

Sida's Work with Culture and Media

Main Report

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Foreword

Sweden was one of the first countries to give culture a special position in governmental development co-operation. Since the 1990s Swedish media support has also developed and expanded. The latest formalised position on approaches, objectives and priorities in this area is the *Policy for Sida's International Development Co-operation in the Field of Culture* which was adopted in the year 2000. Since then, an estimated MSEK 900 have been disbursed to culture and media efforts in 20 countries. Media projects account for around two-fifths of this support. The rest has been disbursed to projects in the areas of performing arts, cultural heritage, literature and visual arts.

In the light of a stronger poverty focus in development co-operation both internationally and in Sweden Sida has recognised a need to consider the role of culture and media in development, and revise the present policy. The evaluation has been carried out in this context. It addresses the question on how support to culture and the media can be linked to efforts to reduce poverty, and it assesses the relevance of Sidas present policy and practice in the field of culture and the media. One of the main purposes of the evaluation has thus been to provide a basis for the review of the policy.

The evaluation has been undertaken in co-operation with COWI and the Division for Culture and Media at Sida's department for Democracy and Social Development.

Eva Lithman

Director

Department for Evaluation and Internal Audit

Table of Contents

Executive Summary

List of Abbreviations

1	Introduction	1
	1.1 Background and Aim of the Evaluation	1
	1.2 The Team	1
	1.3 Methodology.....	1
	1.4 Structure of the Report	3
	1.5 Guide to Readers	4
2	Culture, Media, Poverty and Development Co-operation	5
	2.1 Definitions of Culture and Media.....	5
	2.2 The Roles of Culture in Society	7
	2.3 The Roles of the Media in Society	9
	2.4 Culture, Media and Poverty Reduction	11
3	Conceptual Frameworks	15
	3.1 Poverty Reduction and Empowerment	16
	3.2 Culture	18
	3.3 Media	19
	3.4 Summary	20
4	Sida's Culture & Media Policy Framework	21
	4.1 Sida's Culture & Media Policy	21
	4.2 Analysis and Assessment of the Policy	24
	4.3 Relevance of Policy to Poverty Reduction Efforts	33
5	Sida's Support to Culture	37
	5.1 Geographic Distribution.....	37
	5.2 Types of Cultural Activities Supported.....	38
	5.3 Channels of Support	39
6	Assessment of Sida's Culture Support	41
	6.1 Effectiveness in Relation to Project Goals	41

6.2	Relevance in Relation to Sida's Goals	50
6.3	Relevance of Support to Poverty Reduction Efforts	62
7	Sida's Media Support.....	70
7.1	Geographic Distribution	70
7.2	Types of Media Activities Supported	71
7.3	Channels of Support	73
8	Assessment of Sida's Media Support.....	74
8.1	Effectiveness in Relation to Project Goals	74
8.2	Relevance in Relation to Policy Goals	79
8.3	Relevance of Support to Poverty Reduction Efforts	89
9	Management and Communication	94
9.1	Management and Communication within Sida	94
9.2	Management within KULTUR	96
9.3	Relations between Sida and its Partners	99
9.4	Project Level Management	105
10	Conclusions, Lessons Learnt & Recommendations	109
10.1	Relevance of Sida's Culture Policy & Culture Support	109
10.2	Relevance of Media Policy and Support	111
10.3	Effectiveness of Culture and Media Support	113
10.4	Management in Sida	114
10.5	Management of Support & Relations with Partners.....	116

Abbreviations and Acronyms

ABC	African Books Collective
AFRICOM	African Council of Museums
AMARC	Association Mondiale des Radiodiffuseurs Communautaires
APNET	African Publishers Network
BAMVITA	Baraza la Maendeleo ya Vitabu Tanzania
BCA	Bagamoyo College of Arts
CTP	Children's Theatre Project
DAC	South Africa's Department of Arts and Culture
Danida	Danish Ministry of Foreign Affairs, Development Co-operation
DI	Stockholm University College of Film, Radio, Television & Theatre
EABDA	East African Book Development Association
EACMP	East Africa Community Media Project
EATI	Eastern African Theatre Institute
EU	European Union
FOJO	Institute for Further Education of Journalists, Sweden
FUPEDES	La Fundación de Periodismo para el Desarrollo
GMH	School of Music and Music Education, the University of Gothenburg
HDR	Human Development Report
HIP	Health Information Project
ICOM	International Council of Museums
ICT	Information and communications technology
IFEX	International Freedom of Expression Exchange
IFLA	International Federation of Library Associations
IPS	Inter-Press Service
KMH	Royal College of Music in Stockholm
LOU	Lagen för offentlig upphandling (Swedish public procurement act)
MCT	Media Council of Tanzania
Mfuko	Mfukp wa Utamaduni (Tanzanian Culture Trust Fund)
MISA	Media Institute of Southern Africa

MISA-TAN	Tanzanian Media Institute
NAC	South African National Arts Council
NCCA	Swedish National Council for Cultural Affairs
NIZA	Netherlands Institute for Southern Africa
Norad	Norwegian Agency for Development Co-operation
NSJ	Southern African Media Training Trust (previously the Nordic-SADC Journalism Centre)
ODA	Overseas Development Assistance
PACSEA	Performing Arts Cooperation between Sweden and Eastern Africa
VACA	Visual Arts and Craft Academy
PEN/WiPC	International PEN's Writers in Prison Committee
PRS	Poverty Reduction Strategy
PRSP	Poverty Reduction Strategy Paper
SADC	South African Development Community
SAMDEF	Southern African Media Development Fund
SAMP	Swedish African Museum Programme
SAMSO	Southern African Media Services Organisation
SEK	Swedish Kronor
Sida/DESA	Sida's Division for Democracy and Human Rights
Sida/DESO	Sida's Department for Democracy and Social Development
Sida/EUROPE	Sida's Department for Eastern Europe
Sida/HÄLSO	Sida's Division for Health
Sida/INEC	Sida's Division for Infrastructure and Economic Co-operation
Sida/ITP	Sida's Division for International Training Programmes
Sida/KULTUR	Sida's Division for Culture and Media
Sida/SAREC	Sida's Department for Research Co-operation
Sida/UND	Sida's Division for Education
Sida/UTV	Sida's Department for Evaluation and Internal Audit
SWOT	Strengths, Weaknesses, Opportunities and Threats
UNDP	United Nations Development Programme
UNESCO	United Nations Education, Science and Culture Organisation
ZAMCOM	Zambia Institute of Mass Communication
ZIBF	Zimbabwe International Book Fair

Executive Summary

Introduction

In 2000 Sida prepared the *Policy for Sida's International Development Co-operation in the Field of Culture* (hereinafter referred to as the *Policy*). Since then, about MSEK 900 has been disbursed to nearly twenty countries. Media projects account for around two-fifths while performing arts, cultural heritage, literature and visual arts received the rest. Africa has received most support. The largest country-level disbursements (remove: to individual countries) have been to South Africa, Vietnam, West Bank /Gaza and Tanzania.

This evaluation was commissioned by Sida/UTV. It should provide information on which to base a revision of the *Policy* to ensure its coherence with current Swedish development co-operation policy. The aim of the evaluation is to establish the actual *role* support to culture *and* media play in the poverty reduction effort and the role they should play. COWI A/S conducted the evaluation. This included an in-depth desk study to establish a conceptual framework; country case studies in South Africa, Tanzania and Vietnam; semi-structured interviews with over 100 key stakeholders; questionnaires; two SWOT workshops; an analysis of the PRSPs of 16 of Sida's partner countries; a study of the culture and media policies of other international donors as well as a web-based solicitation of the perspectives, ideas and views of some 250 stakeholders across the globe.

Culture, Media and Poverty Reduction

Culture and the media cover a variety of functions in today's society. Though interlinked at several levels, **they are distinct**: culture has an intrinsic value while the media, constituting means of mass communication, do not. Freedom of expression is relevant to both culture and the media, but not all culture or media activities can be considered free expression.

Poverty reduction (and the realisation of human rights) is achieved by changes in society. Poverty is rarely mitigated by economic efforts alone. The multidimensional nature of poverty therefore requires a broad range of efforts that target the social, cultural, economic, civic and political causes and manifestations.

Although culture and the media are only one of many factors that can bring about (structural) change in society, overlooking their role in poverty reduction would be an error. They both have a strong potential to promote **human resources**. First, culture can further *skills* related to cultural produc-

tion or further the *knowledge* that can be gained from the messages conveyed in an art form. Second, it can promote the ability to solve problems and to create (*creativity*). Despite it having been a central driving force for the development of mankind's civilisation since pre-historic times in development contexts, creativity is often an undervalued human resource. Third, culture can contribute to a *positive sense of being* which includes feelings such as self-esteem, dignity and self-confidence. These can be experienced individually or collectively. While they may be difficult to measure, they are nonetheless important.

The media enhances human resources by providing *information* that citizens can convert into *knowledge*. This can range from information on issues relating to poverty reduction and socio-economic aspects to information on citizen's rights, political issues and legal remedies. The media can also contribute to a *sense of citizenship*. It can do this by providing information on the various aspects of citizenship (such as rights and obligations and duties of the state) and so impart the means for engaging in informed debate.

Culture and the media can also enhance **socio-political resources** since they both enable people's *participation* in civil society, albeit in different ways. They also offer important opportunities for *debate* and platforms for expression – be it artistic, economic, social, cultural, civil or political. Artists can give voice to the voiceless and by depicting societal injustice and inequality provoke critical thinking. The media can uncover and expose corruption, abuses of power and inept policies. This enhances *transparency, accountability and the rule of law*. It can thus have a significant impact on governance at all levels.

People's **material resources** can also be enhanced through culture. The music industry, the publishing industry and cultural industries (especially those connected with tourism) all have considerable potential for generating economic growth. In this context, intellectual property rights which safeguard fair remuneration to the original creators are important. A vibrant media sector can also enhance material resources by offering employment to a wide range of people from journalists to those who deliver newspapers. By generating business through advertisements and providing market information, it can also boost the economic output of other sectors. The media's role in mitigating corruption can increase (or decrease the diversion of) material resources destined to benefit the poor.

The human, socio-political and material resources that culture and the media enhance promote collective and individual empowerment. This can lead to structural changes that advance the reduction of poverty. Thus, by providing support to culture and media which focuses on strengthening these resources development agencies have the **potential to improve poverty reduction efforts**. However, the principles of human rights need to underlie such support. Cultural liberty, freedom of expression and the right to information and participation are central. Concepts such as cultural diversity, media pluralism and media independence are important to the extent that they further human rights and freedoms.

The roles of culture and media should **constitute standard areas of analysis** in Sida's country strategy process. The international attention that culture is currently receiving — with the publication of the 2004 *Human Development Report* and efforts by the World Bank — offers an occasion for Sida to emphasize the role of culture in poverty reduction in both internal and external processes. Bearing in mind that culture and media are often under-developed issues in PRS processes, there is an opportunity for Sida to advocate and promote the roles culture and media can have in poverty reduction.

Relevance of Sida's Culture Policy and Support to Culture

The *Policy* presents a thoughtful and progressive view of culture and development that, internationally, is still “cutting-edge”. However, to be fully relevant, the *Policy* would need to be **updated and divided** into one policy for media, and another for culture.

Sida's culture support portfolio *as a whole* is **highly relevant to the Policy's** overall goal of “creating opportunities for cultural diversity, creative activities and sustainable development based on human rights”. Human rights perspectives are more prominent in some forms of support than others but, more often than not, the spirit of the human rights framework permeates Sida's efforts. These include, in particular, freedom of expression, participation of disadvantaged groups and democratic work processes. The support is also generally coherent with the goal-areas specified in the *Policy*.

Sida's support to culture must also be considered **relevant to poverty reduction efforts**. First, the countries with which Sida has the largest cultural co-operation (Mozambique, Tanzania, South Africa and Vietnam) have themselves stipulated culture as a priority, in one way or another. Second, the support is also coherent with the perspectives of stakeholders regarding the role of culture in the poverty reduction process. Third, most the interventions financed by Sida provide inputs that enhance human, social, political and material resources, which may lead to empowerment and, accordingly promote, poverty reduction. The extent to which Sida's interventions have actually led to empowerment is difficult to assess, but there is some anecdotal evidence. A greater effort by partners to monitor indicators of empowerment of people and communities would be desirable and likely to show results.

The relevance of Sida's support to the **poverty reduction effort can be enhanced** if project designs contain a greater focus on the aim of poverty reduction. In particular, project documents often lack an analysis of the situation of the poor, and a strategy and goal formulation that illustrate how the project is expected to play a role in the poverty reduction effort. Many organisations will need to develop their understanding of the multi-dimensionality of poverty to be able to successfully produce such documents. This is likely to require facilitation from Sida.

