

CMI REPORT

R 2012: 4

Keeping music alive!

A review of Mmino – The South African-Norwegian cooperation in music

Elling N. Tjønneland
Joseph Gaylard

Chr. Michelsen Institute (CMI) is an independent, non-profit research institution and a major international centre in policy-oriented and applied development research. Focus is on development and human rights issues and on international conditions that affect such issues. The geographical focus is Sub-Saharan Africa, Southern and Central Asia, the Middle East and Latin America.

CMI combines applied and theoretical research. CMI research intends to assist policy formulation, improve the basis for decision-making and promote public debate on international development issues.

Keeping music alive!

A review of Mmino
– The South African-Norwegian cooperation in
music

Elling N. Tjønneland
Joseph Gaylard

R 2012: 4
November 2012

Project number
11047

Project title
Norad - Mmino

Contents

Executive summary	iv
Acronyms and abbreviations	vi
Preface	vii
1. Introduction.....	1
1.1 Organisation and methodology	1
2. The Mmino Project – an overview	3
2.1 Origins, objectives and evolution	3
2.2 Activities and funding	4
2.3 Management	5
3. Assessment of Mmino	6
3.1 Relevance and overall impressions.....	6
3.2 From activities to results	9
3.3 Management	13
3.4 The ending of Mmino and management of exit	14
3.5 Summing up	16
4. Lessons learnt and recommendations.....	17
4.1 Recommendations to the Norwegian Embassy.....	17
4.2 Recommendations to the Department of Arts and Culture	18
4.3 Recommendations to the National Arts Council	18
4.4 Recommendations to the Concerts Norway.....	18
Annex I: Projects funded by Mmino (2000-2011)	19
Annex II: List of persons met	29
Annex III: Terms of reference	30

Executive summary

This report provides an independent review of the Mmino programme. Mmino – the Tswana word for “music” - was an initiative established in 2000 with the aim of strengthening South African and Norwegian musical cultures through establishing links between South African and Norwegian music initiatives and individuals. The programme ended in 2011. The purpose of the review is to examine and evaluate the programme and the cooperation. Furthermore, the review looks into the modes of the current cooperation and explore whether they are viable for continued cooperation.

Mmino was launched in 2000 as an effort to put in place a more structured approach and management of cultural co-operation between Norway and South Africa. The National Arts Council in South Africa was selected as the implementing institution in co-operation with the Concerts Norway (Rikskonsertene). Norway initially provided funding for a five-year period. This was renewed in 2005 and 2008. The South African Department of Arts and Culture came on board in 2008 and provided an additional ZAR 3 million. Total Norwegian funding is nearly NOK 32 million for the whole period.

Relevance

Mmino’s main activity and focus have been as a grant-making structure with a specific focus on music. This has involved inviting applications from organisations and individuals in South Africa and Norway and assessing applications and allocating funds to specific projects within selected programme areas.

Since 2000, and until the last call for applications in 2010, Mmino had received some 2659 applications, of which 668 has been received in the current 2008-2010 period. 322 applications were successful across this period. Of the 110 projects that received funding in the current 2008-2010 period, 21 were exchange projects (between Norway and South Africa,

and between South Africa and other SADC countries).

Introduced at a relatively early moment in the evolution of the arts funding framework in the post 1994 period in South Africa, the Mmino programme has made a significant contribution to the music sector. In the broader context of funding of the arts in South Africa, the Mmino programme rapidly established a profile as a responsive and engaged funder of music projects, particularly at the emergent/developmental end of the music industry. It has also initiated and funded several important co-operation projects between Norway and South Africa.

Results

The review has not assessed individual projects funded by Mmino, but has focused on assessing achievements in relation to the stated objectives. This turned out to be a challenging task due to the poor formulation of objectives and near absence of their operationalisation in project agreements and business plan. In general, the objectives – and reporting on results – would have benefitted from a better and more practical formulation. Lack of clear objectives and purposes easily leads to an overemphasis on activities in the reports. This has reduced the efficiency of the programme and achievement of objectives has been uneven. The identified programme areas has however been addressed well and the activities and outputs are impressive considering the resources available.

The main failure and shortcoming of the programme has been the failed integration with the National Arts Council. Mmino has remained a separate programme management unit within the Council. Mmino has had very limited success in influencing the wider policy and funding framework for music “sideways” (within the Arts Council) and “upwards” (toward for example national government).

Management

Mmino has been well managed. The Mmino coordinator is regarded as being highly supportive and flexible in communicating with applicants and projects funded. Mmino has also been very good in adapting and responding timeously to requests and demands for changes and improvements.

The reporting from Mmino has been insufficient, although it has improved in the last programme period. There has been insufficient attention to results and underreporting with important information not reported at the level of detail that we would have expected. This also applies to the financial reporting. This is illustrated with reporting on the many cases of forfeited projects. They are often simply declared forfeited by the programme committee and reported as such to the Annual Meeting with the Embassy and with no further information or action taken.

Exit

The shortcomings of Mmino came together in the management of the closure of the programme and in the possible preparation of a possible continuation. The Arts Council, the Department of Arts and Culture and the Embassy failed to initiate a process of strategic consultation on the future of Mmino. In this vacuum Mmino (the coordinator and the Concerts Norway) began a process of developing a proposal to continue the programme outside the Arts Council and without proper consultation with South African authorities. This led to a situation with a closure of the programme without proper attention to sustainability of projects and

initiatives. Furthermore, lessons from achievements and failures of Mmino were not sufficiently taken into account with a resulting slow start of a new programme.

Recommendations for the future

The review finds that there is much potential in further co-operation between Norway and South Africa in the music sector. There is an interest on both sides and great potential for mutual benefits. At the same time such co-operation will need to be carefully nurtured and facilitated. Furthermore, the mutual benefits will generally not be equal between the two countries. The challenges facing the cultural sector and the performing arts, including music, and the resources and the institutions to deal with these, are vastly different in the two countries. Any viable strategy for co-operation and partnership will have to take this into account.

In many respects Mmino was a model for the envisaged new partnership between Norway and South Africa: a joint programme with joint funding and co-operation between government agencies and artists in the two countries. In designing a successor programme the strength of this model must not be forgotten.

The review provides a series of recommendations to the Norwegian Embassy, to the South African Department of Arts and Culture, to the National Arts Council and to the Concerts Norway. Based on the lessons from Mmino these recommendations seek to provide guidance in developing a successor programme.

Acronyms and abbreviations

ACT	Arts and Culture Trust
BASA	Business and Arts South Africa
CEO	Chief Executive Officer
CFO	Chief Financial Officer
CMI	Chr. Michelsen Institute
DAC	Department of Arts and Culture
FLAME	Female Literary, Arts & Music Enterprise
NAC	National Arts Council
NGO	Non-governmental Organisation
NLDTF	National Lottery Distribution Trust Fund
NOK	Norwegian kroner
Norad	Norwegian Agency for Development Cooperation
PASMAE	Pan African Society for Musical Arts Education
SADC	South African Development Community
SAIH	Norwegian Students' and Academics' International Assistance Fund
SAMRO	Southern African Music Rights Organisation
SARA	South African Roadies Association
TAU	Talented Artists United
ZAR	South African Rand

Preface

This report provides an independent review of the Mmino programme. Mmino – the Tswana word for “music” - was an initiative established in 2000 with the aim of strengthening South African and Norwegian musical cultures through establishing links between South African and Norwegian music initiatives and individuals. The purpose of the review is to examine and evaluate the programme and the cooperation. Furthermore, the review looks into the modes of the current cooperation and explore whether they are viable for continued cooperation. The Terms of Reference is provided as Annex 3.

The review was commissioned by Norad and the Norwegian Embassy in Pretoria. The review was led by senior researcher Elling N. Tjønneland (Chr. Michelsen Institute in Norway) with independent consultant, Joseph Gaylard (Director, Visual Arts Network in Johannesburg) as the other member of the team.

The team began its work in early August 2011 with a first round of interviews in Norway conducted by the team leader. During a period of nearly 2 weeks in mid-August the team collected data and interviewed a range of stakeholders and beneficiaries in South Africa. A list of people interviewed is provided as Annex 2.

The team has benefited from the support of a number of people. Janneke Strijdonk-Xulu, the 2005-2011 Mmino Co-ordinator, and Ingrid Skjølaas, First Secretary and Margaret Mokhuane, Programme Officer, at the Norwegian Embassy in Pretoria have provided valuable assistance to the team during the review. In Norway, Lena Plau, Senior Advisor in Norad’s Department for Global Health, Education and Research, Tom Gravlie, Head of International Department and Anne Moberg, Head of International Projects, Concerts Norway facilitated the work of the team.

Above all, the team would like to take this opportunity to gratefully acknowledge and thank Mmino and its partners and the numerous individuals interviewed. They gave graciously of their valuable time to provide information, analysis, interpretations and explanations. The views of all of these stakeholders were crucial in helping the team to formulate its assessments and recommendations.

The draft report was submitted to Norad and the Norwegian Embassy in September 2011. Written comments were provided by Norad, the Embassy, Concerts Norway and the National Arts Council. The final report was submitted in early November.

The team has attempted to address the issues raised in the Terms of Reference and in the comments received. Needless to say, the shortcomings and omissions are entirely ours. The team is also responsible for the views and recommendations expressed in the report.

This published report is identical with the final report submitted in November 2011.

Bergen and Johannesburg

November 2012

1. Introduction

This review of Mmino was commissioned by the Norwegian Embassy in Pretoria. The team leader was contracted by Norad while the South African member of the team was contracted directly by the Embassy. The review follows a decision between the Mmino-partners at the 2010 annual meeting to do a review of the 2008-2010 programme period. In addition the Embassy felt it was a prudent moment to carry out a review of the Norwegian support for the whole programme period, from 2000 to 2010.

The main purpose of the review is to examine and evaluate the overall success of the cooperation and in particular to examine verifiable effects of the support, according to the defined objectives of the programme. Furthermore, the review shall also look into the modes of the current cooperation and explore whether these modes are viable for continued cooperation post 2010. Cf. the ToR provided in annex 3.

1.1 Organisation and methodology

The review is based on desk studies of Mmino documents, interviews with Mmino staff and the partners behind Mmino and visits to a selection of Mmino-funded projects in South Africa. See also the list of persons interviewed provided in annex 2.

A number of factors made this a complex and challenging review. Some special aspects need to be emphasised. First, this is a review of the Mmino programme and not individual projects funded by Mmino. It therefore traces how Mmino was meant to work and the mechanisms through which it was intended to generate effects against a defined set of purposes. The review relies heavily on Mmino's own reports in order to arrive at an assessment of achievements and results.

