NKR Board meetings in which UMOJA management matters were considered and decided upon.

It appears that the relationship between UMOJA and NKR is mediated entirely by the UMOJA Manager, and is kept at an administrative and managerial arm's length distance from which NKR appears to have little management or strategic interest in the operations of UMOJA.

UMOJA's overall finances are not audited according to the contractual stipulations outlined in the contract Annex concerning audits. UMOJA's audit process is folded into the overall multi-project audit of NKR; the auditors do not make any specific reference to UMOJA, and are apparently unaware of its different components and budget lines. Communication between the UMOJA Manager and the NKR Board of Directors appears to be limited, as, in both 2011 and 2012, the NKR Board of Directors signed statements to the auditors to claim that no fixed assets had been purchased by UMOJA, while, in fact, the Manager of UMOJA had purchased vehicles for use by UMOJA.

In the absence of the provision of the requested documentation, it is difficult for this review to comment and conclude more specifically and fully upon the administrative and management relationship between UMOJA and NKR, and between UMOJA and its specific host partners.

2 Overview Relevance

Since 2007, UMOJA has been funded by the regional funds of MFA under the Department for Regional Affairs and Development, Section for Sub-Saharan Africa. The main responsibility of the department is to ensure that 'Norwegian international development policy is designed to promote the achievement of the UN Millennium Development Goals and is in keeping with the Norwegian Government's priorities. It is also responsible for following up Norwegian interests in regions outside Europe and North America and for developing a more coherent Norwegian foreign policy in these regions.'⁴

In line with the new funding, UMOJA has shifted its main focus from artistic development in and of itself, to the role of arts in maintaining a sense of unity, both nationally and regionally, among the participant countries, and in peace building. The vision is that the activities of the project will contribute to peace and stability in the region. This goal is very hard to measure. While the interviewed participants felt that they personally had learned a lot by cooperating closely with people from other countries (and with people from other backgrounds in their own country), they did not believe that the project had had an effect on national or regional peace, or cooperation in general.

Partner institutions appreciate very much the opportunity to meet with artists from neighbouring countries, but some informants from UMOJA East argued that it would have been more beneficial to

⁴ http://www.regjeringen.no/en/dep/ud/about_mfa/organisation/departments/reg.html?id=1517.

cooperate with institutions from UMOJA South rather than just UMOJA East, since they felt that regional cooperation within East Africa was relatively good anyhow.

The annual UMOJA festival in Maputo and the festivals in Kampala in 2012 and 2013 have been very successful in creating high-profile visibility for Norway. In both years, the festival in Kampala was shown live on the national broadcast channel in prime time. The Norwegian Ambassador emphasises that the UMOJA project gives Norway far more visibility in the Ugandan media than the budget support does.

UMOJA is perceived as a cultural project by most stakeholders. For example, it was included as a cultural project in the Evaluation Case Study for Mozambique in 2011 (NORAD Evaluation Department, Report 3/2011). According to the *Strategy for Norway's Culture and Sports Cooperation with Countries in the South*, one of Norway's main strategic aims is to build capacity within the cultural sector, both administratively (through institutional frameworks including ministry/bureaucracy) and artistically. UMOJA fits well with the objective of artistic capacity building. However, the project, to a lesser degree, fulfils the objective of capacity building, including the aim of reducing the gap between cultural producers and the public sector. A second stated goal of the Norwegian strategy is cultural exchange between countries, in which UMOJA has played a central role. A third strategic aim is the creation of jobs, which is not a stated objective of the UMOJA project. In conclusion, UMOJA activities contribute to the stated strategic aims of Norway's culture and sports collaboration with the south.

3 Achievements of the project

This section assesses the achievements of the UMOJA project to date, according to the objectives and purposes outlined in the project contract, including the agreed project summary, the project document and the framework for partnership.

The project applications for UMOJA South and East list the following objectives:

- the development of individuals;
- the development of cultural institutions; and
- the support of art and culture in society.

These broadly defined objectives give UMOJA the flexibility to undertake a wide range of activities. For UMOJA, the primary vehicle for achieving its objectives is the process by which artists prepare for, and then collaborate in, live performance.

The UMOJA project does not function according to an elaborated project logic or theory of change. There is no coherent explanation of how UMOJA's own outputs should lead to targeted outcomes, which together will contribute to the desired impacts of developing individuals and institutions, and growing the role of art and culture in society.

The evidence base that the project puts forward for achieving its goals is built upon three main elements:

- a listing of live performances presented through UMOJA;

- anecdotal examples of individuals who have since become successful; and
- incompletely documented references to media coverage.

The Review Team finds that the UMOJA project has fulfilled its contractual obligations insofar as the number of performances held, the organisation of events and so forth. However, as will be discussed below, the Review Team also finds that these performances and events have been of a very varied nature, which in turn makes it impossible to draw conclusions with regard to change on the individual or institutional level.

Given the loose project design logic, it is difficult for UMOJA to convincingly demonstrate its contribution towards its stated goals. Given the limited extent of project monitoring, documenting and tracing of former students, this review has relied largely upon observation of camps and performances, as well as many semi-structured interviews and focus groups.

The Review Team finds that UMOJA has contributed:

- most significantly towards its first goal of developing the artistic capacity of individuals;
- relatively little towards the development of cultural institutions; and
- adequately to the visibility of arts and culture in society, but, due to limited institutional anchoring and limited local ownership, we have questions over the likelihood of any sustained impact beyond the life-span of the project.

UMOJA's core International Management Team has been working together across East and South Africa for more than a decade, developing extensive networks of contacts and an understanding of the context. The team has sufficient experience and organisation to be able to oversee and implement a complex set of interlinked processes that lead to promising young artists being given the opportunity to rehearse and perform publicly in their own countries, and some also regionally and at the Kampala and Maputo festivals.

The UMOJA network structure is able to surface and select young performers from East and South Africa with the potential to further develop their careers to, possibly, a professional level. The selection of Norwegian participants varies according to the differing partner institutions for the eastern and southern carpets.

In all of the participating countries, many other organisations and institutions also develop young artistic talent. Examples are Bayimba in Uganda and Visa to Dance in Tanzania. Some countries, such as South Africa, Uganda and Tanzania, also have university- and college-based schools of music and arts. In several countries, there are also highly popular reality television processes such as *Idols*, which effectively achieve aims similar to those of UMOJA.

UMOJA's potential overall *effectiveness* and *impact* in pursuing its stated objectives of individual development, institutional development and promotion of peace and cross-cultural understanding are also influenced by a number of factors related to its national partners. These include:

- how closely the partner organisation's objectives align with those of UMOJA (a college or university that has a music department (e.g. South Africa, Mozambique or Uganda) has fewer institutional incentives for pushing UMOJA, than, for example, an established organisation dedicated to teaching and performing (e.g. Ethiopia));

- individual staff members and their motivation, capacity and resources;
- how established the partner organisations are, and the levels of additional sustained funding they have;
- how administratively organised they are; and
- the robustness of the institutional roots and history of its national partners.

3.1 Development of individuals

UMOJA's new recruitment system, introduced in 2011, wherein participants are selected through open auditions, has opened the possibility of exposure to a much wider segment of the population. This is a positive development, insofar as individual development is concerned (although some new concerns are raised about institutional development; see below). While earlier participants, to a large degree, were college students, the new model provides opportunities for young people with limited formal education but exceptional talent in their field. In the societies in question, where socio-economic inequality is often connected to level of education, the team appreciates the efforts that have been made to involve less privileged individuals.

Many in-country teams reflected on the financial constraints of their budgets, which often restricted their auditions to the main city in each country. This made it difficult, but not impossible, for talented poor people in other cities and rural areas to become recognised.

In each of the African countries, the hosting institutions/UMOJA teachers carry out the first screening of participants. A second round of selection is done during a workshop at which Koen Schyvens and Rufus Maculuve are present (Koen Schyvens also attends the auditions in Norway). Since Schyvens and Maculuve have an overview of the totality of the teams, they report that they sometimes recommend the recruitment of individuals who are not necessarily the best, but who can fit with and learn from the international ensemble.

The training consists of a series of rehearsals/workshops within the national UMOJA ensembles, as well as performances. The ensemble, with the leaders/teachers, then travels to an 'UMOJA Camp' (one for CFC-South and one for CFC-East), where a Norwegian team also participates. A final selection of participants takes place to select those who will perform at the UMOJA Festival in Maputo.

The great majority of participants were vocal about the positive personal artistic development opportunities they had achieved through their participation in UMOJA. They also felt that they had learned a lot about tolerance and intercultural understanding by taking part in the project, and the great majority saw the selection process as fair. However, none of the participants saw the project as having an effect on these issues beyond themselves (either nationally or internationally).⁵ Some participants felt that the teachers dominated the creative process, and that they were not allowed to develop the kind of artistic/musical productions that they felt would be more creative. We also noted some conflict of

⁵ We conducted formal interviews with participants from South Africa, Mozambique, Zimbabwe, Norway and Tanzania. Some participants were interviewed in groups, some individually, and a few filled in self-administered questionnaires. Participants from Kenya, Ethiopia and Uganda were interviewed informally during the camp.

interest between the participants from Norges Musikkhøgskole and the African participants. While the former participated in UMOJA as part of their course work and wanted to learn and create to develop themselves, there were expectations in the latter group that the Norwegian students would spend most of their time in the camp teaching musical techniques to their African partners.

The majority of informants, including teachers, participants and other stakeholders, argued that the most important thing that UMOJA had offered individuals was visibility. The number of shows that the African participants had taken part in varied between countries and from year to year (see complete list in Annex 10.5). Some individuals had been members of the national team for several years, and thus had received far more exposure than had those who had only participated for 1 year. Finally, the size and composition of the audience varied a lot between the shows, from a show held for 20 ‘peers’ to the UMOJA Festival in Maputo, which was televised. A concrete action to help former participants uphold this visibility could be to establish a web page where all UMOJA participants would be presented with contact information.

Some African stakeholders, particularly from Mozambique (including the Ministry of Culture), said that the resources/funding from Norway would have made a greater impact if they had been invested in education or training. With formal training, UMOJA beneficiaries would have had the opportunity to teach in the event that they failed to make a living as professional artists. There is a challenge, however, in that the existing training institutions, which have limited resources, often offer uneven quality and/or curriculums that are not relevant to the beneficiaries’ needs.

In conclusion, UMOJA has achieved its primary objective of providing opportunities for artistic development. However, UMOJA could refine this goal by specifying the possible career paths that participants may be helped to pursue through the project (through development of their teaching skills and artistic excellence, or training in new techniques).

3.2 Development of institutions

One of the three main goals of the UMOJA CFC (South and East) for the period 2011–2014 is to strengthen institutions. From 2011, UMOJA has had only one partner institution in each country, now titled a ‘host institution’. The reduced number of partner institutions could potentially enhance the prospect of better focus on institutional strengthening and, assuming the partner is well matched, eventually the sustainability of the UMOJA programme within each institution.

