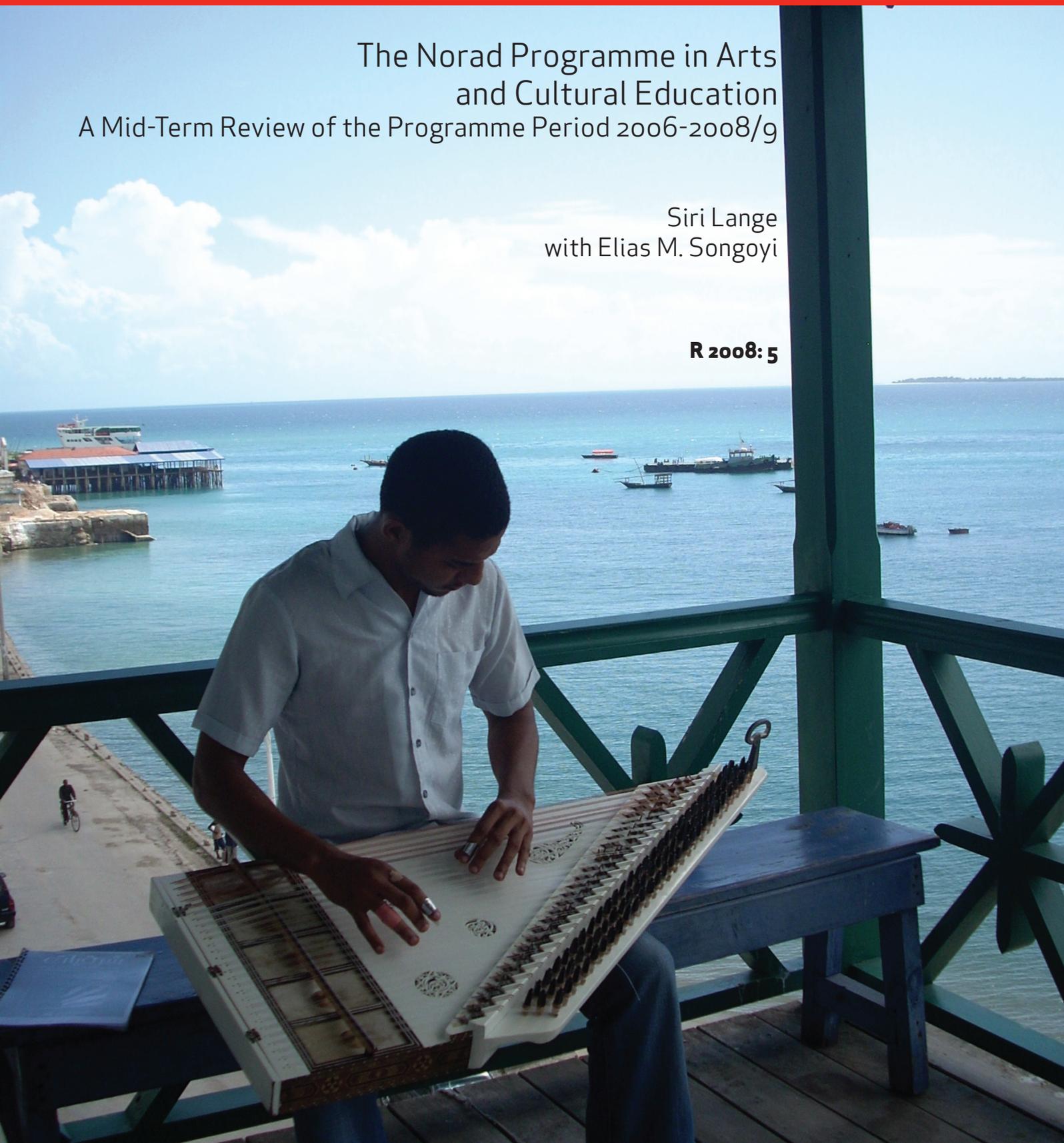


CMIREPORT

The Norad Programme in Arts and Cultural Education A Mid-Term Review of the Programme Period 2006-2008/9

Siri Lange
with Elias M. Songoyi

R 2008: 5



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1. Introduction

This report is a review of the Norad Programme in Arts and Cultural Education (ACE). ACE is a programme for cooperation between institutions for cultural education in the South and partners in Norway, established to contribute to the strengthening of cultural education institutions in the south and to the professionalization of artists and art forms.

The programme was launched in 2003 for a three year period. A review of ACE was undertaken in the autumn of 2004.¹ Recommendations from the review and current development cooperation policy formed the basis for development of a Programme Document for the period 2006-2008/9, with a possible extension to five years. In June 2006, the Programme Board for Scholarship Programmes allocated funding to seven cooperation projects, involving institutions in Norway, Tanzania, Zimbabwe, Uganda, South Africa and Mali.

The ACE has a budget of NOK 5 millions per year, NOK 15 for the programme period 2006-2008/9. The programme is administered by Norwegian Council for Higher Education through Centre for International University Co-operation (SIU), which has been in charge of the scholarship programme since 1998. SIU receives 7,5 percent of the programme budget for administration costs.

1.1 Objectives of the review

According to the agreement between Norad and SIU for the administration of the programme, an external review was to be undertaken in the beginning of the third year of the agreement. The outcome of the review was to be discussed and evaluated in a consultative meeting spring 2008, and would be conditional for a possible extension of the agreement for the administration of the programme beyond 2008.

The review mainly concentrates on the achievements in 2006 and 2007. The main purpose of this review is (i) to document results in accordance with programme outputs and indicators of success, (ii) to determine whether the programme efficiently and effectively is advancing towards its stated goals and objectives, and (iii) to provide recommendations on how to organise/administer the programme in the future to maximize positive results.

1.2 Methodology

The study is based on a desk study of documents made available by SIU and the participating institutions (see appendix), as well as interviews with representatives for the projects. The review has been conducted by a team consisting of a Norwegian consultant, Dr. Siri Lange, CMI (Team Leader), and a Tanzanian consultant, Dr. Elias M. Songoyi, Open University of Dar es Salaam.² The team visited three of the seven ACE projects, all located in Tanzania. By coincidence, two of the Norwegian partner institutions were visiting the institutions in the south at the time of the field visit and could be interviewed there (see appendix for complete list of interviews). The Norwegian consultant interviewed representatives of Norad, and partners in Bergen and Oslo. Two institutions in the north (IiN) and one institution in the south (IiS) were interviewed by phone. A draft report was presented at a seminar held at Norad's premises in Oslo on 27 June 2008. Representatives from

¹ Lange, S. (2005). The NORAD Programme in arts and cultural education. A review of the first phase 2002-2004. CMI Report 2005:5. Bergen, Chr. Michelsen Institute.

² Both consultants have an extensive research background in cultural issues. In addition, the Tanzanian consultant has long experience with higher education, and the Norwegian consultant has long experience with research on development issues.

Norad, SIU, the Norwegian Council for Higher Education, and all the IiN were present. Comments and suggestions from this seminar have been incorporated into the final report.

1.3 Organisation of the report

The main part of the report, chapter two, describes and reviews the seven projects that have received ACE funding. Each project is discussed in terms of programme activities and results, gender balance and equity in recruitment of students, quality and relevance to institutional needs, deviations from original plans, and challenges met in implementing the projects. Since the seven projects are very different both in terms of focus (academic vs practical artistic skills), and with respect to organising the partnership and the study activities, the team decided to give more space to these individual project presentations compared to the overall analysis of the programme in chapter three. In addition to general conclusions to the issues discussed in chapter two, this chapter looks at economic efficiency, degree and extension of networks, and overall success. Finally, chapter four provides recommendations for the future administration of the programme.

1.4 Main findings

This review is undertaken at a point in time when the second programme period of the ACE programme has run for three to four semesters only. Despite the short time, the programme demonstrates a number of positive results:

- All the projects (with one exception where the process is underway), have managed to develop opportunities for formal education.
- Four of the projects have developed sandwich degrees – where students take some courses at the IiS and some at the IiN and get a degree from one of them.
- In one of the countries where there is no opportunity for formal education within the field, all courses are taken at the IiN, but students spend one semester studying in their home country. This semester is formally accepted as part of their BA degree by IiN.
- Sixteen students, seven women and nine men, have received a degree. Ten students have obtained a License in Visual Communication from the University of Bamako, one student has completed a BA in music from the University of Cape Town, and five students have obtained a BA in Applied Theatre from Hedemark University College.
- In the programme period as a whole, if all plans are successful, 50 students will get a formal degree, around 22 of them women. Five of the students get an MA degree, three women and two men. This gender balance is very satisfactory, given the male dominance at higher institutions of learning in the south.
- There is little reason to believe that there will be substantial deviations from the stated programme objectives. Only three students have discontinued their studies so far.
- Three of the seven projects have developed binding contracts between the institutions and the students. In two of the projects students will work at their home institution for a shorter or longer period of time after graduation.
- Coordination between the projects in the programme and the development of professional arenas and networks in the south has been limited.
- It is too early to substantiate the actual effectiveness of the programme in terms of the strengthening of institutions and art forms and the development of art and culture as sources of income. ACE funding has contributed to a number of positions – but these are funded by the programme and will probably not be permanent. Some of the graduated students will go back to permanent work positions as teachers, some will work at their home institutions as part of their ACE contract, while others will seek

employment with NGOs, the government, or be self-employed. In all cases one can expect a multiplier effect of the competence achieved through the ACE program. On the basis of former experience from the programme, successful dancers educated at Oslo National Academy of the Arts may seek employment in the north rather than going back to their home country Zimbabwe on a permanent basis.

On the basis of the many positive results of ACE, the team recommends a continuation of the ACE programme, preferably with an extended time frame. A more detailed list of recommendations on how the programme could be improved further is provided in chapter four.

2. Programme activities

This chapter presents each of the seven projects that have been funded by ACE. The projects are presented in alphabetical order, based on the names of the IiS.

2.1 Dance Foundation Course, Harare, and Oslo National Academy of the Arts

“DANCE ON!” Dance Education

Dance Trust of Zimbabwe (earlier National Ballet of Zimbabwe) is a non governmental umbrella organization in the dance field, consisting of several branches. Faculty of Performing Arts at Oslo National Academy of the Arts (KHiO) is cooperating with the Dance Foundation Course and Tumbuka Contemporary Dance Company. Dance Foundation Course (DFC) was established after independence as an educational opportunity for young Zimbabweans from high density areas. DFC is the only full-time dance education in Zimbabwe, offering a three year training course in ballet, jazz and modern dance in combination with traditional dance. The education has no formal recognition in the Zimbabwean educational system. DFC graduates work as dancers and/or choreographers in Tumbuka Contemporary Dance Company (the most prestigious contemporary dance company in Zimbabwe), dance through the Out-reach projects, or form separate dance groups.

A brief history of the co-operation

The origin of the project was a Zimbabwean cultural delegation's visit to Norway in 1998, expressing interest in cooperation in dance education. The project started in 1999 with an agreement between NORAD and Oslo National Academy of the Arts (KHiO) with regard to co-operation between the Dance Foundation Course, The Dance Trust of Zimbabwe, and KHiO. In the period 2002-5, five students from DFC (all males) completed their studies at KHiO.

Programme activities and results 2006 – April 2008

The ACE project has two parts i) BA in dance for 2 students, ii) Institutional cooperation to strengthen IiS, by formalization of the Dance Foundation Course.

Degree	Female	Male	Total
BA in contemporary dance at IiN (to be completed in 2009)	1	1	2

Two students who had completed their three years training at DFC were admitted at KHiO in 2006 for a three year BA in contemporary dance. The students are now more than half-way through their programme and have passed all their subjects. One of the students is being used as a soloist in school performances. During their Christmas holiday in Zimbabwe in 2006, the students held a four day workshop in two different places, for all together 126 participants. During the summer holiday of 2007, the students arranged several workshops in Harare and surroundings for 237 persons. The students will spend their 5th semester in Harare, with dance practice in Tumbuka Contemporary Dance Company. The project coordinator from IiS will visit IiN in June 2008 and will teach in addition to mutual project planning.