Secondly, the review was commissioned and carried out after Mmino had closed down. The Mmino-coordinator at the NAC had left the organisation and project files at the NAC were not immediately available to the team (but were located as the team was about to complete the draft review report). This created some additional practical challenges in organising the review, but it may also have had an impact on the views and assessment of people interviewed.

Thirdly, the team were also constrained by the fact that a decision had already been taken by the Embassy to explore a continuation of the music co-operation, but with a new South African partner.

Fourthly, the team decided to visit current/recent projects funded by Mmino. The selection was based on a mix of small/big and successful/failed projects in different areas and on practical considerations (availability, cost and time constraints). In addition the team after having consulted the list of projects decided to only select projects that could be reached by car from Johannesburg. This narrowed the projects to those concentrated in Gauteng and surrounds (Rustenburg in the North West). The project files however, were not available to the team at the time of making those visits.

Finally, the team relied on documents requested from and supplied by the Embassy and the Mmino coordinator at the National Arts Council. In addition the team also conducted research in the Mmino archives of the Embassy in Pretoria. The team has consulted all annual reports, minutes of programme committee meetings and the annual meetings every year since 2000. The two previous reviews of the programme (2002 and 2007) were also important sources of data and assessments.

The team was commissioned in early August and met in Johannesburg 8 August. A debriefing was held with the Embassy on 22 August. The team leader had interviews in Oslo before his departure for South Africa and after the return to Norway.

The draft report was submitted in mid-September. The final report was submitted in early November after comments had been received from Norad, the Norwegian Embassy in Pretoria, Concerts Norway and the National Arts Council.

2. The Mmino Project – an overview

Mmino was launched in 2000 and formally came to an end on 30 June 2011. This chapter provides an overview of the programme – its origins and evolution, activities and management.

2.1 Origins, objectives and evolution

During the 1990s Norway had provided funds to a range of cultural projects in South Africa - often small, short-term and *ad hoc*. The Embassy – which channeled most (but not all) of these funds - was keen to develop a strategy for a more structured approach and management of cultural cooperation. It also wanted to assist in developing long term co-operation between Norwegian and South African institutions within music and music education.

The Agreement on *Development Co-operation between the Kingdom of Norway and the Republic of South Africa for the period 2000-2004* (an annex to the 1999 *Declaration of Intent* between the two countries) identified culture as one of five priority sectors for co-operation. In 1999 the Embassy commissioned a study of cultural co-operation with the purpose of examining the feasibility and modalities for a long term cultural co-operation between the two countries within music and music education.¹ Following the recommendations from this study the *South African-Norwegian Education and Music Programme* was launched in mid-2000. It was named *Mmino* – the Tswana word for “music”. The National Arts Council (NAC) in Johannesburg was the implementing institution in co-operation with Concerts Norway (Rikskonsertene) in Oslo. Norway provided NOK 10 million for five years from 2000.

The overall goal of Mmino was stipulated to be to *strengthen African musical cultures through links between South African and Norwegian music initiatives and individuals*. 8 objectives/purposes were listed in the first project document (project agreement). Mmino objectives were to

- 1: *become effective at a national level, and have as broad an impact as possible;*
- 2: *target disadvantaged and marginalised groups;*
- 3: *contribute to social and economic upliftment of South Africans;*
- 4: *initiate regional and provincial cross-cultural co-operation;*
- 5: *develop links with SADC countries;*
- 6: *stimulate capacity building through institutional co-operation and cultural exchange programmes with Norwegian institutions and/or individuals;*
- 7: *address basic education needs for specified target groups; and*
- 8: *support the documentation and preservation of indigenous music forms.*

Five programme areas (education, documentation and research, exchange, choral music and festivals) were identified. The 2000 contract stipulated that 15% should be spent on administration and the remaining divided with 45% allocated to music education, 20% to documentation and research, 15% for exchange, 10% for choral music and 10% for festivals.

¹ See the report from the team, Per Skoglund, Nicky du Plessis, Alvin Petersen and Stig Magnus Thorsén, *Report. Cultural Co-operation between Norway and South Africa*, (unpublished report, 25 pages, April 1999). Two previous reports had been prepared (in Norwegian) by Rikskonsertene.

In 2003 the Embassy provided an additional NOK 3.3 million to Mmino for the remaining two years of the programme. This followed an external review commissioned by the Embassy.² The objectives were simplified (basically objective 1, 2, 7 and 8 were dropped and a new objective added: “develop and sustain Mmino as a credible, efficient and well-known funding programme”). Significantly an annex to the new agreement provided a list of activities and possible outcomes for each of the five objectives listed.

In 2005 a new addendum to the 2000 contract was provided. The Embassy would now provide NOK 6.5 million for a new three-year period (2005-2007). The goals and objectives would remain the same as in 2003, but the programme areas were narrowed to two – music education and exchange. The administrative costs should not exceed 20% of the budget. 55% should be allocated to music education and 45% to exchange. Exchange would also include exchange within Southern Africa.

An external review was carried out in 2007.³ In 2008 the Embassy signed a new agreement providing NOK 12 million for a three year continuation of the programme (2008-2010). At this stage the South African Department of Arts and Culture came on board with an additional allocation of ZAR 3 million to Mmino for the same period. The Mmino programme was also subtitled “Keeping music alive” indicating a stronger focus on support for live music in the new period.

Interestingly, in listing the specific objectives, the new project agreement (business plan) returned to the 2000 objectives (see above), but replaced the last objective (no 8) with a new one: “upgrade Mmino’s visibility by improving the programme’s public relation activities”. 20% of the budget could be allocated to administration, 10% to marketing and public relations; and not less than 70% to programme areas divided between projects via applications in education and exchange (60%), Mmino-initiated projects (35%) and 5% for project monitoring. An additional ZAR 500 000 was also allocated to Mmino from the NAC.

The 2008-2010 programme document also highlighted another key priority: Mmino-initiated projects. In addition to projects funded following applications and assessments the programme could also initiate their own projects. These projects should highlight live music with a special focus on children and youth (through school concerts); indigenous music in the SADC region (including co-operation with another Norwegian-funded regional programme - Pasmae); and live performance of South African music in South Africa (including initiating special Mmino jazz sessions).

Mmino officially came to an end on 30 June 2011. The last meeting of the programme committee which allocates funds took place in April 2010 and the last annual meeting took place on 14 June 2011.

2.2 Activities and funding

Mmino’s main activity and focus have been as a grant-making structure with a specific focus on music. This has involved:

- inviting applications from organisations and individuals in South Africa and Norway via the media and through direct communication from the NAC and Concerts Norway; and

² See Anita Theorell, *Mmino. South African –Norwegian Education and Music Programme. A follow-up study*, (unpublished report, June 2002).

³ See Nicky du Plessis, *Evaluation of Mmino: the South African/Norwegian Education and Music Education Programme*, Durban: Cultural Radius (Final Report 24 January 2008, unpublished). Nicky du Plessis was a member of the team doing the feasibility study in 1999 and she was employed as an interim Mmino-coordinator in the start-up in 2000.

- Assessing applications and allocating funds to specific projects within the selected programme areas.

Since 2000, and until the last call for applications in 2010, Mmino had received some 2659 applications, of which 668 has been received in the current 2008-2010 period. Annex 1 provides a list of all 322 applications that were successful across this period. Of the 110 projects that received funding in the current 2008-2010 period (including a few Mmino-initiated projects), 21 were exchange projects (between Norway and South Africa, and between South Africa and other SADC countries).⁴

The number of different projects may be substantially less than the 322 successful applications. A number of projects have received funding for several or nearly all years (such as the South African Roadies Association, the Field Band Foundation and Sibikwa Arts Centre) and some projects appear to have been entered with different names in different years. The number of different projects funded is probably much closer to 200 than to 322.

More emphasis was given to 3-year funding to selected old and new projects in the last programme period. A total of 7 projects received such funding. Mmino also initiated several projects related to live music – this included bringing South African musicians to festivals in SADC countries as well as the organisation of live tours and festivals in townships. Mmino also initiated and funded a study of the live music circuit in South Africa.

2.3 Management

The management of Mmino has remained fairly constant since the start. Mmino has been located at the National Arts Council which has been responsible for the implementation of the programme. In the beginning Mmino had one coordinator in a part time position, but since 2002 this has been a full time position. Concerts Norway was subcontracted by the NAC and has had a part time coordinator in place on the Norwegian side during the programme period (in the start-up phase Concerts Norway was contracted directly by the Embassy).

The programme committee was (in the last period) composed of Mmino coordinators from NAC and Concerts Norway, the NAC Music Panel Chair and the NAC CEO, with the Chief Financial Officer at the NAC taking part as observer. The committee would generally meet twice a year (in a few years only once), it oversees the implementation, assesses applications and decides on funding.

The annual meeting functioned as the highest decision-making body for the programme. It brought together representatives from the NAC, the Embassy and – since 2008 – the Department of Arts and Culture. Concerts Norway could attend as observers. In the start-up period, there was a biannual meeting between the Embassy and the NAC.

Two external reviews of the programme have been carried out – in 2002 and in 2007. In the current 2008-2010 period the Mmino coordinator at NAC has visited most Mmino-funded projects on an annual basis, with some participation also from the co-coordinator of the programme at the Concerts Norway, and representatives of the Norwegian Embassy.

⁴ The figures are derived from the Annual Reports from Mmino (prepared for the annual meetings with the Embassy).

3. Assessment of Mmino

This chapter summarises the team's impressions and assessments of Mmino, including the programme's ability to reach its objectives, the management and the ending of the programme.

3.1 Relevance and overall impressions

Introduced at a relatively early moment in the evolution of the arts funding framework in the post 1994 period in South Africa, the Mmino programme has made a significant contribution to the music sector during this period. Mmino was initiated within a few years of the promulgation of the 1996 White Paper for Arts, Culture and Heritage and the formation of the National Arts Council as a funding body for the arts. Prior to 1994, the progressive cultural sector in South Africa was sustained almost entirely through international funding, with Nordic countries playing an important role in supporting arts and culture in the broad context of the struggle for liberation. In South Africa, state resources were largely invested in promoting European and Western musical and performing arts forms through four provincial Performing Arts Councils catering to the needs and interests of the white minority. School level and tertiary training in music largely echoed this pattern, with a small number of notable exceptions.

The post 1994 period saw the rechanneling of international funding from direct investment in organisations, toward funding through the emergent new state apparatus of the developing South African democracy. Unsurprisingly, this transitional period presented a range of difficulties for the cultural sector in accessing funding, with these new structures both in a state of 'finding their feet' amidst much contestation regarding their governance and management. During the period that Mmino was operational, conflict between the board and management of the National Arts Council had a severe impact on both the operations and profile of the organisation, culminating in the Minister of Arts and Culture dissolving the Board of the Arts Council in 2004, and instating a new Board in 2006 after a process of extended review.