According to the annual report for UMOJA South 2012, all African countries have the same agreement and receive USD 25,000 (approximately NOK 150,000) per year:

- USD 5,000 can be used for compensating the UMOJA team running the activities;
- USD 7,000 can be used to compensate the ensemble for rehearsals and performances; and
- the remaining USD 13,000 is for all costs related to implementation, including auditions, costumes, venues and equipment, transport, PR, etc.

Put together, the seven hosting institutions in Africa receive a total of approximately NOK 1,050,000 (excluding travel, accommodation and per diem at the international camps). The UMOJA hosting institutions are expected to produce audited reports on the use of the USD 25,000, together with an

activity report including information such as the size of the audience at the events, media coverage and so forth.

For the obligatory rehearsals, the selected participants receive reimbursement for only the cost of travel, and, as this is set relatively low (at the equivalent of NOK 20), it precludes participants from areas beyond the immediate vicinity. Some UMOJA institutions, however, have found ways of including participants from rural areas by bringing auditions to the districts and having regionally-based teams (e.g. Circus in Ethiopia, which holds auditions and rehearsals in regional capitals). Another example is Makerere University, which managed to recruit one person from Eastern Uganda and to bring him to rehearsals in Kampala through university institutional support.

The UMOJA ensembles in 2011–2013 reported a very wide variety of settings and audiences. There were no specifications as to where, or to what audiences, performances should be aimed at. The result was a very wide range both in quality of performance and size and composition of audience – from ‘youth days’ in local churches to high-profile events hosted by ministries and embassies. The size of the audience at the national UMOJA shows varied from 20 to several thousands.

One issue that may hamper UMOJA’s role in strengthening institutional capacity is the very diversity – and even incompatibility – of the aims and aspirations of partner institutions. These are very different in nature, ranging from higher education institutions – such as Makerere University (Uganda), Instituto Superior des Artes e Culturais (ISArC, Mozambique) and Central Johannesburg College (South Africa) – to NGOs with more socially or artistically oriented objectives – such as Sarakasi Trust (Kenya) and Circus in Ethiopia for Youth and Social Development. Dhow Countries Music Academy (DCMA, Tanzania) is situated somewhere between the two categories, since it is an NGO but offers musical training at the professional level and cooperates with a number of colleges and universities abroad.

As UMOJA participants are selected in open auditions, their participation does not necessarily create any synergy with the hosting institutions, but rather links them to the specific UMOJA ensemble of that year. This seems to be particularly the case with educational institutions, which may or may not receive students selected for UMOJA. Both Makerere and ISARC expressed that they had indeed accepted students who had been UMOJA participants, but a general problem is that many of the UMOJA participants who had been recruited through open auditions did not qualify for the higher education entry level. Some were recruited into special ‘certificate courses’ held at Makere, DCMA and ISARC.

Both Makerere and ISARC expressed that UMOJA had enriched their methodological approach and their ways of teaching music and dance at the institutions. However, Makerere expressed that direct institutional strengthening was better achieved through the traditional means of bilateral collaboration with universities in the north, such as NUFU/NORHED collaborations. Sarakasi (in Kenya) has developed through its collaboration with UMOJA by introducing more varied music, while Circus in Ethiopia has developed by making its performances more seamless.

The Scandinavian managers of UMOJA emphasised that it was a conscious decision of the project to invest in individuals (who would then, in turn, strengthen institutions), rather than to focus on the institutions, themselves. In two cases, UMOJA has ‘followed’ individuals who have changed institutions, rather than continuing the collaboration with the institution that was originally selected.

While the artistic growth and development of individual participants seems beyond doubt, there are few mechanisms in place to translate this into institutional development. One such mechanism could be that funds were assigned to UMOJA ‘alumni’ to prime and prepare new participants while channelling

former participants into formal or informal educational programmes or jobs. To some extent, this now happens informally – for example in Tanzania, where ‘ex-UMOJAs’ have formed a network wherein they ‘look out for each other’ in terms of jobs and further opportunities. In both Mozambique and Tanzania, former UMOJA participants have been recruited as teachers for the UMOJA programme.

The picture is slightly different when it comes to the UMOJA partners that are NGOs. For Sarakasi (in Kenya) and Circus in Ethiopia, UMOJA participants are fully integrated into the ensembles, and thus contribute to the institutions, both artistically and in terms of what they learn from participating in international events like UMOJA camps and festivals. It is also clear that these institutions already have quite substantial support from other donors, including large organisations like Oxfam, HIVOS, other embassies and the Cirque de Soleil. Their institutional core is their artistic activity, and UMOJA is but one of many partners. This also means that the artists recruited to Sakarasi or Circus in Ethiopia are able to tour more widely than are participants from other countries. Nevertheless, Circus in Ethiopia emphasises the role UMOJA funding plays in enabling the circus to travel within Ethiopia and integrate various language groups.

Institutions are not able to convert their UMOJA activities into income-generating projects (such as the sale of DVDs with performances by national UMOJA ensembles, or performances given to a paying audience) since the music, to a large degree, is protected by property rights.

In the team’s view, the major obstacle for institutional development is the disproportionate amount of funding that goes to the Norwegian management of the project (compared to the ‘hosting institutions’ (USD 25,000)). With the current budgetary imbalance, the UMOJA hosting institutions cannot be expected to develop beyond the limited impact mentioned above: new teaching techniques and more coherent performances. UMOJA could refine the goal ‘development of cultural institutions’ by specifying the different ways in which institutions could be strengthened: in teaching capacity, teaching quality and equipment.

3.3 Support of art and culture in society

UMOJA’s third development goal is ‘support of art and culture in society’. According to UMOJA management, this goal is reached primarily by seeking to improve the national environment for promoting arts and culture. This is pursued in two ways: i) by bringing key influential people to publicly visible musical events, and thereby encouraging them to further support arts and culture in their countries; and ii) by using the media. In addition to broadcasting the UMOJA Concert, UMOJA has worked closely with national broadcasters in Uganda and Kenya.

In Uganda, the national broadcaster produces a form of ‘reality show’ that follows the entire UMOJA cycle, from the auditions through to the local performances and international camps. These programmes are said to be very popular. UMOJA has invited the well known (in Uganda) television presenter ‘Big Sam’ (Carsten Samuel Kisakye) to be part of the UMOJA Management Team.

In addition to Uganda Broadcasting Corporation, Kenyan Broadcasting Corporation (KBC) was present at the 2013 camp in Bagamoyo. Kenyan informants said that very few people in Kenya actually watched KBC – they preferred the independent channels. KBC’s response to this was that, in some upcountry areas, KBC was the only provider.

UMOJA management reported that they used digital communication platforms to keep participants and audiences updated about events. The official UMOJA web page⁶, which presents the project in general terms, does not contain updated information about the time/place of camps, events or performances (the web site was last updated in 2011). To attract audiences, it is reported that UMOJA relies instead primarily on traditional media, TV and radio. The extent and level of efforts at media coverage appear highly uneven across countries. For example, South Africa did not expend any money from its budget for media coverage and publicity.

While UMOJA does announce its activities on Twitter, there has only been a total of 55 tweets in 18 months to a following of 52 subscribers.⁷ UMOJA also has several Facebook sites, with members from various years, but these seem to be informal sites made by former participants and thus not maintained by UMOJA management, per se. The Artistic Manager of UMOJA (Koen Schyvens) seems to use one site (UMOJA 2011) as the main channel for updates about upcoming events. UMOJA events and performances are also featured on YouTube.

Overall, the communication strategy within UMOJA is unclear. With the exception of the Twitter feed, there is no single site to which current or prospective participants can turn to learn about coming auditions or events. Instead, the artistic management relies on passing information to the respective country leaders, who, in turn, get the information out by various means.

In the team's view, the development goal 'support of art and culture in society' appears to be the least conceptualised and least concrete among the project's goals. Stakeholders, including culture institutions, government bodies and the artists, themselves, have quite different perceptions of what the role of arts and culture in society is or should be. Participants were asked whether, in their view, the main role of music and arts is to promote peace and unity, or whether arts and music should play a role in communicating social grievances. The majority of participants answered that the latter was more important, and some of the former participants from Mozambique argued that they were not free to express what they wanted through their music in UMOJA arrangements.

The teachers from Tanzania said that the UMOJA project helped raise the social status of performing arts – which was looked down upon by many non-artists. They explained how people who had doubted that participants would be able to make a living from their artistic work were impressed to see them travel and cooperate with international partners.

Some of the national teams have consciously reached out to societal groups that rarely or never have the chance to see cultural performances. These include children at hospitals (Tanzania team, 2012) and prisoners (Ethiopian team, 2013). Other teams do not appear to have an ambition to reach vulnerable groups, but perform for college/university students (South Africa) or conferences (Mozambique).

In the Review Team's view, UMOJA would have played a greater role in promoting arts and culture in society if the national UMOJA teams had worked more closely with the educational system at the primary level (6–12 years), as suggested in the 2008 review. In Mozambique, UMOJA has tried this

⁶ www.umojacfc.com.

⁷ <https://twitter.com/umojacfc>, accessed 15 October 2013.

successfully in four schools.⁸ In most African countries, schools do not have teachers who know how to teach dance and music. The national UMOJA teams could conduct workshops at schools to fill this gap.

3.4 Internal mechanisms for feedback

This section addresses the means and methods that UMOJA has used for internal communication and for measuring its own progress in relation to the three stated objectives of the project. The 2008 midterm review pointed to communication as one of the few areas in need of improvement. In response to this, communication was identified as an area that would be worked on in the new project proposal (2011–2014) and the new project period. In their annual reports, UMOJA refers to an unreliable Internet network as a major cause of the project's communication problems. The management says that they have improved communication in the period under review by visiting partners more often, since communication by e-mail and telephone does not function well.

In the 2011–2014 programme, UMOJA management has physically travelled to meet all teams in January, ahead of the annual auditions. In addition, the two artistic directors have attended the second stage of all national auditions. While this may have improved communication within the organisation, challenges still remain due to UMOJA's broad geographical base. The teams in the eastern carpet, in particular, have voiced a sense that 'decisions are taken in Maputo' and that there is little or no communication prior to decision-making. This point also relates to the organisational structure of UMOJA, the absence of an office and a Board of Directors.

For a number of years, UMOJA has used a self-administered questionnaire to monitor the results of the project. Annual reports refer to the good scores on this questionnaire as a sign that the project has been highly successful. While the questionnaire is said to have been developed by professionals, it does not follow the common format of such surveys – that is, a mix of positive and negative statements. All of the questionnaire's statements are framed in a way that encourages positive responses. In the future, the questionnaire should preferably be designed and administered by an independent body.