The new culture policy would need to give thought to how culture can contribute to **poverty reduction and empowerment** without forfeiting the current *Policy*'s strong human rights perspective, clarity of thought and structure. A stronger poverty perspective should not be interpreted as compromising cultural or artistic merit by reducing the arts to only a function in the service of human development. It would also need to **address such additional issues** as how culture support can contribute to promoting peace, encourage cultural industries and strengthen intellectual property rights. Furthermore, in the light of the *Human Development Report 2004* on cultural liberty, a new policy would appropriately elucidate this concept.

Relevance of Sida's Media Policy and Media Support

The *Policy*'s goal-areas are rather unclear regarding the media. This is a weakness. Nevertheless, Sida's media support is relevant to the indirectly expressed goals of freedom of speech, media professionalism, information and social debate. There is **scope to improve the relevance** of media support to the current policy by building up the capacity of training institutions at the regional and country levels and working with various independent financing mechanisms to support media production.

Sida's support to the media is also generally relevant to poverty reduction. Sida has channelled its support through a number of high-quality media organisations. These organisations contribute to poverty reduction by enhancing human, social and political resources which are likely to lead to empowerment. However, there are *substantial* opportunities to improve relevance.

Considerable effort will need to be devoted to formulating a new media policy. The current policy lacks clear goals and a full appreciation of the media's role in poverty reduction. In addition to analysing how the media can contribute to poverty reduction and empowerment, a new policy would need to be founded on **an understanding of the media's role** as an instrument for accountability; promotion of the rule of law and transparency; exposure of power abuse and corruption; and, for education and informing poor communities of ways to improve their situation ("communication for development"). It should also address the democratic role of the media in relation to political processes such as elections. Elements that need to be developed further in a new media policy are media pluralism, media legislation, public service, community radio, capacity building of media training institutions, support to media production through independent mechanisms, and media as an arena for public debate and voice. Upgrading Sida's media policy will require more internal capacity to manage the support.

Effectiveness of Sida's Culture and Media Support

The effectiveness of the interventions supported by Sida in culture and media varies. With such a large portfolio this is only to be expected. On the whole, the projects are of solid quality and appear to be having the desired effects. **Project design is, however, a serious problem.** This has been said again and again in evaluations and reviews. Project planning and design affects efficiency. Unclear objectives and poorly designed implementation strategies reduce effectiveness, hamper evaluations from adequately fulfilling their function, and have a serious impact on accountability with regard to both beneficiaries and Swedish tax-payers.

Sida's Management of Culture and Media Support

More than **half a dozen divisions** in Sida and a number of embassies provide support to culture and media. Interaction is often ad hoc. There are no cross-divisional forums, processes or networks to discuss culture and media-related issues within the organisation. This undermines institutional learning and hinders the formulation of strategic direction.

Sida has provided culture and media support for many years. It is time to determine just exactly what is categorised as such so that **a complete statistical overview can be established.** Despite the use of consultancy resources and today's database techniques, a full picture of the support has yet to emerge. This failure may cause a misrepresentation of Sida's activities and jeopardise the coherence of Sida's overall support to culture and media. More critically, dysfunctional interaction and communication within the organisation has unfortunate implications for institutional learning.

Most of Sida's culture and media efforts are **managed by KULTUR.** It has shown competence and insight in its choice of efforts and has been pro-active in exploring new forms. However, its decision-making and administrative processes are often excessively slow. This has sometimes had negative effects at the project level.

Like the rest of Sida, KULTUR has been **under pressure to rationalise** the administration of its support by entering into fewer contracts but disbursing greater amounts per contract. Sida's support to culture and media is often of relatively small sums to a great number of organisations. KULTUR has been forced to explore ways of adjusting its methods to meet the demands of Sida's top management. Administrative rationalisation of Sida's culture and media support can have negative consequences. Effective culture and media projects are usually small-scale. They are often not capable of absorbing larger amounts. There is a risk that large allocations may weaken prospects for long-term sustainability.

To maximise relevance and effective implementation of the new policy, appropriate processes and strategies need to be developed. A **Sida-wide strat-**

egy or action-plan is needed for culture and media respectively. This would provide direction, outline *how* the new policy will be implemented and ensure coherence between the various activities supported by the different parts of the organisation. These strategies, involving *all* relevant Sida departments, would address issues such as: What are the priorities and where?; What would be a desirable balance within the culture and media “portfolios”?; How will Sida address culture and media in country strategy processes?; How will Sweden promote dialogue regarding culture, media and the PRS process at the country level?; How will Sida promote southern ownership in its programmes?; What role will Sida play in international forums that address culture and media in a development context?; How will Sida develop its competence in the areas of culture and media?; and, what mechanisms will be used to ensure institutional learning?

Sida’s Management of Relations with Partners

Sida’s support to culture and media is **channelled** through national, regional, international and Swedish organisations. KULTUR has been proficient in making strategic use of the international character of its partner organisations. Although many organisations see Sida as flexible, able to accommodate modifications in time frames and budgets, Swedish organisations in particular complain of overly-complicated procedures and unclear communication. KULTUR could devise a strategy to ensure systematic and clear communication with all its partners. This could involve establishing relevant forums on Sida’s website.

Sida’s support to culture involves an exceptionally **large number of Swedish organisations**. These are culture/media actors whose knowledge of development issues, developing countries and established practices of project management may be weak. In Vietnam, South Africa and West Bank /Gaza, there is evidence of Swedish-southern partnerships that are based on mutual respect and dedication and that have generated energy, commitment and mutually enriching processes. However, some partnerships have had little reciprocity and thus been less successful. These partnerships often consist of organisations with insufficient common interest and who may even work in different fields. The arrangements then tend to amount to one-sided funding, with little involvement of the Swedish partner.

Acting as Sida’s conduit, Swedish institutions have often been the **dominant** partner. They have prepared the application to Sida (often in Swedish), and manage funds and reporting. This gives them the upper hand. The nature of the relationship between the Swedish organisation and Sida and contract details are often unknown to the southern counterpart.

Sida’s use of Swedish culture institutions appears to be based on the desire both to delegate the administration of projects to culture professionals and to ensure a North-South inter-cultural dialogue. When Sida engages a Swedish culture/media organisation, the **role Sida expects it to play needs** to be

spelt out. Is it to function as an *equal partner* based on the principles of reciprocity, transparency, mutual respect and trust? Or should it serve as a *technical consultant* to a southern organisation or programme? Or is its role that of an *administrator* on behalf of Sida? A Swedish organisation should not play more than one role in relation to a southern counterpart. Furthermore, its capacity, professionalism and ability to add value need to be determined. A tendering process in line with the LOU may be an effective means of engaging a partner to fill any one of these three functions. International competitive bidding would give both international and southern organisations an opportunity.

Some of Sida's Swedish partners make **considerable demands on Sida**. For instance, some deem it to be Sida's role to provide southern partner contacts for possible projects, technical assistance on legal issues, budget preparation or standards for calculating local salaries or even extra funds for sensitising the Swedish public to Sida's support to culture. Since Sida's primary goal is to reduce poverty, the use of Sida's resources to service and build capacity within Swedish institutions would be tantamount to a misuse of the aid budget.

Likewise, while it must be regarded as a **success that Swedish institutions draw benefit** and build internal capacity as a result of mutually advantageous partnerships with southern organisations, it is questionable to what extent Swedish development co-operation should finance this. There is reason to explore funding mechanisms by which government finances the Swedish part of these partnerships by other means than via Sida's budget.

KULTUR has largely been alone in advocating the importance of culture and media in poverty reduction. Support from Swedish culture and media partners would be valuable. It would also be in the interest of Swedish aid if Swedish partners **networked** with each other to exchange experiences and learn. While it would be appropriate for Sida to initiate and facilitate such processes momentum and commitment are then up to the actors themselves.

1 Introduction

In 2000 Sida prepared the *Policy for Sida's International Development Co-operation in the Field of Culture* (hereinafter referred to as the *Policy*). Since then, an estimated SEK 900 million has been disbursed to culture and media efforts in nearly twenty countries. This document is an evaluation of Sida's work with culture and media. It was commissioned by Sida/UTV and carried out by COWI A/S.

1.1 Background and Aim of the Evaluation

According to the terms of reference (see Annex 1), the *purpose* of the evaluation is to provide information relevant to a revision of the *Policy* to ensure its coherence with the current over-arching priorities in Swedish policy. The evaluation has a two-tiered *aim*:

1. To establish the actual role support to *culture* plays in the poverty reduction effort and the role it should play; and,
2. To establish the actual role that support to *media* plays in the poverty reduction effort and the role it should play.

1.2 The Team

COWI embarked upon the evaluation led by Cecilia M. Ljungman in March 2004. The other core team members include Helge Rønning, Tejeshwar Singh and Henrik Steen Pedersen. Quality assurance has been provided by Britha Mikkelsen and Anita Theorell. During the case studies, each team member was joined respectively by Nicolette du Plessis (South Africa), Eke Abrahams Mwaipopo (Tanzania) and Phan Phoung Ahn (Vietnam).

1.3 Methodology

In line with the terms of reference, the two main evaluation criteria for the assessment are *relevance* and *effectiveness* — the latter is considered a means to establish the former. The assessment of *effectiveness* aims to establish the extent to which the objectives of Sida's¹ interventions in the culture and media sectors have been, or are expected to be, achieved. Meanwhile, the assessment of *relevance* examines the extent to which the:

¹ This evaluation treats Sida as one organisation and does not generally distinguish between the support from Sida's different departments, divisions and country level representations. However, since Sida/KULTUR plays a central role in the support to culture and media, it is sometimes singled out in the assessment.

1. Policy is relevant to Sida's overall policy framework;
2. Policy is relevant to the poverty reduction effort;
3. Culture and media support is relevant to the *Policy*; and,
4. Culture and media support is relevant to the poverty reduction effort.

The team has separately analysed and assessed the support to culture and the support to media throughout the evaluation. A complete description of the methodology applied is provided in Annex 2. In summary, the evaluation process consisted of three phases — an inception phase, a case study phase and a synthesis phase. The main elements of the **inception phase** included an extensive and in-depth desk study (Annex 3 for the bibliography) to develop a comprehensive view of the current discourse about culture, the media and poverty reduction; a study of the culture and media policies and strategies of other donors (Annex 7); and a study of how media and culture are dealt with in the Poverty Reduction Strategy Papers of 16 countries to which Sida provides support (Annex 8).

In addition, two participatory SWOT workshops were held with external Swedish stakeholders and Sida staff — one focusing on the media and the other on culture. The purpose of the SWOT workshops were to discuss the strengths, weaknesses, opportunities and threats in relation to achieving results in Sida's culture and media work respectively. (See Annex 6 for the report on the SWOT workshops.)

The main output of the inception phase was a report that summarised the results of the studies and workshops and which presented a conceptual framework on the roles that culture and the media play in the poverty reduction process. Hypotheses based on this framework were developed.

The **second phase** concentrated on data collection through documentation review, country case study visits and interviews in Sweden and abroad (Annex 4 for a list of persons interviewed). Based on a decision taken at the inception meeting with the reference group, South Africa, Tanzania and Vietnam were chosen as the case study countries since it was deemed that they would provide the team with the greatest spectrum of issues to analyse and lessons to learn. The countries were chosen mainly on the basis of the monetary size of Sida's support, the poverty situation and the type of support provided. The assessment of effectiveness was a central aspect of this phase.

The second phase also encompassed an effort to gather the perspectives and encourage the participation of a broad range of stakeholders worldwide. Emails with questions concerning the role of culture and media in poverty reduction were sent to about 250 stakeholders. The responses were subsequently posted on the evaluation web-site (www.cowiprojects.com/sida-evaluation). The responses received from the stakeholders are included in Annex 9.

The final **synthesis phase** began in July when the core team and the quality assurance panel met in Copenhagen to analyse and synthesise the findings. A full-day's synthesis workshop — at which the team presented and discussed its findings, conclusions and recommendations — was held in Stockholm on September 3. Participants included the entire staff of Sida/KULTUR and about a dozen representatives from Swedish embassies that administer culture support. The draft report was prepared in September and comments were received from Sida in the beginning of October.

The evaluation team has aimed to maximise stakeholder participation. The SWOT workshops and web-based effort to seek stakeholder views were designed to increase participation. The team has also informed the vast majority of stakeholders of the evaluation and invited them to visit the evaluation website to access the inception report, the terms of reference, the views submitted by other stakeholders and the email addresses of the evaluation team.

1.4 Structure of the Report

This report consists of 10 chapters. The following chapter analyses the definitions and roles of culture and the media. How culture and the media relate to each other and their respective role in society is discussed. The discourse on poverty, development co-operation and culture and media support is also covered.

Chapter 3 introduces the conceptual framework the team developed to analyse the role that culture and media respectively can play in the reduction of poverty. Chapter 4 describes the content of the *Policy*. Its relevance is furthermore analysed and assessed in relation to Sida's overall policy framework; the policies of other aid organisations; the content of 16 PRSPs from 2001 to 2004; the perspectives of stakeholders gathered by the team during the evaluation; and the conceptual framework developed in Chapter 3.