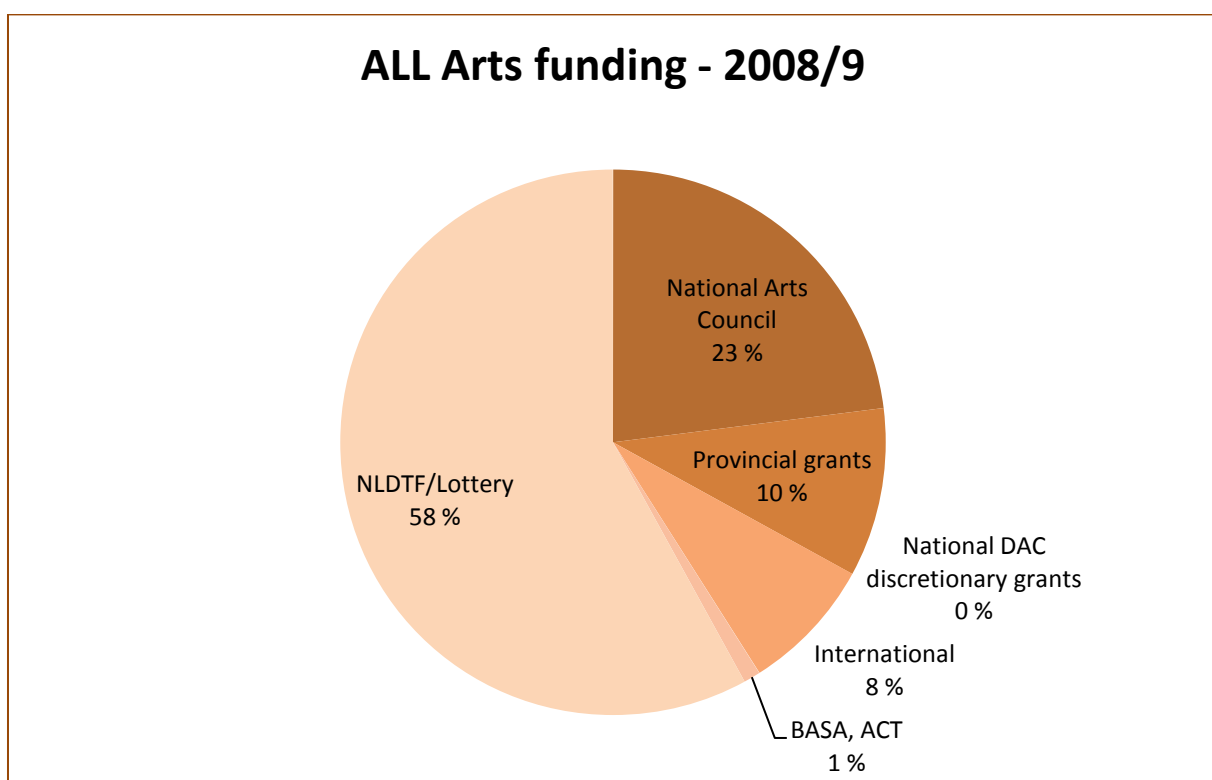
The new frameworks for funding in the arts in South Africa during this period have presented a mixed picture of success and failure. Most significantly, during the period in which Mmino was operational, the National Lottery Distribution Trust Fund (NLDTF) was also established, with funds being disbursed from 2003 onwards. This has resulted in a substantial injection of new funding in the arts, culture and heritage landscape, with between R300 million and R1 billion being available annually for disbursement to non-profit arts, culture and heritage organisations and projects – between 10 and 20 times the funding available for disbursement through the National Arts Council. Inadequate attention to the development of effective decision-making and management structures has however meant that this agency operates at a sub-optimal level, and is unable to effectively distribute the very significant amounts of money that are available. In many instances, NLDTF investment has in fact had a negative impact on the sustainability of organisations due to significant delays in the disbursement of allocated funding. The administrative requirements of the NLDTF have also made it very difficult for emergent organisations to apply for funding through this channel, which is also closed to organisations that are not registered as non-profit entities.

Business and Arts South Africa (BASA), established in 1997 with the Department of Arts and Culture as one of the founding partners, has played a modest role in seeking to achieve greater investment from the corporate sector in the funding of organisations, which has historically been very weak in South Africa. It has engaged in proactive initiatives to encourage support and sponsorship for the arts and made small amounts of matching funding available to organisations in an effort to incentivise private investment in organisations and projects in the context of both corporate social investment and brand building objectives. The Arts and Culture Trust (ACT) was set up in 1994 as a joint initiative of the then Department of Arts, Culture, Science and Technology and private sector companies, originally aimed at specifically addressing the aforementioned 'gap' that was emerged in the

immediate post 1994 period with regard to the funding of the arts in South Africa.. The Royal Netherlands Embassy later also became an important funder of the Trust, which has accumulated a small but significant capital base (circa R15 million) from which it can continue to provide modest funding to projects through accrued interest and dividends on investments, together with financial contributions from a range of funders and sponsors. It provides funding for awards, artistic development, festivals and more, including several music projects.

Funding through provincial departments of arts and culture has been modest, with the arts occupying a marginal position within regional social and economic development strategies. Local government investment has generally been concentrated around the building and maintenance of infrastructure and the financing of events, with little or no money being disbursed on an applications basis.

The overall distribution of a total of circa R287 million in grant funding to the arts in the 2008/9 is reflected in the following diagram from a 2010 Human Sciences Research Council report:



International funding to the arts is small (8% in the 2010 study) and is decreasing in relative terms and probably also in absolute terms. Most major bilateral donor countries to South Africa would provide some funding for the arts, but this is in most cases outside government structures. The Netherlands has provided some funding through the government's Arts and Culture Trust and Sweden has provided funds through the Department of Arts and Culture. Norway is the sole country working with the National Arts Council as the implementing agency. On the Norwegian side there are also other actors providing relevant support. Most important in this context is the NGO SAIH which has channelled significant funds to arts community centres in South Africa. It has e.g., supported Sibikwa Arts Centre for 15 years, a centre which is also one of the biggest recipients of funds from Mmino.

In this broader context of funding, the Mmino programme rapidly established a profile as a responsive and engaged funder of music projects, particularly at the emergent/developmental end of the music industry. Such an assessment is informed by a number of recurrent themes and distinguishing characteristics that emerged from the combined consideration of project documentation, interviews with recipients of funding as well as interviews with key industry stakeholders undertaken in the context of this review:

- The extent to which the programme enabled access to funding for individuals and projects that would otherwise not have been in a position to meet the (then largely untested) criteria and technical and administrative demands of other funding agencies, including the National Arts Council;
- The extent to which the Mmino programme enabled access to more than just financial support – the role that it has performed in providing technical support and advice and access to local, regional and international networks and opportunities for development, has in turn provided a basis for numerous funded projects to develop an organisational infrastructure and network that would enable them to grow and access other sources of revenue;
- The manner in which the programme enabled a proactive and more targeted engagement in areas of identified need through the development of Mmino initiated projects, informed both by active engagement with players in the music sector, as well as (in the last 3 year period of the programme) commissioned research.

During the course of the 11-year period of the programme, Mmino carved out an important niche and consolidated a position as an exemplary funding programme for music development. Particularly important contributions that the programme has made in the context of the overall position and wider developmental needs of the music sector in South Africa have been in the following areas:

- The financing of music education and training in township and peri-urban contexts (The Gauteng Academy of Music, the Moses Molelekwa Foundation);
- The initiation of innovative music programming targeting rural and township communities (e.g., the Back to Ekasi project with Ladysmith Black Mambazo and Kristin Asbjørnsen, Street Pop Sessions and the Loxion Live Festival in Soweto);
- The role it has played in supporting efforts around the revival and promotion of indigenous musical practices, particularly among youth (e.g., the Sibikwa Indigenous Orchestra) and the researching, archiving and transcription of musical traditions and knowledge in danger of being lost (e.g., Hamakuya Ethnomusicology Research project; Colin Miller project);
- The fostering of collaboration and showcasing of musical talent across the SADC region (e.g., the FLAME project and the Babu tour of the region);
- The exploration of the impacts of music in the social realm (e.g., the TAU project with juvenile offenders in prisons across the country);
- The support of creative experimentation and innovation in musical practice (e.g., the Edge of Wrong music festival); and
- The instrumental role it has played in foregrounding the need (both through research and funded/self-initiated projects in this area) for the development of viable live music circuits in South Africa.

The areas of the programme's greatest strength are also however closely linked to areas of significant weakness in interesting ways. Among Mmino's stated goals throughout the various iterations of the programme were the intention to "become effective at a national level, and have as broad an impact as possible" and "to stimulate capacity building through institutional co-operation and cultural exchange programmes". In the 2005 programme document one of the strategies identified to "develop and sustain a credible and efficient and well known funding programme" was to "to develop synergies between the National Arts Council and Mmino". While Mmino was in varying degrees (discussed in more detail below) successful in promoting connection between practitioners and organisations in South Africa and Norway, at the level of its own operation, the institutional partnership with the National Arts Council was generally weak, with Mmino operating as a somewhat disassociated adjunct to the mainstream activities of the NAC. More generally, the capacity of the programme to

influence the wider policy and funding framework for music ‘sideways’ (within the NAC) and ‘upwards’ (toward, for example, national government) was finally quite limited.

While Mmino was very positively viewed by external role players and recipients of grants and characterised as an accessible, efficient, engaged and responsive funder and partner, the National Arts Council was consistently portrayed as being inaccessible, opaque, bureaucratic and disengaged from the needs of individual practitioners and organisations. Many respondents noted – rightly or wrongly - that the NAC appeared to generally support already established organisations and projects, and played a very ‘hands-off’ role in relation to its development mandate. The potential for the ‘hands on’ role of the Mmino co-ordinator and decision-making structure – and the Mmino capacity for initiating strategic sectoral projects - to influence how the arts funding panels and structures at the National Arts Council operate, appears as a lost opportunity for the Mmino experience to have been translated into a systemic impact, from the perspective of this review. We see no reason why similar approaches – particularly in the area of proactively initiated strategic projects, could not be mainstreamed within the operation of the National Arts Council.⁵ Indeed, the complex and far-reaching ‘Objects’ outlined in the NAC Act would seem to mitigate strongly *against* the organisation operating only as a grant-making body.

In a related vein, the engagement with the national Department of Arts and Culture in the last cycle of the programme did not move beyond a donor/recipient relationship, and the important strategic engagements of Mmino (especially with regard to live music) were not brought into any meaningful relationship with the national Department’s engagement with the music sector. Similarly, the engagement with the Department of Education (first proposed in the original programme document of 2000) with regard to the piloting and mainstreaming of innovative music education initiatives in schools did not progress beyond a very preliminary stage of discussion.