UMOJA does not have a system for following up participants after their year with UMOJA to see the degree to which their participation in UMOJA has helped them career-wise, but UMOJA refers to the success stories of artists who were, at some point, part of UMOJA and now do well. It is important to consider that many of these artists have benefitted from other projects and training opportunities, as well, before or after their involvement with UMOJA.

A number of stakeholders, including teachers, participants and staff members of hosting institutions (both African and Norwegian), mentioned that they had withheld questions and/or criticism because they feared that this would be negative for their involvement in UMOJA. Participants who took part in the eastern carpet tour in 2013 reported that that it was very unclear who, among UMOJA management, was responsible for the welfare of the participants (in terms of food and drink) and for the practicalities, in general, and that the management in several cases referred to each other when they were asked questions.

⁸ In Mozambique, a new curriculum has been developed, where all children in primary schools are taught music.

The level of communication between participants and project leaders/teachers at the national level varied a lot between the countries. Participants in Mozambique saw a lack of communication as a major problem during the time they spent with UMOJA. They felt that the terms and conditions of participation had not been made clear to them. Each African participant is paid the equivalent of NOK 20 in transport money per rehearsal, and the equivalent of NOK 200 per performance. All participants, African and Norwegian, are paid approximately NOK 600 for the camps (USD 100), and, during the camps, they get accommodation and three meals per day. This means that the African participants get approximately NOK 2,600 for their full year involvement with the UMOJA project.

Participants from Mozambique argued that the economic terms came as a surprise to them, and that the money they received for participating in a 2-week camp in no way made up for their loss of income over this period. This was particularly a problem for artists who had family responsibilities. These participants argued that they had not joined UMOJA in order to make money, but if they had been fully aware of the terms, they would have become less frustrated. Participants in Tanzania, by contrast, were more than satisfied with the information that they had been given. They said that the economic terms had been made very clear to them at the auditions, and concluded: 'Our per diems here [in the UMOJA camp] are what we learn, and the contacts we make.' Also, participants from Kenya and Ethiopia, whose host institutions were very well functioning NGOs, appeared to be satisfied with the way that the project's terms had been communicated to them.

The Review Team is not of the opinion that participants should be paid salaries for their involvement with UMOJA. However, considering the amount of project money that is spent on top management, the team finds that NOK 2,600 per year for participants is on the low side. It should be remembered that participants' expectations of a 'fair' remuneration are closely linked with the new system, wherein many of the participants are artists who actually make a living from their artwork.

3.5 Spin-offs

The most important spin-off from UMOJA is the exchange through Fredskorpset (FK) that was established in 2004.⁹ The FK exchange was initiated by one of the Norwegian teachers who was involved with UMOJA in the early years.¹⁰ Several of the UMOJA participants have been part of the exchange, which has been both south–south and south–north. The FK exchange was highly praised by those who had had the chance to participate – for its role in personal development, the development of new artistic skills and methods, and the development of language skills. Female participants reported the FK exchange to have been very important in boosting their self-esteem. Observers also noted that the economic aspect of the exchange had been very beneficial for the participants.

As concerns economic spin-offs, the UMOJA Festival in Maputo provides a good opportunity for snack and drink vendors for the 3 days that the festival lasts. No documented evidence was presented of sustained or regular economic benefits beyond those to persons and companies that were directly paid

⁹ <https://www.fredrikstad.kommune.no/no/Tjenester/Kultur-idrett-og-fritid/Kulturskolen-i-Fredrikstad/Nord---Sor/MONOZI/>.

¹⁰ Britt Løken, Kulturskolen in Fredrikstad. Løken is heading another cultural cooperation project called MoNo. This project is also funded by the Royal Norwegian Embassy in Maputo. <https://www.fredrikstad.kommune.no/no/Tjenester/Kultur-idrett-og-fritid/Kulturskolen-i-Fredrikstad/Nord---Sor/MoNo/>.

or supported by the project. The UMOJA project is not in a position to operate as a commercial enterprise with a view to generating income through charging for public performances or selling audio and visual recordings of artists.

4 Sustainability

An assessment of the sustainability of the project is one of the two main purposes of the review, as stated in the Terms of Reference. The UMOJA project has been operating for 10 years. The core members of the Management Team have been part of the project since the start, and thus have a long experience of working together. UMOJA is characterised by a high degree of informality. While this can be an asset in some situations, making the project less bureaucratic than many other development projects, it has serious consequences for the prospects of sustainability. The UMOJA project is not registered as an organisation in Mozambique (or in any other country), and it does not have an office.¹¹

The International Managing Director (Wilhelm Dahl) has a permanent position with Kulturskolerådet, but works full-time for UMOJA (fully financed by the project). During the first years, he commuted to and from Norway, but for the last 4–5 years he has been based in Maputo. All other members of the International Team were hired as consultants. The International Programme Manager (Per Skoglund), who is responsible for finances, and the International Artistic Coordinator (Koen Schyvens), have written annual contracts that are signed at the beginning of every year. The contracts are signed between NKR and Skoglunds Kulturbyrå (for Per Skoglund) and Mister Him (for Koen Schyvens). None of the other members of the International Team have been offered contracts for their work, and this includes very central persons like the International Programme Consultant (Victor Sala) and the International Music Coordinator (Rufus Maculuve).

While presented as an International ‘Team’, information sharing and joint planning is limited. Apart from the Managing Director and Programme Manager, the members of the International Team have no idea of the project budgets or total funding. Neither do hosting institutions have information about this. Some informants, both African and Norwegian, said that they had been given the impression that UMOJA had very limited funds, and that they therefore had agreed to ‘volunteer’ for very little or no pay. This is an unfortunate situation, as the project is in fact rather well funded compared to other projects in the cultural sector. Some informants said that they had agreed to work for UMOJA for a low pay because they had been with the project for many years and felt loyalty, but that they would not have accepted similar conditions from other organisations/projects.

There have been very limited attempts at capacity building in the project. Expats who have been employed for many years for functions like graphic design, stage directing and so forth have not been asked to train counterparts and they will thus take their expertise with them if/when they decide to leave the project or if the project can no longer afford to employ them. For example, a graphic designer based in Norway has been responsible for designing the UMOJA information material since 2003 (she has travelled from Norway to photograph the camps and the Maputo Concert, and has designed the home page, brochures, camp guides, etc). Many informants agreed with the team that these functions should

¹¹ In previous years UMOJA had an office at the Visual Arts School.

have been gradually transferred to photographers/designers based in Africa. As for practical implementation at the national level, some UMOJA participants have later been hired as programme teachers, and the UMOJA management thinks that they will be able to do this job independently in the future.

Beyond management of the annual USD 25,000 grant that each partner institution is given, there are no training procedures, either on the artistic side or when it comes to cultural management or book-keeping. UMOJA's hosting institution in Mozambique, ISARC, sees itself as a 'service provider' to UMOJA (providing venues) rather than an institution that gains substantial capacity building through the project. It should be noted, however, that the UMOJA collaboration does offer ISARC students a good platform to participate in a large-scale production, and some students also came with UMOJA on an arranged tour to Xai-Xai.

UMOJA, itself, has grown in budget and levels of organisational demand. While the key logistical competencies within UMOJA are notable and impressive, there has not been a corresponding level of organisational development to accommodate this growth. The Management Team of UMOJA does not appear to have fully understood the fundamental importance of sustainability and institutional capacity building in development work. The root of the problem seems to lie partly in Kulturskolerådet's inexperience in development cooperation when the project was initiated and the Norwegian Embassy's 'hands off' approach in the years that followed.

Key organisation development deficits facing UMOJA include:

- not being officially registered in any country and having no bank account or office in Maputo;
- the absence of recognised bank accounts for some of the national partners (personal accounts are used in Mozambique and South Africa), which has led to weaknesses in administration, limited capacity building and reduced chances of sustainability;
- a failure to build on the essential foundations for institutional sustainability, remaining reliant on one individual;
- a failure to produce any formal documentation that outlines standard operating procedures relating to procurement, contracts, payment and conditions of employment; and
- the lack of an assets register or written documentation to describe what will happen to vehicles, instruments and technical equipment purchased with project monies when the present project period comes to an end in December 2014.¹²

¹² After having received the first draft of this report, NKR set up an asset register and made it available to the team.

5 The Maputo Concert

The Terms of Reference (ToR) does not ask for a separate assessment of the Maputo Concert, but the Review Team finds that this activity is so different in scope from the rest of the UMOJA activities that it warrants a separate chapter. The terms ‘Maputo Festival’ and ‘Maputo Concert’ are used interchangeably. The former term is used in UMOJA annual reports (a separate annual report is provided for this activity), while the latter term is used in the Terms of Reference. We will use the term ‘Maputo Concert’. The special grant for the concert is NOK 2 million per year for the period 2012–2014 (NOK 6 million).

The Maputo Concert has been organised for 7 years (8 in 2013). It is broadcasted in most of the participating countries and features high profile artists in the region in combination with UMOJA artists. The festival is organised in the Praça de Independência in Maputo over 2 days, and is free of charge. In 2012, a family day was added to the festival, making the event a total of 3 days long. Approximately 250–350 artists, technicians and other personnel are involved in the festival and the filming of the event. The filmed production is made in three versions: English, Portuguese and Swahili.

The concert has become a great event in the city – something people await with eagerness. The concert is free of charge and attendance has been very high; between 70,000 and 100,000 people are reported to have attended the 2-day event in 2011 and 2012. Both people from Mozambique and expats were particularly impressed by the technical quality of these concerts. It should be mentioned, however, that when these same informants learned about the budget for the festival, they did not think that the event was worth this amount of money and felt that it would have been preferable to have a somewhat lower profile event – particularly when looked at in relation to the lack of funds for other cultural activities in the country.

The greatest attractions at the festival are well known names within African pop music. UMOJA participants said that performing on the same stage and at the same event as these stars meant a great deal to them, and that their families were proud of them. Over the years that the Maputo Festival has existed, a number of well known and popular African musicians have performed at the festival. We note that one of the most popular musicians in Mozambique, Azagaia, has never been invited. According to one of the Mozambican members of UMOJA management, this is because Azagaia has lost his social standing and popularity after an incident in which he was caught with marijuana. Several informants, however, argue that the main reason why Azagaia has not been invited to perform at the festival is that he has been very critical of the authorities, raising issues like corruption in his lyrics, and that UMOJA’s cooperation with the municipality would be difficult if they were to invite him. All the interviewed participants in UMOJA Mozambique argued that Azagaia was extremely important to them and that he represented their voice. While we acknowledge that UMOJA needs to maintain a cordial relationship with Mozambiquan authorities, we think that Norwegian development cooperation in the cultural field should have a special responsibility for supporting musicians who address social issues and who play a role in promoting transparency and the freedom of speech.