Gender balance and recruitment of students – equity

For the BA programme dance auditions and interviews with candidates was arranged in Harare in April 2006. IiS was responsible for all practical arrangements, including announcing the auditions. Results were based on joint decision-making between the two institutions, formalized in written minutes from the meeting. 15 students were invited to the auditions. The coordinators from both IiS and IiN formed the jury, while the applicants were being taught by a Zimbabwean ballet teacher. IiS arranged for physical tests similar to those that are arranged for Norwegian students who want to study at KHiO, as well as practical preparations for Visas etc. IiN took care of the administration of enrolment, lodging and practical procedures upon arrival in Norway, as well as the written agreement between each ACE fellow, IiS and IiN. Regarding tutorial and academic activities, it has so far been the responsibility of IiN. IiS will be involved in the future with tutoring the field work.

The situation in Norway and Zimbabwe are contrast cases when it comes to gender and dance. At the Dance Foundation Course, between two thirds and three quarters of the students are male. According to the students, it is the parents who discourage their daughters to take up dance as a career path. The number of male students at DFC means that it is relatively easy to find male talents who match male Norwegian students. In Norway, the great majority of applicants are female, and it is therefore harder to find Zimbabwean female students at the same level in all dance techniques. Until 2005 only male students from DFC were accepted for studies at KHiO, but in the present period there is gender balance with one male and one female dancer, made possible after change of curriculum at KHiO.

Quality and relevance to institutional needs

In the period 2006 – April 2008, the IiS had no funds to operate the Dance Foundation Course, but as of May 2008, the IiS has managed to secure funding for a continuation of their activities. The project was not designed with permanent post-study employment with the Dance Foundation Course in mind, but with a hope that students upon graduation would have some form of connection with the Dance Trust of Zimbabwe. The students have individual contracts with both project partners which require them to share their new knowledge with the Zimbabwean society during holiday breaks from KHiO. Furthermore, they will spend their 5th semester with the Tumbuka company. The two ACE students who graduated with a BA in dance from KHiO in 2005 were both working with the Tumbuka Dance Company in Harare in 2006 (with re-integration grants). However, at the moment none of them live or work permanently in Zimbabwe.

The two students report that they appreciate the project very much and that it in their view helps to develop culture and arts in Africa. They emphasised that compared to DFC, KHiO has a higher number of teachers, more subjects, and much better facilities. The students appreciate the opportunity to spend one semester in Zimbabwe “in order for the people back home to see us and to see our progress – it is also important for us to get feedback”. The students don’t have any contract with their home organization after graduating in Oslo, and are prepared to be self-employed upon their return, although they say it is very much harder to make a living from dance now compared to earlier. One of the students formed a dance academy in Mbare, Harare, while at home, hoping that it could be an outreach branch of the Dance Foundation Course.

The students have different views on the issue of going back home after having completed the studies. One saw it as selfish not to go home, the other said that as long as the financial opportunities at home are so difficult, it would be a waste of one’s talents to go back. Both students said that they would like teachers and students from KHiO to come to Zimbabwe for exchange visits.

Deviations and challenges

As for network and institutional dialogue, there has been less activity than estimated in the 1st year of the programme. The main reason is the negative response on two parts in the application for this program period, causing some rearrangements. According to the annual reports, plans have been adjusted and the deviation will therefore have no negative effect on the final result.

During the Bagamoyo seminar in the fall 2007, KHiO presented the project's institutional challenges as being the socio-political and economic situation of Zimbabwe, return of graduated students to home institution (none of the Zimbabwean students who have earlier studied at KHiO have settled permanently in their home country), transfer of individual capacity building through education to institutional capacity building, and the opposite gender balance in the dance field between Norway and Zimbabwe. Transfer of money through the ordinary channels has also been a great challenge, since substantial monetary value is lost due to inflation etc.

2.2 Dhow Countries Music Academy, University of Agder and Said National Conservatory of Music

“From musicianship to formal education – bridging the gap between musical education between Norway, Zanzibar and Palestine”

The Dhow Countries Music Academy (DCMA), located at Zanzibar, is a relatively young non-profit, educational and cultural organization. DCMA opened Zanzibar's first Music school in September 2002 providing music lessons as well as instruments at minimal cost. The school offers a 3-year certificate programme. Advanced students and teachers can take a tailor made Diploma in Music. Each year, the school offers scholarships to 10-15 talented, but financially underprivileged students. The school has four full time teachers (all male) and nine working part time (of which three are women). In addition, the school has two volunteers through the FK programme, one Norwegian, and one Palestinian. The main goal of DCMA is to teach musicians to become professional musicians, and the institutions' motto is 'Music for Education, Music for Employment, and Music for Enjoyment.' DCMA's main funders are the Ford Foundation (administration), the Royal Norwegian Embassy (activities 2008-2010), Swiss Agency for Development Cooperation (SDC), and UNESCO. The institution has also applied for support from local corporations for their out-reach program. The ACE program is the only funder of formalisation of the education.

A brief history of the co-operation

DCMA and University of Agder (UiA) have collaborated for five years. The collaboration started with support from the ACE programme (2003-5), and has been extended with the FK program. Since September 2007, the Edward Said Music Conservatory in Ramallah (ESMC) has acted as Palestinian partner for both. The partnership has focussed on the Diploma program, Formalization of the curriculum, Music Education for Children, and Musical Collaboration.

Programme activities and output in the period 2006 – April 2008

A special Diploma Programme was started in January 2007 for seven selected students. One of the students did not return after her FK stay in Norway and the total number of students is therefore now six.

Degree	Female	Male	Total
Diploma Program, IiS (to complete 2009)	(2) 1	5	6

A third student went to UiA to study classical guitar, music technology, and recording techniques for three months in early 2008. This male student is now back at DCMA and expresses that he is very happy with his stay in Norway and what he has learned. He is now in the process of completing Form 4. Two of the students will have part of their study period at Edward Said Music Conservatory in Ramallah (ESMC). The teacher and artistic coordinator of the diploma program is Øystein Bru Franzen, the North FK participant at DCMA. Of the school's 100 active students, around 50 have signed up for the 3-year certificate program. The certificate is not part of any official system.

Gender balance and recruitment of students – equity

The IiN was not involved in the selection of the students. Informants disagree slightly as to how democratic the selection process was. The study positions sponsored by ACE were posted at the notice board, and students and teachers wrote applications. The announcement was also sent to the Music Clubs as the island, but nobody applied. The former director, assisted by some of the teachers, made a selection. Around 30% of the school's students are female, and two of the seven study positions were given to females. One of them, referred to above, decided not to go back to her home country after her stay in Norway, and therefore only one of the five ACE students is a woman.

Quality and relevance to institutional needs

According to the staff at DCMA, the project is very relevant to their institutional needs as it helps to train manpower required to fulfil the central goals of DCMA: "To become the leading internationally accredited centre for traditional music education in East Africa and Central Africa" (Dhow Countries Music Academy Profile, p. 3). DCMA has communicated very clearly to UiA that they do not want a heavy influence of Norwegian music in the project. The collaboration with Palestine is therefore a very important aspect of the project. The Norwegian FK participant at DCMA has broad experience from Arabic musical traditions.

If the project is implemented as planned, by the time it is concluded it will have helped the DCMA to increase its capacity in terms of human resources, equipment, infrastructure and training programmes. At the moment, there are five students on the Diploma programme. If all things go as planned, they will have completed their Diploma programme by 2009.

The students have signed contracts where they agree "to be employed by DCMA for a minimum of 2 years ("unless going on to University in which case a different agreement will be put in place"). As an incentive to complete the studies, the contract also says that the students will be awarded US\$ 500 together with their diploma. As for income generation, both students and teachers from DCMA are employed at various performing venues and are among the highest paid and sought after musicians at the island (DCMA Profile, p. 4).

Deviations and challenges

According to the plans, the DCMA Diploma is to be accredited by an institution in East Africa. The project staff is working on this now. In an early phase, the partners sought to have the diploma accredited by Kenyatta University, where one of the students was going to have an exchange stay,

but now this exchange stay is no longer relevant, and the person who was involved is no longer at the institution. Accreditation is now sought at various institutions that offer bachelor degrees, including UDSM, Makrere University, and Kenyatta. The project's goal during the next project period is to have students registered at a university and make a joint BA degree. The attitudes among the DCMA staff toward formalisation of the music training is mixed. Some feel that this has come too early, since DCMA is still a very young institution.

The two ACE students who were meant to go to Said National Conservatory of Music have been delayed in their programme because they were denied visas to enter Israeli territory.

The by far most serious deviation from the plans is the fact that two FK participants (both in their late 30s) did not return from Norway. One of them was a female ACE student. This was a big loss and neither the IiN nor the IiS assumed that it would happen. The students knew about the new funding for DCMA and that the financial situation of the school would be good. Both of them did a very good job in their FK positions in Norway, teaching children through *Kulturskolen*.

Another deviation from the original ACE plans, is that the project of a children's songbook has been left in the drawer for some time. DCMA has now decided to finalise the project. A staff member has worked on the translations, and an external person has been hired to complete the work. The hope is to publish the book in October 2008. DCMA has contacted the Ministry of Education and Vocational Training about the possibility of having the songbook – which contains children's songs from all over Tanzania - included in school curriculums. If this attempt is successful, the ACE funding will have lasting impact on cultural education in the country.

A major challenge for DCMA is the fact that they at the moment don't have an artistic director. The former artistic director from Palestine decided to go home after 1 ½ years. In practice, the two FK participants have replaced the artistic director, but they will be going home in June and July 2008 (overlapping with new FK participants for around one month). DCMA has started the process of looking for an artistic director.

2.3 Makerere University and Grieg Academy, University of Bergen

“Ethnomusicology in Uganda: Education, research and preservation of cultural heritage”

The Department of Music, Dance and Drama at Makerere University was founded in 1971. The courses are academic as well as practical, and the department offers diplomas, Bachelor and Master degrees in dance, drama and music (including ethnomusicology).

A brief history of the co-operation

The University of Bergen (UiB) and Makerere University signed a general frame agreement in 1999 and has received NUFU funding for projects within a number of fields. The Grieg Academy at the UiB has been involved in the collaboration since 2003, when staff members from GA visited Department of Music, Dance and Drama to prepare for ACE and other projects, supervision of students and meetings with possible future students and teachers. Dr. Sylvia Nannyonga-Tamusuza has visited Bergen twice, both as a visiting professor and as researcher, carrying out fieldwork in Bergen, but the Department never had any external support prior to the ACE funded project. The collaboration between the departments was formalized in January 2006. In addition to ACE, the project is funded through NUFU 2007-11, including two PhD candidates.

Programme activities and results 2006 – April 2008

In 2006, the Makerere Coordinator made a research trip to Britain to research Ugandan music recordings at the British Library of Sound Archives, and to initiate dialogue about possible access to these recordings. Four MA students were selected in 2006 and preparatory courses were completed at Makerere University. The MA Music program at Makerere University was revised and submitted to the University Senate. A website for the project was designed at UiB (<http://www.culher.uib.no/>).

Degree	Female	Male	Total
MA in Ethnomusicology from IiS, voice as main instrument (to graduate fall 2009)	3	1	4
Total	3	1	4

The four MA students arrived in Norway in the beginning of August 2007 for an eight month stay. They returned to Uganda around Easter 2008, after completing their courses successfully. One of the students was a member of the Bergen Oratory Choir during her stay in Norway. The MA students found it a challenge to write academic papers in English, and to adjust to an academic environment where they were expected to write more independently than what they were used to. However, they have expressed that the assistance of the English writing tutor has been a great help in aiding their academic progress, and several of the students ‘blossomed’ academically after their stay in Norway. The Ugandan project leader says that the students’ academic work is much better after their stay in Bergen.

Gender balance and recruitment of students

Three females and one male were selected for the MA study. Three of them had a background as secondary school teachers, one was a teaching assistant at Makerere, and all had completed BA degrees at the Department of Music, Dance and Drama. The IiN was not involved in the selection. The students were selected on the basis of being the best among 30 students. In addition, the Ugandan project leader was very concerned about recruiting female students, since she herself was the only woman at the Department, while there were seven male employees. In the project as a whole, there are seven females and six males. All the students have voice as their main instrument.