These weaknesses are not however unique to the Mmino initiative and are reflective of endemic difficulties in cultural policy formulation and implementation in the South African context.

3.2 From activities to results

What were the results of the Mmino activities and its funding? What are the achievements in relation to the defined goals and objectives formulated in the programme documents?

The team has consulted the two previous review reports, all annual reports from Mmino (including the reports from the programme committee) and minutes from the annual meetings. Mmino stands out in these documents as a programme that has succeeded in stimulating the emergence of a number of small, but often innovative and important projects both in the music education area in South Africa and in cooperation between Norway and South Africa. Another noticeable feature in reports and assessment is a request for more data on “results”. This is has been a recurrent theme in Embassy comments on Mmino.

One fundamental problem in assessing Mmino’s achievements in relation to objectives is the poor formulation of objectives and near absence of their operationalisation. Objectives such as “becoming effective at a national level, and have as broad an impact as possible” or “contribute to social and economic upliftment” are at best vague. In general the objectives would have benefitted from a better

⁵ Clause 6.3 of the NAC Act for example states that “The Council shall not itself establish, acquire or operate any organisation or institution connected with the arts, but may initiate projects which it considers necessary in pursuit of its objects, provided that such projects are undertaken in partnership with existing organisations or institutions which have the capacity to undertake such projects.”

and more practical formulation. Some modest efforts to improve objectives were made in an annex to the 2003 addendum to the Embassy's contract with NAC. This annex provided some guidelines from the Embassy on activities and possible outcomes for each of the five objectives. Technically they were in force until 2007, but were dropped in the current programme document.

Objectives formulated in sweeping, general and non-committal statements may easily contribute to an overemphasis on activities in the reporting. These activity reports may tell us about usefulness and relevance, but do not necessarily enlighten us about results and the extent to which objectives are achieved. The Mmino reports to the Annual Meeting have also suffered from this. The reports have improved, particularly in the last 2-3 years, but the fundamental problem – also pointed out in previous reviews – have remained.

The team has also consulted reports from recipients of Mmino funds.⁶ While the reports generally give the impression of significant creative and developmental results having been achieved, there is substantial variance in the quality and detail of these reports. This is partly a function of significant variation in English language and writing abilities on the part of recipients of funding, but we also note that there seems to be little or no evidence of any queries on the substantive content of the reports. In some instances an outside eye might have raised certain questions. The inclusion of some simple quantitative measures could have perhaps helped to ameliorate some of the problems associated with uneven and sometimes weak reporting.

Table 3.1 summarises quantitative data on findings from project reports.

Table 3.1: Mmino – activities and outputs 2008-2010*

Category	Total	No of projects
Workshops – schools participants**	5227	11
Training - school participants	284	8
Workplace - training participants	22	3
Professional dev workshop participants	508	7
Other workshop participants (non-musicians/learners)	727	3
Workshops - tertiary institutions, participants	828	4
International/regional exchange participants	101	9
Work opportunities created (short term)***	353	37
New musical works created	9	5
Research papers, archival projects and publications	25	6
Audiences	73120	25
Performances ****	224	25

* The Table is based on reports from a sample of 45 projects in the 2008-2010 period (roughly 50%). There are major inconsistencies in quantitative reporting. Rough assumptions have been made by the team where no data is available;

** Where attendance of music workshops in schools has not been indicated in the reports, it has been assumed that each school workshop would involve 30 participants;

*** Mainly paid musicians and technical staff;

**** Where no data is available performances have been assumed to involve 300 audience members.

⁶ The project files became available too late to be properly assessed before the submission of the draft report. The team carefully reviewed 45 project reports from the current period (roughly 50%) when preparing the final report.

The team have attempted to provide an assessment of results in relation to objectives as outlined in agreements and interpreted in various Mmino documents. (Cf. also the summary presentation of objectives in Ch. 2).

“*Social and economic upliftment*”, “*targeting marginalised and disadvantaged groups*,” and “*address basic music education needs*” comprises a cluster of related objectives which has been addressed well through Mmino. Most of the Mmino-funded activities have taken place in metropolitan areas, primarily in Gauteng and Western Cape, but they have funded activities also in the poorer and more rural provinces. Significantly, a main focus has been on townships in metropolitan areas. An important area has been support to various music development projects in townships implemented by NGOs and community art centres (e.g. Gauteng Music Academy and Sibikwa Arts Centre on the East Rand). It is also the impression of the team that Mmino – through the Mmino-coordinator – has put considerable proactive effort and energy into encouraging and facilitating applications from historical disadvantaged communities, and in providing various kinds of technical support to successful applications in addressing both the administrative demands and strategic focus of the overall programme.

Mmino has also emphasised the importance of promoting music education in the schooling system. This was moved to the centre stage in the 2008-2010 period. Mmino has not been successful in this and the efforts to scale up music education component through this channel have been insufficient.

“Upliftment” has also been operationalised (since 2003) to include providing increased economic opportunities for musicians. There are examples – including indirect with talents emerging out of the music education projects being nurtured and becoming professionals – but Mmino’s overall contribution here has been limited. In the 2008-2010 business plan Mmino has emphasised support for a live music circuit. Important activities to promote this have also taken place. Mmino has helped to put this issue on the agenda.

Overall the team would rate Mmino achievements in relation to this cluster of objectives as impressive considering the resources available.

Another objective is “*initiating regional and provincial cross-cultural co-operation within South Africa*” which tends to be operationalised as being that Mmino should support activities in all provinces and that they should stimulate national networking. Mmino has succeeded in being able to fund projects in all provinces (although Gauteng and the Western Cape dominates as pointed out above). National networking and initiatives have been less visible in the Mmino portfolio of activities and funding. It has typically involved support to workshops etc at festivals which attracts musicians and audience from many parts of South Africa.

“*Exchange*” has been an important area of funding and operations and has involved both South Africa/Southern Africa and South Africa/Norway. It has been an important objective since the launch of Mmino, but has suffered from a lack of operationalisation. In relation to exchange within Southern Africa nothing really happened before 2008/2009 when Mmino facilitated and provided funds for South African musicians and bands to participate in various festivals and events in SADC countries (Zimbabwe, Tanzania, Swaziland) and also bringing bands from neighbouring countries to South Africa. Originally, the programme documents had also highlighted that Mmino should engage with the SADC Secretariat and help stimulate regional cooperation in the music sector. This has not happened – in part also because it has never become a priority for an already heavily subscribed SADC agenda with little institutional capacity to champion such a cause.

Mmino has every year funded a few exchange projects between Norway and South Africa. This was partly based on applications (both Norwegian and South Africans could apply for funds to visit the other country, but in the case of Norwegians they formally needed to have a South African partner). In addition Mmino could also initiate joint projects or exchange visits. Major co-operation projects have

included the Field Band Foundation in South Africa and the Norwegian Band Foundation (which received its first funding in 2000; this ongoing cooperation is now mainly funded through the Norwegian Fredskorpset). Another example is the South African Roadies Association which has sent students almost every year to the Quart and later Hove Festival in Norway for on-the-job training. In recent years highly successful exchange projects have included the North Sea Big Band which emerged out of the Grahamstown Festival and involves a mix of a professional musicians and music students from both countries.

Several co-operation projects have also been initiated. In 2002 Mmino and Concerts Norway facilitated a contact visit to South Africa for Norwegian managers and decision-makers in the music sector. This helped facilitate a highly successful and ongoing co-operation between the Norwegian Opera and the Cape Town Opera. Other efforts through this contact visit failed – such as the attempt to encourage managers of Norwegian Jazz festivals to enter into similar arrangements.

Some exchange projects have proved more difficult and some have failed. South African musicians have also been used at the Concert Norway's school tours, but perhaps not to the extent expected from Mmino when this objective received added priority in the last programme period. Not all music projects are able to undertake exchange projects and not all musicians are good teachers in exchange projects. The Mmino co-ordinator and the Concerts Norway have played an important role in facilitating the success stories. It also serves to emphasise that successful exchanges and co-operation need to be carefully managed and nurtured.

“Stimulate capacity building through institutional cooperation and cultural exchange with Norway” and *“Upgrade Mmino's visibility”* are two related objectives which have suffered from insufficient operationalisation. One dimension is an ambition to develop synergies between Mmino and the NAC and joint operations which could then lead to a coherent vision for the arts in South Africa. In practice Mmino has remained a separate project management unit within NAC, with limited if any direct links to NAC's work in this sector. Lessons from Mmino were never really integrated into the NAC. This is ultimately the responsibility of NAC, but we would have expected that the Mmino-programme would have had a stronger focus on how to achieve this, especially in the last programme period. Instead the review team was left with the impression that Mmino felt it could achieve more by insulating itself from the NAC. Mmino's failure here became particularly evident in the process leading up the closure of the programme (see below).

Collaboration in arts management has also failed to take off. The cooperation between the Concerts Norway and NAC has been limited and has not moved beyond Mmino as originally envisaged. This is perhaps not unexpected as the overlapping interests of the NAC and the Concerts Norway are limited due to their quite different organisational mandates. On the other hand, Concerts Norway has not been able to have proper dialogue and co-operation with the NAC on how lessons from Concert Norway, e.g. in relation to children and youth, can be relevant for South Africa.

Public relations and marketing of Mmino has been emphasised throughout Mmino's existence, but with an added emphasis in recent years. This has partly been to ensure that Mmino is known among potential applicants in the music sector, but also to help ensure its sustainability. Several activities to achieve this have been implemented in the last 2-3 years. This has mainly been linked to Mmino's promotion of various live tours and events. Overall, however, Mmino has had a relatively low profile in relation to the general music interested public.

The current 2008-2010 period put more emphasis on *Mmino-initiated projects* and on provision of *3-year funding* (cf. Ch. 2). Mmino failed to make progress in their attempts to pilot school concerts with the Department of Education (now Department of Basic Education) and quickly moved to support a NGO-initiative to reach children and youth – supporting a *Jazz for Juniors* project (launched in 2009) - a multi-media production which entails a live band, video-footage and historical material and tells the history of South African music through the ages. It has toured in several provinces. Increased use

of South African musicians in the Concert Norway's school concert tours in Norway did not materialise. Only one such tour is reported (in 2009) - although there are more cases of involvement of South Africans in these tours but they are funded outside Mmino.

Important live music events and tours were also initiated, including exchanges between South Africa and several SADC countries. An important study of the live music circuit was also commissioned by Mmino.