A substantial portion of the costs of the concert is attributable to the filming and broadcasting. According to UMOJA’s annual report for 2012, the 2012 production was broadcasted in 2013 in all UMOJA countries except for South Africa and Norway:

- RTP Africa broadcasted to Mozambique, Angola, Cape Verde, Sao Tome and Principe, and Guinea Bissau;

- Uganda (UBC) broadcasted two times and broadcasted concert items on a weekly basis in a talk show programme;
- Kenya Broadcasting Corporation (KBC) broadcasted four times;
- Ethiopia (ETC) broadcasted two times and broadcasted concert items on a weekly basis in a music programme;
- Tanzania (National Television) broadcasted two times;
- Zimbabwe (ZBC) broadcasted two times; and
- Mozambique (TVM) broadcasted two times

(Report UMOJA Festival 2012, page 5).

The 2013 TV show was be broadcasted as the New Year concert in Uganda, Kenya, Tanzania, Mozambique, Ethiopia and Zimbabwe, as well as on RTP Africa. According to UMOJA, the potential number of television viewers is more than 300 million only in African countries. It should be noted that this is only an estimate. In order to get more accurate information, one would need an independent survey to measure the actual number of people who watch the televised show and what they think about it – both in general terms and in terms of the various genres and musical forms that are presented. Judging from the audience response at the second day of the festival, the Maputo audience appreciated substantial parts of the performance, particularly the local musicians, and less so individual musicians/singers from Norway. Except for the band and a few dance acts, relatively few performances involved UMOJA participants from more than one country. The UMOJA concept of ‘creating together’ was therefore not easily recognisable.

The artistic experience of the live performance was, to a certain degree, destroyed by the production of the TV show, which meant that the three MCs (who introduced artists and acts in Portuguese, English and Swahili), had to repeat themselves a number of times.

As for sustainability in the case of the termination of donor support, the team sees four options:

- entrance fees to ensure that the poorest members of the Maputo population cannot attend. This could also present copyright and royalties challenges in the event that the artists cover material that is not their own;
- government funding (not very likely given budget constraints);
- local sponsors like telephone companies (UMOJA management is sceptical of this option due to the risk of corruption); and
- international investors (possibly Statoil).

6 Risk factors

The ToR asks for an assessment of risks concerning: i) policy and framework conditions (including corruption); ii) socio-cultural and gender aspects (including HIV/AIDS); iii) economic and financial aspects (in particular an assessment of the future potential of income-generating activities); iv) institutional and organisational aspects and environmental aspects; v) technical/technological aspects; and vi) any other significant risks that may prevent the achievements of results.

Institutional and organisational aspects were covered in the chapter on sustainability (Chapter 4), while policy and framework conditions (including corruption) and economic and financial aspects will be dealt with in the chapters on financial management and efficiency (Chapters 7 and 8). The Review Team does not think that the project has any detrimental effect on the environment apart from the frequent use of air travel. Neither does the team see any risks linked to technical/technological aspects.

As for socio-cultural and gender aspects, UMOJA has put in place committees in which participants can report on or discuss problematic issues like sexual harassment and other forms of discrimination. In addition, each national team has a focus person who meets with management. All participants are asked to sign a code of conduct.

Some participants argued that there should have been more emphasis on discussion of cultural differences. For example, one of the Norwegian teachers was frustrated by the level of noise during rehearsals and felt that the participants should have understood that they needed to be quiet. The African participants, on their side, responded that if they had been told to be quiet, they would have respected this. Participants from Mozambique said that they sometimes talked between themselves during rehearsals because the instructions were in English and many of them did not understand what was being said.

As for sexual harassment and unwanted sexual attention, some incidents were reported. We do not have the impression that there were more incidents of this character during activities organised by UMOJA than during similar events in African partner countries. The team asked some of the participants whether they had the impression that there had been any indications of expectations of sexual favours during the selection process. The informants denied that this had been the case. In some cases, teachers had held private talks with participants who had fallen in love to remind them of the risks of HIV/AIDS.

The project applications (South and East) identified the following risk factors:

- security risks – the proposed solution is to avoid organising international camps and other activities in connection with election periods;
- challenging political situations in the countries involved – political parties may try to benefit from the programme, especially in pre-election phases;
- vulnerability of human beings – relating to illness or injuries; and
- financial mismanagement.

As for security risks and challenging political situations, UMOJA appears to have found a way to operate safely. UMOJA stays away from political issues – participants are asked to not wear any symbols and to not encourage demonstrations. Following the recent terrorist attack in Nairobi, the UMOJA

management was in regular contact with the MFA to make a joint decision over whether or not to relocate the planned performance in Nairobi.

Over the years, some UMOJA participants have needed medical help during camps. For the most part, this appears to have functioned well, although there has been one complaint from a Norwegian participant who had to travel by taxi alone to seek medical help and felt that the management should have been more supportive. The issue of insurance was also raised by some of our informants. While the majority of the Norwegian participants have all-year travel insurance due to frequent travelling, the African participants do not, and this could cause very difficult situations should someone be badly injured during camp, travel or other UMOJA activities. Some of the participants who took part in the UMOJA Festival 2013 felt that their security was not considered well enough. Due to heavy rains, there was a lot of water on the stage. This made the floor very slippery for the dancers and acrobats, and the water constituted a danger in combination with the electric equipment

In conclusion, the team regards UMOJA's handling of risk factors within socio-cultural and gender aspects, as well as security, satisfactory. Improvements should be made in terms of setting up more arenas for discussing cultural differences and providing insurance for African participants. Risks within financial management are dealt with in the following chapter.

7 Financial management systems and anti-corruption

The ToR requires that this review:

- assess the financial management system and anti-corruption measures put in place to prevent, mitigate and deal with financial management systems; and
- assess other particular concerns that have been raised during the course of the project, including compliance with financial planning and reporting requirements as outlined in the contract.

This review experienced limitations due to the inability of NKR/UMOJA to provide important financial and procurement information and requested documentation.

Three reasons are apparent:

- i. the financial management systems of UMOJA are insufficiently developed to be able to electronically monitor and efficiently account for expenditure according to standard categories – no electronic spreadsheets are kept;
- ii. UMOJA funds are not audited according to contract. The audit categories accord to the NKR budget lines and are not able to disaggregate details according to UMOJA expenditures;

- iii. due to timing of the review and workload, UMOJA management reported that they did not have the time to attend to the financial inquiries made.

It is possible that an independent audit will discover further adverse circumstances – relating to the Maputo Festivals, for example, where the team was not provided with any of the financial reporting and documentation that had been requested. The team also learnt of multiple payments being made by UMOJA management to the private bank accounts of officials associated with partner institutions, which had bypassed the agreed route through institutional bank accounts. The team did not receive the requested full listing of these payments.

UMOJA's legal existence and persona is as a project of the Norsk Kulturskoleråd. Besides being recognised as a project of the Kulturskoleråd, UMOJA is not legally or officially registered in any country. During the financial years 2012 to 2014, MFA's total annual allocation to UMOJA amounted to NOK 10.22 million per annum.

At the foundation of this review are the contracts signed on 21 February 2011 and 15 April 2011 by the UMOJA International Managing Director on behalf of Norsk Kulturskoleråd with the Ambassadors of Norway to Kampala and Maputo.

This review finds a number of concerning instances in which there are, at minimum, irregular financial and management practices, including some that are contrary to the signed contract. In other instances, the Review Team has found practises that are highly questionable, but may or may not be found to be in breach of the contract and associated regulations.

For the reasons outlined below, this review recommends that further investigation into the financial management practises of UMOJA be conducted.

Specific and further details relating to the findings outlined below are contained in Annex 10.4). This review finds:

- The overall financial management of UMOJA (including procurement controls, annual planning and budgeting, book-keeping, financial statements and anti-corruption procedures) does not comply with what is described in the contract, and is insufficient to prevent or detect corruption.
- Irregular practices and possible misrepresentation to auditors relating to the purchase of three vehicles by UMOJA. The UMOJA contracts specifically state that any revisions to budgets should be agreed upon in writing:
 - there was no budgetary provision, written approval, reporting on or auditing of an expenditure of USD 69,500 in 2011 for the purchase of a truck and a mobile stage – both of which came to be registered in the personal name of Wilhelm Dahl;
 - the purchase of a bus in 2009 for an amount of USD 22,000 remains illegally licensed in the name of the company that sold it to UMOJA; and

- in its 2011 and 2012 reports to the auditors, the Board of Norsk Kulturskoleråd claims that there were no investments in fixed assets;¹³ a motor vehicle is considered a fixed asset.
- Contrary to contractual stipulations, there are regular instances of advance financial transfers for operational implementation to the personal bank accounts of individuals working for UMOJA (both nationally and internationally), which bypass established institutional partner bank accounts and systems. UMOJA management confirmed this practice, but was unable to provide the Review Team with a detailed list of individuals and amounts paid in this manner – see Annex for confirmed individuals.
- The audits conducted of the UMOJA accounts held at the Norsk Kulturskoleråd in Trondheim do not comply with the audit Terms of Reference as detailed in Annex II of the UMOJA contract:
 - the audit report does not reference the contracted audit Terms of Reference, which require opinions on, inter alia, relevant internal controls;
 - the financial reporting framework as submitted for audit was not the same as the framework that UMOJA was contracted to use. The Ernst and Young audit report of 1 June 2012 specifically excludes itself from considering whether or not there are ‘any material weaknesses in relevant internal control(s)’, by stating that the audit conducted is ‘not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control’. (Ernst and Young, Trondheim, 1 June 2012, page 1);
 - the auditors were not informed by UMOJA management of known weaknesses in financial controls – for example as in point 3, above. Nor were the auditors made aware of (or provided with receipts for) the purchase of fixed assets, as detailed in point 2, above;
 - the audits conducted in Trondheim were conducted as part and parcel of the standard audit of Norsk Kulturskoleråd’s overall audit, and not located within a meaningful project-specific financial reporting framework;
 - the Trondheim audits did not include consideration of the annual UMOJA expenditure of USD 175,000, which is allocated for activities in the seven UMOJA countries; and
 - while the UMOJA Management Team reports that accrued interest is paid back to the MFA every year, no evidence of these payments could be found. The audit report does not report on accrued interest accruing to UMOJA as described and required in the contract.
- A disputed expenditure of NOK 467,000 (23%) of the NOK 2 million 2012 Maputo Festival budget, which is labelled ‘7810 Projects/costs from previous period’. This report is the subject of a disagreement with the Maputo embassy. The Review Team requested that UMOJA provide a more detailed breakdown of the expenditures allocated to the 2012 Maputo Festival – this was not provided. In addition to the unexplained expenditures ‘from previous period’, the single budget line titled ‘services’ (for an amount of NOK 702,064.09) was not possible to analyse.
- The repeated annual hiring and payment of Norwegian consultants without tender or contract, including two instances of hiring the son of the Managing Director for an amount of NOK 100,000.