Quality and relevance to institutional needs

Together with the NUFU funding, the ACE project has contributed to extension of the library at Makerere and training of a librarian. The new wing of the library at Makerere, which was finished in 2007, and progress was made in furnishing the designated music library room with interior walls, and carpeting (to control sound). The music librarian from Makerere has undergone training in Norway for a month. The project leader at the IiS emphasises that the support to the library has been a great success. No contracts have been made with the students, but the Ugandan project leader hopes that the students can continue with PhDs – only then can they be offered permanent positions at Makerere University. The alternative career for the students after graduation is to teach at colleges. The students say that they will use their knowledge in their position as teachers, and that they will participate in research on traditional Ugandan music. The project's contribution to institutional building at the department in terms of manpower is limited if the students don't pursue PhDs.

Deviations and challenges

The MA programme is one year behind schedule since the grant was announced just before the 2006-2007 academic year. Makerere only admits students once a year, and there was not enough time to re-design the MA programme to fit the sandwich model between the University of Bergen and Makerere University. In addition, there have been two strikes at the University of Makerere, one of them for two months, which made dialogue between the project members difficult. Moreover, the preparatory course for the students was interrupted. Training of the music librarian was postponed because the Makerere University Library was yet to identify the right person to be in charge of the music archives. However, her one-month stay in Norway was completed mid-February to mid-March 2008.

The communication via e-mail between the partners has at times been problematic because of power outages and other problems in Uganda. Lack of clarification about allocations for project administration, accountant, and auditing entailed long discussions. This was cleared up when the Bursar's office made clear Makerere's policy about these things. In addition there has been a good deal of confusion because funds for the project were applied for and received from both ACE and NUFU. The regulations for each type of funding are very different, which initially caused some confusion.

By and large, the archive part of the project has not come very far. The network projects with the Uganda Museum were not implemented because there were problems procuring the equipment which was needed for the survey of the music housed at the Ugandan Museum. Besides, the Uganda Museum staff had to spend much of their time preparing for the Commonwealth Head of Governments Meeting and were not available for the preliminaries of the project. In order to play the tapes and LP records at the museum and thereby identify them further, 1950's technology was needed in the form of a tape player and LP record player. The tape player, has now been made in

Bergen specifically to fit the type of tapes which are at the museum. The librarian was trained in using it in 2008 and the machine has been brought to Uganda.

Fluctuations in teaching staff in Bergen has put a lot of pressure on the project coordinator. Practical issues, like helping students get medical care, has taken much time. Several of the students had health problems. In order to obtain the needed medical care, the project had to pay for private doctors because the students are in Norway for too short a time to obtain access to the Norwegian health care system and trying to get payment from the insurance company in Uganda has been difficult.

2.4 Marangu Teachers' College, and Hedemark University College

“Community based arts: Regaining and modernising cultural heritage education and professionalization of the community artist”

Marangu Teachers' College (MTC) in Kilimanjaro is one of the oldest Teachers' Colleges in Tanzania. It was established by German Missionaries in 1902 and was run by the Lutheran church until 1967 when it was taken over by the Government as part of the nationalisation of educational institutions. The college's diploma study is meant for students who plan to teach Arts subjects in Secondary schools (English, Swahili, History, and Geography). In 2008, the number of students is 725, with approximately equal number of male and female students. Out of the college's 36 teachers, 21 are female. The college has formerly collaborated with North Eastern University, Illinois, but that project is now completed.

A brief history of the cooperation

The project coordinator at Hedemark University College (HUC)³ came in contact with MTC during a private visit in 2003, when she visited the college and discussed theatre. In 2005 she arranged a workshop at the college for 28 school leaders (no external funding). The method was Theatre of the Oppressed as a means of starting a discussion on AIDS during the AIDS day. In 2005, HUC applied SIU for seed money, and in 2006 the partners' ACE application was accepted.

Programme activities and results 2006 – April 2008

The project funds sandwich BA degrees in Applied Theatre, Music, Arts and Crafts awarded by HUC for ten students.

Degree	Female	Male	Total
BA degree in Applied Theatre, Music, Arts and Crafts, liN			
Graduated in 2007	2	3	5
To graduate in 2009	2	3	5
Total	4	6	10

The students' background is Diplomas in Education. Half of the training is done at MTC, partly by Norwegian teachers, and half in Norway. The project also makes use of a web based teaching method (<http://www.fronter.no/no/>) which is reported to have been very successful. MTC is

³ Hedemark University College is located at Hamar, Elverum, Rena, Blæstad and Evenstad.

relatively well equipped with IT equipment (sponsored recently by SIDA), something that facilitates web based learning.

Five students graduated in 2007, while five are preparing for their stay in Norway at the moment. Half of the students in the drama class get a Teaching Diploma, half get a sandwich BA. The students have performed plays at market places and at the local hospital, and they practice teaching drama at the two practising schools close to the teachers' college. Among the students to graduate in 2009 there were originally three women, but one left the programme due to pregnancy. A second group of five students was selected in January. They are studying at Marangu T.C. and will travel to HUC in August 2008. Like to first group, all of them are teaching at the college and Darajani Secondary School.

The Principal and the coordinator at the IiS visited HUC for one week in 2007. They appreciated the stay very much, and were particularly fascinated to see how even the countryside in Norway was well served with public transport and other forms of infrastructure. At the initiative of the project leader at IiN, the students and staff who are involved in the programme have established a permanent museum at the college, dedicated to Chagga traditions. As part of their studies, students have collected, documented and translated Chagga oral traditions and cultural art facts that are now displayed at the museum.

Gender balance and recruitment of Students - equity

The students at Marangu Teachers' College were informed about the opportunity to study drama in an oral announcement during the morning meeting. Applicants were from teachers at the secondary school, and from students at the college. The requirement for selection was that one should have a diploma and interest in either music, fine arts, or drama. The possibility of studying in Norway was not mentioned – to ensure that only students with a real interest in drama and arts applied.

About 45 students initially applied. There were a lot of artistic activities and performances which demanded students to volunteer. Many of the applicants lost interest and pulled out. Those who persisted were then selected for the Programme. According to the principal, one more male than females was selected because men generally are more educated than the women. The students were not interviewed. The principal told the team that he knew the applicants well and could consult their files for their school results. The level of English was considered, as well as age (two of the applicants were close to retirement and were therefore not selected). One of the students selected is physically disabled.

Quality and relevance to institutional needs

Among the five candidates who graduated in 2007, four now work as teachers at Darajani Secondary School, and one at Marangu Teacher's College. Since they were all employed before taking their degree, employment has not been a problem. The fact that only two of the students work at MCT means that the project does not first of all contribute to capacity building at MCT. However, since the teachers at the college already have BA degrees, the project was better suited for teachers at secondary schools.

From the Principal's viewpoint, the ACE funding would be even more beneficial for the college if it could offer MA degrees. He said he would then perhaps be able to convince the Ministry of Education and Vocational Training, responsible for institutional plans of the college, to let MCT teach music, fine arts and drama as a regular course. Seven of the teachers at MTC, four male and three females (including the project coordinator), went to the US for an MA in education/leadership a few years back, but teachers with a MA in drama would benefit the college as well, particularly

since the college was earmarked in 2003 to be promoted to a university college. It is unclear when this will take place – the process is taken care of by the Ministry of Education.

Both the staff and students pointed out that the training in the arts and cultural studies: drama/theatre, music and fine art helps them to become better teachers of other subjects such as languages, literature, history, and even science subjects, since they now use drama as a teaching technique. The ACE funded programme combines theatre with music/song/dance as an organic unity. This is well suited to Tanzanian performance traditions.

At the college level, the principal said that the performances by the ACE students has helped to solve administrative and discipline problems, and to in sensitize students on issues pertaining to health especially HIV/AIDS. Through art they are able to discuss and resolve conflicts. At the community level, the Programme co-ordinator and other staff pointed out that they have become very effective in addressing social issues within the surrounding community. The museum that was initiated by the project coordinator from the IiN has become an important part of the identity of Marangu Teachers' College. The work with the museum has probably inspired students at the college to focus on cultural heritage in their future work as teachers.

Deviations and challenges

Marangu Teachers College had originally a selected group of five students to take part in the programme. This group was in October 2006 revised by The Principal and the Project leader due to the fact that four of the potential students (certificate teachers) did not have the academic competence that the Study Programme requires for achieving a Bachelors degree within one year of studies. New students were therefore recruited, and the time frame has been altered. The last batch of five students will start in January 2009 and graduate in December 2009. This will increase the number of students from 10 to 15 through the programme period. The academic content of the programme has been slightly adjusted.

One challenge the IiN has met during the project, is to what degree one shall impose ideas from the north as to content and messages of plays. The students tend to produce plays that follow certain popular tableaux in Tanzanian drama (the evil stepmother, the money monger young attractive woman etc). The teachers from HUC have challenged students to think about what these images tell audiences about gender relations and so on, and whether alternatives to these tableaux can be explored.

2.5 Taasisi ya Sanaa na Utamaduni, and University of Stavanger

“Raising the competence in the Department of Dance and Music at Bagamoyo College of Arts”

Taasisi ya Sanaa na Utamaduni (TaSUBa) in Tanzania was formerly known as Bagamoyo College of Arts (BCA). The institution has changed name after becoming an agency in 2007. BCA was established in 1981, and many of the teachers were former artists of the National Performing Company. Earlier under Ministry of Education and Vocational Training, the agency is now under Ministry of Culture and Sports. TaSUBa offers a three year diploma course programme accredited by the National Council for Technical Education. Core subjects are dance, drama, fine arts, music and stage technology. Compulsory subjects include communication skills, art promotion and management, acrobatics, research methods, and a basic computer course. TaSUBa also offers a

variety of short courses ranging from three weeks (for Cultural Officers at District Councils), to nine months.

In terms of support to TaSUBa, Norway and Sweden have different roles. Norway supports capacity building through the Norway-Tanzania project (NOTA) and ACE, while SIDA gives support to infrastructure, like buildings. TaSUBa also receives/has received support from Germany, Finland, and Japan.

A brief history of the co-operation

TaSUBa and the University of Stavanger have cooperated since 1998. At the start, the cooperation was a classical development project, focusing on the development of the Department of Music. Now the cooperation focuses on institutional development, and the collaboration has three legs: the NOTA project (funded by the Royal Norwegian Embassy, the ACE program, and FK Norway (*Fredskorpset*)). At the moment, there are three Norwegian FK volunteers at TaSUBa, and three former BCA students have been selected to go Norway on FK contracts in August 2008. One former FK participant is now permanently employed by TaSUBa, but presently studying for a BA in Music at the University of Dar es Salaam. Another former FK participant is temporary employed by NOTA as Documentation and Research Officer at TaSUBa. It is the aim of NOTA that TaSUBa should take over the responsibility for his employment at the end of the NOTA project in 2011.

Programme activities and results 2006 – April 2008

The ACE funding sponsors three TaSUBa graduates for a BA in Dance and Dance Education at the University of Stavanger. The BA is a sandwich degree where one semester is spent at the University of Dar es Salaam to study teaching theory.

Degree	Female	Male	Total
Sandwich BA degree in Modern Dance from IiN, to graduate fall 2009	1	2	3

In April 2008, the three ACE students came to TaSUBa to conduct a workshop with the students as part of their study (*praksisveiledning*). All the three students did very well, getting scores over 90%. It was evident from anyone who witnessed the workshop that the BA students were at a very much higher level than the students at TaSUBa, both artistically, and in terms of teaching methodology.

Gender balance and recruitment of students - equity

Among the students at TaSUBa, only around one third are girls. When two boys and one girl have been selected as ACE students, this reflects the composition of the students. As to equity in recruitment, the project faced some challenges in the early stage. Some respondents claim that the IiS invited 'earmarked' candidates to the auditions where the IiN is present - relatives of teachers at TaSUBa or the parent ministry. During the selection of candidates in 2006, however, the process was open and transparent. Advertisements were made in the media (news papers) for persons interested to apply. The applicants were short-listed and then invited for an interview (audition) which was jointly conducted by a team of TaSUBa and UiS staff. Among other things, the students were assessed while being taught by a teacher from IiN, to detect to what degree they were able to respond to the form of tuition that they will meet at UiS.