A total of 7 projects were provided with 3-year funding in 2009 and 2010. These included old Mmino partners (such as Sibikwa Arts Centre) and new projects (such as the community radio course). One exchange/co-operation programme also benefitted (the North Sea Big Band). However, 3 of the projects (Melody Music, Music Business Seminar and the Community Radio Course) were declared forfeited after one or two years. In 2009 the forfeited projects amounted to over ZAR 800 000 of the ZAR 1.8 million allocated to these three-year programmes. For some (the Melody Music educational programme in Soweto) activities may have been implemented but the project failed to report properly. In the case of the major new training programme in community radio no significant activities reportedly took place. ZAR 180 000 was disbursed in the first year and ZAR 175 000 in the second year to this project before the project was declared forfeited by the Mmino programme committee (see also more on this in the management section below).

3.3 Management

All beneficiaries interviewed indicated that Mmino has been well managed. The Mmino coordinator is regarded as being highly supportive and flexible in communicating with applicants and projects funded. The programme has managed to support a wide range – and as far as the team can judge – a good selection of projects and initiatives. From perusal of project documents, it is also clear that Mmino has also been very good in adapting and responding timeously to requests and demands for changes and improvements. It must also be emphasised that Mmino has been able to operate and grow while being housed at an institution (the NAC) which has experienced several upheavals and turbulent periods during the course of Mmino's existence.

The programme agreements have limited the costs of administration to 15% (2000-2004) and 20% (2005-2010). The 2008-2010 agreement added other management costs to this (15% to monitoring and publicity), reducing the funds available for programmes to 65%. However, at the 2004 Annual meeting it was decided that funding provided to the Concerts Norway should come from the grants or programme budget. This seems to have been the practice from 2005 and was only changed in 2009. In reality managements costs have been higher than stipulated, especially because of the relative high costs of subcontracting the Concerts Norway.⁷ The team nevertheless is of the view that Mmino was a cost effective programme.

The reporting from Mmino has been insufficient, although it has improved in the current 2008-2010 period. There has been – as pointed out above – insufficient attention to results. There is also a case of underreporting with important information not reported at the level of detail that we would have expected. This also applies to the financial reporting. An illustrative case is provided with forfeited projects. Several Mmino projects have over the years been declared forfeited by the programme committee and reported as such. We are not provided with much – if any – detail on these projects. Did any of the activities take place? Was all funding allocated to the project actually disbursed? Were

⁷ In the past an average of 250 hours per year was allocated to Concerts Norway. This was raised to 400 hours in 2008 due to expected increased work load as a result of the Mmino-initiated projects. The fee was however reduced from NOK 622 to NOK 524. Only 273 hours were billed in 2009.

unspent funds returned to Mmino? Was Mmino's assessment of the applications satisfactory? Was sufficient support provided to the project?

The team tried to look into one of the most recent and major cases of "forfeited" projects – the 3-year community radio programme which began in 2009. An amount of ZAR 160 000 was paid in June 2009 and a balance amount of ZAR 20 000 was paid on the basis of a somewhat meagre (and very late) written report on what appear to have been mainly preparatory activities associated with the project. A further amount of ZAR 175 000 was then approved and transferred in March 2010 for the execution of a planned 2 week workshop in Johannesburg. The planned activities did not however take place, and extensive correspondence with the recipient failed to yield either a report on activities or the return of the transferred funds, and the recipient was informed that her and her organisation had been blacklisted in relation to future funding prospects through Mmino, the NAC or the National Department. No legal action was however instituted to recover the funds, and the Mmino coordinator indicated to the review team that the NAC did not generally institute legal action to recover funds from recipients in breach of grant agreements, as the cost of doing so is regarded as prohibitive. We are somewhat surprised that reports and minutes from meetings, including minutes from the programme committee and the annual meeting, have nothing to say about this beyond noting that the project is forfeited.

A main weakness in the management of the Mmino has been the failed integration with the NAC. The Department of Arts and Culture, through its international relations directorate, came on board from 2008. This indicated South African support to the programme, but did not lead to a more active involvement. The DAC have been essentially passive in their relations with the programme, barely taking part in the annual meetings, and have also reportedly been very slow in disbursing committed funds.

The Norwegian Embassy is seen as a donor that does not impose conditions on partners. But at the same time it is seen as professional and strict, and there are clear rules and regulations to follow. The Embassy has not been very active in relation to strategic issues and development of the programme. It has intervened and been proactive in relation to the South African authorities at critical periods – at the launch of Mmino, and at the renewal of the co-operation in 2004-2005 and 2007-2008. The Embassy appears to have been more passive in relation to the phasing out of Mmino and in the preparations for a possible continuation (see below). Embassy staff has, however, been active in relation to informal monitoring such as by accompanying the Mmino coordinator on select project visits and through participation in Mmino-funded cultural events. These visits have however primarily been an opportunity for the Embassy and Embassy staff to learn more about Mmino and its context.

3.4 The ending of Mmino and management of exit

Mmino came to an end on 30 June 2011. The weaknesses of Mmino came together in the management of the closure of the programme and in the preparation of possible continuation. The NAC was of the impression that the programme would carry on and expected a continuation at least until 2015 - according to their most recent annual report. The DAC were not aware of a possible closure. The Embassy while keen on continued co-operation with South Africa on music and culture was waiting for the possible proposals from the NAC. Discussions with the NAC were mainly confined to the Mmino coordinator. The Embassy also indicated that a continuation of Mmino along the current lines was unlikely but invited the NAC to contribute to the planning of a possible new programme. None of the parties took any initiative to initiate a process of strategic consultations. A review of Mmino was intended to be commissioned in 2010, with a mandate to explore future options. The review – the present exercise - was however only commissioned after Mmino had ended. About one month before the programme was supposed to end the NAC approached the Embassy to extend the programme period and allow remaining and unspent funds to be allocated to a continuation of certain programme activities. The Embassy did not allow a continuation at this late stage.

In this vacuum and with no strategic leadership forthcoming, the Mmino programme (the co-ordinator and Concerts Norway) began a process of developing proposals for continuing the programme outside the NAC. The focus was on establishing a centre (a *Concerts South Africa*) that could help develop a live music circuit – in many respects a continuation of Mmino’s recent focus on stimulating live music. At first the intention was to launch the centre as a separate Norwegian-funded initiative, but following feedback from the Embassy in late 2010 which emphasised the need for a South African partner, a proposal for such a centre was developed together with the Southern African Music Rights Organisation (SAMRO). A final proposal was submitted to the Embassy in June 2011. However, the proposal needs further clarification and development before the Embassy can make a decision. It is not expected that any new programme will be operational before well into 2012.

In February 2011 the Embassy requested a meeting with the NAC to discuss a continuation of the programme through SAMRO and a possible involvement by the NAC. The meeting took place in March. The NAC CEO informed the Embassy that since they had not been involved in the initial planning they declined to enter into a discussion with the Embassy on the new programme.

At the Mmino annual meeting in June 2011 the Embassy formally informed the NAC and the DAC that they planned to support continuing co-operation in the music sector through a joint programme between the Concerts Norway and SAMRO.

The poor management of the ending of the programme had two negative implications. First, it affected the sustainability of many of the initiatives and projects supported by Mmino. Mmino had not addressed the issue and had not made attempts to prepare partners for a situation of no funding. In an ideal world this should have started 2-3 years before closure, including efforts to phase in support from the NAC to some of the projects. This could not be achieved over night. The team visited several partners. Some partners (Sibikwa, Gauteng Music Academy and interestingly Melody Music Trust – where Mmino stopped funding because of non-reporting) had managed to secure three-year grants from the National Lottery. Another partner (Soweto Street Sessions) secured sponsorship from business (Airports Company) while two important projects (MusicMag and the prison project run by Talented Artists United) are about to collapse. The South African Roadies Association succeeded in securing funds for participation in the 2011 Hove Festival in Norway through direct support from the Department of Arts and Culture.

Another Mmino-project was the commissioning of a book detailing the history of the programme. The manuscript has apparently been completed, including a preface by the Norwegian Ambassador who initiated Mmino in 1999, but Mmino failed to get it published before the programme ended. According to the meetings from the 2011 annual meeting the manuscript was more or less ready for printing. When the team visited the remains of the Mmino archives and the NAC offices we were unable to locate the manuscript. Before submitting the final report the team managed to secure a digital copy from the principal author. The manuscript in its present stage is essentially a collection of presentations of projects supported by Mmino. Substantial additional work is required both in writing and design before the publication can be printed. The team is however of the firm opinion that it should be printed and published.

A second implication is the poor start of the proposed continuation of the music programme. Lack of consultation with key stakeholders and a weak programme proposal means that dynamics have been lost and that we may see a slow start of any new programme. For this programme to succeed in achieving its objectives it will also be important to secure support from South African cultural authorities. They had not been properly consulted at the time of the review.

3.5 Summing up

The Mmino programme has been found to be a highly relevant programme which has made a contribution in relation to the music sector and the implementation of cultural policies. It has also initiated and funded several important co-operation projects between Norway and South Africa.

The programme has been found to be effective, but not without some qualifications. The ability to achieve objectives has been reduced due to lack of clarity and scope of some of the objectives. The use of resources, managerial arrangements and the outputs produced in relation to funds spent have been found to be efficient although the reporting has been insufficient. The management and handling of failed and forfeited projects appears weak.

A particular weakness and shortcoming has been failure to scale up the programme and secure a better integration with the National Arts Council and its efforts to support the music sector.

4. Lessons learnt and recommendations

Mmino has been a small programme and its impact should not be overestimated. Still, its contribution has been important in several respects – it is a “best practice” model of how an arts council could fund and support new initiatives from disadvantaged communities; it has facilitated several joint projects and successful exchanges between Norway and South Africa; and it has in the last programme period also initiated important new projects to help develop a live music circuit in South Africa.

However, this review has also been concerned with shortcomings and failures which have weakened the effectiveness of the programme. These have primarily involved the lack of clarity around objectives, insufficient attention to results, and failures to scale up the programme and to ensure that the National Arts Council or other cultural institutions could be able to gain from the Mmino achievements. These weaknesses became very evident in the process of closing down Mmino and in the preparation of a continuation.

Concerts Norway, together with SAMRO, has developed a proposal which seeks to continue and further develop the live music components initiated and emphasised in Mmino’s last programme period. The assessment of the emerging new proposal is outside the scope of this review (and is subject to a parallel appraisal). Suffice to say that the proposal can be seen as a logical next step in the development of Mmino, but also that the current proposal suffers from a repetition of some of the weaknesses that characterised the Mmino programme. This should be addressed and corrected in a possible next version of the proposal.

One important message emerging from this review and from the Mmino experience is that there is much potential in further co-operation between Norway in the South Africa in the music sector. There is an interest on both sides and great potential for many mutual benefits. At the same time such co-operation will need to be carefully nurtured and facilitated. Furthermore, the mutual benefits will generally not be equal between the two countries. The challenges facing the cultural sector and the performing arts, including music, and the resources and the institutions to deal with these, are vastly different in the two countries. Any viable strategy for co-operation and partnership will have to take this into account.