Chapters 5 and 7 respectively examine Sida's support to culture and media. The geographic distribution of the support, the types of activities supported and the channels used are discussed and analysed.

Chapters 6 and 8 analyse Sida's support to culture and media respectively and assess its effectiveness and relevance in relation to the *Policy* and in relation to the poverty reduction effort.

Chapter 9 looks at how relevance and effectiveness are affected by management and communication within Sida, between Sida and its partners, and at the project level.

Chapter 10 provides a summary of the conclusions, lessons learnt and recommendations of the evaluation.

1.5 Guide to Readers

The evaluation team has purposely included a fair amount of project descriptions to underpin the assessment in chapters 4, 6 and 8. This is to ensure transparency in the analysis and to clearly substantiate the conclusions of each section. We have deliberately provided numerous examples to show the breadth of Sida's support and to give due recognition to the different actors. To facilitate reading the team has included several headings and bold fonts in these chapters. For readers who are less interested in the details of the support, but are interested in the relationship between culture, media and poverty reduction as well as how Sida's support to culture and media can be improved, the team recommends chapters 2, 3, 9 and 10.

2 Culture, Media, Poverty and Development Co-operation

2.1 Definitions of Culture and Media

Culture is one of the most difficult concepts to define clearly since it covers many meanings and implications because its etymological background in Latin signifies cultivation.² The World Commission on Culture and Development and the subsequent Stockholm Conference adopted a broad anthropological definition in which culture is seen as “**a way of life**” encompassing the whole “complex spiritual, material, intellectual and emotional features that characterise a society or social group”.

Creativity is a concept that is closely associated with culture besides being linked to the concept of being human. Humankind’s innate ability to create has been crucial to our survival as a species. A broad definition of creativity that corresponds to the all-encompassing concept of culture refers not just to the production of artistic objects or form, but to problem-solving in every field. Creativity is vital to industry and business, technology, education, and to social, economic and community development. Creativity leads to knowledge, which in turn empowers people.

In the field of cultural studies, culture is the **object of research and investigation** that covers everything from day-to-day practices, leisure activities and the media (including popular culture and media cultures) to art, ideologies and religion. In contrast to anthropology with its relatively strict methodological base in fieldwork and participatory observation as a method, it is marked by its interdisciplinary character.

Culture is furthermore considered a **sector area** for policy intervention and administration. This is typically undertaken by ministries of culture, or by ministries which may also deal with the media, information, sport, education, technology and/or tourism. Here the concept of culture is often extended beyond a narrow definition of culture as art to broader concerns such as social and educational policies.

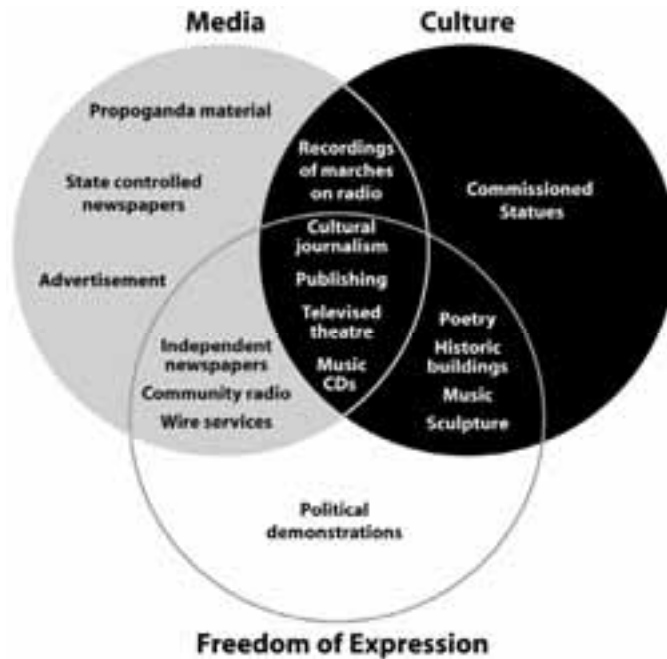
² In the Oxford English Dictionary the etymology is defined thus: “a. F. culture (in OE. *couture*), ad. L. *cultura* cultivation, tending, in Christian authors, worship, f. ppl. stem of *colere*.” Williams (1976) has discussed the implications of the concept for political and social interpretations.

Culture as **artistic or creative activities** is sometimes divided into high culture versus low culture (high brow, middle brow, and low brow), elite vs. popular cultures, art vs. folklore, serious art vs. entertainment etc. There is now an increasing trend towards understanding these divisions as continuums rather than being in opposition to each other. This is largely a result of the growing economic importance of what have been called the cultural or creative industries,³ which are linked to the increase in media and cultural consumption and the technological developments associated with the communications and entertainment industries.

This **link between culture and the media** has become more pronounced in relation to both economic and political developments since the 1960s. This was the decade of the real break-through of a new understanding regarding the implications of the term culture. It was also when cultural policies came to be formulated in many countries.

The media are the “main means of mass communication (especially newspapers and broadcasting) regarded collectively”.⁴ While culture can be seen as having inherent value, the media do not: art to which the artist herself is the only witness can be considered to have value, but the same cannot be said of a programme that only the broadcaster himself can listen to. **Culture and media often intersect** — for instance, when culture uses mass media as a channel for expression (such as CDs or film) or when a newspaper reports on culture. The publishing sector also bridges culture and media.

*Figure 1:
The relationship
between the media,
culture and freedom
of expression*



³ Hesmondhalgh (2002).

⁴ The Oxford English Reference Dictionary, 1996.

In a democratic society **freedom of expression** is a central concept for both the media and culture. Article XIX of the Declaration of Human Rights states that: “Everyone has the right to freedom of thought, conscience and expression; this right includes the freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.” In principle this gives the cultural practitioner the right to express thoughts, ideas, opinions and creativity in any art form. It also gives the journalist freedom to report on, for instance, government corruption. However, freedom of expression also encompasses activities that do not involve either culture or the media – such as participating in public meetings or protesting government policy by demonstrating or writing a letter to the head of state.

Similarly, not all culture and media relate to freedom of expression. Government controlled newspapers are part of the media but are not free to express opinions or report on news that the government finds to its disadvantage. Commissioned statues or monuments may be art but may not be a form of free expression. Likewise, music marches can certainly be considered a form of culture. However, when played on the radio during a coup-d’etat, culture intersects with media but is not relevant to freedom of expression.

Figure 1 illustrates the inter-relationships between culture, media and freedom of expression. The top three segments of the freedom of expression circle represent the free media and a society in which cultural liberty is respected.

2.2 The Roles of Culture in Society

Culture, in the broad sense of the word, can play many different roles in society. Culture’s relationship to wider social issues and divisions has been highlighted by research into class, gender, race, generations and other mechanisms of social division. This has resulted in the formulation of concepts such as cultural capital.⁵ This is defined as the collection of non-economic forces such as family background, social class, varying investments in commitments to education, and different resources that are regarded as influencing success.

Artistic practices serve to express the identity of group structures, including how they see and interpret their existence. This allows for the formation of **cultural identity**, which is considered to enhance people’s sense of dignity and have an empowering effect. The importance of cultural identity is recognised by warring groups. So often in history they have targeted buildings and art of cultural value for destruction with the aim of violating the enemy by suppressing their identity. However, cultural identity is two-sided – it can be the cause of bigotry, group pressure and stigmatisation. In past and present conflicts the manipulation of cultural identity has been used for political mobilisation, to boost feelings of superiority, to justify discrimination and to suppress and/or encourage violence towards other groups.

⁵ Bourdieu (1984).

Culture in the sense of the arts, creative expression and traditional knowledge is often the result of initiatives and practices with roots in **civil society organisations** and communities. Civil society refers to the network of relations and institutions with the capacity to organise and engage in public life and decision-making. It enhances and creates *social capital* – the norms, values and social relations that bond communities together – building bridges between groups and establishing social cohesion. The greater the level of social cohesion in a society, the higher its propensity will be for just peace based on human rights. Furthermore, civil society organisations are important in relation to the development of broad social initiatives and movements. Thus there is considerable *democratic* potential to be derived from cultural practices.

Culture also has a significant role to play in the economic sphere of life by virtue of having developed into **industries** which are powerful in their own right. Examples include the publishing industry; crafts ranging from hand-woven Middle-Eastern carpets to Balinese wood carvings; and the music industry which has capitalised on the world music movement with its roots in many developing countries. In this context, however, it is important to create efficient structures and institutions to safeguard the rights of cultural creators and producers from the South, and to give them an opportunity to develop cultural industries that are more than just subsidiaries of strong northern economic interests.

The cultural industry also operates in conjunction with other industries. Cultural aspects increasingly play a significant role in tourism, which is one of the fastest growing and biggest industries in the world. Cultural industries related to tourism range from visits to museums, cultural heritage monuments, archaeological sites and indigenous communities, to artisan production, traditional cuisines and forms of local entertainment.

Box 1: Intellectual Property Rights

Culture, information and entertainment are a new form of capital. Because the information “industry” now comprises such a significant portion of GNP, Intellectual Property Rights legislation has been dragged out of its slightly obscure legal resting-place to become an issue of contestation between North and South and subject to disagreement in WTO negotiations. They have become a new locus for debates over political access and monopolistic power and even a question of civil liberties and free speech. The process has been going on for a long time, but its radical nature is only now apparent.

Copyright issues linked to cultural products have economic value and thus constitute essential aspects of cultural and media development. In relation to all types of IPRs the key issue for developing countries is whether the gains to be elicited from the incentives of protecting intellectual properties outweigh the increased costs associated with the restrictions on free flow of copyrighted material. This debate has been at the forefront in relation to Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) and has given rise to the so-called “copy-left” movement. On the one hand developing countries need have access to reasonably priced copyrighted material – textbooks, information of all kinds, software etc. On the other

hand, intellectual property rights owners in developing countries need both protection against abuse and piracy, as well as fair remuneration for the use of their works.

Consequently, strengthening rights-holders' organisations (e.g. authors, musicians, publishers and copyright collecting societies) in developing countries contributes to the viability and professionalism of cultural industries in those countries. A special IPR issue for developing countries is to develop systems for the protection of traditional knowledge and folklore. The World Intellectual Property Organisation (WIPO) has been at the forefront in this work.

At the **political and legal level**, cultural rights are guaranteed by the International Covenant on Economic, Social and Cultural Rights ratified by nearly 150 countries. These states recognise the right of every man and woman to take part in cultural life and to “benefit from the protection of the moral and material interest resulting from any scientific, literary or artistic production of which he is the author” (Article 15). Within the human rights context, cultural rights have the same status as any economic, social, civil or political rights.

However, some parties interpret cultural freedom as differing from other rights and freedoms by regarding it as a collective freedom as opposed to an individual one. The right to one's culture is time and again used as an excuse by states not to recognise other aspects of human rights (e.g. the equal status of women) making collective cultural rights a highly contested issue.

The Human Development Report 2004: Cultural Liberty in Today's Diverse World offers a refreshing perspective on the importance of cultural liberty for human development. It successfully debunks the arguments and positions against cultural liberty and calls on governments to respect and realise cultural freedom. With regard to the concept of **civil conflict**, the report maintains that there is no trade-off between peace and respect for diversity but to avoid violence, identity politics need to be managed. Likewise, there is no trade-off between diversity and state unity – multicultural policies are ways to build diverse but, at the same time, unified states.⁶

2.3 The Roles of the Media in Society

In principle, the media play important roles in democratic life. These roles may be interpreted in relation⁷ to the different dimensions of what constitutes **citizenship**. There are three important ways in which the communication media contribute to the constitution of citizenship. First, in order for people to be able to exercise their full rights as citizens, they must have access to the information on what their rights are. They will need advice on, and analysis of, how they are to pursue these rights effectively.

⁶ Human Development Report 2004. pp. 3-4.

⁷ Murdock (1992).

Next, citizens must have access to the broadest possible range of information, interpretation and debate on anything that involves public or political choices. They must be able to use media of different kinds to register and express their views and to come forward with alternative models for development. They should be able to do so on the basis of information on, and interpretation of, events in the local, national and international arenas.

Furthermore, people must be able to recognise themselves, their aspirations, their cultures and life styles, in the range of representations on offer within the various media, and they should also be able to contribute to developing and extending these representations.⁸ Thus in a democracy audiences are to be treated as both consumers and citizens — they constitute a public.

An important function in this framework, and which is to be found in almost all of the literature on the role of media in relation to **democratic processes**, is that of information and the presentation of different viewpoints. The media should inform citizens on matters of public policy by presenting and debating alternatives. This has to do with the concept of rights as citizens of a society. The media must also help empower their various audiences by making them aware of their civil and political rights, and of why and how these rights should be exercised. People who do not know their rights do not, in practice, have any rights.