Quality and relevance to institutional needs

TaSUBa is aiming at becoming “a dynamic Arts and Culture centre of excellence in Africa” (TaSUBa Framework Document, 2007). As the transformation of BCA to an Agency requires that the teaching staff should possess the minimum qualification of a Bachelor’s degree, the ACE funding is very relevant for TaSUBa’s institutional needs. While the college has a number of eminent artists, few of the staff members within music and dance have university education. For the agency to fulfil its mission, there is a need for a wider repertoire within the art forms than what the present staff represents. TaSUBa has in many ways become too ‘museal’- traditional music and dances have become cemented.

The view of the students who were interviewed showed that the programme was relevant not only to the needs of the institution, but also to their own needs. It met their expectations: additional skills, knowledge and competence.

While the project is relevant for TaSUBa’s need to develop its dance department, the principal and other staff emphasised that the perhaps most important area to improve in, is new media. When opening the Art Festival (Tamasha) in 2006, Tanzania’s President said that he wanted the College to become a centre of excellence not only in Art and culture, but also a Centre for Art, Media and Technology.

As for capacity building, it was said that this should be a continuous process, so that those who have a BA continue with a MA, and those who have a MA continue with a PhD. Some staff members complained that some of the departments have a lot of foreign support, while others, like Fine Arts, Stage Techniques, and Drama have little or nothing. This has an effect on the priorities of the students. Many students choose dance or music on the basis of the prospective of going to Norway, and for some of them, this is not where their talent lies.

A Swedish donor has agreed to support the Drama Department, and the Dutch Utrecht School of the Arts have agreed to support TaSABA’s efforts to build up their proficiency within media. These projects will be important complementary projects to NOTA. Some informants have argued that the perhaps greatest challenge for TaSUBa lies on the administrative side. The NOTA project has sought to address this by consultancy, coaching and workshops that are tailor-made in cooperation between TaSUBa and the institutions in Stavanger. The NOTA project sponsors educational capacity building within the country for the following personnel: Chief/Principal (PhD degree), Vice Principal (MA degree) Personal Secretary of the Chief/Principal, and the Co-ordinator of Studies (MA degree).

Deviations and challenges

Originally, the BA students were meant to attend classes provided by the Norwegian Peace Corps volunteer while doing their studies at University of Dar es Salaam. Since the students miss dance classes which they would normally have followed at UiS, the idea was that this would be a good way to compensate. Unfortunately, this has not been possible to accomplish because the studies at UDSM are too time consuming. The Norwegian teachers have encouraged the BA students to exercise and keep fit so that their return to dance classes in Norway will not be too tough.

If the ACE project is to play a part in TaSUBa’s goal to become a centre of excellence, it is of uttermost importance that the three ACE students get employed at TaSUBa after graduation. There are, however, several factors that may make this difficult. First, none of the students are government employees. The principal told the team that it is hard to get new positions accepted by the Ministry

of Culture and Sports (harder then with the Ministry of Education and Vocational Training), and that the candidates therefore will have to volunteer.

Before their departure to Norway, the students were asked to sign contracts with TaSUBa where they agreed to volunteer for two years after their graduation. When the IiN learned about this, they suggested that funds from the NOTA project should be used to ensure that the candidates are paid a salary in line with their qualifications. No new contracts have been drafted, but this will be discussed at the next yearly meeting between the institutions and the details will be decided upon then.

Of the three ACE candidates who completed their studies four years ago, one is employed at TaSUBa (she was a government employee from beforehand), one volunteers at TaSUBa within the field of sound engineering and recording technology for a monthly pay of Tshs. 91,000 after tax (around NOK 450), while one is unemployed and has no role at TaSUBa. Two of the three ACE candidates under the present period have extensive work experience with NGOs and will probably have no problems getting employment upon their return, should TaSUBa fail to employ them.

A recent conflict between the ACE students and one of the TaSUBa teachers illustrates the challenges that may occur when students come back to their home institution to work. In April 2008, the three BA students came to TaSUBa to conduct a workshop with the students as part of the study (*praksisveiledning*). This exercise would be assessed by two of the TaSUBa teachers, as well as two of the Norwegian teachers, and the students would get a score. Unfortunately, the leader of the Dance Department at TaSUBa teachers could not attend, so only one teacher from the Tanzanian side was present during the workshop.

The students had been told to prepare a program for two hours, but as they entered the stage, they were told that they only had 45 minutes at their disposal. The students got upset about this, saying that it was 'unprofessional' to let them know this so late. The TaSUBa teacher took this as a violation of the teacher-student relationship, and the atmosphere became very tense. In protest, the teacher in question decided not to attend the continuation of the exercise the following day. The assessment was therefore done by the two Norwegian teachers only. The conflict appears to be a cultural one – the students had become accustomed to Scandinavian ways – with a more frank relationship between students and teachers. The teacher, who has primary education only, felt that the students did not respect her, and that this was because they were now at university level.

Some of the senior teachers at TaSUBa expressed that the ACE students are not fit to be teachers and role models because of their appearance (rasta hair etc), and that other candidates should have been selected. The IiN on the other hand, feel that in earlier years, students who live up to teachers' expectations and/or have contacts, have tended to be favoured, despite the fact that they are not the most talented seen from an artistic and academic viewpoint. The dilemmas and power struggles connected to recruitment of students will continue to be there, but as a result of their many-faceted and long term collaboration the two partners appear to have found ways to negotiate different interests in a fruitful way.

2.6 University of Bamako and University of Tromsø

“Images with a capital ‘I’. Developing visual literacy in cross-cultural communication”

The University of Bamako (*Université de Bamako*) in Mali opened in 1996. In 2007, the University had more than 60,000 students and about 600 instructors. The Faculty of Literature, Languages, Arts and Human Sciences is one of five faculties.

A brief history of the co-operation

The University of Tromsø (UiT) and the University of Bamako signed a collaboration agreement in 1999. At the time, Professor Lisbet Holtedahl, UiT, and Professor Drissa Diakite, University of Bamako, had for around eight years conducted a series of collaborative research projects, financed by the Norwegian Ministry of Foreign Affairs.

In the period 2002 –2004, the University of Tromsø, the University of Bamako and the University of Ngaoundere, collaborated through the Anthropos Fredskorps Project. The University of Bamako joined this partnership through an initiative taken by the Dean Drissa Diakote, Faculty of Languages Arts, Social and Human Sciences, with a specific aim of developing an audio-visual centre in Bamako in collaboration with the Anthropos network.

Programme activities and results 2006 – April 2008

UiT has developed an international master program in Visual Cultural Studies. In the program, students from the south and students from the north work together in pairs. The students produce a film as well as written work. In December 2006 the involved Norwegian participants in the project visited the University of Bamako. The plan of progress, the budget and the content of the courses were discussed and agreed upon.

Degree	Female	Male	Total
Licence, UoB 2006-7	5	5	10
Licence, UoB 2007-8 (to complete by June 2008)	3	7	10
Maitrise, UoB (After completion of Licence)	2	4	6
MA UiT (to graduate in June 2008)		1	1
Total	8	13	21

ACE funds all together 21 degrees for 15 students. One Malian MA student started his studies at University of Tromsø in August 2006, and will have a full stay in Norway. The student completed his fieldwork among the Tuaregs in 2007, and has started preparing for the editing of his film and the writing of his master theses. In addition, ten students, five female and five males, were enrolled in the project for bachelor level (“licence”) at the UoBamako in the academic years 2006/07 and 2007/08 (20 all together). Two courses were given by teachers from UiT (one in January/February and one in March). Six of these “licence” students, two females and four males, were selected for the “maitrise” courses in 2007, while three females and seven males were recruited for the new “licence” courses.

The ACE students at the UoB follow the regular programme for anthropology students, but take special courses in visual anthropology. The tutorial and academic activities are shared between the involved staff from UiT and UoB. At “maitrise” level the teachers from UiT are responsible for the film and the involved teachers from UoB are responsible for the written “memoire”. The ACE funding has enabled the faculty to install and run internet connection.

Gender balance and recruitment of students – equity

There are more male students at the IiS than female. Both the IiS and the IiN were involved in the recruitment of the students. In 2006, a teacher from the IiN had been present at the University of Bamako for around a year and therefore knew the system well. In 2007, because of the strike and the following delayed student selection, the teachers from UiT were present at UoB during the enrolment. Students who had a command of English were favoured. By recruiting ten students to the local BA, the project has had a pool of students to choose from for the MA programme.

Quality and relevance to institutional needs

Factors that indicate that this project has been well integrated in the University of Bamako are the following: i) The Dean at the Faculty of Literature, Languages, Arts and Human Sciences at the UoBamako has personally arranged for the accomplishment of the project activities. ii) The project activities have been made a regular part of the study programmes of both the bachelor and master in Anthropology at the University of Bamako. iii) The university has recently established an MA programme in Visual Cultural Studies. This reveals that the university has decided that this is an important field of study.

Professor Drissa Diakite from the University of Bamako was guest professor at Visual Culture Studies at the University of Tromsø during the academic year 2006 – 2007. His presence in Tromsø facilitated the upstart of the project. The project is funding the following positions: One project manager/university teacher from UoT (1/2 position)

One project manager at UoB (1/2 position), one university teacher at UoB (1/2 position), and one English teacher at UoB (1/3 position). The partners have discussed developing contracts with the students benefitting from ACE funding, but this has not been done yet. It is therefore unclear whether the student taking an MA in Tromsø will work at the University of Bamako afterwards.

Deviations and challenges

The main deviation between the activities planned for and the activities that have taken place so far is an increase in the number of students who are admitted to the courses at bachelor level. The increased number of students admitted has not increased the amount allocated for scholarships in the budget. Each student gets less, but this reduced amount is more in accordance with the salaries within the university sector in Mali. The decision was made on the basis of the IiN long experience with the IiS.

The academic staff at the University of Bamako were on strike twice during 2007. The first time the project activities were not much affected, since the courses were permitted to go on as planned. The second time, during November and December, the project ran into problems since the selection of the students at the project, both for the “licence” and the “maitrise” were severely delayed.

2.7 University of Cape Town and Norwegian Academy of Music

“A community education programme of the SA College of Music (UCT) and MUSEDI (Music Education Initiatives) as a vehicle for exchanges”

The University of Cape Town (UCT) was founded in 1829. The South African College of Music (SACM) was originally an independent institution, founded in 1920, but was incorporated into the University of Cape Town three years later. SACM offers training in a range of orchestral instruments, piano, voice, African music and jazz. Undergraduate studies offered are the following: BA degrees in music (performance, education, composition etc), diploma in Jazz, Teacher’s Licentiate Diploma, Performer’s certificate in music and Performer’s certificate in opera. Postgraduate programmes offered includes: Ethnomusicology; performance studies in classical music, African music and jazz; musicology (theory and history); and composition. In addition to NAM, SACM collaborates with Kungliga Musikkhögskolan in Stockholm.

A brief history of the co-operation

In 2003 two staff members of the Norwegian Academy of Music (NAM) visited (SACM). A year later, in 2004, the head of the jazz department at SACM visited NAM to investigate the possibilities for collaboration between the two institutions within the area of improvised music – jazz. A “Memorandum of Understanding” was signed stating that the two institutions wanted to develop academic exchange and collaboration in teaching and research. The academic/performing staff in Oslo has a long tradition for using Norwegian traditional music in their improvised compositions and since both institutions have departments for traditional/native music, it is an expressed wish from both institutions to include this aspect in the project.

Programme activities and output 2006 – April 2008

The two institutions have a similar structure in their bachelor programme, 4-years, in music performance/music education. This structure opens for collaboration within the frame of a “sandwich model”, giving students from SACM the opportunity to take one year at NAM, the 3rd year in the programme, and for students at NAM to take a term at SACM in the 3rd or 4th year. An important part of the project is that students will work in townships after their stay in Norway. This musical practice is planned to increase access to quality music education and learning resources for young music practitioners from educationally marginalized backgrounds and, ultimately, access to the university degrees and diplomas.

The students who take part in the programme are registered as degree students in the Bachelor’s programme at SACM. With ACE funding, they spend one year at NAM. The students’ progress and results at NAM have been very satisfactory.