South Africa and Norway have signed an ambitious declaration for future co-operation and partnership. In many respects Mmino was designed to be a model for such co-operation: a joint programme with joint funding and co-operation between government agencies and artists in the two countries. In designing a successor programme the strength of this model must not be forgotten.

Below we have summarised our assessment through a series of recommendations to the implementing agencies of Mmino – the NAC in cooperation with the Concerts Norway; to the Embassy; and to the DAC.

4.1 Recommendations to the Norwegian Embassy

- Co-operation in music with South Africa should be encouraged and supported. Through Mmino foundations have been established to help make music an important pillar in future co-operation between Norway and South Africa;
- Ensure that programmes supported have a defined focus and clearly formulated objectives. It is recommended that a far more practical approach to formulating objectives and purposes is adopted;
- The Embassy must ensure that they have sufficient staff capacity to attend to dialogue with partners and co-funders and engage in strategic discussion also outside the framework of annual meetings; and

- Work with the implementing institutions (NAC and Concerts Norway) to ensure that the history of Mmino will be finalised, printed and distributed.

4.2 Recommendations to the Department of Arts and Culture

- The international relations directorate should be more active in ensuring that programmes that they co-fund with foreign donors contribute to reaching the defined goals. This will include engaging strategically with co-funders but also in involving other directorates and sections in the DAC which engage directly with the NAC and implementing institutions in order that these kinds of bilateral relationship can be aligned more fully with national strategies relating to industry development rather than standing as disassociated interventions;
- Provide the required resources enabling NAC and other implementing agencies to engage strategically with foreign institutions and agencies in advancing its work in priority areas; and
- Consideration be given to playing similar co-financing role as in latter stage of Mmino, in relation to new SAMRO/Concerts Norway proposal – and with greater strategic articulation and engagement in ensuring that his investment yields results in relation to the policy objectives of the department.

4.3 Recommendations to the National Arts Council

- The NAC needs to have a more active approach to the use of foreign funds and cooperation with international partners. How can such funds be used to strengthen the work of NAC and the implementation of its mandate? How can the NAC facilitate better integration of a project like Mmino into its overall organisational strategies and policies?
- That the capacity for proactively initiating projects in areas of strategic need/importance – in partnership with external organisations and institutions – be considered within the overall strategic planning of the National Arts Council both within and across the current system of funding through panels;
- Such NAC initiated projects could also represent ideal vehicles for future investment from other countries – an issue that would need to be to also be discussed in greater detail with the International Relations and Co-operation Directorate at the DAC;
- The NAC should seek ways and means of ensuring completion of unfinished Mmino projects and consider the possibility of providing financial support to projects under threat of collapse as a result of the end of Mmino.

4.4 Recommendations to the Concerts Norway

- Put more emphasis on defining objectives and expected results in projects and programmes;
- Make partnership and local ownership a stronger priority. This is crucial for achievement of objectives and for sustainability; and
- Careful consideration should be given to ways in which the experiences, learning and organisational capacities developed through Mmino funded and initiated projects might inform and be integrated in the planned development of music circuits in South Africa.

Annex I: Projects funded by Mmino (2000-2011)

The Table below provides a list of all project allocations made by Mmino from the inception in 2000 till the closure in 2011. Not all funds may have been disbursed and in some cases some funds may not have been utilized and returned to Mmino. Several projects have been allocated several years, some even most years, and some projects appear with different names in different years.

YEAR	NR.	NAME	AMOUNT (ZAR)	
2000	001	Field band foundation	100.000	
	002	Giya arts management	100.000	
	003	First physical theatre	100.000	
	004	Black noise rap group	100.000	
	005	Duku duku culture heritage UKZN	100.000	
	006	3rd ear music hidden archives	100.000	
	007	Ilitha arts education	100.000	
	008	SA choral music	100.000	
	009	Awesome Africa	50.000	
	010	ABC Ulwazi	100.000	
2001	011	International library of African music	100.000	
	012	Field Band Foundation	75.000	
	013	YMCA South Africa	50.000	
	014	South African Roadies Association	57.000	
	015	Society for children & adults with autism	50.000	
	016	North to South hip-hop invasion	100.000	
	017	Premier music education trust	100.000	
	018	Mmabana Cultural Foundation	60.000	
	019	Music communication centre of S.A.	60.000	
	020	Masakhane arts & culture	50.000	
	021	Kganya ya thuto ka mmino	50.000	
	022	Big heart music	20.000	
	023	Buskaid trust	70.000	
	024	Oppikoppi	100.000	
	025	Ndebele art school	98.000	
	026	Human truth	50.000	
	027	Kenhardt cultural development	50.000	
	028	North Sea Jazz festival	100.000	
	2002	029	New music SA	107.225
		030	Field band foundation	100.000

YEAR	NR.	NAME	AMOUNT (ZAR)
2002	031	Colla Voce youth choir	50.000
	032	Sibikwa community theatre	100.000
	033	Black noise hip hop group	100.000
	034	V Mahlasela music foundation	50.000
	035	Pan African society for musical arts education	80.000
	036	Showbusiness foundation	50.000
	037	Mmabana cultural centre	100.000
	038	Creative voices	38.000
	039	South African roadies association	100.000
	040	Performing arts council Free State	45.000
	041	Medu promotions	100.000
	042	Masakhane arts & culture	50.000
	043	Awesome Africa	50.000
	044	Sol Plaatjie municipality	50.000
	045	The SA jazz real book	20.000
	046	Ludumo Magangane	25.000
	047	Kganya ya thuto ka mmino	59.750
	048	Giya arts management	100.000
	049	3 rd ear hidden archives	100.000
	050	Joy of jazz	-
	051	Musikhane community project	35.000
	052	Musicmakers & musicals for young people	100.000
	053	Midi Trust	185.700
	054	The sound house	250.000
	055	Composers indaba 2003	120.000
	056	PostiHIVE	100.000
	057	Musical constructions of place	100.000
	058	Music.org.za website	50.000
	059	In township tonight!	50.000
	060	Kulimatji project	100.000
	061	Suite freedom	50.000
	062	National youth choir course	25.000
	063	Noon 't' noon music festival	30.000
	064	South Afro brazz	57.000
2003	065	3rd ear Hidden archives	100.000

YEAR	NR.	NAME	AMOUNT (ZAR)
2003	066	Field band foundation	100.000
	067	Giya arts management	100.000
	068	Black Noise hip hop	100.000
	069	SA roadies asscoiation	100.000
	070	Tensing SA	100.000
	071	Durban Music school	100.000
	072	Inanda community centre	50.000
	073	Mamela Project	100.000
	074	M Molelekwa arts foundation	75.000
	075	S Selota artists development	100.000
	076	Vuka project	50.000
	077	Dorkay house	50.000
	078	Buskaid	50.000
	079	Pasmae Mats	200.000
	080	Phuzeshukela	100.000
	081	Music memory & heritage	100.000
	082	Kwaito Nation	90.750
	083	Songs of praise	50.000
	084	SA choral music website	100.000
	085	NW youth choir empowerment	25.000
	086	FreeHiSong	25.000
	087	E Cape youth choir	50.000
	088	Youth in arts	40.000
	089	International classic music festival of SA	50.000
	090	Awesome Africa	100.000
	091	National youth jazz band festival	100.000
	092	Oppikoppi	100.000
	093	Joy of Jazz	50.000
	094	Quart - Oppikoppi	100.000
	095	Let me play	140.000
	096	Madiba's magic song	100.000
	097	R. kwami	85.500
	098	M. Nzewi	73.180
	099	A. Treffry-Goatley	18.100
	100	C. Walton	73.220

YEAR	NR.	NAME	AMOUNT (ZAR)
2003	101		
	102	Conact Interactive plus	90.000
	103	Sibikwa	55.000
	104	Soweto youth music development	50.000
	105	Inkwenkwezi EC philharmonic orchestra	50.000
	106	Athlone academy of music	55.000
	107	Music academy of Gauteng	55.000
	108	Musicmakers & SA musicals	40.000
	109	Isicathamiya workshops	50.000
	110	Msunduzi music school	70.000
	111	Kulimatji Nhe	50.000
	112	Music of BaSotho & baTswana children	48.000
	113	Bloemfontein Children Choir	35.000
	114	Intern. Choral workshop McLachlan X	80.000
	115	Diamonds & Dorings	100.000
	116	North Sea jazz fest	100.000
	117	NorSA	50.00
	118	South Afro brazz	190.000
	119	SA hip hop	75.000
	120	Soyer	50.000
	121	Norwegian band federation	100.000
	122	Fidelio on Robben Island	80.000
2004	123	3 rd ear hidden archives	100.000
	124	Field band foundation	100.000
	125	Giya arts management	100.000
	126	Black Noise hip hop	100.000
	127	SA roadies association	100.000
	128	Co-opera P.E. guild	100.000
	129	Medu-nakeng	100.000
	130	Musicon outreach	40.000
	131	S. Selota artist devlopment	100.000
	132	Classicfeel magazine	50.000
	133	History of Maskanda	50.000
	134	Kwaito Culture	50.000
	135	Eastern cape children choir	30.000

YEAR	NR.	NAME	AMOUNT (ZAR)
2004	136	National youth choir course	30.000
	137	FreeHiSong	15.000
	138	National youth jazz festival	30.000
	139	Soweto arts festival	30.000
	140	Awesome Africa	30.000
	141	17 th May for all	90.000
	142	Meeting point Mpumalanga	80.000
	143	Cultural flying carpet	200.000
	145	Musicmakers workshops	20.000
	146	Growing composers	20.000
	147	Isicathamiya workshops	35.000
	148	Ukusa	35.000
	149	M. Molelekwa foundation	20.000
	150	Moribo music development	20.000
	151	Soweto development programme	20.000
	152	Melodi music trust	20.000
	153	Mzunduzi music centre	20.000
	154	Athlone academy of music	20.000
	155	Echoes of African music	20.000
	156	ECPO development programme	35.000
	157	Tensing SA	20.000
	158	African artist action	20.000
	159	Radio Maputoland	45.000
	160	Cape jazz song book	20.000
	161	SA information centre	45.000
	162	Masiyembo music research	45.000
	163	Alexandra philharmonic voices	15.000
	164	Moretele choral music	20.000
	165	Isicathamiya awareness	15.000
	166	Maokeng choral society	15.000
	167	Unyazi electronic music festival	20.000
	168	Oribi Gorge music festival	20.000
	169	Cultural exchange	20.000
	170	Stutterhein Amahlathi arts festival	20.000
	171	Cape town int. jazz festival	20.000