¹³ Det er ikke foretatt investeringer i varige driftsmidler.

- In-country grants (7 x USD 25,000 = USD 175,000 per annum) were audited in-country on five instances out of a required fourteen (seven each for 2011–2012). These audits did not comply with the Terms of Reference in Annex II of the contract. Two of the five in-country audit reports received by the Review Team point to inadequate direction and control by the overall UMOJA management system.
- The financial management framework used by UMOJA does not make it possible to understand or consider the effectiveness of expenditure. There was very limited annual reporting of expenditure compared to planned budgets and activities.

This review finds that it is inadequate for a complex project with an annual budget of NOK 10.22 million to have only seven budget lines, against which it plans for and reports on its non-festival expenditure.

The financial reporting submitted with respect to the Maputo Festival contains 16 budget lines, which are not possible to meaningfully analyse and verify.

8 Efficiency

The limited sophistication of book-keeping records and inadequate financial planning and reporting mean that the Review Team is unable to provide an informed analysis of the distribution and relationship of costs and benefits, or value for money. It is possible to note that the seven African countries together receive a total budget of NOK 1,050,000 (10.2% of total budget), while costs to the project (salary and benefits) of the Managing Director amount to more than 18% of the total budget.

While the core carpet funding does cover costs associated with regional travel and the performances of UMOJA participants, the overall cost-efficiency of the UMOJA project must be questioned due to the high percentage of management and consultancy costs paid to actors from outside Africa.

The Managing Director position has a number of fringe benefits in addition to the salary from Norsk Kulturskoleråd, including free housing, free rent of a four-wheel drive project car and so forth. In total, these benefits constitute the same value as his salary.¹⁴ The Managing Director is also paid per diem (*diettgodtgjørelse*) for the days that he spends in Maputo (on average NOK 500 per day for 325 days in 2012). This means that Kulturskolerådet regards his stay in Maputo as a *tjenestereise* (business travel). In Norwegian government regulations, a *tjenestereise* is a work related journey that is *not regular* and that has been *authorised*.¹⁵ In the view of the Managing Director, UMOJA is not ‘regular’ since it is a project and not a programme, and he does not ‘live’ in Maputo since he is employed by a Norwegian institution and pays taxes to Norway. In the Review Team’s view, being paid per diem for 325 days per year for staying permanently in a place for 5 years is a highly unusual interpretation of the Norwegian travel regulations. We also note that full rates have been used¹⁶, which means that no meals have been

¹⁴ See Annex 10.5 for further details.

¹⁵ ‘Pålagte og/eller godkjente reiser av ikke fast karakter i oppdrag for arbeidsgiver/oppdragsgiver.’

¹⁶ Rates in NOK for 2012: Mozambique 500, South Africa 520, Tanzania 450, Zimbabwe 380, Kenya 400 and Uganda 500. http://www.regjeringen.no/upload/FAD/Vedlegg/Arbeidsgiverpol/Utenlandsregulativet_2012.pdf

deducted.¹⁷ At the same time, we see from UMOJA's accounts that the project spends a substantial amount on restaurants during meetings, and all meals are covered at camp. It should also be noted that it is uncommon to offer full per diems to employees staying in an accommodation with a kitchen, as the Managing Director does in Maputo.

It is reported by those concerned that some of these benefits, including free housing and the right to per diem during long-term stays in Maputo have been discussed and approved by the leadership of Norsk Kulturskoleråd (but not in any written agreement or contract). While the purchase of some of the larger project vehicles has been discussed with Kulturskolerådet, the status of the rented Range Rover is unclear. In our view, the informality connected to fringe benefits is yet another testimony of the limited experience that Norsk Kulturskoleråd has with development cooperation and the proper use of funds granted by Norway's budget for development cooperation.

¹⁷ According to regulations one is obliged to deduct 10% for breakfast, 40% for lunch, and 60% for dinner.

9 Conclusions and recommendations

This review has identified a number of irregularities in the financial management of UMOJA, constituting an unacceptable risk for enabling corruption. It is not within the scope of this assignment to fully explore the depth and seriousness of these irregularities.

The Review Team recommends that the relevant authorities consider commissioning an independent audit into the financial affairs of UMOJA with specific reference to the contracted Terms of Reference, and with a view to forming an opinion on, and advising upon:

- ‘Whether the financial statements and the cash/bank/financial position present fairly, in all material respects, the income and expenditures of the project in accordance with an acceptable financial reporting framework – and to provide both UMOJA and the contracting Embassies with advice on an appropriate financial reporting framework;
- The existence of any material weaknesses in relevant internal control(s);
- Whether UMOJA’s funds have been deposited in a separate bank account in the name of the organisations and that the accrued interest are reflected in the statement from the bank;
- Whether there have been any illegal or corrupt practises – (with particular but not exclusive reference to the purchase and use of vehicles);
- Whether the receipts, income and expenditures are properly accounted for’.

While UMOJA has fulfilled its obligations with regard to actual output (establishing national teams and arranging a certain number of performances), there is great variation in the quality of the performances and the size of the audiences. The project has valuable results in terms of giving young artists – including those who operate outside of institutions – a platform for being seen and for building a career. While this review has identified sustainability and institution building as the project’s weaker points, networking between cultural institutions (both within Africa and with Norway) appears to function well and to constitute an added value compared to projects involving partnerships between two institutions, only. The UMOJA project has contributed to the visibility of Norway as an actor within the cultural field and has, particularly in the case of the embassy in Kampala, been very central for the media proliferation of Norway as a donor.

We foresee that the outcome of the recommended investigation will have a significant bearing on the future of UMOJA. Should the embassies consider supporting a new project period for UMOJA, a serious administrative makeover would be required. The most central issues to address include detailed budgeting, financial management, transparency, co-management and co-ownership. Before a future ‘structure’ or set-up is decided upon, key Norwegian stakeholders have an important opportunity to re-visit and clarify the most important functions that such a regional intervention should target. Questions worth considering include:

- What are the Norwegian foreign and cultural policy outcomes that a regional intervention should seek to prioritise, and in what order? Not all of these objectives can be equally served by a single intervention: visibility, local ownership and sustainability, development of African institutions, provision of growth opportunities for individual African artists, promotion of cultural exchange, learning and tolerance or growth of the regional cultural economy?

- Is an UMOJA-like intervention in Africa a priority for NKR? Do they see this as central to their own operational strategy, and do they have the will to drive its future implementation?

A similar set of questions could be asked of the music school that provides students for participation in the eastern carpet. The MFA and relevant embassies should be invited to consider a strategic and policy direction in terms of which African stakeholder institutions might be best suited to partner, promote and even drive the regional and cultural objectives of such an intervention: Would these include government educational institutions, NGOs, the private sector or established artists?

The form or structure of a future UMOJA should only be determined once it is clear to key stakeholders what the future priority functions of such a regional intervention should be. With answers to the above questions it becomes easier to determine the kind of vehicle, organisation or structure that could best serve that purpose. The existence of UMOJA remains entirely dependent upon the goodwill and continued cooperation of its two senior managers – an unsustainable and difficult situation from which to effect organisational change.

For the remaining project period (2014) the team recommends that UMOJA be given a list of requirements that the project must fulfil before it gets funding disbursements for 2014:

- the development of a detailed and transparent budget proposal;
- a clearly written accounting and financial management procedure document; and
- an asset register and proposal for the change in ownership and disposal of assets upon project end.

10 Annexes

10.1 Itinerary

Date	Place and activity	Team members
Thursday 12.09.13	Interviews in Johannesburg, observation of performance at CJC Further Education and Training College	Albertyn
Tuesday 17.09.13	Arrival in Maputo in the afternoon, team meeting	Bang, Lange, and Matsinhe
Wednesday 18.09 – Friday 20.09.13	Interviews in Maputo, attendance at press conference	Albertyn, Bang, Lange, and Matsinhe
Saturday 21.09.13	Writing of interviews/report drafting	Albertyn, Bang, Lange, and Matsinhe
Sunday 22.09.13	Transfer to Bagamoyo, Tanzania	Albertyn, Bang, Lange
Monday 23.09 – Thursday 26.09.13	Interviews and observations during camp in Bagamoyo	Albertyn, Bang, Lange
Thursday 26.09.13	Transfer to Norway and South Africa	Albertyn, Bang, Lange
Tuesday 08.10.13	Observation of UMOJA performance in Nairobi	Albertyn
Saturday 02.11.13	Observation of Maputo festival	Lange

10.2 Persons and groups consulted

When nothing else is stated we have held meetings with and/or interviewed the persons listed below face to face.

2.1. Ministry of Foreign Affairs, Norway

- Øyvind Udland Johansen, Minister Counsellor (2013-), Royal Norwegian Embassy, Maputo
- Jose de Abreu Capote, Advisor (responsible for UMOJA since 2010), Royal Norwegian Embassy, Maputo
- Ingunn Klepshvik, Ambassador (2010-), Royal Norwegian Embassy, Dar es Salaam (telephone interview)
- Thorbjørn Gaustadsæther, Ambassador (2010-), Royal Norwegian Embassy, Kampala (Ambassador in Mozambique 2004-2008, telephone interview)
- Anne-Lise Langøy, Senior Advisor, Oslo (telephone interview)

2.2. Stakeholders in Mozambique

Ministry of Culture, Mozambique

- Jose Alberto Pita, National Director for the Promotion of Cultural Industries
- Roberto Dove, National Director of Artistic Cultural Action

Donors, cultural activities, Mozambique

- Birgit Planck-Mucavele, Director, Mozambican-German Cultural Centre
- Eden Martin, Director, Mozambican-French Cultural Centre

2.3. UMOJA and Norsk kulturskoleråd

Norsk kulturskoleråd

- Oddvin Vatlestad, Director 2007 - 2010, Norsk Musikkskoleråd (telephone interview)
- Gunn Otnes, Kontorleder/Head of Office (telephone interview)

UMOJA International Team

- Wilhelm Dahl, International Managing Director
- Per Skoglund, International Program Manager
- Rufus Maculuve, International Music Coordinator
- Koen Schyvens, International Artistic Director
- Victor Sala, International Program Consultant

2.4. UMOJA host institutions

Ethiopia

- Bereket Tizazu, Manager of Circus Jimma, a branch of Circus in Ethiopia for Youth and Social Development
- Tesfai Hiben, Artistic Director, Circus in Ethiopia for Youth and Social Development

Kenya

- Edu Ooro, dance co-ordinator, Sarakasi Trust (East Camp 2013)
- Sylvester Odiege, dance teacher, Sarakasi Trust (East Camp 2013)
- Michel Ungaro, music teacher, hired by Sarakasi Trust (East Camp 2013)
- James Ngunje, circus teacher, hired by Sarakasi Trust (East Camp 2013)