Degree	Female	Male	Total
Sandwich BA in improvised music 2006-7, IiS		(2) 1	1
Sandwich BA in improvised music 2007-8, IiS		2	2
Sandwich BA in improvised music 2008-9 (to be selected), IiS			
Total		3	4

Note: one student returned to SA before completing

The two students who will finish their stay at NAM in December 2008 will start their studies at UCT in the middle of the third year. The students will offer instrumental teaching to pupils in underprivileged areas. SACM will be responsible for liaison between returning students and projects that have been identified as suitable for the practical work. The college will also provide support in the form of materials required for teaching, and mentoring by the full-time staff members for the students involved.

Gender balance and recruitment of students - equity

According to the application, the selection of candidates from both institutions will be based upon artistic skills, motivation for music teaching and willingness to participate in community development work after ended exchange. In reality, the selection was rather ad hoc, since time was so short. The IiN selected students through contacts. The rushed process partly explains why one of the students chose to go back home. Had there been more time, and the IiS had been fully involved, the institutions would have made a different choice. The partners have decided that from now on, the International office will be part of the selection process. It will be central to select students who are psychologically strong. Students from South Africa who have studied at NAM as quota students have all been white. A very positive factor about the ACE funding to Improvised Music is that all the students have been non-white.

According to the application, "SACM is committed that equity and gender issues be applied to this project. The gender perspective will be one of the criteria in connection with the selection of participating students". Nevertheless, the four students that have been selected so far, are male. The major reason is that the student participation in the project is dependent on the student population at SACM and the NAM. Within the bachelor programme for improvised music at the two institutions the number of students, except in the vocal field, are males. At the Norwegian Academy of Music there are 55 students on the Bachelor programmes with improvised music as main performing field. Of these there are 12 females and 10 of these are singers. At SACM there are 64 students in the programme, 41 are males and 23 are females.

During a meeting in April 2008, the partners agreed to consider the gender aspect in the selection of students, and the IiS has suggested that female students are selected for the academic year 2008-9. However, since jazz education is group focused, candidates must fit into the existing group and the kind of instruments needed, and NAM will have to take this into consideration when the recruitment is being done. The two NAM students going to the IiS are both female.

Quality and relevance to institutional needs

The University of Cape Town has historically been a white university, and the majority of staff and students are still white. The SAMC has an expressed interest in reflecting the new South Africa and to involve people from underprivileged areas. The project seeks to strengthen the IiS not by educating future staff for the South African College of Music, but by increasing the number of students from underprivileged communities at this institution, by out-reach projects. The plan is to provide support for existing teachers and young musicians from impoverished communities, who will be targeted specifically to help them gain access to the academic programmes at UCT.

The student who returned from NMA in 2007, Chris Engel, is now working with musicians from underprivileged areas, and is therefore fulfilling the project's vision. There has, however, been some confusion as to the nature of the practical work expected of the returning student. The administration of the community work, and the costs, are under SACM. Contrary to what was stated

in the application, the students have not been asked for any written report when they returned to SACM, but this has now been sorted out.

Little Giants is an organisation that organises ensembles for young people. According to the 2007 Progress Report, the “Little Giants” project in Cape Town has expanded to a more substantial teaching programme which is engaging returning NAM exchange students. This would appear to be an ongoing situation with long-term prospects. Among the two students who are presently at NAM, one says that he is very eager to work with his home community in Johannesburg – “to give something back”. He said it would be harder to work in the Cape Town area, because of cultural differences. The other student hopes to pursue a MA, preferably at NAM.

Deviations and challenges

The project had a late start since formal approval for the project came after the summer holiday in Norway had started. Selection of students from UTC, applications for visa, accommodation etc was delayed and the students didn't arrive in Norway until October, well after the semester had started. The planned introduction course had to be cancelled for one of the students. This student participated in the courses during summer 2007 instead. Tuition in music education was postponed until January 2007.

The perhaps greatest challenge in the project has been to establish a division of labour. So far, it is the IiN that has taken the greatest responsibility for the project, and that has been a source of frustration. The contact partner at the IiS started a sabbatical in 2006 without informing the IiN. This made communications very difficult, particularly because the person asked to act as project coordinator at the IiS did not do any follow-up. In addition to this, there were changes in the academic staff at SACM in 2007. After the parties agreed that all communication should go through the International Office at the University of Cape Town, things have worked well.

According to the agreement between the two institutions, NAM will receive two students for one academic year, and two students from NAM will study at SACM for the same length of time (not funded by ACE). The North-South exchange has so far not materialised, but during NMA's visit to SAMC in April 2008, it was agreed that SACM will host two students in the spring semester 2009. One reason for the delay has been that the IiS has been worried about the security of the Norwegian students during their stay in Cape Town. It has also been a challenge to “translate” the academic systems and degrees between the two institutions, but that is now being worked upon.

The South African students have a weaker base in oral training (*gehørlære*) than the Norwegian students. The next group of students should therefore be in a separate group in this subject, since the Norwegian students feel that they are being kept back. Also on main instrument, the Norwegian students tend to perform at a higher level. The solution has been that the South African students follow the first year students in oral training, while they can be placed at a higher level in composition.

One of the two students in the first batch to come to NAM decided to quit the exchange programme and go back to South Africa after around three months in Norway. The student had a very traditional upbringing and his father was not happy that he left the country. It appears that the pressure eventually became too hard for the student, and he decided to return home before the exchange period was over.

3. Programme results

This chapter will look at the aggregate results of the programme in terms of capacity building and employment, gender balance, sandwich degrees, economic efficiency, institutional needs of the partners in the south, cooperation between the partners, and networks between ACE funded projects.

3.1 Capacity building and employment

A complete list of the seven projects, their activities, number and sex of students, and total funding is provided in Table 1 (see next page).

The number of candidates graduated under ACE by April 2008

By April 2008, sixteen ACE students have graduated. Eleven of them have graduated from institutions in the south, and 5 from an institution in Norway.

Degrees awarded by institutions in the south:

License from University of Bamako: 10

BA from University of Cape Town: 1

Degrees awarded by institution in Norway:

BA degree in Drama from Hedemark University College: 5

The number of ACE candidates planned to graduate within 2009

According to the plans, an additional 40 students will graduate within 2009, 25 with degrees from IiS, and 15 with degrees from institutions in Norway.

Degrees awarded by institutions in the south:

Diploma in Music, DCMA: 6

License in Visual Communication, University of Bamako: 10

Maitrise in Visual Communication, University of Bamako: 6

MA in Ethnomusicology, Makerere University: 4

Degrees awarded by institutions in Norway:

BA in Contemporary Dance, KHiO: 2

BA in Modern Dance, University of Stavanger: 2

BA degree in Applied Theatre from Hedemark University College: 5

BA in Improvised Music from the Music Academy of Norway: 5

MA degree in Visual Communication, University of Tromsø: 1

If all plans are successful, a total of 50 students will have graduated under AC funding at the end of the present programme period (the total number of study grants is 56, but six of the students first receive a License from the University of Bamako, then a Maitrise). Of these 50, eleven students will have received a MA or Maitrise, while the rest have received a BA, License, or Diploma. From the experience so far, there is little reason to fear that the actual number of graduates will be substantially lower than the projected plans.

Table 1. Project activities and budgets

Project	Activities: completed and planned	Semesters at each institution	No. and sex	Funding in NOK
<i>"Dance On!"</i> DFC, harare KHIO, Oslo	BA in dance, IiN to graduate in 2009	InN 5 IiS 1	Female 1 Male 1 Total 2	1 583 000
<i>from musicianship to formal education</i> DCMA, Zanzibar SNCM, Palestine University of Agder	Diploma, IiS To graduate in 2009 Training in music technology – can run a small studio at dcma	IiS 5 IiN 1 (Norway/ Palestine)	Female 1 Male 5 Total 6	1 825 000
<i>Ethnomusicology in Uganda</i> Makerere University Grieg Academy	MA in Ethno- musicology, IiS To graduate in 2009 Archive research Training of librarian	Sandwich IiS IiN 1,5	Female 3 Male 1 Female 1 Total 5	2 149 000
<i>Community based arts</i> Marangu Teachers' College Hedemark University College	BA Degree in Applied Theatre, IiN 5 graduated in 2007 5 to graduate in 2009	Sandwich IiS 3 IiN 1	Female 4 Male 6 Total 10	1 939 000
<i>Department of Dance and Music</i> Tasuba, Bagamoyo University of Stavanger	BA degree in Modern Dance IiN To graduate in 2009	sandwich IiN 5 IiS 1	Female 1 Male 2 total 3	2 075 000
<i>Visual literacy in cross-cultural communication</i> University of Bamako University of Tromsø	Licence, IiS graduated in 2007	IiS	Female 5 Male 5	1 813 000
	Licence, IiS to graduate june 2008	IiS	Female 3 Male 7	
	Maitrise, IiS (6 students to start after completion of licence)	IiS	Unknown 6	
	MA Degree in Visual Communication, UiN To graduate in 2008	IiN 6	Male 1 Total 27	
<i>Community education programme</i> University of Cape Town Norwegian Academy of Music	ba in improvised music, iis Graduated 2007 To graduate in 2008 To graduate in 2009	Sandwich IiN 2 IiN 2 IiN 2	 Male 1 Male 2 Unknown 2 Total 5	1 570 000
7 projects	Diploma 5 BA/Licence degree 40 MA/Maitrise degree 11 56 degrees, 50 students		Female 18 Male 31 Unknown 8 Total 57	12 954 000

Only three students have so far quit their study program. One student decided to discontinue his exchange stay in Norway and went back home, another student failed to go back to her home country after a period in Norway under the FK partnership, and one student quit her studies due to pregnancy.

Too early for permanent working positions to have been established under ACE

ACE funding covers, partly or fully, the salaries of a number of persons during the programme period. At the moment, no permanent working positions appear to have been created as a *result* of ACE funding but independent of it. The five students who have graduated from Hedemark University College all had permanent positions as secondary school teachers beforehand, and have continued in these jobs. The fact that they now have BA degrees, may entail that they are promoted within the same workplace, or have the possibility to take a more attractive job. The student who graduated from Cape Town University works in a community project and is paid by the project.

The NGO sector in the south will probably be an important sector for graduates who are not offered a job at their home institutions, since many NGOs use different forms of artistic means to communicate with target communities. Students who have taken a degree in practical artistic skills like dance, will also have the opportunity to start their own artistic ensembles, or work freelance as is the normal work situation for performers in most countries, also in Norway. Before the economic situation in Zimbabwe deteriorated totally, a large percentage of graduates from the Dance Foundation Course were able to make a living from dance. Providing short courses and individual dance lessons to tourists and expatriates is also a potential source of income for graduates with practical skills.

3.2 Gender balance

The programme has done very well in terms of gender balance. Among the 50 students who will get a formal degree, almost half, 22, are woman. At the level of MA, the highest degrees sponsored by the programme, there are three women and two men. Among the students who have already graduated, seven are female and eight are male (University of Mali: five women and five men, Hedemark University College: three men and two women). The gender balance is better in the academic projects compared to the more practical ones. One reason is that the institutions that the projects focusing on practical skills recruit from, TaSUBa, Dance Foundation Course, University of Cape Town, and DCMA, all have a higher number of male students. At the former two, around 2/3 of the students are male. In addition, boys tend to 'stand out' more during auditions. One reason is cultural norms where men are encouraged to show prowess and do solo dances, while girls are expected to be shy.

When it comes to involved staff, there are great variations between the projects. The TaSUBA-UiS cooperation for example, is heavily dominated by men in the project administration and boards. Project leaders and project coordinators at both institutions are all male. During auditions and interviews with prospective students, only men were present, something that may have a negative effect on female applicants.

It should be noted that the gender balance of the Norwegian partners may influence the gender balance of the project as a whole. When the team praised the principal at Marangu Teachers College for choosing a woman be the project coordinator, he said that he had done so because the coordinator at the Norwegian side was a woman, and that he thought that "the communication would be better" if they were both women. The University of Makerere is one of the two IiS where

the project leader is a woman. She used her position very consciously, recruiting three women and one man for the MA in ethnomusicology.