Even if democratic change has taken place, experience from new democracies in many parts of the world show that governments are often reluctant to yield control over broadcasting, or to permit alternative radio and television stations. The relationship between the state and the media is a central issue for any discussion on media and democracy. The role of public service media in this context is one of the issues where the libertarian free market agenda — with its concept of a strict division between state and society — differs from the liberal rights-oriented interpretation of the role of communication systems in a democracy.

A second category of the roles that the media can play is what may be called the **“watchdog”** role; namely to uncover and publicise political corruption, other abuses of power, and inept policies. Ideally this will lead to public concern and a citizens’ furore, which will, in turn, impel reform in official behaviour. To sum up: the media should contribute to more effective, transparent and accountable governance.

The third category of the media’s roles has to do with their **entertainment and cultural functions**, and thus with the relationship between media and forms of identity. This requires a media system to be multi-faceted and open, and to cater for a variety of interests — socially and culturally. Both dominant and marginalised groups must be allowed a voice.

⁸ As an extension of this function, the media also contribute to creating a sense of being part of a national or social community. It has been pointed out that in relation to the growth of European nation states, the print medium contributed to the creation of an imagined community — Anderson (1991).

The possibility of a viable, independent media is affected by the amount of wealth in a particular society. The **prevalence of poverty** will restrict potential readership, advertising revenue and likely investors. Since modern communication media are linked both to the existence of mass consumption and mass democracy, when markets for consumer goods are limited, the development of democratic media, particularly at the local level, is hindered.

A prerequisite for democracy and respect for human rights is the **democratisation of communication**, which in turn requires the empowerment of both a variety of interest groups and the individual citizen as also their access to representative media. The problem in much of the developing world is that a large portion of the population has no access to representative media. Thus political processes often take the form of rumours, disgruntled grumbling, or the falling back on primary identities. These may express themselves as either uncritical or reluctant support for the powers that be and participation in ritualised rallying at election times. These observations should not, however, lead to the conclusion that people are not informed, and have no knowledge of what goes on. The problem is that they have no, or very underdeveloped, media where they can voice their concerns and which can represent their interests properly. Even in developing countries where radio is widespread and often the most important medium, the number of radios per capita is significantly below that of other parts of the world. Furthermore, the independent radio stations tend to be located in urban areas; thus the rural areas, where the majority of the population live, often have access only to government radio, which provides only one perspective.

It is also important to bear in mind that radio is the only electronic medium that is relatively independent of a permanent supply of electricity. Some rural communities in Asia even have access to a TV-set and sometimes a video. Having access to these does not constitute participation or access to a range of interpretations.

2.4 Culture, Media and Poverty Reduction

Despite decades of development assistance, the reality is that 1.2 billion people live on less than a dollar a day and 2.8 billion live on two dollars a day⁹. This has led a majority of the development community, at least nominally, to focus efforts on poverty reduction/alleviation/eradication. Thus, in the last decade, the concept of “development” has changed from meaning a process of economic growth, a rapid sustained expansion of production, productivity and income per head, to being seen as a process that enhances the effective freedom of the people involved to pursue whatever they have reason to value.¹⁰ The broader concept of development has also been mirrored by a more holistic definition of poverty. Sida, for instance, views the essence of poverty as the “lack of power and choice and lack of material resources”.¹¹

⁹ Narayan et al (2000).

¹⁰ Amartya Sen, (1999).

¹¹ Sida (2002).

The proponents of the rights-based approach regard the manifestation of exclusion and powerlessness as aspects of poverty. This is similar to Sida's concept of poverty. However, this approach goes further: a poor person is someone for whom a number of human rights or *freedoms* such as the right to food, health, education, information, expression, participation remain unfulfilled. In this context the realisation of human rights and the process of development are not distinct. On the contrary, development becomes a sub-set of the process of fulfilling human rights. In fact, development itself is recognised as a human right.¹²

Box 2: A Rights-Base Approach

A rights-based approach, to which many donors pay lip-service, views cultural rights as on a par with all other rights – social, economic, civic and political. This is based on the key principle of indivisibility and the inter-dependence of rights, which maintains that, since all rights are inter-dependent the enjoyment of one right is inextricably linked to the enjoyment of other rights. The inter-dependence of rights is a reflection of the multi-dimensional character of well-being. While all human rights – civic, political, economic, social and cultural should be treated with the same importance, certain rights will take priority depending on the specific context.

The unprecedented and comprehensive study of world poverty entitled *Voices of the Poor* – supported by the World Bank and based on the views of 60,000 poor men and women from 60 countries — presents new but often complementary perspectives on poverty. Poverty is the lack of food and assets; the powerlessness that stems from dependency on others; the helplessness that stems from exploitation; the inability to treat illness, and the lack of basic infrastructure — particularly roads, transportation and water. Throughout the world, poor people also described poverty as humiliation and being treated rudely. The psychological dimensions of poverty are also considered central to the definition of poverty: “tranquillity and peacefulness are important to poor people, even if poverty does not decrease”.

The discourse on the relationship between culture/the arts and poverty reduction is meagre and does not command sufficient status included in the Millennium Goals. However, in *Voices of the Poor — Can Anybody Hear Us?*² it was found that the societal bonds arising from cultural identity help “stabilise communities and ease the psychological stress of poverty”. Cultural identity is maintained through participation in rituals, celebrations and festivals which, the study found, poor people often attended:

“To maintain solidarity and the emotional and physical security it provides, people are willing to make considerable sacrifices and will readily divest themselves of a wide range of material assets in order to ensure that these social bonds are preserved.” (p. 43).

¹² The World Conference on Human Rights, held in Vienna in 1993, reaffirmed by consensus the right to development as a universal and inalienable right and an integral part of fundamental human rights.

The media's direct relationship to poverty has not been studied extensively either. On the other hand, the media's role in democratic development has been analysed by several scholars.¹³ Likewise, democracy's role in poverty reduction is central to the works of Amartya Sen among others.

Over the last decade and a half some few development organisations have formulated clear cultural policy objectives. Similarly, specific strategies for media support have at best been around for twenty years. Nevertheless, in line with the dominant paradigms in development theory support to culture and the media has been provided, in one form or another, for several decades. Starting with the modernisation theory dating back to the 1950s – when one of the seminal works actually dealt with the role of media and culture (Lerner, *The Passing of Traditional Society*, 1958) — mass media were seen as an important link to modernisation, replacing personal experience as the basis for new ideas. Urbanisation and literacy were regarded as prerequisites for modernisation, while democracy was viewed as something that would emerge later in the process.

This was followed by the dependency school, with theories of cultural imperialism, in the late 1960s and 70s and UNESCO's "New World Information and Communication Order" which culminated in the McBride Report in 1980.¹⁴ Subsequently, starting in the early 1980s, development communication gained greater importance. Culture and the media (song, drama, dance, radio etc.) began to be used to convey messages regarding e.g. gender equality, health, child development, agricultural techniques, HIV/AIDS, reconciliation and youth issues. This approach overlooked the role of culture and the media as areas for development in their own right. It furthermore often (i) disregarded the democratic dimension of culture and communication policies; and, (ii) failed to address the role of the state in relation to culture and the media.

Although anthropologists have played a role in development assistance since the early post-war period by interpreting and understanding and explaining the "alien" culture so that technical experts could adjust their approaches to increase impact, the importance of the cultural perspective gained renewed impetus when the UN in 1989 proclaimed a Culture Decade. It was further strengthened in the late 1990s in the wake of the Global Commission on Culture and Development. Since then, and with encouragement from the UN General Assembly resolution in 2000¹⁵, "mainstreaming the cultural dimension" has been highlighted in some development policies. This entails taking into account and being sensitive to cultural realities in communities

¹³ See e.g. Göran Hydén et.al, (2002) that provides evidence of the increasingly important role the media are playing in Africa. See also Besley, Timothy & Robin Burgess (2001) which compares the media's ability to fulfil their role in enabling citizens to monitor government between different states in India. It concludes that Indian states with higher newspaper circulations have a greater distribution of relief supplies and food aid in times of natural disasters.

¹⁴ UNESCO (1984).

¹⁵ GA Resolution A/RES/55/192.

where development efforts take place. A new element in this recycled approach is the growing recognition bringing anthropologists on board to facilitate active participation among affected communities.¹⁶

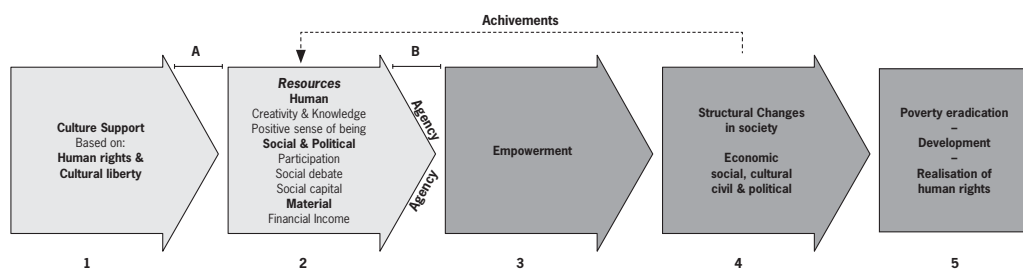
The few donors that have policies for culture and the media, currently base them on human rights principles and aim for democratic development. In theory, participation and people-centred approaches are applied. Arguably, this position may be regarded as contradictory to the cultural relativist aspects that the “cultural dimension” implies. The next few years will tell if the perspectives on cultural liberty of the Human Development Report 2004 will generate enough momentum to provide a framework for a true rights-based approach to supporting culture and the media.

¹⁶ Approaches that are applied to communication and development policies and studies do not necessarily come and go. Rather it may be argued that new paradigms are being generated on the basis of previous ones and that there thus exist both ruptures and continuums. Based on this way of thinking, the situation at the beginning of the new millennium is one with roots in the second half of the 1990s which may be defined as the multiplicity paradigm. It encompasses elements of a theory of democracy and participation, but is unclear in relation to the question of modernisation, something that is exemplified by the theory of using communication technologies for “leapfrogging” the development process. For an overview of paradigms in development communication see Colin Sparks “Development, Imperialism and Globalization: The Implications of the Paradigm Shifts in International Communication” in Melkote and Rao (2001).

3 Conceptual Frameworks

Before the assessment of Sida’s support was undertaken, the team developed conceptual frameworks (illustrated by figures 2 and 3 below) to analyse the role that culture and media can respectively play in the reduction of poverty.¹⁷ Inspiration for the frameworks comes from international discourse the team has researched and analysed and from the team’s own reflections.¹⁸ While both frameworks are too simple to capture all the complex micro, meso and macro processes that underlie poverty reduction, the frameworks have proved useful for assessing the relevance of Sida’s *Policy* and its support to poverty reduction. The frameworks basically show that if support to culture and media (a) is provided according to *human rights principles* and (b) focuses on enhancing *resources* that can *empower* people and communities then societal *changes* may take place that lead to poverty reduction. The common aspects of the two frameworks (boxes 3 to 5) will be discussed in the following section starting from box 5 in each diagram.

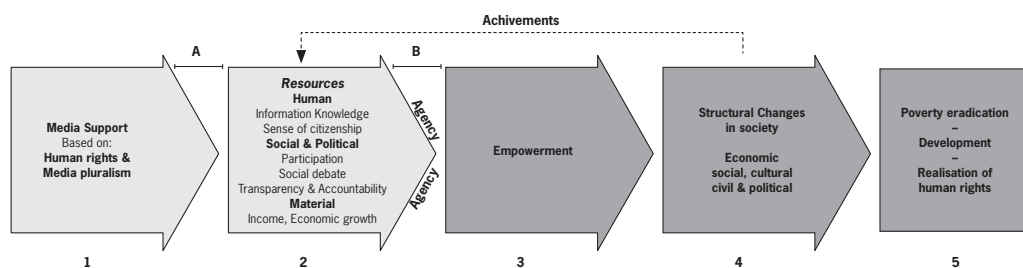
Figure 2: Conceptual Framework of the Role of Culture Support in Poverty Reduction



¹⁷ The frameworks were initially presented and discussed at the inception meeting with the Sida reference group (see annex 2) who, along with UTV, accepted the model and corresponding hypotheses that state that if processes “A” and “B” (marked in each of the figures) take place, then the culture/media support will have relevance to poverty reduction. Since then, the team has fine-tuned the frameworks. Assessment of the support based on these hypotheses is discussed further in chapters 6 and 8.