Mozambique

- Victor Sala, Dean of Faculty of Arts, ISARC (Maputo and East Camp 2013)

Norway

- Geir Lysne, Music teacher, Norwegian Academy of Music (East Camp 2013)
- Meriam Worren, dance teacher, independent (South and East Camp 2013)
- Kjetil Flatland, Teacher/Participant (South Camp 2013)

South Africa

- Woman, 32, teacher (questionnaire)
- Woman, 64, administrator (questionnaire)
- Man, 36, logistics manager (questionnaire)

Tanzania

- Hilda Kiel, Director, MuDa Africa Africa Music& Dance (former director of DCMA)
- Hassan Mahenge, teacher
- Kauzeni Joseph Lyamba, Teacher
- Carola Kinasha, patron

Uganda

- Patrick Manengi, Makerere University
- Esther Tebandehe, dance teacher
- Branco Sekalegga, teacher

Zimbabwe

- Man, 59, teacher and Umoja administrator
- Woman, 55, administrator

2.5. UMOJA participants

Kenya

- Rose (second name missing)
- Fadhili (second name missing)

Mozambique

- Carlos Laecreaioa, Mozambique (South Camp 2013, focus group)
- Sasmento de Costo Cossa, Mozambique (South Camp 2013, focus group)
- Woman, requested to be anonymous, 2013
- Man, requested to be anonymous, 2013
- Man, requested to be anonymous, 2012
- Man, requested to be anonymous, 2011

Norway

- Andre Andersen, student, Norwegian Academy of Music (East Camp 2013)
- Nicole Neidert, Norway/Sweden, Participant (South Camp 2013)

South Africa

- Trevor Ramolemana (South Camp 2013, focus group)
- Kevin Maduna (South Camp 2013, focus group)
- Lebohang Mdluli (South Camp 2013, focus group)
- Duduzile Makhoba (South Camp 2013, focus group)
- Man, 26, dancer (South Camp 2013, questionnaire)

Tanzania

- Mbwana Mtulia (East Camp 2013)
- Mshoma Nkwabi (East Camp 2013)
- Charles Edward (East Camp 2013)
- Nasibu Shabani (East Camp 2013)
- Shukuru V. Kepakepa (East Camp 2013)
- Khadija Nasibu (East Camp 2013)
- Shamila Salumu (East Camp 2013)
- Deborah Dickson (East Camp 2013)
- Suleiya Abdi (East Camp 2013)
- Daniel Oscar Nkoswe (East Camp 2013)

Zimbabwe

- Osborne Matengenzara (South Camp 2013, focus group)
- Man, 21, dancer (South Camp 2013, questionnaire)
- Man, 21, dancer (South Camp 2013, questionnaire)

2.6. Personell contracted to Umoja

- Events Sond 'n Lights, Nairobi. Owner & manager Asad Rajput and staff.
- Felipe Mondlane, Sound Producer, Maputo.
- Hanne Dal, Designer
- Carsten Samuel Kisakye (“Big Sam”), Uganda Broadcasting Corporation (UBC)
- Pricilla Namara, Uganda Broadcasting Corporation (UBC)
- Kenya Broadcasting Corporation

2.7. Performances

- Mozambican National Team (Press Conference, Rouvuma Hotel,
- Ethiopia National Team (East Camp 2013)
- Norwegian National Team (East Camp 2013)
- Tanzanian National Team (East Camp 2013)
- Kenyan National Team (East Camp 2013)
- Ugandan National Team (East Camp 2013)
- South African National Team (Johannesburg 2013)
- Zimbabwean National Team (Johannesburg 2013)
- UMOJA concert, Nairobi (2013)
- Maputo Concert (2. November 2013)

10.3 Financial issues

Summary description of UMOJA’s financial management systems

The International Managing Director of UMOJA is employed by Norsk Kulturskoleråd, while all other long-standing employees (most resident in Maputo) are employed as consultants. The two international consultants (a Swedish National and a Dutch National) have written contracts and have been engaged as consultants on fixed monthly incomes for a period exceeding ten years.

The two Mozambican nationals engaged by UMOJA as part of the international team since 2011 do not have written contracts, and are paid a variable annual amount at year-end according to the decision of the UMOJA Managing Director.

Except for the seven in-country annual disbursements of \$25,000 each (total \$175,000), the book-keeping for UMOJA is conducted by the Norsk Kulturskoleråd in Trondheim, Norway. The Mozambique-resident International Managing Director and International Programme Manager (the Managers) take joint responsibility for the authorising of overall programme expenditure and for sending, via DHL Courier, approved invoices and receipts to Trondheim for book-keeping.

Expenditure management is overseen by the managers who authorise direct payments by Norsk Kulturskoleråd in Trondheim for items such as the travel agent account, as well as for smaller operational expenses. Given the nature of various relatively small payments to multiple service-providers, both the managers receive advance sums of money and pay cash for these expenditures. Cash receipts and payments are kept and logged on a “Kontantoppgjør” with book-keeping codes allocated per expenditure item.

The book-keeping codes used for UMOJA are the same as those used for all of the finances of Norsk Kulturskoleråd. There is no specific and separate financial framework that enables UMOJA to manage and report upon its expenditure according to the budget frames as specified in the contracts.

The Managers do not keep digital records or spreadsheets of UMOJA's balances and budget lines for purposes of ongoing project management. The core budget lines and budget amounts managed by UMOJA have been unchanged since at least 2007.

The book-keeping and reporting systems of UMOJA are complicated by expenditures being allocated according to the standard book-keeping codes used by Norsk Kulturskoleråd, and not according to a financial framework which could make UMOJA's own financial management more effective and transparent.

The financial report for the 2012 Maputo concert comprises reports on costs allocations to seventeen of Norsk Kulturskoleråd's budget codes, without accompanying notes or explanation. The review team did not have sight of copies of the invoices and receipts on these expenditures.

Of the NOK2 million budget for the 2012 Maputo Concert, the following are the major budget allocations of NOK50,000.00 and above as reported in the Annual report to the Embassy: (copied verbatim from the report)

5025	Contributions incurred by employers in	50,000.00
6360	Rent Equipment	253,971.75
6640	Services	702,064.09
7050	Travel	275,283.09
7070	Diet	142,842.94
7810	Projects/costs from previous period	<u>467,602.51</u>
		<u>NOK 1,891,764.38</u>

It is impossible to determine from this level of reporting whether or not the expenditures and payments are reasonable. None of these services were procured on the basis of obtaining more than one quote. It is not possible to identify payments to individuals for services provided.

Annex II of the Contract between Norsk Kulturskoleråd and the Embassies in Maputo and Kampala require that the annual audits are "in compliance with certain contractual obligations". The auditor is meant to be given a copy of the audit Terms of Reference and provide findings with respect to:

- "Whether the financial statements and the cash/bank/financial position present fairly, in all material respects, the income and expenditures of the project in accordance with an acceptable financial reporting framework;
- Whether the audit has uncovered any material weaknesses in relevant internal control(s);
- Whether the funds have been deposited in a separate bank account in the name of the organisations and that the accrued interest are reflected in the statement from the bank;
- Whether the audit has uncovered any illegal or corrupt practises;
- Whether the receipts, income and expenditures are properly accounted for".

The financial reporting framework as submitted for audit is not the same as the framework that UMOJA is contracted to use. Further, the audit report of 1st June 2012 specifically excludes itself from

considering whether or not there are “any material weaknesses in relevant internal control(s)”, by stating that the audit conducted is “not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control”. (page 1. Ernst and Young, Trondheim – 1st June 2012.).

The two tables below represent the annual financial reporting and budgeting submitted by UMOJA to the respective Embassies. This reporting to the Embassies is made according to the summary budget lines as outlined in the contracts.

The Review Team concludes that these basic financial reports as presented below are not the same financial records that are presented for audit. Rather – the audit is conducted according to the overall financial categories of Norsk Kulturskoleråd.

UMOJA - CFC South

Budget line	Budget 2011	Financial Statement 2011	Budget 2012
Amount in NOK			
Operating (adm, salaries, consultancies)	650 000,00	671 422,61	650 000,00
Planning arenas (travel, meetings, accommodation, per diem, conference costs)	450 000,00	457 953,46	450 000,00
CFC Camps	1 400 000,00	1 534 432,25	1 400 000,00
Documentation, visibility	200 000,00	212 632,18	200 000,00
Institutional networks (regional shows, UMOJA offices Africa, visits to institutions)	800 000,00	703 870,28	800 000,00
Travel costs	400 000,00	367 725,22	400 000,00
Miscellaneous	100 000,00	76 000,35	100 000,00
Annual budget/financial statement UMOJA - CFC South	4,000 000,00	4,024 036,35	4,000 000,00

Budget line	Budget 2011	Financial Statement 2011	Budget 2012
Amount in NOK			
Operating (adm, salaries, consultancies)	550 000,00	581 071,99	550 000,00
Planning arenas (travel, meetings, accommodation, per diem, conference costs)	450 000,00	452 986,90	450 000,00
CFC Camps	1 400 000,00	1 386 786,31	1 400 000,00
Documentation, visibility	200 000,00	194 096,81	200 000,00
Institutional networks (regional shows, UMOJA offices Africa, visits to institutions)	700 000,00	678 236,80	700 000,00
Travel costs	400 000,00	386 522,31	400 000,00
Miscellaneous	100 000,00	85 251,00	100 000,00
Annual budget UMOJA - CFC East	3800 000,00	3 764 952,12	3 800 000,00

2.8. Contract Compliance

(2.2) (3.4) **Interest accrued and proper accounting of project funds:**

“Each year interest accrued shall be repaid to MFA not later than 31st January the following year. The credit transfer is to be marked: “Interest accrued (year), Norsk Kulturskoleråd”

(3.4) “ensure that Project funds, and any accrued interests, are properly accounted for”,

It is reported by the UMOJA Managing Director that each year interest earned is reimbursed to MFA. These reported reimbursements are not reflected in any of the financial statements provided to the review team and could not be verified. The annual audit conducted in Trondheim does report overall accrual (not project specific) of interest to the accounts of Norsk Kulturskoleråd.

(3.1) **Budgets and Work Plans:**

“Implement the Project on the basis of this Contract, approved budgets and work plans as well as the concept note and application. Any revisions have to be agreed upon in advance in writing.”

*(4.1) **Disbursements:** “shall take place upon semi-annual written requests from Norsk Kulturskoleråd based on the financial needs of the Project and, with exception of the first request, on approved work plans and budgets”..*

*(5.1) **Reporting:** “A budget and work plan for the coming year within three weeks before the annual meeting, each year with an updated revolving plan for the entire Project period.”*

At the 16th March 2012 Annual meeting between the Embassy in Maputo and UMOJA, the Embassy did request UMOJA to produce more detailed annual budgets and planning documentation. The agreed and signed minutes of the meeting record an agreement for UMOJA to provide further details with respect to budget and six-monthly work plans, which would then attain “approval through an exchange of letters”. UMOJA did not comply with this request. A similar request was repeated by the Embassy in its May 2013 annual meeting. Despite the absence of compliance by UMOJA with these requests, the Embassy in Maputo has continued to approve the disbursement of funds.