3.3 Sandwich degrees

Four of the seven projects have established proper sandwich degrees – where students take courses at a college/university in the south as well as at a college/university in Norway. Two of the projects involve NGOs as partners in the south and have not made proper sandwich degrees because there is no relevant institution in the south to collaborate with. In the case of DCMA, the students have an exchange stay in Norway, Palestine or Egypt, and get a diploma from the IiS. In the case of Dance Foundation Course, the students get a BA from KHiO, including one semester of studies in their home country. This is organized as a practice period with Tumbuka, also including all theoretical subjects for the semester, following the requirements of the curriculum. The arrangement is possible as the last year of the BA in contemporary dance has a large component of dance practice, repertoire and performing activities. University of Bamako and University of Tromsø have not established sandwich degrees, but teachers from Tromsø travel regularly to Bamako. One MA student has a full stay in Norway. Informants have different views as to whether the sandwich model is better than taking a full degree at one institution.

Arguments in favour of the sandwich model:

- Some IiS don't want to send their most talented students out of the country for many years – increasing the risk that they don't return back home.
- It is important for the students to display their skills to potential employers, and the stay in the home country is important in this regard.
- It is important for students to know the system of higher learning institutions in their home country

Arguments against the sandwich degree:

- Students may lag behind their fellow students at the IiN after the stay in their home country
- Since the academic systems and resources are so different, students from the south will gain more academically if they can have a full stay at the IiN

Many of the informants, both students and staff, have emphasised that the stay in Norway not only helps the student to gain new practical and academic skills, but also is of immense importance for their personal development, since they get to see different ways of teaching, less hierarchical relations, and a society where the citizens by and large have equal rights.

Challenges for students while in the north

All of the IiN make great efforts to make the students feel welcome. ACE students generally need more help than Norwegian students – to secure a visa, find a place to stay, find medical care etc. The ACE budgets for introductory courses and student welfare/advising students on practical matters have been important to enable the institutions to do this. One of the institutions actively used residents from the students' home country to help the students adjust. Some of the students have emphasised the importance of being more than one ACE student at the IiN – and preferably to know the fellow ACE student from beforehand – since students often share a place to live etc. In one case, staff at the IiN had been extremely helpful and supportive when one of the ACE students got depressed. In some of the projects, cultural differences had caused some misunderstandings in the early phase of the students' stay in Norway, but these were sorted out. All the IiN offer the students lessons in Norwegian, but few of the students learn Norwegian fluently during their stay. Teachers at the IiN are obliged to do most of their teaching in English.

Academic writing in English has been a challenge for many students, partly because the Norwegian academic system expects more independent thinking than the students are used to, and partly because they are expected to make use of complex theoretical literature. The Grieg Academy hired a English writing tutor specifically for the students, something that entailed a dramatic improvement. This solution enabled the academic staff to concentrate on the scientific quality of the writing rather than on the language issues.

3.4 Economic efficiency

The main impression is that the programme is very cost efficient since the staff at the institutions for the most part do the work as part of their permanent positions.

Great variations in costs between different education models

The actual output in terms of degrees pursued per NOK varies a lot (see Table 1). A BA from a Norwegian institution with a full stay in Norway costs approximately NOK 750 000. A BA from a Norwegian institution but with only one semester in Norway costs approximately NOK 194 000, or almost one fourth. A BA (license) from an institution in the south with no exchange trip to Norway (but being partly taught by teachers from IiN) costs only NOK 78 000.

This means that for every BA pursued in Norway, one could educate almost ten students at an institution in the south. It is important to consider however, that the students who are sponsored for a full BA in Norway under the ACE programme *could not* have received the same kind of training in their home country or in another country in the south. The students gain a unique form of capacity and will, at least in the case of Tanzania, probably be the only persons in the country with professional training in modern dance. In the consultants' view, the extra cost can be defended – but only if this new capacity is institutionalised in a teaching institution or art organization in the south so that a multiplying effect is achieved in the future.

Scholarship rates in the south too high

The costs of the projects are to large degree determined by the SIU rates for scholarships. The rates are fixed and based on the rates of Norad's stipend programme. When in Norway, students get NOK 8 000 per month in scholarship. When studying or doing fieldwork in the south, they get NOK 3 300 per month. Many ACE students are able to save quite large amounts of money during their stay in Norway – and are expected to do so by their families. Still, it would be unreasonable to argue that the students therefore should get a lower scholarship than what Norwegian students get (in case of Norwegian students the NOK 8 000 is scholarship and loan combined). One reason is that some of the students from the south adopt the way of life of their fellow Norwegian students and are therefore unable to have any surplus at all.

When it comes to scholarships in the south, on the other hand, it should be considered whether the ACE program could have a different arrangement. The way the system works now, ACE students in the south are in some cases paid around twice as much as they will earn if they get work at their home institutions (teachers at TaSUBa for example, earn around NOK 1500 per month⁴). The system is in fact a disincentive for the students to work at the institutions whose capacity many of the projects aim to build.

⁴ Many teachers supplement their income with semi-formal or informal sector activities.

The University of Tromsø decided to lower the scholarship for students who study in Mali in order to let more students benefit from the program. This decision was made on the basis of the project leader's long experience with cooperation with institutions in the south: Students should not have higher scholarships than what their teachers are paid. The students are said to be content with a scholarship at around NOK 1000 per month. If and when new regulations are made, it is important to take into account that living expenses vary between countries in the south, between urban and rural areas, and according to length of stay.

Poor accounting systems at some of the institutions in the south

Some of the IiN have expressed that it is a challenge that Norad wants equal partnerships, and at the same time expects the Norwegian institutions to be able to provide satisfactory financial reports. Practice when it comes to control with finances vary between the partnerships. While some InN have good insight with regard to how money is spent, others give the IiS an amount for 'administrative' purposes and do not demand any accounting for it. The team's impression is that new partnerships are less concerned with detailed accounting than more mature ones. In one case, the IiN has experienced fraud in a former collaboration and is therefore extremely careful when it comes to financial matters. Capacity at handling an accounting system also varies. At one IiS, the accounts are hand written, while other IiS have professional accounting systems.

There have been some problems with logistics and accounting of transfer money from the North to the South. For instance, money is sent to UiN in NOK, transferred to IiS in a different currency, often US\$, but to a local currency account; money is spent in local currency, but reporting is in NOKs. This has caused confusion, especially if there is more than one transfer, with different exchange rates each time.

Few deviations from planned expenses

By and large there are few deviations between the budgets in the contracts and the actual expenses. The main reason for deviations is the fact that the letters of approval came too late, so that most of the partnerships had to do some changes to their original plans. Most seriously affected was the Makerere-Grieg Academy project, where students will complete one year later than planned. The Dance Foundation Course and KHiO, decided to do auditions and selection of students beforehand, with a clausal of funding. This was possible as it was combined with the project coordinator from IiN being in Harare for teaching purposes, and prepaid by the faculty.

One of the projects decided to pay for an extra trip home for the students during Christmas, while in another project, the students wanted to stay in Norway during the summer vacation rather than go back home. Both deviations were possible within the project. The Bamako-Tromsø had a rather large over consumption in 2007 (around NOK 52 000). This was caused partly by a heavy investment in audio visual equipment (more than NOK 120 000), partly by unforeseen networking expenses, and partly by the schedule of the courses. The 2007 report states that the deficit will be covered from the 2008 budget.

3.5 Institutional needs of the partners in the South

Projects must be attractive for both partners

On the basis of interviews with the IiS, the team concludes that by and large, the ACE funded projects are very relevant to the needs of the institutions in the south. Very few of the government owned IiS have institutional plans. Some of the institutions emphasise that they are not independent, plans are made at the relevant Ministry, and their role is to implement these plans.

Some of the projects do not fulfil what the IiS see as their most central needs. One of the institutions for example, saw new technology as one of the most important areas to be developed. However, for cooperation to be meaningful and attractive for both partners, it needs to evolve around a field where both sides feel that they have something to gain. Several of the Norwegian institutions expressed that it was within the field of cultural performance that IiN have something to learn from IiS.

Several informants have mentioned that that the programme is characterised by very engaged persons at the IiN who have a burning interest and engagement for cultural cooperation with the south. Since the majority of the IiN have mentioned that they find participating in the ACE programme extremely time consuming and taking valuable time from research activities, one should be careful to make restrictions and requirements that can discourage IiN to take part in the programme. The challenge is to find projects that fit the institutional needs of the IiS, and at the same time are attractive and interesting for the IiN. This is the case in the majority of the projects. For IiN, ACE funding can in some cases help the involved staff members get internal top-up resources from their own institutions for the project – thus broadening it. One of the IiN emphasised that both ACE and NOTA projects helped Norwegian institutions get extremely valuable experiences and networks in African countries – networks that can be used for later research and collaboration. One of the IiS argued that the cooperation would have been more equal if Norwegian students came to IiS to study. This would have given the IiS a feeling of real exchange, and not only a feeling of being conceived as someone in need of support. The cooperation between University of Cape Town and Norwegian Academy of Music involves plans for north-south exchange (not sponsored by ACE).

Students' qualifications decisive for choice of degrees

Other issues that have been taken into consideration is to what degree students from various disciplines in the south are qualified to enter BA or MA studies at colleges and universities in Norway. The students from TaSUBa who study dance at the University of Stavanger have no problems with the theoretical part of the study, but they have felt inferior to Norwegian students when it comes to practical skills in modern dance. The reason is that Norwegian dance students often have attended dance classes since they were very young, while the Tanzanian students have no or little background in western style contemporary dance and ballet. For the students from Zimbabwe on the other hand, being at the same level as the Norwegian students in practical dance skills has been less of a problem, since they have completed three years of training in contemporary dance at the Dance Foundation Course, as well as 6-12 months of professional experience with the Tumbuka Company and others. One of the Zimbabwean ACE students is above average in performing skills and is being used as a soloist in school performances. One possibility that has been raised, is to let ACE students from TaSUBa spend a year at the DFC before going in Norway.

While the Zimbabwean dance students are better qualified than the Tanzanian dance students, the dance students from TaSUBa generally have a better starting point for studies abroad than the drama students. From the perspective of the IiN, the dancers are very good, while it is harder to find good talents among the drama students.

Three of seven projects have binding contracts with students

Three of the seven projects have developed binding contracts between the institutions and the students. In two of the projects students will work at their home institution for a shorter or longer period of time after graduation.

Dance Foundation Course: The students have signed contracts with both projects partners which require them to share their knowledge with the Zimbabwean society while in home country during holiday breaks from KHiO, as well as spending one semester during last year in Harare. The economic situation of Dance Trust of Zimbabwe entails that the students can not be promised employment after graduation.

Dhow Countries Academy: The students have signed contract where they agree “to be employed by DCMA for a minimum of two years (unless going on to University in which case a different agreement will be put in place”. As an incentive to complete the studies, the contract also says that the students will be awarded US\$ 500 together with their diploma.

Makerere University and Marangu Teachers’ College: No contracts have been made with the students, but all of them are employed (the majority as secondary school teachers, as well as one from each of the home institutions)

TASUBa: Students have signed contracts where they agree to volunteer at TaSUBa for two years after graduation. The IiN has suggested that NOTA funds are used to top up their salary to a level in line with their qualifications. Recent conflicts between the ACE students and one of the TaSUBa teachers (see section on TaSUBa), is a signal that repatriation to the institution may need some kind of reconciliation mechanisms.

University of Bamako: No contracts have been developed yet.

University of Cape Town: The students have not signed any contract, but their study plan requires them to work in underprivileged communities after their return from Norway. One student is doing so at the moment.

3.6 Cooperation between the institutions

Successful partnerships, but uneven work balance, cases of withheld information, and budget discussions

The great majority of the partners express enthusiasm for their projects and satisfaction with their cooperation. Partnerships where the partners are relatively equally qualified in terms of academic/artistic background are more equal. Some of the IiN have a feeling that they are pulling the whole project, doing most of the work, and that “not much happens” if they don’t physically visit the IiS. Other IiN are very satisfied with the way the ACE project is prioritised by their partner in the south, and the support and services they receive when visiting the IiS. In most cases, it is the institution in the north that writes the annual reports.

The projects are organised very differently from institution to institution in the south. At some, there is a project committee, or even board, while others appear to be more of a “one man show” with little involvement from other staff members of the institution.