¹⁸ Important sources of inspiration in this process include Kabeer (2001), Sen (1999), Human Development Reports (2000 and 2004), Appudurai (2004), Mikkelsen & Ljungman (2004), Perspectives on Poverty (2002) and Shared Responsibility (2003)

Figure 3: Conceptual Framework of the Role of Media Support in Poverty Reduction



3.1 Poverty Reduction and Empowerment

Both conceptual frameworks assume a multidimensional view of poverty: the essence of poverty is powerlessness, exclusion, lack of choice and material resources. In other words, poverty is a state of being in which a number of human rights or *freedoms* remain unfulfilled. These include the right to food, health, education, information, expression, participation and equality before the law.¹⁹ As illustrated in *box 5* in the diagrams, the frameworks accommodate the idea that the **eradication of poverty**, the **realisation of human rights** and the state of **development** are analogous.²⁰

Poverty reduction (and the realisation of human rights) is achieved by **changes in society** and its structures, which is represented by *the fourth box* in the two diagrams. Analyses reveal that economic efforts alone are rarely enough to reduce poverty since its causes are not only economic. They are also social, cultural, civic and political. A successful approach to the multidimensional nature of poverty therefore requires a broad range of efforts that target the social, cultural, economic, civic and political causes and manifestations of poverty. Thus, support to culture and media are obviously only one of many factors that may cause (structural) change in society.

Governing authorities and aid organisations can provide conditions, opportunities and outcomes that facilitate a society’s effort to reduce poverty – in other words help poor people help themselves by enabling them to make strategic life choices to improve their condition in a context where this was

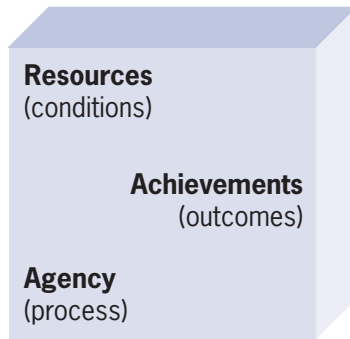
¹⁹ For a discussion on the rights-based approach see Ljungman: “A Rights-Based Approach to Development” in Mikkelsen’s *Methods for Development Work and Research: A New Guide for Practitioners*, 2e. (Forthcoming 2005, Sage Publications).

²⁰ Considering that the World Conference on Human Rights, held in Vienna in 1993, reaffirmed by consensus the right to development as a universal and inalienable right and an integral part of fundamental human rights, development can be seen as a sub-set of realising human rights. For an interesting discussion on the realisation of rights constituting development itself, see *The Rights Way to Development*, The Human Rights Council of Australia (2001). This is also covered in the *Human Development Report 2000*. Sen (1999) sees the realisation of human rights as another way of expressing development as freedom.

previously denied to them.²¹ This process of change in a person's life or in a community is the process of **empowerment** and is represented by *box 3* in the diagram.

Empowerment gives people and communities more freedom of choice, decision-making and action and thus enables them to better influence the course of their lives. Kabeer provides a useful conceptualisation of empowerment that includes three different dimensions as illustrated in the figure below:

Figure 4
Dimensions of
Empowerment
(Kabeer 2001)



Agency, or the ability to define goals and act upon them, is a key dimension of empowerment. Agency includes a range of purposeful actions – bargaining, negotiation, resistance and protest – that amount to exercising voice. It also includes cognitive processes of reflections and analysis.²² Agency is illustrated by the link between the *second* and *third* boxes in each diagram.

Although agency can be considered at the heart of the process under which choices are made, resources and/or enabling conditions of some kind are required. Resources are thus the second dimension of empowerment and can be divided into three categories:

- *Human resources* – among others, knowledge, skills, creativity and imagination;
- *Social and political resources*, or social and political capital – the claims, obligations, influence and expectations that inhere in the relationships, networks, connections and institutional arrangements which prevail in different spheres of life; and,
- *Material or economic resources* – finances, property, land and equipment.

The third dimension of empowerment is realised achievements. The outcomes achieved through the combination of resources and agency (such as economic, social, cultural, civic and/or political changes in society), can further empower individuals and communities. This is illustrated by the dotted arrow running from the *fourth* to the *second* box. Since the first two boxes in the

²¹ Kabeer (2001).

²² Kabeer, (2001), page 21.

media and culture diagrams differ from each other, they will be discussed separately in the sections that follow.

3.2 Culture

This brings us to the *second box* in each of the diagrams. While it is difficult for development assistance to directly enhance agency within communities, it can enhance resources that provide conditions for agency and empowerment. This box thus illustrates the types of resources that can be strengthened by cultural support. First, culture has a strong potential to promote the **human resources** of *knowledge, creativity* and a *positive sense of being*. This may include, for instance, the technical knowledge or skills related to cultural production or the knowledge that can be gained from the messages conveyed in an art form (e.g. a book, a play or a piece of music). Creativity — often undervalued as a human resource in development contexts — includes the ability to solve problems and create. It is a distinctly human characteristic that has been a central driving force in the process of mankind's civilisation since pre-historic times. A positive sense of being includes feelings such as self-esteem, self-reliance, dignity and self-confidence that can be experienced individually or collectively. The capacity to aspire — which Appadurai (2004) argues is a forward looking cultural capacity that is crucial for empowerment — can also be regarded as an aspect of a positive sense of being.²³ While this may be a human resource that is difficult to measure, it is nevertheless an important factor.

Second, culture can enhance **socio-political resources**. Since culture as the arts, creative expression and traditional knowledge are often practised in organisations and communities, cultural activities entail *participation* in civil society. This creates social relations, cohesion and networks that bond communities together (*social capital*). Cultural activities also provide a platform for expression — be it artistic, economic, social, cultural, civil or political. Expression combined with the participation of civil society opens up the space for *social debate* and voice. Artists can give voice to the voiceless and be thought-provoking by depicting societal injustice and inequality.

Third, culture can enhance people's **material resources** such as *financial income* gained from cultural production or practising an art form. The music industry, the publishing industry and cultural industries (especially those connected with tourism), all have considerable potential for generating economic growth. In this context, intellectual property rights which safeguard fair remuneration to the original creators, is important.

Support to culture may not always contribute to poverty reduction even if some human, social and material resources are being enhanced. Consider, for instance, support that is provided in a way that undermines certain ethnic

²³ For an in-depth discussion on this issue, see Arjun Appadurai, "The Capacity to Aspire: Culture and the Terms of Recognition" in Vijayendra Rao & Michael Walton Culture and Public Action. (2004).

groups in society – e.g. supplying books to public libraries in only one of several indigenous languages in a country where multiplicity of languages is a contentious issue. This could eventually lead to limiting freedoms and undermining the rights of certain groups and, at worst, could fuel tensions which would negatively impact on poverty reduction. As illustrated in the *first box* in Figure 2, **human rights** principles — universality, equality, participation/inclusion, accountability and rule of law²⁴ — must therefore underlie support for culture for it to contribute to empowerment. In addition, freedom of expression and **cultural liberty** — the freedom to choose one’s identity and to live without being excluded from other choices²⁵ — are highly relevant in the context of culture support. Furthermore, the extent to which cultural diversity enhances cultural liberty is an important concept in this context.²⁶

3.3 Media

Like the first box in the culture framework, the second box in the media framework also includes human resources and social resources. Central to **human resources** in this framework is the *information* that the media can provide which citizens can convert into *knowledge*. This can range from information on issues relating to poverty reduction, socio-economic issues and citizen’s rights to political issues and information regarding legal remedies. Another human resource that the media can contribute to is a *sense of citizenship*. It can do this by providing information on the various aspects of citizenship (such as rights, obligations and duties of the state) and imparting the means for engaging in social debate and dialogue.²⁷

The media can also contribute to **socio-political resources**. To begin with, the media can enable people’s *participation* in society. It also offers an important forum for dialogue and *debate*. Secondly, the media’s “watchdog” role of uncovering and exposing corruption, abuses of power and inept policies, enhances *transparency, accountability and the rule of law*, which in Kabeer’s conceptualisation of empowerment can be understood as claims, obligations and expectations that inhere in democratic institutional arrangements. As a result, the media can have a significant impact on governance at the local, regional and national levels. In particular, the media can mitigate corruption which — as discussed in, for instance, *Perspectives on Poverty* — is detrimental to economic development and disproportionately affects the poor.

²⁴ For an in-depth discussion on the principles of a rights-based approach see Ljungman “A Rights-Based Approach to Development” in Mikkelsen’s *Methods for Development Work and Research: – A New Guide for Practitioners*, 2e. Forthcoming 2005 Sage Publications.

²⁵ Human Development Report 2004, page 27.

²⁶ Cultural diversity is a concept that is associated with cultural liberty to the extent that (a) diversity is achieved when liberty is exercised; and (b) diversity provides the opportunity to enjoy a wider range of cultural choice.

²⁷ A study in Botswana showed that media programmes about the government, its procedures and civil rights substantially increased people’s knowledge about ways for them to participate in government processes. See World Development Report 2002, page 182.

The media also enhances **material resources**. A vibrant media sector can offer employment to a wide range of people from journalists to those who deliver newspapers. By generating business through advertisements and providing market information, it can boost the economic output of other sectors. The media's role in mitigating corruption can also increase (or decrease the diversion of) material resources destined to benefit the poor.

As with culture support, certain principles must underlie media support for it to have the desired positive impact. This is illustrated in the *first box* of Figure 3. To begin with, as with culture support, the principles that underlie **human rights** and in particular freedom of expression, the right to information and the right to participation are central to achieving effective support to media.

Next important principles on which media support needs to be based are **plurality of the media** and media independence (to the extent that this is possible). Plurality of information is known to best serve the interests of the public. For a true plural media society a variety of media types ranging from the print media to the new ICTs are needed. These media must serve a variety of groups, have roots in different communities and express the views of a broad sector of society. This requires national and public service media, commercial media and community media. It is important that the media are professionally run and have owners that understand what editorial independence implies. The increasing concentration of ownership within the media²⁸ both on a national, a regional and a trans-national level is a problem. This may limit impact on the plurality of information and debate. The accompanying strong commercialisation, may have as a consequence that the media do not serve poor people's interests.

3.4 Summary

To sum up, the conceptual frameworks for culture and media show that each has a role to play in poverty reduction by enhancing resources that can promote collective and individual empowerment. This in turn can lead to structural changes in society that advance the reduction of poverty. By providing support to culture and media, development assistance can contribute to poverty reduction. Such support would need to enhance human, socio-political and material resources that provide conditions for empowerment. However, human rights principles need to underlie such support. In this context cultural liberty, freedom of expression and the right to information and participation are central. In addition, concepts such as cultural diversity, media pluralism and media independence are important to the extent that they further human rights and freedoms.

²⁸ According to the World Development Report 2002, ownership of over 87% of the top five newspaper, television and radio enterprises respectively is concentrated in the hands of families or the state in the 97 countries surveyed.

4 Sida's Culture & Media Policy Framework

This chapter evaluates *Sida's International Development Co-operation in the Field of Culture* and the complementary document *Freedom of Expression* (referred to as the "Policy"). In conjunction with Sida's more general policies (e.g. gender equality, peace and justice) these documents constitute the basis for Sida's support to culture and media.²⁹ In the sections that follow, Sida's *Policy* is examined and assessed in relation to its coherence with Sida's overall policy, its usefulness and its operationality. The *Policy* is furthermore analysed in relation to the policies of other aid organisations; the content of 16 PRSPs from 2001 to 2004; the perspectives of stakeholders gathered by the team during the evaluation; and, the conceptual framework developed in Chapter 3.

4.1 Sida's Culture & Media Policy

This section reviews the content of Sida's *Policy*. The first part focuses on culture while the second deals with media support.

4.1.1 Culture

Sida's work with culture is guided by the *Policy for Sida's International Development Co-operation in the Field of Culture*. This was completed in March 2000 after a participatory process of more than 12 months. Sida's entire Division for Culture and Media (Sida/KULTUR) was involved, as were some other Sida staff members and some external stakeholders.

The *Policy* is brief and organised under seven headings. The structure is clear and easy to navigate. In terms of format and style it constitutes one of Sida's more straight-forward policies. Key points are often presented in bullets and verbosity has been avoided.

The first section explains that the *Policy* is intended for those who work with culture and media within Sida and their respective partners. The second

²⁹ In recent months Sida (INEC) has complemented the cultural policy by preparing a proposal focusing on the conservation of cultural environments. It maintains that, in the effort to reduce poverty, it is important that the poor have access to relevant cultural environments and that this form of heritage is conserved. Natural disasters, conflicts, and competing development processes in combination with weak cultural institutions contribute to destroying cultural environments. It is argued that cultural environments should be considered an integral part of the development process, particularly in relation to the environment, urban and rural development and humanitarian support. This document has not been assessed since it falls outside the period to be covered by the evaluation.

section provides the background to the new approach. Referring to the Stockholm Plan of Action,³⁰ the *Policy* holds that culture should no longer be seen as only a means for development, but as a goal in itself. The third section provides the *Policy*'s point of departure by linking support to culture and media to the six overarching goals and objectives of Swedish development cooperation in place in 2000.

The fourth section describes Sida's general approach to culture and media support. It states that Sida will be guided by three strategies: (i) supporting culture and media at the national, regional and global levels; (ii) contributing to analyses, research and debates on the role of culture and cultural policies in international co-operation; and (iii) ensuring a "visible cultural perspective" in all development co-operation activities. Sida will also support individual projects and long-term programmes, and culture will be taken into consideration in country strategy processes.