The UMOJA International Management Team informs the review that as far as they are concerned, the plans and budgets as described in the original contract are sufficient, and that no further detail, planning, updating or reporting are necessary.

Finding

The review team understands that the UMOJA management team seeks maximum flexibility in coordinating and shifting budget lines in a complex and sometimes unpredictable working environment.

The review team finds that the low levels of detail in budget planning and reporting are a weakness of the project, and increases risks against achieving accountable and effective management, and also to the prevention of corruption. The 2012 and 2013 requests of the Maputo Embassy for more detail are correct and important. In this regard the UMOJA project is not performing to what are accepted as minimum standards for effective and accountable project management.

Revisions in writing:

Procurement (3.2)

“effect purchases for the Project in such a manner as to obtain the most favorable terms with regard to price, quality, delivery date and maintenance facilities, and to keep the same insured,”

The UMOJA management confirms that UMOJA does not have a procurement policy, and does not put any contracts out to tender, or request more than one quote to obtain services.

The UMOJA management confirms they have purchased three vehicles, a truck, a mobile stage. and a 28-seater bus. The insurance details of these vehicles – (not registered in the name of UMOJA) – are unknown.

The RT has received allegations (from more than one source) that one or more of the UMOJA vehicles are privately rented out for personal profit. The UMOJA management team denies these allegations

The RT also heard allegations that an entire ensemble from Mozambique was offered a payment amounting to twenty percent of the savings made if the ensemble agreed to travel from Maputo to Harare in the UMOJA bus, instead of going by air. It is alleged that while the offer was openly made, and accepted, the promised payment was not made.

The Review team asked for but did not receive any documentation in which there is a written record of budgeting for or reporting upon a number of significant financial transactions. The review team concludes that no formal discussions were recorded with any accountable institution (the Embassy or the Board of the Kulturskolerådet) to document (ahead of proposed expenditure) of these significant deviations from submitted budgets. These deviations were not brought to the attention of the auditors.

The MD of UMOJA reports that he verbally informed the Director of Kulturskolerådet about these transactions. Neither these verbal discussions, nor any approval, were confirmed in writing.

- **Purchase of truck** by UMOJA for \$22,000 – while the truck is considered to be the property of UMOJA, the licensing process is reported as never having been completed. It is reported that the official records will show the truck is still licensed under the name of the original owner - a company by the name of Syrex.
- **Purchase of bus** for \$33,500 USD (25th March 2011) – registered as private property of Wilhelm Dahl.
- **Acquisition of mobile stage** (25th March 2011) – purchased for \$36,000 USD registered as private property of Wilhelm Dahl
- **NOK467,000 over-spend** and budget re-allocation (23.35%) on 2102 NOK 2 million Maputo Festival. It is not known from which budget the additional NOK467,000 was obtained from.

Costs to UMOJA - salary and benefits for the UMOJA Managing Director

Benefits: The review team is informed that the financial conditions reported below were agreed to verbally with the former director of Kulturskolerådet (Oddvin Vatilestad). Further details were requested (but not received) to determine if anyone else other than the Managing Director had use of the Ford Ranger that has for the past two years been permanently hired.

2012 COSTS TO UMOJA

Salary	NOK 912,630
Permanent Car Rental (Ford Ranger)	NOK 448,152
House rental	NOK 282,792
Per diem (food) 325 days - @ NOK500.30 per day	NOK 162,596
Digital Satellite Television rental	NOK 33,756
Water and Electricity	NOK 9,500
Security	NOK 7,200
Undocumented costs	<u>NOK 22,000</u>
TOTAL @ 18.5% of total project budget of NOK10,200,000	<u>NOK 1,878,626</u>

The Managing Director has informed the team that the 'Undocumented costs' are for drinking water, taxi rides, and laundry (salary for a house keeper). He argues that it is hard to get receipts for taxis in Africa. While the team acknowledges that getting taxi receipts can sometimes be a challenge in Africa, it is usually not, and the Norwegian travel regulations require receipts. It should also be mentioned that in addition to the taxi rides covered by the 'undocumented costs', other taxi rides have been covered on the basis of upon receipts.

10.4 Central staff and consultants

Apart from the Director, UMOJA relies heavily on consultants, many whom are not referred to in UMOJA's applications or annual reports. We have listed below staff, consultants and institutions whom we know have received NOK 50,000 or more per year in the project period from the project funds. Due to the character of the budgeting and reporting system of UMOJA there may be other persons who are paid similar sums by the project but whom we have been unable to identify.

Wilhelm Dahl. Project Leader, full time. Permanent position with Kulturskolerådet, his position is 100% financed by the project. Based in Maputo for the last 4-5 years, but his work in Maputo is regarded as "tjenestereise". He is thus entitled to per diem during his stay in Africa (NOK 162.596 for 325 days in 2012, an average of NOK 500.00 per day), house rent in Maputo (NOK 286.272 per year), rent of a 4WD Ford Ranger project car (NOK 229.824 per year), electricity, gas, TV-net, and security company, and undocumented expenses for taxi, laundry and water (NOK 22,000 in 2012). Adding up salary, social costs, and the various benefits and allowances, the Managing Director position costs the project close to NOK 1.5 million per year (excluding all air travel and accommodation outside of Maputo).

Per Skoglund. Hired as a consultant, 60% time, at monthly fee of NOK 38.000 (written contract that is renewed on a yearly basis). In addition to this fee, his rent in Maputo is covered up to 1.230 USD per month (approximately NOK 7380). Total yearly costs: Approximately NOK 470,760 (excluding travel costs and per diems).

Rufus Maculuve. Artistic Director. Hired as a consultant since 2003, contract on a yearly basis. Paid NOK 90,000 in 2012 (excluding travel costs and per diems). Temporary Lecturer at UMOJA's hosting institution in Mozambique, ISARC (Faculty of Cultural Studies). Maculuve runs the Crossroads Music Academy (CMA), a training institution for 20 youths between 15-30 years. CMA is organized as a NGO and is a network of institutions in Mozambique, Malawi and Zimbabwe. CMA received funding from SIDA up to 2010.

Koen Schyvens. International Artistic Coordinator. Based in the Netherlands. Hired as a consultant since 2003, 60% time. Contract on a yearly basis. Consultancy fee approximately NOK 328,000 (€ 41.000) (excluding travel costs and per diems).

Victor Sala. Hired as a consultant since 2003. A key person within the UMOJA management in Mozambique. Formerly leader of the School of Arts. No written contract, only oral agreement. His main role is coordination, including contact with the Municipality and meeting the parents of the youth. He is also responsible for visualizing and scenography. Sala previously worked at School of Visual Arts, but was transferred by the Ministry to ISARC where he is Dean of Faculty of Arts.

Gunnar Husan. Hired as a consultant to assist UMOJA with strategic development, including lobbying of funding bodies to secure continued support and expansion to new countries and continents. Accompanies the Project Leader at meetings with the Board of Kulturskolerådet. Written contract. Husan is being paid a fixed sum of NOK 200,000 per year, but says his work load for UMOJA has been modest in 2012 and 2013. Husan is not mentioned in any of the UMOJA applications, annual reports, or brochures.

Alexander Dahl. Hired as a consultant to provide services for the UMOJA Concert. Paid more than NOK 50,000 in 2012. Dahl is the project leader's son.

10.5 Overview UMOJA CFC shows shows and collaboration with local festivals 2011 - 2013

The following list is UMOJA's overview of the more than 300 UMOJA shows and concerts performed the last three years; 2011 – 2013.

2011

National (2011)

Umoja Kenya ensemble

- 10 shows in and around Nairobi
- + KBC TV covers the auditions

Umoja Tanzania ensemble

- 8 shows in and around Dar es Salaam and Bagamoyo
- + Zanzibar TV covers the auditions

Umoja Ethiopia ensemble

- 10 shows in Adama / Addis Ababa region
- + 2 live shows on Ethiopian New Year (Sept 2011) ETV + OROMINIA TV

Umoja Uganda ensemble

- 5 shows in Kampala

Umoja Norway (eastern carpet)

- 1 show in Oslo

Umoja Zimbabwe ensemble

- 11 shows in Zimbabwe
- + ZBC TV covers the auditions + several shows

Umoja South Africa ensemble

- 9 shows in Johannesburg and Soweto
- + 3 Umoja shows op Soweto TV (June 2011)

Umoja Mozambique ensemble

- 8 shows in Maputo and Matola
- + extra Show during All African Games

Umoja Norway (South Program)

- 2 shows in Moss

International (2011)

Harare – Zimbabwe

- 5 National shows in Courtney Hotel – Harare
- 4 National shows on HIFA 2011 (First Street)
- 1 International show “*Footprints of Umoja*” (with Ray Piri and Eric Wainaina) on HIFA 2011 (7 Arts Theatre)
- + 13 x 30 min TV program about UMOJA CFC (camp and shows) on ZBC TV

+ Full show “*Footprints of Umoja*” on ZBC TV

Mozambique

- TVM followed the international camp + shows in Harare.
- 2 x 30 min TV program about UMOJA CFC - “*Footprints of Umoja*” (camp and shows) on TVM (Mozambique)

Kampala – Uganda

- 10 National shows in National Theatre
- 1 International show “*Umoja in Ndere*” (with Carola Kinasha) in Ndere Centre, Kampala
- + Live registration on UBC TV of the international show “*Umoja in Ndere*”

Festival Umoja (2011)

- 2 days festival on Praça de Independência – Maputo, Mozambique
- + extra shows of Umoja Mozambique ensemble + Umoja South Africa ensemble
- + Festival Umoja TV show in Uganda / Kenya / Tanzania / Mozambique / Ethiopia / Zimbabwe + RTP Africa + Soweto TV

2012

National (2012)

Umoja Kenya ensemble

- 10 shows in and around Nairobi
- + KBC TV covers the auditions

Umoja Tanzania ensemble

- 10 shows in and around Dar es Salaam and Bagamoyo
- + Zanzibar TV covers the auditions

Umoja Ethiopia ensemble

- 10 shows in Tigray / Mekele region
- + shows on Ethiopian TV (ETV + OROMINIA TV)

Umoja Uganda ensemble

- 6 shows in Kampala
- + Ugandan national show on UBC TV

Umoja Norway (eastern carpet)

- 1 show in Oslo

Umoja Zimbabwe ensemble

- 11 shows in Zimbabwe (6 shows on SADC conference)
- + ZBC TV covers the auditions + several shows