Several of the IiN feel that IiS withhold information about other partnerships that they are involved in. One reason may be that IiS want to give an impression of being a ‘needy’ partner. In other programmes it has occurred that IiS “bill” project costs on two different donors, but there is no indication that this has happened in the ACE programme. One of the IiN felt that too much energy and time had been spent on discussing financial matters with their partner in the south. Support staff at IiS may feel that they deserve payment for their services – while the contract says that ACE work is to be done as part of the staff’s normal work load. One suggestion is that more items in the budget should be fixed, so that the partners can avoid lengthy discussions. Contracts should also specify the exact responsibilities of each institution.

Different university systems has been a challenge – now solved

Several partners have spent much time and energy on finding a way to ‘translate’ the grades and course system between the two partner institutions. In one case, students get a double work load, since the course work in Norway comes on top of the courses taken at IiS. The different conceptions of rank and hierarchies, and different academic traditions in Norway and the south has also sometimes been a challenge, but most of the students have adapted very quickly – and have expressed that they appreciate the Norwegian system very much.

Recruitment and equal access

Recruitment of students varies a lot between the projects. In the new collaborations, students have either been recruited by the IiS alone, or by the IiN alone (one case, where the IiS did not follow up). In co-operations with a longer history, both partners take part in the selection, although the short list tends to have been done by the IiS alone. In the case of two IiS, some informants complained that there was lack of transparency in the selection process. Of the 42 students that have been recruited so far, one is physically disabled (Marangu Teachers’ College).

3.7 Networks between ACE funded projects

All the interviewed institutions praise the four day ACE Network seminar for project leaders and project administrators in Bagamoyo, Tanzania, in September 2007, and would like such seminars to take place regularly. Through the Bagamoyo seminar, the ACE programme facilitated a much needed meeting place for cultural institutions in different African countries.

Apart from this seminar, networks between ACE funded projects have been rather limited. DCMA and TaSUBa have collaborated on the Children’s Songbook project, and staff from both institutions are part of the Southern Flying Carpet project involving Tanzania, Zimbabwe, Mozambique, Kenya and Ethiopia. Despite this cooperation, DCMA was not aware of the research part of the NOTA project. Since DCMA will cooperate with UDSM in a course for their diploma students on doing research on culture and traditions, it would be useful to link up with TaSUBa/UiS efforts in cultural heritage research. TaSUBa’s principal has expressed an interest in visiting Marangu Teacher’s College to see their drama work.

In 2006, the coordinator at the Grieg Academy made a trip to Stavanger and got information about Stavanger University’s experience from their ACE-funded collaboration with Tanzania. UiS has

expressed interest to have their Tanzanian students visit KHiO, but this has not been arranged yet. As for the Bamako-Tromsø project there has not been any cooperation with the other projects, first of all because of the language differences. The project leader at the University of Makerere emphasises that there should have been more contact between the African institutions, and possibly exchange of students, but that this needs facilitation and funding.

A web based information sharing system would have facilitated contact and cooperation between the projects. The web site of the Norwegian Research Council has been mentioned as a possible source of inspiration. Information about ACE activities on the institutions' own web pages would also have been very useful, making the projects far more visible. Ideally, such information sharing could give the students and staff a possibility to participate in each others' courses and workshops. Web based course modules is another possibility that could be explored, particularly within the theoretical aspect of like cultural heritage, music technology, composition, music history and ethnomusicology.

4. Conclusions and recommendations

The review of the first phase of the ACE programme in 2004 had four main recommendations: i) Emphasis on formal education (including formalisation of education offered by NGOs), ii) Encourage sandwich degrees iii) Develop binding contracts and plans for post-studies employment, and iv) Improve coordination.

All the above recommendations were taken into account when the new programme document was written, and it is the opinion of the team that the present programme period has come a long way in terms of fulfilling the main goals and objectives of the programme: To contribute to the strengthening of cultural education institutions in the south and to the professionalization of artists and art forms.

A list of main results is found in the introduction to the report. It is important to take into account that the present review takes place around half-way through the programme period. It is therefore hard to judge to what degree cultural institutions will be strengthened as a result of the programme, but three of the seven projects have made contracts where students agree to work at their home institutions for a certain period.

Sixteen students have so far obtained a degree, and all together 50 students will have graduated by 2009 if everything goes as planned. Several of the students have permanent employment as teachers in their home country – at secondary schools, institutions of higher learning, or cultural institutions (NGOs). This means that one can expect a multiplier effect of the competence achieved through the ACE program.

The emphasis on formal education has come at the expense of a broad involvement of staff members at the partner institutions, since few staff members are now involved. Some of the projects rely on one or two staff members at each institution only. This makes the projects vulnerable in case of illness etc. since the projects are less anchored in the institutions as a whole. Although the large majority of the informants said that the formalisation aspect of the programme has been a great improvement and advantage, one informant questioned whether a degree programme is the right solution for all projects – particularly taking into account the fact that the integration of art education into the academic system took place only recently in Norway. It is important to consider that the seven projects are very different in terms of focus and organisation and that they have different needs.

The participating institutions are content with the reporting systems, but both Norad and the evaluation team recommends that the individual projects' yearly reports should include a brief summary of the main objectives of the project.

Recommendations

On the basis of this review, the team concludes that the second period of the ACE programme has been a great success in terms of efficiency and that the effectiveness of the programme promises to be good at the end of the programme period - when all students have graduated. The programme should therefore be continued. If the programme is continued, it is of uttermost importance that the Programme Board for Scholarship Programmes – which is allocating funding – reads the two reviews that have been made of the programme so far (2004 and 2008). The board had not read the 2004 review when they allocated money to new projects in June 2006.

The 2004 review of the ACE programme recommended a long term framework for the programme and the team sees this recommendation as still valid. First, experience shows that it takes time to consolidate good partnerships. Second, a long term framework would make it easier to expand the partnerships with FK contracts, NUFU funding etc. Third, a long term framework would facilitate planning for sustainability in the future (i.e work at home institution, PhD grants etc). When planning an extension of the programme, the following recommendations should be considered:

Fund post-studies employment at home institution

Since government institutions can not hire staff independently of the relevant ministries, and since some of the non-government institutions have a poor financial situation, the ACE program should fund employment for a certain period at the home institution after completion (2-5 years) – in order to secure institutional strengthening and in order for graduates to be able to demonstrate their capabilities. The goal is that IiS will find ways to employ the graduates permanently by the end of the period. In academic disciplines, this funding could be used to sponsor PhDs – which are necessary for employment at African universities.

Reduce scholarships during studies/fieldwork in the south

The scholarship in the south (NOK 3300/month) is higher than what many students can expect to earn after graduation. One of the partnerships has reduced the amount to one third – making far more students benefit from the program. Money saved on scholarships could be used to finance post-studies employment.

Clarify responsibilities of each institution

For some of the partnerships, the responsibility for each institution in terms of sandwich degrees was unclear. The agreements therefore need to be more detailed, specifying the tasks of each partner, and what courses from each institutions will be accepted for the joint degree, to avoid double work load for the students.

Revise the accounting system and streamline conditions

The accounting system should be revised. At the moment, changes in the currency values make proper accounting very complicated. Separate accounts for IiS and IiN would facilitate accounting (under the present system, accounts are to be presented as a whole). There is also a need to clarify the conditions that projects should work under. In the present system, it is up to the individual institutions how much they want to take in overhead etc. Some partners have spent much time and energy discussing financial matters.

Consider the possibility of research components

Since the involved staff members at Norwegian academic institutions have experienced that participation in ACE takes time from research activities and does not give credit in the academic ranking system, one could consider including a research component at the application forms. This would also be a way to involve more staff members from the InS. The research component should be closely connected to the project as a whole, and plans for written outputs should be made. There is also the possibility of combining funding from ACE and NUFU, but since the processes for such applications are very different, one can not count on NUFU funding being easily accessible.

Consider the possibility for south – south cooperation

Some of the projects would have benefited a lot from south – south cooperation. Some IiS are highly qualified to host students from other IiS, or to provide teaching staff for a shorter or longer period. A south-south component should not be obligatory, but a possibility when applying for funding.

Procure insurance in the north

SIU regulations should require the procurement of proper insurance for students. Experience shows that for students who come to study at an IiN, insurance should be bought in Norway, since insurance purchased in the south has proved not to work well.

Web- based information sharing

Norad has considered establishing a web-based system for information sharing. This is a laudable idea that should be pursued further – since networking is an area where the program's results are less convincing. Participating institutions should also post information about ACE projects on their own web sites.

5. Appendices

5.1 Schedule of interviews

Interviews in Tanzania

Day and date	Institution/ activity	People met	Team members	
Friday 18.04	Lange: Arrival in Bagamoyo in the evening			
	TaSUBa	Eirik Folkedal, Norwegian Peace Corps volunteer	Lange	
Saturday 19.04	Stavanger Municipality	Bjarne Birkeland, Advicer		
	Network for folk music in Norway	Ruth Anne Moen, Head, Consultant for the NOTA project		
	University of Stavanger Group interview	Dag Jostein Nordaker, Head of NOTA Board		
		Egil Ovesen, Acting Project Manager		
	TaSUBa	Nkwabi Ng'hangasamala, Assistant Coordinator of Studies, Teacher at Dance Department		
Sunday 20.04	Songoyi: Arrival in Bagamoyo in the morning. Team meeting.			
	TaSUBa	15 students from different grades	Songoyi	
		Chance Ezekiel, 3. grade student selected to be South FK participant (from August 2008)	Lange Songoyi	
		Suitbert E. Komba, Coordinator of Studies		
		Gunhild Brænne Bjørnstad, North FK participant	Lange	
		Silje Louise Spurkeland, North FK participant	Group interview	
Monday 21.04	TaSUBa	Juma Bakari, Principal	Lange Songoyi	
		Observation of classes		
		Haji Maeda, Head of Drama Department, Chief Librarian		
		Filemon Mwakalindile, NOTA coordinator		
	TaSUBa	Siximund J. Begashe, Working as a volunteer at TaSUBa, ACE student August 2003-June 2004	Lange Songoyi	
		Hussein Masimbi, working as a volunteer at TaSUBa, ACE student August 2003 - June 2004	(Group interview)	
		Mary Chibwana, Teacher in the Dance Department	Lange Songoyi	
		Elizabeth Buriani, Teacher in the Dance Department		
		Rukia Mkali, Teacher in the Dance Department		
		Neema Mirambo, Teacher in the Dance Department	(Group interview)	
Lange and Songoyi Transfer to Marangu (14.00-21.30)				

Tuesday 22.04	Marangu Teacher's College	Francis Magembe, Principal	Lange Songoyi
		Observation of theatre class	
		Damari Mchome, Coordinator of ACE project	Songoyi
		Mussa Saguti, ACE student	
		Patrick Kapusa, ACE student	
		Joseph Njelu, CE student	
		Veronica Mashili, ACE student	
		Godfrey Mmasi, ACE student	
		Berthe Mmbando, ACE student	Lange
		Benjamini Mbezi, ACE student	
		Evelyne Kivuyo, ACE student	
		Doreen Lazaro, ACE student	
		Peter Marijani, ACE student	
	Adam Kaduri, Technician, IT		
John John De Ronde, Retired teacher, working for Voluntary Services Overseas, London.			
Visit to college museum initiated by the project	Lange Songoyi		
Hedemark University College	Wendy L. Meyer, Assistant Professor in Drama, Project Leader	Lange	
	Bjørn Sverre Kristensen, Førstelektor i musikkvitenskap, HiH.		
Wednesday 23.04	Lange and Songoyi: Transfer to Zanzibar 08.30-13.30		
	DCMA	Muecke Quinckhardt, Managing Director (since April 2007)	Lange Songoyi
		Halda Mohammed Al Kanaan, Administrator	Lange
		Mahsin Ally, Teacher and SIU student	
		Adel Dabo, Vice Chairman of the Board	
		Øystein Bru Frantzen, North FK participant	
		Bilal el-Shed, South FK participant	Songoyi
		Excell Michael, ACE student	
Thursday 24.04	Planning and report writing. Transfer to Dar es Salaam 11.00-14.00 Printing and photocopying of notes and documents		
	TaSUBa/ UDSM/ UiS Group interview	Msamiru Kaabuka, ACE student	Lange
		Betarice Taisamo, ACE student	Songoyi
		Davidy Mponda, ACE student	
Lange Transfer to Bergen (night plane)			