Box 3: Goal-areas of Sida's Policy for International Development Co-operation in Culture

1. *Cultural policies*: to assist the establishment of cultural policies that respect human rights and take into consideration the views and knowledge of cultural practitioners. This entails working with governments, providing advisory services, supporting studies and working in cooperation with UNESCO.
2. *Freedom of speech and the media*: to support the development of journalism and to make it possible for the free media to contribute to ensuring that the public has gained access to information and social debate. Sida mentions supporting organisations that support freedom of speech in the media; local and community media that contribute to diversity and pluralism and that exert popular influence and participation in social debate; the training of journalists, photographers and other media producers; and independent public service activities.
3. *Information and social debate in civil society*: to facilitate the public's access to information and participation in social debate. As part of this, Sida lists developing libraries and museum activities; supporting national and regional conferences, festivals and fairs that promote creativity, identity, self-esteem, dreams and visions; and assisting cultural institutions, organisations and networks that work for a democratic culture as a way of realising this goal.
4. *Education and creative activities*: to make participation in creative activities possible, especially for children and young people. This includes supporting curricular and extra-curricular education in e.g. music, theatre, art, and giving disadvantaged and poor groups access to reading, drama, dance and music.
5. *Institutional infrastructure for culture*: to create opportunities for professional meetings and regional cooperation between practitioners in developing countries. To achieve this Sida intends to support national and regional organisations, networks, research, debates and institution-building in the field of culture and/or media.

³⁰ Kulturpolitik för utveckling ("The Power of Culture"), Svenska Unescorådets skrifter nr 3, 1998.

6. *Cultural heritage*: to create opportunities for the sustainable preservation and enjoyment of cultural heritage. Sida will support documentation (oral/narrative traditions, local languages, music traditions etc.); preservation of buildings and cultural environments giving priority to efforts with the engagement of local populations; and, ethnology, archaeology and research into local histories, especially of ethnic groups whose history has not been documented.
7. *Cultural and media production*: to create opportunities for culture and media production in partner countries. This would involve funding organisations that stimulate and encourage local culture and media production; local production of books (in particular children's books); and activities that make the best use of handicraft skills and can provide employment.
8. *Internationalism*: to support internationalism that safeguards the distinctive cultural features of different countries and inhibits the standardising effects of globalisation. Sida aims to achieve this through institutional co-operation between cultural institutions in Sweden and developing countries and by supporting networks and institutions that offer communication and information services in local languages at affordable prices via the Internet.

Section five introduces the overall goal of the *Policy*: “to create opportunities for cultural diversity, creative activities and sustainable development based on human rights.” This is followed by a presentation of the eight goal-areas summarised in Box 3 above. Section six outlines how support to culture and media will contribute to Sida’s four action programmes (poverty, justice and peace, gender equality and environmental protection). The final section delineates the four main target groups: children and young people; women; minority groups; cultural practitioners and journalists.

The definition of culture used in the *Policy* is broad and can be described as “culture as a way of life” (see Chapter 2). Since one of the chief aims of human development is social and cultural fulfilment of the individual, culture itself is seen a goal. Thus the *Policy* outlines a very broad role for culture in development co-operation that includes:

- Means to secure human rights and promote human development;
- Sector in its own right to be developed; and,
- Dimension to be visible in “all development co-operation”.

However, the objectives, strategies and activities that the *Policy* actually defines, mainly reflect the concept of culture *as the arts*.

4.1.2 Media

Although the title page of the *Policy* makes no mention of the media, the *Policy* also includes priorities for media development co-operation. Supporting the media in “their critical examination” and for their “educational potential” is regarded as an important part of promoting democracy and human rights.

Sida's goals in relation to media development are less clearly pronounced than the goals pertaining to cultural activities. This is because media and culture have been merged in the *Policy* into one area of intervention. As a consequence, it is difficult to establish clearly what the goals of Sida's support to media really are.

The *Policy* appears to treat the media both as a means (along with culture) of ensuring freedom of expression and as a *form* of cultural expression. Thus, relatively little focus is given to the media as a sector in terms of its needs and role in a functioning **democratic society** and a liberal **market economy**. Activities outlined include developing journalism to promote public access to information and social debate; supporting organisations which promote freedom of speech; assisting local and community media; training journalists, photographers and other media producers; and, promoting an independent public service. The media are also explicitly mentioned under the goal-area of supporting institutional infrastructure for culture and the goal-area of culture and media production. On the other hand, the media are not referred to under the goal-areas relating to cultural policies, information and social debate in civil society, education and creative activities.

The strategy paper *Freedom of Expression* (1995) is considered a complement to the *Policy* and has continued to serve as an in-depth guideline for media support. While the media are not defined in the *Policy*, the *Freedom of Expression* document describes co-operation in the field of media development as aiming to support "the development of civil rights and political participation in the recipient country and to facilitate diversity of cultural expression". Its objectives include: (i) stimulating growth and vitality within media sectors characterised by pluralism, professionalism, independence and integrity; (ii) promoting the growth and vitality of individual media, characterised by experience, quality, diversity and integrity; and, (iii) encouraging the emergence of media and media components in projects and programmes in other sectors of society such as health, medical care, education, human rights, and environmental protection.

The strategy for media development includes conducting surveys of the sector; developing it (professionalism, production, distribution and legal aid); assisting individual media (especially radio, print and news agencies); and supporting professional training (knowledge and skills training).

4.2 Analysis and Assessment of the *Policy*

This section provides an analysis of Sida's Culture & Media Policy. First, the extent to which it is coherent with Sida's past and present overall policy framework is examined. This is followed by an analysis of the usefulness and operationality of the *Policy*. The following three sections discuss Sida's policy in relation to: a) the policies and strategies of other aid organisations; b) the PRSPs of 16 countries with which Sida has bilateral relations; and, c) the perspectives of external stakeholders gathered by the evaluation team.

4.2.1 Coherence with Overall Policy Context within Sida

When Sida's *Policy* was devised in 2000, Sweden's contribution to the reduction of poverty was based on six goals laid down by the Swedish parliament. These were economic growth, economic and social equality, economic and political independence, democratic development, environmental care, and gender equality.

Sida has since published its *Perspectives on Poverty* (2002). This underlines the multi-dimensionality of poverty and the perspectives of the poor. Similarly, Parliament passed the bill *Shared Responsibility: Sweden's Policy for Global Development* (2003), which states that poverty and human rights perspectives should permeate all development work.³¹ These documents and the respective processes leading to their formation have significantly, but not fundamentally, changed Sida's approach. To begin with, while poverty reduction has always been the overall goal of Sida's work, it has gained a more visible and central position of late. Next, a human rights perspective has become a core characteristic of the overall policy. Finally, the former six goals have re-emerged in the new policy as eight principal themes divided into three groups.³²

The bill, *Shared Responsibility*, re-emphasises that to eradicate poverty is the overall goal of Swedish development co-operation³³ and that this is to be achieved i.a. through actions that promote and respect human rights.³⁴ This document also outlines key issues for Swedish action with regard to culture.³⁵ These include promoting cultural diversity, continuing to promote the development of cultural policy in partner countries, providing support to independent media and intensifying cultural exchanges.

Despite pre-dating *Perspectives on Poverty* and *Shared Responsibility*, the *Policy* is to a large degree consistent with them. The strong emphasis on **human rights** (in particular, freedom of expression, the right to information, participation and minority rights), suggests that it was "ahead of its time" when drafted, and still adequately reflects the rights perspective required by *Perspectives on Poverty* and *Shared Responsibility*.

To improve coherence with the overall development of Sida's policy framework some adjustments are needed. First, while the *Policy* also makes reference to **poverty and poor people**, it lacks in-depth reflections on poverty and its relationship to culture and media. Poverty reduction does not perme-

³¹ Shared Responsibility – Sweden's Policy for Global Development, page 20.

³² (1) Basic values: (i) democracy and good governance; (ii) respect for human rights; and (iii) gender equality; (2) Sustainable development: (iv) sustainable use of natural resources and care for the environment; (v) economic growth; and (vi) social development and security; (3) Other themes: (vii) conflict management and human security; and (viii) global public goods.

³³ Shared Responsibility – Sweden's Policy for Global Development, page 60.

³⁴ Shared Responsibility – Sweden's Policy for Global Development, page 61.

³⁵ i.e. not only pertaining to Sida but also to other government actors involved in culture at the international level.

ate the *Policy* text. In particular, a deliberation on how cultural and media development relate to poor people's needs and could contribute to empowering poorer groups in society would be appropriate. Neither the media's crucial role of **providing information regarding** people's civic and political rights nor socio-economic issues as a means of helping the poor to raise themselves out of poverty are adequately covered. In this context, a reflection in the policy on what has become known as **development communication** would be warranted. A new policy would also need to consider culture and the media in national poverty reduction strategies.

Second, since the *Policy* was drafted **conflict and human security** has emerged as more central. To fully cohere with the overall policy framework, the *Policy* would need to deal with the role culture and media can play in conflict-ridden areas and how assistance to culture & media development can have a positive impact there.

Third, *Perspectives on Poverty* raises a number of issues related to the role of the media that should be addressed in the future policy regarding media development. This includes Sida's aim to support the efforts of underdeveloped countries to participate in the **ICT revolution**; to contribute to the eradication of **corruption**; and to promote **transparency in the public domain**. Likewise, *Perspectives on Poverty* raises the issue that the poor suffer from a lack of access to market information, which a future media policy would need to address. Since Sweden is a world leader in **public service broadcasting**, it would be highly suitable for Sida to develop this. Likewise, how a bilateral donor can assist its partner countries in establishing **media-related legislation** in line with human rights values and norms would be appropriate.

Fourth, in terms of approach, a future policy in the areas of culture and media development would benefit from discussing issues such as **ownership, dialogue** and **analysis** which are central methods described in *Perspectives on Poverty*. Given that there is a growing preference for sectoral and budgetary support to developing countries, consideration also needs to be given to the role of culture and media support in this context.

An analysis of Sida's policy papers within the areas of justice, peace and democratic governance (e.g. *Justice and Peace* (1997), *Participation in Democratic Governance* (2002), *Good Governance* (2002) and *Synthesrapport från Sida's metodprojekt avseende politiska institutioner, rättsområdet, god samhällsstyrning och folkligt deltagande* (2002)) reveals that, at best, only fleeting reference is made to the role of the media and the *Policy for Sida's International Development Co-operation in the Field of Culture and Freedom of Expression* documents are not cross-referenced.

4.2.2 Usefulness and Operationality

Staff in the culture and media department holds that the *Policy* is a very useful tool. Partner organisations see it as one of Sida's strengths.³⁶ In particular, the clarity of the text, the fact that culture is seen as a goal in itself and the progressive multi-dimensional understanding of culture with a focus on human rights are seen as assets.

On the other hand, some interviewees felt that the *Policy* was so broad and all encompassing that practically any project could be justified. Furthermore, the *Policy* does not provide guiding principles for prioritising support. Given the comprehensive goals and visions this is considered necessary. As a result, one Sida employee pointed out that almost all projects supported before 2000 can continue to be justified. Stakeholders consulted in person or on web suggested that the lay-out could be improved by using a structure of "goals", "strategies" and "activities". Other comments included that the *Policy* was not sufficiently explicit on the issue of **culture as a dimension** in development co-operation work; did not cover the issue of **ownership**; was unclear in relation to the **policies of partners**; and lacked sufficient linkages with Sida's support to **democracy and human rights**.

Media stakeholders also praised the *Policy* and particularly approved of the **holistic approach** to media development. However, the fact that the current title of the *Policy* does not include the word "media" was seen as a weakness. Furthermore, it is felt that the media support focused too much on journalistic professionalism in relation to **media marketing and financing**. In addition, the *Policy* does not give proper guidance regarding support to media development in authoritarian and **non-democratic countries**.

While the team found evidence that some staff members in other departments are at least aware of the *Policy*, it does not appear to be one of the more well-known policies. Those in Sida working directly with culture and media support maintain that general knowledge regarding this area of work is low among others in Sida. In a couple of cases, staff members working with culture or media issues in other departments were not aware of the content of the *Policy*.

Although the *Policy* is a valuable and constructive instrument, discussions with stakeholders and analysis by the team suggest that a **complementary strategy-cum-workplan** could have been useful in operationalising the content of the *Policy*. A four-year strategy of this kind (*Verksamhetsinriktning*) was in fact prepared in 2001. However, it only covered KULTUR's work and has not served as a roadmap for the division. The document does not appear to be well-known even in-house and is written in Swedish.