Umoja South Africa ensemble

- 10 shows in Johannesburg and Soweto

Umoja Mozambique ensemble

- 11 shows in Maputo and Inhambane

Umoja Norway (South Program)

- 1 show in Bergen

International (2012)

Maputo - Mozambique

- 4 National shows on Praça de Independência
- 4 National shows on '*Dia de Pequeneda*' with Didinho Caetano (Feima)
- 1 International show during Norwegian Conference (VIP Hotel)
- 1 International show during '*Dia de Maputo – 125 Years*'
- 1 International show in Casa de Gayato – Boane

Tanzania

- 5 National shows on *International Bagamoyo Festival of Arts* – TaSuBa
- 5 National shows in *Makumbucho Cultural Centre* – Dar es Salaam
- 1 International show – opening-night VISA to DANCE festival, Dar es Salaam (with Carola Kinasha)
- 1 International show in TaSuBa Theatre, Bagamoyo (with Carola Kinasha)
- + Shows on East Africa Television

Kampala – Uganda

- 3 International Shows in Makerere University Auditorium (with Carola Kinasha and Lilian)
- + Live registration on UBC TV of the international Umoja show
- + Weekly TV-Umoja show on UBC TV

Festival Umoja (2012)

- 2 days festival on Praça de Independência – Maputo, Mozambique
- '*Dia de Pequeneda*' with Didinho Caetano TVM (Feima) with Circo Umoja
- + Festival Umoja TV show in Uganda / Kenya / Tanzania / Mozambique / Ethiopia / Zimbabwe + RTP Africa

2013**National (2013)**

Umoja Kenya ensemble

- 10 shows in Kenya – nation wide tour
- + KBC TV covers the auditions and the tour

Umoja Tanzania ensemble

- 10 shows in and around Dar es Salaam and Bagamoyo

Umoja Ethiopia ensemble

- 10 shows in Bahrdar and Gondar region
- + show on Ethiopian TV (ETV)

Umoja Uganda ensemble

- 10 shows in Kampala region

Umoja Norway (eastern carpet)

- 1 show in Oslo

Umoja Zimbabwe ensemble

- 10 shows in Harare region

Umoja South Africa ensemble

- 10 shows in Johannesburg and Soweto

Umoja Mozambique ensemble

- 10 shows in Maputo, Matola and Gaza province

Umoja Norway (South Program)

- 2 shows in Lillehammer region

International (2013)

Johannesburg – South Africa

- 4 National shows in *CJC Parktown Campus*
- 4 National shows in *Cultural Centre Timbisa*
- 1 International show in *CJC Alexandra Campus*

Harare – Zimbabwe

- 1 International show in *Pakare Paye, Norton*
- + International Umoja show on ZBC TV

Tanzania

- 5 National shows in *Stella Maris - Bagamoyo*
- 5 National shows on *International Bagamoyo Festival of Arts – TaSuBa*
- 1 International show in TaSuBa Theatre, Bagamoyo
- 1 International show in Via Via, Arusha

Nairobi – Kenya

- 1 International show in Sarakasi Dome, Ngara Road Nairobi (with Juliani)
- + 4 television program (camp and shows) on KBC TV
- + Tv program on KTN TV (national tour)

Kampala – Uganda

- 2 International Shows in LaBonita Theatre (with Lilian)
- + Live registration on UBC TV of the international Umoja show
- + Weekly TV-Umoja show on UBC TV

Festival Umoja (2013)

- 2 days festival on Praça de Independência – Maputo, Mozambique
- extra show of Umoja Mozambique ensemble and Umoja South Africa ensemble on Praça de Independência
- ‘*Dia de Pequeneda*’ with Didinho Caetano TVM (Feima) + extra show of Umoja Mozambique ensemble and Umoja South Africa ensemble and Circo Umoja
- + *Pirlim Pipim TV show* TVM with Umoja acts / items

New Year 2014

- Festival Umoja TV show on TV as the NEW YEAR concert in Uganda / Kenya / Tanzania / Mozambique / Ethiopia / Zimbabwe + RTP Africa

In the period of 2011 to 2013 UMOJA has cooperated actively with:

- HIFA festival in Harare, Zimbabwe
- Pakare Paye Cultural Centre in Norton, Zimbabwe (Cultural Centre of Oliver Mtukudzi - 50 km outside Harare)
- Municipality of Maputo on the 125 years celebration of Maputo City (10th Nov. 2012)
- The National Theatre (Kampala, Uganda)
- The Ndere Cultural Centre (Kampala, Uganda)
- Tenda school of talents in Kampala (who is an opportunity for talents to improve)
- VISA to Dance Festival in Dar es Salaam – Tanzania - an international contemporary dance festival.
- Makumbucho Cultural Centre (Dar es Salaam, Tanzania)
- The Bagamoyo festival of arts (Tanzania)
- Heritage Day – Maropeng (South Africa)

11 Terms of Reference Mid-term Review UMOJA CFC SOUTH (SAF-10/0010)

1. Background

This ToR sets forth the terms and conditions for the mid-term review of project with above reference.

The cooperation between MFA and Norsk Kulturskoleråd regarding UMOJA CFC South dates back to the year 2011. A decision was made in 2010 to decentralize the administration of the UMOJA Program to the Embassies of Maputo and Kampala. UMOJA Program in general started in 2003. This is an extensive Program. The Program draws participants from Mozambique, South Africa, Zimbabwe, Tanzania, Kenya, Ethiopia and Norway. The total amount granted for a four year period 2011-2015 is NOK 16 million. The Embassy in Maputo signed an Addendum n°1 in 2012 to include the “Maputo Concert”, which is held every year with the same participants. The additional grant approved for the Concert was NOK 6 million for a three-year period until 2014. The total amount granted is NOK 22 million.

The development goals of the Program are three-fold (i) develop individuals (ii) develop culture institutions, and (iii) support arts and culture in society. The purpose is to develop respect and understanding of each other’s cultures and in particular highlight aspects of African cultures that are often ignored due to stereotype image of African cultures and countries in the Western world.

According to the contract signed, a mid-term review of the entire Project – covering CFC South and East – will take place at the end of 2012/beginning of 2013. This will most likely cover both geographical areas and will be undertaken by an external consultant. The review will focus on progress to date and the extent to which the Purpose is being/have been achieved. Particular attention shall be given to efficiency, effectiveness, efficacy and the relationship between inputs and outputs. Findings of the review will if needed lead to adjustments in the Project design for the remaining Project period.

The cost of this review shall be covered by MFA over and above the Grant.

2. Purpose

2.1. The purpose of the review is:

- To assess the achievements of the project to date according to the main objectives and purposes as outlined in the contract, including the agreed project summary, the project document and the framework for partnership.
- To assess the sustainability of the project, with a particular focus on the local ownership.
- To assess the extent to which the funds from MFA have contributed to achieving the purposes of the project, particularly in terms of strengthening the collaboration between the partner institutions with reference to one of the purposes of the project.

The findings and recommendations from the review will provide the basis for assessing the overall success of the project. They will also feed into the team's review of the proposal.

3. Scope of work

3.1. Scope of the mid-term review

The review shall cover the period of the agreement cooperation from its signing in May 2011 to date. The review team shall undertake the following tasks:

- Assess the efficiency of the project – output in relation to resource use.
- Assess the effectiveness (outcome) of the project in relation to the project's purposes. In the light of lessons learned, identify potential areas for improvement and adjustment.
- Assess the relevance of the Norwegian support to the project towards the development of the culture sector in target countries and the beneficiaries.
- Hereunder and with reference to previous reviews (i.e. *Strategy for Norway's culture and sports cooperation with countries in the South* and other relevant reviews conducted), assess the extent to which the project fits into Norway culture policies, strategic guidelines and priorities.
- Assess the impact in relation to the project's promotion of cultural collaboration between Norway and participating countries and institutions.
- Assess the sustainability of the project, both regarding long-term benefits of the partnership and of the institutional capacity building in the countries involved. Assess partners' ownership to the project in particular. Assess environmental and socio-cultural/ gender sustainability. Assess technological sustainability in terms of technology procured and applied within and outside the countries/region. Financial and economic sustainability in terms of present and long term prospects for use of any investment made, if any. Policy sustainability by assessing the extent to which the support provided met/is meeting long-term national development needs. The contributions from collaborations with Norsk Kulturskoleråd should be taken into account when assessing the sustainability on these dimensions. Assess how the political developments in partner countries have influenced sustainability and/or impeded progress.
- Hereunder assess the results of "spill over" activities particularly as regards income generation by the local communities.
- Assess how the project has dealt with the major risk factors as listed in the contract; security, political, vulnerability, corruption and financial mismanagement.
- Assess how the project has dealt with other risk factors which have occurred during the course of the project.
- Assess the financial management system and anti-corruption measures put in place to prevent mitigate and deal with financial management systems.

- Assess other particular concerns which have been raised during the course of the project.
- Assess whether the project is heading towards the objective, or if necessary to change course or revise the objectives

3.2. Scope of the appraisal

The appraisal shall cover an assessment of the project document submitted to MFA by Norsk Kulturskoleråd. The findings and recommendations from the mid-term review will also feed into the recommendations regarding future support and direction.

The team shall undertake the following tasks under 3.2.1-4.;

3.2.1. Assessment of the partners' planning process:

- The quality of the underlying analysis and planning process of the programme, including participation of relevant stakeholders.
- The relevance of the programme with regard to problems that the programme should solve and the interests of the involved stakeholders (Consideration of possible partners for the intercultural collaboration).
- The use of lessons learned from earlier experience with similar projects/programmes and/or the best available knowledge.
- Other planned or ongoing programmes that may influence the implementation or the effects of the planned programme.

3.2.2. Assessment of the project design:

- The quality of the design elements (goal, purpose, outputs, inputs), e.g. consistency and realism.
- The quality of the Indicators and Means of Verification (data sets) identified at all levels of the design elements. Are the indicators sufficient to give valid and reliable information on outcome and impact?
- The quality, simplicity and user friendliness of the monitoring system for the project.
- The availability of relevant and reliable baseline data.
- Are relevant risk factors identified, analysed and are mitigating actions integrated in the project design?

3.2.3. Assessment of sustainability and risks:

An assessment of sustainability and risk concerning:

- Policy and framework conditions (incl. corruption).
- Socio-cultural and gender aspects (incl. HIV/AIDS).

- Economic and financial aspects, in particular an assessment of the future potential of income-generating activities at
- Institutional and organisational aspects.
- Environmental aspects.
- Technical/technological aspects.
- Any other significant risks that may prevent achievements of results.

3.2.4. Assessment of donor coordination in co-financing programmes

- Roles and responsibilities: donor and partners
- Alignment with partners' systems and procedures
- Timetable for preparation, fieldwork and finalisation of report

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