YEAR	NR.	NAME	AMOUNT (ZAR)
	172	Vuka project	20.000
	173	CT opera show boat	85.000
	174	Blaa 2005	85.000
	175	D. Plaatjies & Inderoey of jazz	70.000
	176	South Afro brazz	85.000
2005	177	Musikhane Community Project	37.000
	178	Deshongarise Community project	80.000
	179	Arts & Culture Empowerment	80.000
	180	Athlone Music Academy	80.000
	181	Awesome Africa	50.000
	182	E.C.P.O.	60.000
	183	Sibikwa Saturday Arts Academy	60.000
	184	Ingoma Yethu – Umlilo	70.000
	185	Song of Freedom	35.000
2006	186	uPhongolo Can Sing	40.000
	187	Awesome Africa	80.000
	188	The Right to Music – District Six	75.000
	189	Thabang ka Mmino	35.000
	190	Rutang Bana Ditaola	80.000
	191	Once Beaten – TAU a&c	28.000
	192	Music Academy of Gauteng	150.000
	193	Vusi Mahlasela Music Development Found.	60.000
	194	S.A.R.A/Quart	45.000
	195	Street prophets	60.000
	196	Summer School in Jazz Improvisation	41.000
	197	Hip Hope – Rikskonsertene	80.000
	198	Kgaphamadi Community Organisation	70.000
	199	Case Youth MADD Project	23.350
	200	SA Decision-makers to Norway	
	201	Sibikwa Saturday Arts Academy	154.550
	202	Inanda Community Centre	40.000
	203	Melodi Music Project Trust	64.000
	204	Hillbrow Community Music Centre	100.220
	205	DID Music Development Project	40.000
	206	Msunduduzi Music Centre	120.000

YEAR	NR.	NAME	AMOUNT (ZAR)
2006	207	Youth Orchestra Company	58.000
	208	TAU Cultures & Arts	62.000
	209	Soweto-Oslo Connection	245.000
	210	Kinane Exchange	NOK 97.500
	211	Street Prophets	120.000
	212	Western Cape Street Bands Association	50.500
2007	213	Awesome Africa	80.000
	214	Umoya Music	80.000
	215	Burning Hill Foundation	82.000
	216	Thabang ka Mmino	35.000
	217	Phakamani Training Programme	85.000
	218	Rutang Bana Ditaola	90.000
	219	Cool Marimba Sounds	80.000
	220	Moses Taiwa Molelekwa Foundation	74.000
	221	Mhlanga Entertainment	100.000
	222	Muso Productions: Cape legends	74.500
	223	Tsa Lapeng Music Initiative	34.400
	224	Brazz Brothers	90.000
	225	Easter Cape Jazz promotions	90.000
	226	CMFD/ Alartas da Vida	70.000
	227	SARA	51.850
	228	Norwegian Jazz Forum	97.000
2008	229	Afrikan History Week – Kinane exchange	153.000
	230	Field Band Foundation: Norway Tour	118.200
	231	Wits School of Music: trip to Venda	35.170
	232	Mlugee Music: workshops EC	126.400
	233	Off the Hook: Bridge the Gap	208.600
	234	Mhlanga Entertainment: African Guitar NW	120.000
	235	Melodi Music (3 year fund.)	120.000
	236	Joburg Youth Orchestra: Wozani (3 yr)	150.000
	237	Medu Nakeng: Rutang Bana Ditaola	150.000
	238	Cape Town Opera Outreach: one false move	76.600
	239	Qhawes Ent: uThungulu Arts Alive.	85.000
	240	A/Kgaphamadi Community Organisation	130.500
	241	Resonance Bazaar: Makatata Music Exchange	157.185

YEAR	NR.	NAME	AMOUNT (ZAR)
2008	242	Meerkat : Music Business Seminar (3 yr)	345.800
	243	Afrika eKhaya Ent. – Musik	170.000
	244	TAU Arts & Cultures: Once Beaten	200.000
	245	Four Fourty: Music Outreach Progr. Mpu	110.000
	246	Sibikwa Saturday Arts Academy (3 yr)	400.000
	247	Jazz for Juniors (3 yr)	216.000
	248	Nordic Black Theatre: Afro Euro in transition	NOK 100.000
	249	A Hiorth: North Sea Big Band Nor/SA	NOK 110.000
	250	Rikskonsertene: Queendom/L. Mhlanga Nor	NOK 50.000
	251	M Kristiansen: On the Edge of Wrong Fest.	NOK 57.000
	252	Hillbrow Community Music centre	30.000
	253	Ma- Afrika: Restoration of Ubuntu	98.500
	254	Muzo productions – Cape Jazz legends	209.900
	255	Eastern Cape Children’s Choir	30.250
	256	National Youth Jazz Festival (3 yr)	121.140
	257	Rise Mzansi – Phakamani	158.000
	258	Babu Music - workshops	60.000
2009	259	MaMillion to Zanzibar – Tsotsi Taal	25.000
	260	Babu Music - tour	135.000
	261	Ralebipi Arts Tech School	90.000
	262	CAFCA	120.000
	263	Tshwane Jazz Development	130.000
	264	South African Jazz Collection	70.000
	265	Kinane Exchange	200.000
	266	Northern Cape Desert Festival	83.800
	267	Street Pop Sessions	194.370
	268	War Chorale	161.000
	269	Setlabotjha – HIV Choral Oratorio	110.000
	270	Bana ba Kgwale	120.000
	271	uJoriyo NephoroCommunity Music Initiative	100.000
	272	Mmino Community Radio Course (3 yr)	180.000
	273	Jazz Camp for Female Instrumentalists	80.000
	274	SA-Norway Music Meeting (RK)	60.000
	275	SARA	51.280
	276	Melodi Music II	132.000

YEAR	NR.	NAME	AMOUNT (ZAR)
2009	277	Jazz for Juniors II	237.600
	278	JCFK Mamelodi	110.000
	279	Edge of Wrong	77.000
	280	FLAME	197.000
	281	Hugh Masekela Academy	240.000
	282	MTMAF – Jazz Syllabus	200.000
	283	haMakuya Ethnomusicology Wits	71.000
	284	TAU Once Beaten	135.000
	285	Musik Mag	163.000
	286	Wozani orchestra II	165.000
	287	Medu-Nakeng	250.000
	288	Babu SADC Tour	350.000
	289	Zwelitsha Music Workshops	200.000
	290	Sibikwa II	440.000
	291	Music Business Workshops II	380.380
	292	North Sea Big Band II	173.800
	293	National Youth Jazz festival II	133.254
	294	NSBB Ullevel Concert	NOK 5.000
2010	295	Bushfire (initiated)	80.000
	296	Mmino Comm Radio Course II	198.000
	297	Tshwane Jazz Development	143.000
	298	SARA - Hove	79.600
	299	P. Miller – Venus project workshop	120.000
	300	M. van Willingh – Our Music	125.000
	301	Ekhoneni – Streetpop Sessions	200.000
	302	Kokoko Music - Indibano	100.000
	303	Vuyani – Blue Blood	116.000
	304	M. Bogatsu – Workshops disabled musicians	150.000
	305	Hanmer & Reynolds Nordic Tour	120.000
	306	District 6 – Beyond the Goema	115.000
	307	Pina Music – Classical Mohapeloa	180.000
	308	Resonance Bazaar – South Sound Notations	100.000
	309	Music Academy Gauteng	175.000
	310	JCFI Mamelodi	100.000
	311	Moshito (mapping live circuit)	127.000

YEAR	NR.	NAME	AMOUNT (ZAR)
2010	312	Pamberi Trust (emergency funding)	7.500
	313	Jazz for Juniors III	261.360
	314	Wozani orchestra III	181.500
	315	Sibikwa III	484.000
	316	Jazz for Juniors IV (initiated)	280.000
	317	Tshwane Jazz Development III	157.300
	318	National Youth Jazz festival III	145.579
	319	Bushfire Schools festival 2011	200.000
	320	SA Jazz Song Book II	70.000
	321	North Sea Big Band III	191.180
2011	322	Blue Blood @ HIFA2011 - Vuyani	56.570

Annex II: List of persons met

Norway	
Tom Gravlíe	Head, International Department, Concerts Norway, Oslo
Anne Moberg	Head of International Projects, International Department, Concerts Norway, Oslo
Anne Lise Langøy	Senior Advisor, Section for Cultural Affairs, Ministry of Foreign Affairs, Oslo
Helene Aastad	Advisor, Section for Southern and West Africa, Ministry of Foreign Affairs, Oslo
Lena Plau	Senior Advisor, Rights and Social Equity Team, Department for Global Health, Education and Research, Norad
South Africa	
Inger Skjølaas	First Secretary, Norwegian Embassy, Pretoria
Margaret Mokhuane	Programme Officer, Norwegian Embassy, Pretoria
Janneke Strijdonk-Xulu	Mmino Coordinator (2005-2011), National Arts Council, Johannesburg
Louise Graham	Chief Director, International Relations, Department of Arts and Culture, Pretoria
Pertunia Thsweu	Deputy Director, International Relations, Department of Arts and Culture, Pretoria
Zodwa Mpanza	Director, International Relations, Department of Arts and Culture, Pretoria
N. N.	Bilateral Section, International Relations, Department of Arts and Culture, Pretoria
N. N.	Bilateral Section, International Relations, Department of Arts and Culture, Pretoria
Nicholas Motsatse	Chief Executive Officer, SAMRO, Johannesburg
André le Roux	General Manager: SAMRO Endowment, Johannesburg
Freddie Nyathela	Director, South African Roadies Association, Johannesburg
Nimrod Moloto	Melody Music Trust, Soweto
Zothani Vilakazi	Street Pop Sessions, Johannesburg
Mlungisi Gumede	Street Pop Sessions, Johannesburg
Johnny Mekoá	Director, Gauteng Music Academy, Benoni
Goodwin Mnisi	Acting Chief Executive Officer, National Arts Council, Johannesburg
Simon Letsoalo	Acting Chief Financial Officer, National Arts Council, Johannesburg
Annabell Lebethe	Former Chief Executive Officer (2009-2011), National Arts Council, Johannesburg
Jerry "Monk" Molelekwa	Director, Moses Taiwa Molelekwa Arts Foundation, Tembisa
Tshepo Makinita	Talented Artists United, Rustenburg
Phyllis Klotz	Director, Sibikwa Arts Centre, Benoni
Bongani Mahlangu	Editor, Musikmag, Johannesburg
Michelle Constant	Chief Executive Officer, Business and Arts South Africa, Johannesburg

Annex III: Terms of reference

Terms of Reference for Mmino Review

Project Name: Mmino, Music Cooperation.