A Sida-wide strategy would take its point of departure from the objectives spelt out in the *Policy* and combine these with current developments and concerns. For instance, it would outline **priorities** (e.g. geographical and secto-

³⁶ Interviews and questionnaires showed that many partners knew the contents of the *Policy* well.

ral areas, types of channels, and forms of support based on new analyses, stakeholder dialogue and identified needs at country level) and the desired balance between culture and media portfolios. The strategy would also describe how Sida intends to work with culture and with media in international, regional, bilateral and national **forums and processes**. It could also deal with topical issues within the development co-operation context such as how Sida's culture and media efforts can support **PRS processes** and their implementation or strategic considerations regarding **HIV/AIDS**. The forms of co-operation and **interaction within Sida concerning** culture and media efforts and how Sida will develop its **competence** in these areas would then be appropriate. Furthermore, relations with the **Swedish resource base** could be spelt out. The document could also serve as a useful tool in **monitoring progress** and achievements.

4.2.3 Sida's Policy in the International Policy Context

Sida was one of the first bilateral aid agencies to develop **culture** as an area of work within development co-operation.³⁷ Compared with the 12 bilateral and multilateral organisations and foundations the evaluation team studied (see Annex 7), Sida's *Policy* stands out as being progressive and comprehensive. Not only does it cover more themes than any other organisation but:

- Sida is the only bilateral organisation that strongly emphasises diversity, human rights, democracy and civil society as central themes;
- Sida is the only bilateral organisation that underlines the importance of creativity and national cultural policies;
- Sida is the only bilateral organisation that recognises globalisation as an important issue related to culture;
- While the Sida *Policy*, like that of almost all other organisations, mentions the intention to support north-south exchanges, it aims to do this in the context of safeguarding the distinctive features of different countries and to counteract the effects of globalisation; and,
- while the other Nordic countries, the Netherlands, Switzerland and the EU maintain that identity plays an important part in empowering the poor (without providing any explanation as to why), Sida's *Policy* avoids deliberating on the concept of identity, which is both complex and not necessarily an inherently positive phenomenon.³⁸

In effect, Sida's *Policy* has more similarities with the Soros, Ford and Rockefeller Foundations and UNESCO than those of the other bilateral agencies.

³⁷ Organisations such as USAID and Danida have, however, been earlier at the forefront of media cooperation activities.

³⁸ The Human Development Report 2004 has a refreshing discussion on the importance of freedom of choice with regard to identity.

Figure 5: Distribution of Cultural Themes in Aid Organisation Policies and Strategies

	Sida	Danida	Finland	Netherlands	Norad	SDC	EC	Soros	Ford	Rockefeller	World Bank	UNESCO
Cultural Dimension	●	●	●								●	●
Income Generation / Cultural Production	●					●					●	●
Globalisation / IPR	●							●		●	●	●
Identity		●		●	●	●	●				○	
Creativity & Cultural Policy	●							●	●	●		●
Human Rights, Democracy, Civil Society	●	●		●	●	●	●	●	●	●		○
Diversity	●	●			●	●	●	●	●	●		●
Inter-cultural Understanding	○	●	●	●	●	○	●	●		●		●
Conflict Prevention			●		●					○		

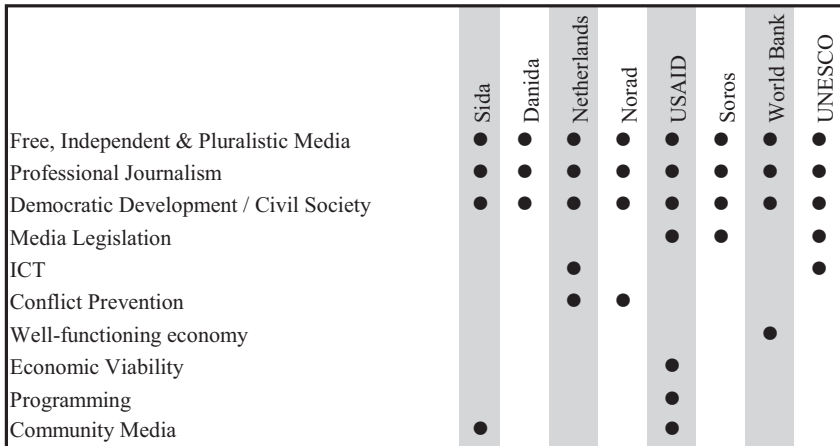
Sida’s **media** policy and assistance is not unique or particularly comprehensive compared to the policies of other development co-operation organisations. Like all other media policies the team examined, Sida’s policy places emphasis on freedom, independence, pluralism and a professional corps of journalists while recognising the importance of the media for democracy and the development of civil society.³⁹

Sida’s policy does not state an explicit aim to support the development of appropriate media legislation or support specific activities to ensure the economic viability of the media sector. The media’s role in relation to peace and security efforts (underlined by Norad and the Netherlands), a well-functioning economy⁴⁰ and the development of information and communication technologies are not considered.

³⁹ Unlike Sida, organisations such as Norad and the World Bank emphasise the media’s “watchdog” role.

⁴⁰ The World Bank argues that the media has a critical role in providing efficient information flows for market economies; preventing disastrous economic policies from being perpetuated and keeping the “architects” of such policies accountable; and, acting as a watchdog to curb corruption in the private and public sectors.

Figure 6:
Distribution of
Media Themes in
Aid Organisation
Policies and
Strategies



4.2.4 Sida's Policy in Relation to PRSPs

A country's national Poverty Reduction Strategy Paper (PRSP) is considered the most prominent national policy document with regard to poverty reduction. It sets the tone for national priorities and in most cases guides the country strategies of the donor organisations. Since an analysis of PRSPs can reveal how culture and media are respectively regarded in poverty reduction processes, the evaluation has examined PRSPs that date from 2001 to 2004 for 16 countries⁴¹. A more detailed analysis is presented in Annex 8.

The extent to which the *Policy* is coherent with the PRSP provides an indication of the relevance of Sida's *Policy* with regard to the national poverty reduction.

The team's analysis revealed that nearly half of the sixteen PRSPs studied make **no reference** to culture or only mention culture as a constraint vis à vis poverty reduction efforts. Those PRSPs that regard culture as playing a positive role in poverty reduction also mention its potential inhibiting character in development processes — implying that they acknowledge that development is not only an economic and technological process. Recognition of this fact would suggest a need for *more* cultural activities/programmes to build awareness to change cultural practices and attitudes that may hinder development.

Slightly more than half of the PRSPs studied recognise **cultural industries** as a means of reducing poverty. An equal number actually regard cultural development as a resource in the poverty reduction effort. Most of these PRSPs have devised some form of action to promote culture as a part of the

⁴¹ The countries have been selected to represent Latin America (3 countries – Bolivia, Honduras, Nicaragua); Africa (5 countries – Ethiopia, Mozambique, Tanzania, Uganda, Zambia); Asia (5 countries – Bangladesh, Cambodia, Laos, Sri Lanka, Vietnam); and Europe (3 countries – Georgia, Macedonia & Moldavia). All are recipients of Swedish ODA.

poverty reduction effort and three countries have **specific budget lines** relating to culture. Three countries also include culture-related budget lines for related sectors (tourism and education).

The Georgian and Vietnamese PRSPs appear to have the most enlightened view on culture and development. While Vietnam places cultural life on par with material wellbeing, the Georgian PRSP actively seeks to create favourable conditions for spiritual and cultural development. Culture is regarded as a national resource.

However the role that culture can play in the poverty reduction process is not well developed in most PRSPs. Although PRSPs are supposed to depart from a multidimensional view of poverty, there is a tendency to focus on more straightforward economic and social issues.

With regard to the treatment of **media** in the sixteen PRSPs, only the Georgian PRSP talked of the importance of a free media. The Vietnamese PRSP outlines the importance of information for poverty reduction and devises an elaborate plan to enhance information flows, but does not discuss the right to information or any other roles for the media. Other PRSPs regard the media as a means – e.g. to use in the context of a government communication strategy; as a tool to monitor poverty and the PRSP process; and as a communication instrument in specific development interventions.

In sum, culture and media have not been systematically incorporated into PRSPs. With few exceptions, the perspectives, strategies and priorities with regard to culture and media are not in keeping with the objectives defined in Sida's culture and media policy.

However, with the increased attention to culture in the development community as a consequence of the World Bank publications (*Culture and Public Action*) and the UNDP (Human Development Report 2003 – *Cultural Liberty in Today's Diverse World*), one may expect a greater focus on culture in future PRSPs. Actors such as Sida, with experience in the area of culture, would have a natural role to play in promoting such a development through dialogue and a sharing of lessons learnt.

Although the World Bank and others have raised the issue of the importance of the media and the role it could play in the poverty reduction effort — as both a medium for information during the implementation of PRSPs, and a means of holding decisions-makers and donors accountable — the media is generally under-used and under-valued in poverty reduction efforts. Sida's own policy would need to be developed further before it could play a leading role in the debate on the media's role in reducing poverty.

4.2.5 Sida's Policy in Relation to External Stakeholder Perspectives

Voices of the Poor – Can Anybody Hear Us? (2000) established that poor people will go to great lengths to participate in cultural activities since this cements bonds in the community, which are regarded as vital for survival. Undertak-

ing in-depth research on the needs and perspectives of the poor with regard to media and culture has not been possible for this evaluation given the time and resource limitations imposed. In any case, the poor number over a billion people and do not necessarily share a uniform view.

To gain an idea of the importance culture and the media may have for the poor, the team gathered the views of people from organisations receiving support from Sida and from individuals from target groups for Sida's support. These views have been gathered through the submissions posted to the evaluation's website (in total 30) and (over 40) interviews conducted in the partner countries and in Sweden. The respondents (stakeholders) were mainly culture and media practitioners few of whom were poor but several of whom work directly with poor groups.

When analysing the views of the **culture** stakeholders, a clear pattern arises. Although the wording may be different, the essence of many of the viewpoints is the same or is directly related. The team has identified four main categories that capture a majority of the perspectives:⁴²

- Strengthening democratic development, participation and dialogue
- Promoting critical thinking, social & political consciousness & empowerment
- Promoting values of diversity, understanding, tolerance, & human rights
- Enhancing creativity, knowledge & skills

Thus the views of culture stakeholders are highly coherent with the goals and perspectives on culture in Sida's *Policy*. However, there was one Swedish respondent who regarded culture as neutral to poverty reduction — it could be either negative or positive — and thus culture should be valued only in its own right. An interesting finding is the scant mention of culture being a means of communicating development issues (e.g. HIV/AIDS prevention). Not a single submission to the website discussed culture's role as a medium for communication for development, although the issue was raised during a few of the interviews.

Analysis of the views of the **media** stakeholders proved to be slightly more complex since the contributions tended to be more detailed and specific. Nevertheless, five categories — some with sub-categories — portray the most frequently discussed roles of the media in poverty reduction:

1. Contributing to accountability, the rule of law & justice
 - Exposing corruption and injustice
 - Informing about the legal system

⁴² The team has purposely avoided mentioning the exact number of times a certain role has been mentioned to avoid perceiving one role as more important than another. The stakeholders were not asked to rank the importance of the different roles they defined (which may anyway be context specific) and thus presenting the data in ranked form would be misleading.

2. Providing information
 - Right to information
 - Information on issues relating to poverty and socio-economic issues
3. Contributing to the realisation of human rights
 - Exposing violations
 - Information on human rights
 - Freedom of expression
 - Channel for expression
4. Enabling people's participation as citizens in society
 - Giving voice that empowers them as citizens
 - Forum for dialogue & debate
5. Educating people

The first two categories of roles for the media in poverty reduction listed above. 1) accountability, the rule of law and justice and 2) providing information were most frequently mentioned. The third category includes information (information on human rights). Providing information was considered the foremost role of the media.

In comparison with Sida's *Policy* and *Freedom of Expression*, the stakeholders offer a much broader and more comprehensive role for the media in reducing poverty. The most important difference is the fact that Sida's *Policy* does not discuss the media's role in contributing to accountability, the rule of law & justice while this is strongly emphasised by the external stakeholders. Furthermore, the role the media has in education and communicating various types of information relevant for the poverty reduction effort is discussed at length by the stakeholders but is treated superficially in Sida's *Policy*.

4.3 Relevance of Policy to Poverty Reduction Efforts

To ensure a multi-faceted assessment of the relevance of Sida's *Policy* to the poverty reduction effort, its appropriateness needs to be determined in relation to:

1. The priorities of Sida's overall poverty reduction policy and its usefulness and operationality in the Sida context;
2. The priorities of partner governments' poverty reduction policies;
3. The needs and priorities of key stakeholders and primary beneficiaries; and,

4. The role media and culture support should have in the poverty reduction process.

4.3.1 Relevance to Sida's Priorities and Needs

The *Policy for Sida's International Development Co-operation in the Field of Culture* takes a thoughtful and progressive view of culture and development that remains cutting-edge in the international context. It is a clear and readable document. Several of its shortcomings are a result of the changing policy environment within international development assistance: issues such as conflict management, ICTs and the media's role in good governance need to be considered to ensure that the *Policy* is more fully relevant to Sida's overall policy. The *Policy's* usefulness could also be improved if the visions and goals presented could be complemented by a Sida-wide strategy that provides guidance in implementing the policy.