Interviews in Norway

Day and date	Institution/ activity	People met	Team members
Tuesday 29.04	Agder University	Tormod Anundsen, Project Leader Ragnhild Valvik, Project Administrator	Lange (Telephone Interview)
Wednesday 30.04	The Norwegian Academy of Music (NMH)	Torggrim Sollid, Project Leader	Lange
		Knut Myhre, Senior Adviser International Academic Affairs	(Group interview)
	Norad	Norad Vegard Pedersen, Adviser Tove Kvil, Senior Adviser	Lange (Group interview)
	Oslo National College of Arts, KHIO	Bodil Kårvatn, Administrative Coordinator of Faculty	Lange (Group interview)
		Anne Kathrine Andersen, International Coordinator for Studies	
	Caroline Rufaro Ntedi, ACE student Simba Rashe, ACE student	Lange (Group interview)	
Friday 02.05	Grieg Academy	Kathryn Bousman, Administrative Head of Department, Project administrator	Lange (Group interview)
		Thomas Solomon, Associate Professor, Coordinator in the North	
	University of Tromsø	Lisbeth Holtedahl, Professor	Lange (Telephone Interview)
Monday 05.05	Oslo National College of Arts, KHIO	Inger Lise Eid, Associate Professor, Project Leader	Lange (Telephone Interview)
Wednesday 21.05	Makerere University	Sylvia Nannyonga-Tamusuza, Senior Lecturer and Project Leader	Lange (Telephone interview)
Monday 02.06	Centre for International University Co-operation (SIU)	Paul J. Manger, Head of Unit Sidsel Holmberg, Programme Coordinator	Lange

5.2 Terms of Reference

Terms of Reference Review of the Norad Programme in Arts and Cultural Education (ACE) 2008

Background

The Norad programme in Arts and Cultural Education (ACE) is a programme for cooperation between institutions for cultural education in the South and partners in Norway.

The Programme aims to contribute to the strengthening of cultural education institutions in the South by means of joint activities and professionalisation of artists and art forms.

The ACE was launched in 2003 for a three year period. A review of ACE was undertaken in the autumn of 2004. Recommendations from the review and current development cooperation policy formed the basis for development of a Programme Document for the programme period 2006-2008/9. The second three-year period, with a possible extension to five years, started in the second half of 2006.

The Programme Board for Scholarship Programmes administrated by SIU allocated funding to seven cooperation projects in June 2006. The total budget for the Programme for the present programme period is NOK 15 million.

According to paragraph seven in the agreement between Norad and SIU for the administration of the programme, an external review should be undertaken in the beginning of the third year of the agreement by a consultant appointed jointly by Norad and SIU. The review should be planned and approved by Norad and SIU in cooperation. The outcome of the review shall be discussed and evaluated in a consultative meeting spring 2008, and will be conditional for a possible extension of the agreement for the administration of the programme beyond 2008.

Purpose

The main purpose of the review is (i) to document results in accordance with programme outputs and indicators of success, (ii) to determine whether the program efficiently and effectively is advancing towards goals and objectives, and (iii) to provide recommendations on the best way to organise/administer the programme in the future to maximize positive results.

The success of the Programme should be reflected in the achievement of the following outputs:

- To the largest possible degree have established education models based on joint degrees or sandwich models
- To have developed opportunities for a formal education within the eligible thematic fields
- To have developed binding contracts between the institutions and the students

- To have contributed toward coordination between the projects in the Programme and other Norwegian funded development projects within the field of culture
- To have contribute to the development of art and culture as sources of income for graduated students and cultural institutions
- To have established and/or developed professional arenas and networks in the cultural sector in Norway's main partner countries and between countries in the South
- To have stimulated participants to increase the number of female students taking part in the programme

Quantitative indicators for the individual project relating directly to the stipulated outputs above are:

Capacity building:

The number of candidates graduated under ACE

The number of working positions established as a result of support by ACE

Scientific quality:

If relevant: the number of activities that have been organised, nationally and internationally

Gender balance:

The number of females and males participating in the Programme. The number of women and men recruited and graduated with a Bachelor and Master Degree Programmes.

Scope of work

The review should mainly concentrate on achievements made in 2006 and 2007.

Efficiency

The review should look individually into the central feature of each project supported by the Programme with a possible focus on efficiency and possible deviations between the activities planned for and the activities that have taken place so far in the projects. Challenges faced by both the institution(s) in the South and Norway in putting the planned activities into practice, should be given a special emphasis.

Further, the review should look into financial statements and budgets for the projects and give comments on the degree of adequate correlation between planned expenses/actual expenses and planned activities/activities actually carried out.

Effectiveness

An assessment should be made of the effectiveness of the programme in terms of quality and relevance to the stated goal of the program. The assessment of these aspects should be based on interviews with the involved staff members at the institutions in the South and in Norway, where especially the assessment by the involved partners in the South should be taken into account.

Relevance

The review should look into if, and in case to what degree, the projects are of relevance and integrated and/or related to institutional, local and national plans in the partner countries in the South. The degree of institutional integration should be assessed especially in relation to the needs for capacity building in the South.

Sustainability

The review should look into the potential for institutional and economical sustainability in the programme. This should be done by focusing on the institutions' willingness to reserve staff and economical resources for the projects.

Models of cooperation

The review should detect important experiences so far in the programme and make a set of recommendations for an improved future organisation of the Programme.

Student recruitment

The review should give a survey of the students participating in the programme with regard to equitable access and gender distribution.

Strengthening of the needs of the South

The content and setting of the projects should be defined and implemented based on the institutional needs of the South partners, and it should be assessed whether the competence and capacity of the Norwegian institutions meet these needs. The review should make suggestion on how these aspects can be taken care of in the implementation and completion of the projects in the programme.

Project reporting and follow-up

The review should assess the systems used for follow-up of programme results. It should consider whether the systems are adequate to ensure that project results are documented and coherent with the programme objectives and outputs put forth in the programme document. This should include commenting on project design keeping in view if and how it can be further improved to ensure result based management

Implementation

The consultant team shall consist of two consultants; one Norwegian and one from the South appointed by the Norwegian consultant, both with extensive knowledge of development cooperation and higher education in particular. The consultants will divide the work between them in the most suitable way within the given timeframe and budget.

Total budget frame for the review is NOK 160 000. The time frame for the review is set to approximately 30 days. Estimated number of working hours to complete the assignment is 230 hours, distributed between the Norwegian consultant and the consultant in the South;

Norwegian consultant:	150 hours
South consultant:	75 hours

The review involves the following sources of information and methodology:

- a) Desk study: see Appendix for documents to be revised

- b) One field visit to of involved institutions in the South. The consultant(s) should visit the project(s) in Tanzania. A questionnaire should be used during the interviews at the institutions in the South
- c) Personal or telephone interviews with involved staff members at the Norwegian institutions. A questionnaire should be used during the interviews with the institutions the in the Norway.
- d) Personal or telephone interviews with involved personnel in Norad and at SIU

SIU will provide the consultant(s) with all relevant documents for the desk study. SIU has in cooperation with Norad and the institutions in the South and Norway an overall responsibility to make sure that the consultant(s) has access to the necessary information needed for the review.

Reporting

A draft report shall be completed and sent to Norad and SIU by 19 May 2008. A final report should be presented to Norad and SIU at the latest 10 days after the consultant has received comments to the draft report.

The report in English should have an introduction summarising what is being studied, major findings, conclusions and recommendations.

The report should not exceed 30 pages.

The final report shall appear both in electronic format and in paper version.

Budget

A separate budget for the assignment is to be elaborated by the external consultant(s) in accordance with agreed conditions.

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Place and date

.....
Norad

.....
Place and date

.....
SIU

Appendix

Relevant documents for the review

- Agreement between Norad and SIU signed on the 20 February 2006 concerning the administration of the Programme
- Review of the first phase 2002-2004
- Programme Document for phase II, academic period 2006-2008/9, 27 January 2006
- Tripartite contract for each project, signed by the institution in the South, the institution in Norway and SIU
- Annual reports 2006 and 2007 (including accounts) from the projects submitted to SIU in March 2007 and 2008.
- Call for Applications 13 February 2006
- Applications from the institutions for the programme period 2006-2008/9
- Mandate for the peer group evaluations of the applications for the programme period 2006-2007
- The peer group evaluation of the project applications
- Norad's evaluation of the project applications
- SIUs and the Programme Boards' assessment of the applications for the programme period 2006-2008/9
- Budget for the projects (revised after the applications were approved)
- Report from the network seminar for project leaders and project administrators, Tanzania September 2007.

5.3 Interview guides

Before interviews, the team members gave an introduction about the review and ensured anonymity.

All institutions

- Have there been any changes since the Annual Progress Report 2007 was written?
- If yes, what changes?
- What are, in your view, the positive and negative factors of the sandwich degree?
- Have you developed binding contracts between the institutions and the students? Are they the same for all the students or individual? Can you share a copy of the contracts with the team, please?
- Is there any coordination between your project and other Norwegian funded development projects within the field of culture?
- As for the students who have graduated, how is their situation now? Are they employed? If yes, where?
- Has the project established and/or developed professional arenas and networks in the cultural sector in Norway's main partner countries and between countries in the South?
- Has the project stimulated participants to increase the number of female students taking part in the programme?
- How many candidates have graduated under ACE?
- How many working positions have been established as a result of support by ACE?
- Please provide the full name of the students participating in the programme
- How were they recruited?
- What is the number of females and males participating in the Programme? What is the number of women and men recruited and graduated with a Bachelor and Master Degree Programmes?
- What is the number of activities that have been organised, nationally and internationally?
- Is there any deviations between the activities planned for and the activities that have taken place so far in the projects?
- What are the challenges faced by the institution in the South in putting the planned activities into practice?
- What are the challenges faced by the institution in the South in putting the planned activities into practice?
- Please share the financial statements and budgets for the project with the team
- Do you have any comments to the degree of adequate correlation between planned expenses/actual expenses?
- Do you have any comments to the degree of adequate correlation between planned activities and activities actually carried out?
- What, in your view, is the potential for institutional and economical sustainability in the programme?
- In what ways has your institution reserved staff and economical resources for the project?
- What would you say have been your greatest success in the project?
- What would you say have been the greatest challenge in the project?
- What would be your recommendations for an improved future organisation of the SIU Programme?

Additional questions for institutions in the south

- Does your institution have a strategy document?
- Is the project of relevance for the institution's plans? In what ways?
- What kind of support do you feel is the most needed for your institution now and in the future?
- In your view, is there anything that could have been different/better with the SIU arrangement?
- In your view, what are the central issues of your country's national plans for culture?

Interview guide for students

- Please tell us about your background (place and date of birth, education, occupation of parents etc)
- How did you become interested in art and culture?
- How was the process when you were recruited as an ACE student?
- What do you think you will gain/what have you gained so far?
- Has there been any challenges or problems?
- What are your plans for the future?
- In your view, is there anything that could have been different/better with the SIU arrangement?

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SUMMARY

This report is a review of the Norad Programme in Arts and Cultural Education (ACE). ACE is a programme for cooperation between institutions for cultural education in the South and partners in Norway, established to contribute to the strengthening of cultural education institutions in the south and to the professionalization of artists and art forms.

In the programme period 2006-2008/9, seven projects have received funding, benefitting students from Mali, Uganda, Tanzania, and Zimbabwe. By the end of the programme period, if all plans are successful, 50 students, close to half of them women, will have received a degree in Dance, Music, Drama, Ethnomusicology, or Visual Cultural Studies. A central element of the programme is to encourage students to work at their home institution (or at another cultural institution in their home country) upon completion of their degree. This will contribute to the strengthening of cultural education institutions in the south. The review finds that four to five of the seven projects are likely to fulfil this goal.

The review concludes that the programme has been economically efficient and that it should be continued. The review recommends that in the future, the programme should:

- Fund post-studies employment at institutions in the south
- Reduce scholarships during studies/fieldwork in the south
- Clarify responsibilities of each institution
- Revise the accounting system and streamline conditions
- Consider the possibility of research components
- Consider the possibility for south-south cooperation
- Introduce web-based information sharing

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