Project Number: RSA-2809

Agreement Name: Mmino, "*Keeping Music Alive*".

Agreement Number: RSA-07/015

1. Background

Mmino is an initiative operationalising the cultural collaboration between Norway and South Africa. It is a music programme housed, managed and administered by the National Arts Council of South Africa in partnership with Rikskonsertene. The National Arts Council of South Africa (NAC) is focusing on implementation in South Africa while Rikskonsertene administers the involvement of Norwegian applicants through guidance and consultation. The programme provides funding in an attempt to establish and strengthen mutually beneficial relationships between Norway and South Africa within the field of music.

The first Mmino Agreement between Norway and South Africa was signed in the year 2000. In this Agreement Norway committed NOK 10 000 000. The timeframe was five years beginning in the year 2000 (2000-2004). In the year 2003 a letter of exchange was signed providing an additional NOK 1000 000 for the period 2003-2004 to enhance the programme. In 2005 the Agreement was extended with an addendum dated 20 July 2005, providing an additional NOK 6 250 000 for the period 2005-2007. The cooperation between 2000-2007 was reviewed in 2007 with the final review report dated 24-01-2008. This review report informed and shaped the current agreement which was signed in April 2008.

The present agreement was to be implemented through the years 2008-2010 with funding from Norwegian Ministry of Foreign Affairs and the South African Department of Arts and Culture. Norway contributes NOK 12 000 000 over a three years period while South African Department of Arts and Culture is contributing R3 000 000 over a period of three years.

The 2008-2010 Agreement was signed in mid 2008 and in order to allow the programme to run for a three year period, the programme period has been extended to June 2011.

Norwegian support to the cooperation amounts to a total of NOK 29.250.000,- for the whole 10 year period.

The goal of the agreement is "to strengthen South African and Norwegian musical cultures through establishing links between South African and Norwegian music initiatives and individuals". The main programme areas are music education and exchange.

The purposes of the programme are to:

- become effective at a national level, and have as broad an impact as possible

- target disadvantaged and marginalized groups
- contribute to the social and economic upliftment of South Africans
- initiate regional and provincial cross-cultural co-operation within South Africa
- develop links with countries in the Southern African Development Community (SADC)
- stimulate capacity building through institutional co-operation and cultural exchange programmes with Norwegian institutions and/or individuals
- address basic music education needs, for specified target groups
- upgrade Mmino's visibility by improving the programme's public relations activities.

Two external reviews have been carried out during the 10 year lifespan of the programme, the first in 2002 and the second in 2007.

During an annual meeting, it was agreed between the partners of the cooperation, to conduct a review for the current programme period (2008-2010). In addition the Embassy has found the time prudent to carry out an independent review of the Norwegian support to Mmino for the whole programme period, 2000-2010.

2. Purpose, Context and Intended Use

Purpose:

The main purpose of the review is to examine and evaluate the overall success of the cooperation and in particular to examine verifiable effects of the support, according to the defined objectives of the programme. The results of the evaluation will be used for learning purposes as well as to account for the expenditure and development results. The review shall look into the modes of the current cooperation and explore whether the modes are viable for continued cooperation post 2010.

Objectives:

The objectives of the review are to ascertain results and assess effectiveness, efficiency, relevance and sustainability of the programme. Achievements will be assessed against the stipulated objectives (goal and purpose). For instance the consultants shall examine how effective the programme has been at national level, and how the targeted marginalized and disadvantaged groups have been reached and affected.

Further the review intends to provide findings, conclusions and recommendations in order to draw lessons for future design, orientation, implementation and monitoring of results.

Intended use:

The findings of the review are to be shared between NORAD, the Embassy, DAC, NAC and Rikskonsertene and will be used for learning and improvement purposes for all stakeholders involved.

The recommendations may also serve as guidance in the embassy's future strategic alignment of the cultural cooperation within the new cooperation framework with South Africa

3. Scope of Work

The review shall have the following three focus areas:

- Assessing verifiable results against intended goal and purposes, with emphasis on outcome level and if possible impact of the cooperation since the year 2000 when the first agreement was signed.
- Study whether the project design, including formulated objectives (all levels) is coherent, clear and practical. Examine routines and the quality of indicators of success with respect to how they have facilitated monitoring and result management during the life-span of the programme and provide recommendations in this regard. Reference also to the reviews carried out in 2002 and 2007.
- Assess to what extent the current main areas and modes of cooperation, are relevant to South Africa and Norway's policies and needs, and make recommendations for the future intended cooperation.

The review team shall undertake but not be confined to the following tasks:

1. Assess efficiency of the programme, limited however to the current agreement period (2008-2011).
2. Critically assess the effectiveness (outcome) of the whole programme period, with regard to targeted groups, according to defined objectives (goals and purposes). If possible the analysis should also embrace impact at society level.
3. Assess the sustainability of the programme with regard to the overall goal as well as to the formulated purpose(s) of the programme.
4. Assess relevance and usefulness of the programme over the past 10yrs period since the start-up, seen in relation to policy, needs and context.
5. Specifically look into the area of music exchange between Norwegian and South African musicians and recommend ways to enhance this area.
6. Assess risk management, both external and internal risk factors, especially when it comes to capacity and financial management. The team shall also look into how identified

challenges have been dealt with so far and give advice on mitigation of risks in future cooperations.

7. Review the programme's administration and management structure, and recommend better administrative/management structure if deemed necessary.
8. Review the project's financial management and audit functions of the programme.
9. Look into the anti-corruption measures installed for the programme and give recommendations for improvement if found necessary.

The consultants should also:

1. Review current South African and Norwegian Strategy on Culture for relevant and common areas of cooperation for the future – emphasizing partnership rather than donor/recipient relations.
2. Review the roles of the South African and Norwegian partners and their respective self-interest and motivation for the cooperation, status of equality, participation and ownership in all phases (planning, implementation and results), and analyze the added value of the partnership.
3. Make recommendations for future areas and modalities of cooperation based on findings and in view of the new framework for development cooperation
4. Critically assess the value of the cooperation, capturing outcomes in terms of knowledge, capacity, networking and sustainability – for whom.

The main outcome of the review shall be a report outlining the findings and recommendations.

4. Implementation of the Review

The Review shall be carried out by a team of two independent consultants. One Norwegian/international Consultant competent in the management of development cooperation and consultancies as the Team Leader to be procured by NORAD, and one local consultant knowledgeable about musical arts in South Africa contracted by the Embassy.

The consultants will be required to develop a workplan with timelines and deliverables upon engagement.

The team together should possess skills and experience in the following fields:

- A thorough understanding of the needs of the music sector in South Africa
- Good knowledge of institutional capacity issues and financial management of development programmes

- Knowledge and capacity on management/administration of development programmes and international collaborations. Management of cultural development programmes will be an added advantage.
- Relevant experience from similar consultancies
- Experience from culture collaboration and partnerships with local and international partners;
- Knowledge of programme evaluations, risk analysis and impact assessment.
- Experience in results management
- The Norwegian consultant must have substantial experience as team leader
- Both consultants must master the written English language professionally

The methodology to be applied will include:

- Meetings and interviews with relevant stakeholders
- Desk study of relevant documents and strategies

The team is encouraged to consult with all stakeholders involved and anyone else that the consultants find may contribute to or illuminate the situation and background. Although the consultants are free to talk with whom they choose, the Embassy expects that at least the following stakeholders are interviewed:

- National Arts Council – the CEO, CFO and the Project Coordinator
- Department of Arts and Culture -
- The Embassy – Project Officers +
- Few projects – (may be recommended by the Project Coordinators, however the consultants are not bound by their choice)
- Industry people – be recommended by the Project Coordinator and the South African Consultant on the Team.
- Rikskonsertene – Tom Gravlje, Anne Moberg, +
- Representatives of the Target Group funded in the programme period

Review of relevant documents, including but not limited to:

- Agreements + addendums (from 2002 -04, from 2005-07, from 2008-2010)
- 2002 external review report

- 2007 external review report
- 2008-2010 Project document
- Annual Reports (2007/08; 2008/09, 2009/10)
- Minutes of the Mmino Annual Meetings: 2008-2010
- Minutes of the Mmino Programme Committee: 2008-2010
- Projects Supported by Mmino

The Embassy and Norad will make the above documentation available.

5. Timing and Reporting

The consulting and report writing should take place during a period of approximately 3 working weeks, during the period February – April.


During the two first weeks period, the review team shall study all the necessary literature concerning the programme, conduct interviews in field, compile and analyse the collected information and present the first findings for the Embassy. A draft report should be submitted not later than one week after completion of the field work, i.e. by xxxxxx . The final report shall be presented not later than one week after the Embassy, Norad and the main partners involved have commented on it. The report shall be presented in both electronic and paper version, and should not exceed 15 pages excluding relevant annexes.

There should be an executive summary including a summary of conclusions and recommendations, approximately 2 pages.

6. Budget

The costs of the consultancy work will be outlined in the respective contracts for the consultants.

Approved on ... 8 ... day of ... March ... 2011



May-Elin Stener
Charge d' affaires a.i.

CMI REPORTS

This series can be ordered from:

Chr. Michelsen Institute (CMI)

Phone: +47 47 93 80 00

Fax: +47 47 93 80 01

E-mail: cmi@cmi.no

P.O.Box 6033, Bedriftssenteret
N-5892 Bergen, Norway

Visiting address:

Jekteviksbakken 31, Bergen

Web: www.cmi.no

Price: NOK 50

Printed version: ISSN 0805-505X

Electronic version: ISSN 1890-503X

Printed version: ISBN 978-82-8062-451-2

Electronic version: ISBN 978-82-8062-452-9

This report is also available at:

www.cmi.no/publications

INDEXING TERMS

Culture

Musicm Norway

South Africa

This report provides an independent review of the Mmino programme between Norway and South Africa. Mmino was established in 2000 with the aim of strengthening South African and Norwegian musical cultures through establishing links between South African and Norwegian music initiatives and individuals. The programme ended in 2011. The programme was implemented by Concerts Norway and the National Arts Council in South Africa and funded by the Norwegian Ministry of Foreign Affairs and the Department of Arts and Culture in South Africa.

Introduced at a relatively early moment in the evolution of the arts funding framework in the post 1994 period in South Africa, the reports finds that the Mmino programme has made a significant contribution to the music sector. In the broader context of funding of the arts in South Africa, the Mmino programme rapidly established a profile as a responsive and engaged funder of music projects, particularly at the emergent/developmental end of the music industry. It has also initiated and funded several important co-operation projects between Norway and South Africa.

The report provides a series of recommendations to the Norwegian Embassy, to the South African Department of Arts and Culture, to the National Arts Council and to the Concerts Norway. Based on the lessons from Mmino these recommendations seek to provide guidance in developing a successor programme.