4.3.2 Relevance to National Priorities in Partner Countries

The extent to which the *Policy* is relevant to needs and priorities at national levels will vary from country to country. Several countries that Sida works with often do not include a role for culture and media in the PRS process, making Sida's *Policy*, with regard to national priorities, less relevant. Take, for instance, a country like Vietnam. Although it has a relatively strong culture and media profile in its PRSP, Sida's *Policy* is not fully coherent with it since freedom of expression is not an underlying principle. In countries like Georgia, while Sida's *Policy* is consistent with the progressive view of the role that culture and media can play in the PRS, Sida's culture and media support has been insignificant.

Tanzania is one of the countries that make no reference to culture or media in its PRSP but does have a national cultural policy. Sida's *Policy* is relevant to the Tanzanian Culture Policy in several areas (creative production, cultural heritage, community participation, education, training, etc.), although Sida's human rights perspective is considerably stronger. It appears thus that while culture is a Tanzanian priority, it is not explicitly linked with the process of poverty reduction. The media are also included in the Tanzanian Culture Policy but are mentioned under the heading of "recreation", greatly limiting the coherence between the Swedish and Tanzanian media policy perspectives.

The low relevance that Sida's *Policy* often has in relation to national priorities need not be seen as a reason to limit its support to culture and media. However, dialogue with national governments, work with NGOs with a popular base and raising the issue of culture's and media's role in poverty reduction in international fora becomes pertinent.

4.3.3 Relevance to Cultural and Media Practitioners

Sida's *Policy* is highly relevant to the culture practitioners who have contributed their views to this evaluation, regard culture as playing a significant function in the poverty reduction process. Like Sida, they see culture playing a role in strengthening democratic processes, participation and dialogue, and in enhancing creativity, knowledge and skills. While these stakeholders may not directly represent the poor, many of the practitioners work with poorer segments of society. Their views can be seen as taking into account the needs of the poor.

Sida's media policy is less precise and not as far-reaching on the role of the media in poverty reduction as that outlined by the media practitioners and thus falls short of being highly relevant.

4.3.4 Relevance to Culture/Media's Role in Poverty Reduction Efforts

As discussed in chapter 3, the conceptual frameworks show that support to culture and media has the potential to contribute to poverty reduction. To be effective, such support would need to be based on a policy to enhance human, socio-political and material resources that would provide conditions for empowerment. Furthermore, human rights principles would need to underlie the support.

Indeed, the role of **culture** in Sida's *Policy* for culture support is largely relevant to the role foreseen by the conceptual framework. First, Sida aims to strengthen human resources through education, creative activities and "promoting self-esteem, dreams and visions". Second, by aiming to support organisations, institutions and networks as well as by promoting social debate and a democratic culture, socio-political resources can be enhanced. Third, by seeking to create opportunities for cultural production (handicrafts) that can provide employment, material resources can be increased.

In line with the conceptual framework, a rights perspective is clearly stated in the *Policy's* overall goal. However, while cultural diversity is mentioned, cultural liberty is not. From a human development and rights perspective cultural liberty is, nevertheless, of a higher order. While cultural liberty is the freedom to develop one's identity and to live without being excluded from other choices, cultural diversity is not itself a characteristic of human freedoms.⁴³ Cultural diversity is important in that it can be a consequence of the exercise of cultural liberty by all. Further, by providing people with a wider range of cultural choices, cultural diversity can facilitate cultural liberty. Cultural liberty is nonetheless the core issue and the overall goal of Sida's cultural policy would benefit from its inclusion.

The role of the **media** in the conceptual framework is more encompassing than the one foreseen in Sida's *Policy*. While the latter, in effect, aims to enhance human and socio-political resources by promoting access to a range of

⁴³ Human Development Report 2004, pages 16 and 23.

information and popular participation in social debate, it does not recognise that the media has a role in poverty reduction — of enhancing accountability, transparency and the rule of law and of strengthening a sense of citizenship. Furthermore, the ability of the media to enhance material resources by i) informing particularly poor communities about ways to improve their situation in relation to agriculture, fisheries, small-scale trade, health, education, sanitation, etc; and ii) providing employment and stimulating economic growth (advertising, market information, etc.) is not discussed in the *Policy*. Human rights, media independence and pluralism are, however, underlying principles. In conclusion, there is scope for strengthening the relevance of Sida's media policy by recognising that the media has the potential to play a more comprehensive role in the poverty reduction process.

**Box 4: Development Communication:
Consequences on Cultural Development?**

"In many developing countries there is very little financial and moral support for artists. Fortunately, many developing agencies working with development communication have long realized the potential of art as a tool for development. But have they realized or even discussed the consequences for local cultural life when donors become major cultural operators? If film makers can only get money to produce films if the films deal with social issues or health issues – what kind of film tradition is then developed? When theatre groups basically have to make plays about aids in order to survive – what kind of theatre life does a country then get? When donors become the largest cultural operators in poor countries do they then also take responsibility for the cultural sector as such and support cultural education, archives, cultural infrastructure etc.?"

Note from Ole Reitov posted on <http://www.comminit.com/index.html>

5 Sida's Support to Culture

This chapter examines Sida's support to culture in developing countries and Eastern Europe. Geographic distribution of the support, the types of activities supported and the channels used are discussed and analysed.

5.1 Geographic Distribution

From 2001 to 2003, Sida disbursed SEK 400 million as support for cultural projects and programmes.⁴⁴ Nearly SEK 200 million was allocated to **Africa**, making it the geographical region receiving the largest portion of this support. About half was to regional organisations. Performing arts closely followed by cultural heritage received together over 60%.

Just over 20% of the support was disbursed in **Asia and the Middle East**. Cultural heritage and literature receive similar amounts, making up 55% of the support. More than 75% of the Asian support was to Palestine Occupied Territories. Vietnam and regional projects accounted for the rest.

Only 6% is disbursed to **Central America**. Almost half of the support there is channelled via regional initiatives. El Salvador, Nicaragua, Honduras, Guatemala and Cuba have received support, usually not amounting to more than a couple of million SEK a year. Almost half of the support to Central America has been used to fund literature projects. Visual arts are not funded at all and support to other areas has been on a small scale.

Eastern Europe accounts for 14% of the total culture support. Cultural heritage accounts for almost half, all of which is focused on the Balkan region. The rest of the support to this region is divided between performing arts and cross-cultural initiatives. No support is provided to visual arts or literature.

Total support to **global organisations** has varied between 16% and 6%, averaging 10% of the total support between 2001 and 2003. The distribution

⁴⁴ The figures used for the financial analysis of the culture and media support are based on Sida latest Facts & Figures for Culture and Media (2004) which covers the period 2001 to 2003. Sida has not compiled total figures for 2000. This publication does not capture all of Sida's culture and media support. For instance, the media component of Sida's support to the National Assembly in Vietnam and the distribution support to the health magazine "Femina" in Tanzania are not included. Neither is Sida's contribution of SEK 23.4 million over three years to the Zimbabwean culture fund is also not included. While Facts & Figures is likely to cover the largest disbursements to culture and media, there is a belief within Sida that there are several media and culture initiatives with the aim of communication for development that are not recorded in these statistics.

of global support between the different cultural areas has also varied from year to year. However, cross-culture, performing arts and literature have received most.

5.2 Types of Cultural Activities Supported

Sida has divided its cultural support into five different categories. These are discussed below:

- **Cultural heritage** receives most support. Sida sees cultural heritage as humankind's non-renewable asset, including both "tangible and non-tangible values". Sida holds that if regeneration and further development are to be successful and sustainable, they must be based on an understanding and knowledge of indigenous cultural traditions. INEC is an important actor within Sida with regard to support to cultural heritage, particularly to West Bank/Gaza where it has been involved in renovating Manger Square in Bethlehem as well as in renovating buildings in different parts of the West Bank.
- The **performing arts** — which include theatre, dance and music — receive the second largest amount of support. Africa gets more than 60% of this. In addition to providing entertainment and powerful impressions, Sida maintains that the performing arts can stimulate debate about political and social issues. Emphasis is placed on programmes that build competence. A number of Swedish partners are involved in this work including the School of Music and Music Education, the University of Gothenburg (GMH), the University College of Film, Radio, Television and Theatre in Stockholm (DI), the Royal College of Music in Stockholm (KMH), the Swedish Concert Institute, Stockholm City Theatre and Älvsborgsteatern.
- Sida defines **literature** broadly as including the production and distribution of books, the book industry, library development, authors' associations and freedom-of-speech organisations. In effect, this overlaps the broader concept of media. The support includes public libraries in Central America, assisting children's literature and reading campaigns in West Bank /Gaza and Tanzania, and a number of regional projects in Africa (the African Publishers' Network, the East Africa Book Development Association, the African Books Collective and the Zimbabwe International Book Fair). Swedish partners include the Royal Library in Stockholm, Diakonia and the Kurdish Library in Stockholm.
- Only around 2–3% of Sida's culture support is to the **visual arts**, – one to three million SEK in total. This includes cultural exchanges with South Africa and the Hanoi Fine Arts Academy in Vietnam and funds to a Mayan handicraft initiative in Guatemala.
- "**Cross-culture**" includes projects that cover several areas. Support to cultural exchanges (more than 60%), cultural policies, cultural funds (in,

for instance, Vietnam, Tanzania and Zimbabwe) and cultural houses (Bethlehem and Tanzania) are largest. Certain studies and evaluations commissioned by Sida also tend to be categorised as “cross-culture”.

5.3 Channels of Support

Sida has primarily used four channels, which can be divided into different sub-categories. The four channels are: Swedish organisations, International organisations, regional organisations and finally, national organisations.

1. **Swedish organisations:** The majority of Sida’s cultural support is channelled through Swedish institutions. These can be grouped into five categories:⁴⁵

- *Swedish educational institutions* such as the School of Music and Music Education, the University of Gothenburg (GMH), the University College of Film, Radio, Television and Theatre in Stockholm (DI), the University of Uppsala’s Faculty for Archaeology, and the Royal College of Music in Stockholm (KMH);
- *National cultural institutions* such as the Swedish Institute, National Heritage Board, National Council for Cultural Affairs, the Royal Library and the Swedish Concert Institute;
- *Local cultural institutions* such as Frölunda Culture House, Stockholm Culture House, Stockholm City Theatre, BildMuseet in Umeå and the Museum of Malmö;
- *Private culture organisations* such as Älvsborgsteatern and the publisher Tranan; and,
- *Swedish NGOs* such as the Swedish Chapter of the International Council of Museums, Drama Tool, Diakonia, the Swedish Chapter of the International Association of Theatre for Children and Young People (ASSITEJ), Culture Heritage without Borders, Swedish Writers’ Association and the Swedish Theatre Union.

The role Swedish organisations play varies from being an exchange partner for a southern organisation, functioning in practice as a project management and technical consulting entity, or constituting a close partner to a southern organisation. The role is often dependent on how the partnership was established — on the initiative of Sida, the Swedish organisation, the southern organisation or as a result of close collaboration in the past. Most of the support to, for instance, South Africa is channelled through Swedish organisations. In Vietnam, most of the initiatives involve Swedish partner organisations but these are in principle selected by the Vietnamese counterpart in relation to their specific needs.

⁴⁵ It is not possible to determine the exact amount of funds channelled through Swedish organisations. Facts & Figures does not systematically mention both the Swedish organisation and the counterpart organisation – sometimes only one is mentioned.

2. **International organisations:** Only a very small amount of Sida's support to culture is channelled through international organisations. Examples are the International Federation of Library Associations (IFLA), the NGO Freemuse and UNESCO.
3. **Regional organisations:** A considerable amount of the support to Africa is channelled through regional organisations. Most of the African regional organisations are NGOs, representing a range of cultural fields. These include the International Council of Museums, East Africa Book Development Association, African Publishers Network (APNET), African Books Collective (ABC), East African Theatre Institute (EATI), Southern African Theatre Institute (SATI), Music Crossroads Southern Africa and the Zimbabwe International Book Fair (ZIBF). In other geographical regions, Sida makes much less use of regional organisations as a channel for support.
4. **National organisations:** Sida channels support directly to national organisations, particularly in countries where Sida is engaged in more substantial bilateral co-operation. The support may be channelled to national NGOs such as RIWAQ on the West Bank. In other cases, national or local-level institutions are used. These include the National Museum of Tanzania, the University of Dar Es Salaam (Tuseme project in Tanzania) and the municipal council of Bethlehem (Bethlehem Peace Centre). In countries such as Tanzania and Vietnam, Sida supports national culture funds with more or less independent governance arrangements. Lastly, in countries like Tanzania, Vietnam and Mozambique, funds are also channelled through the government.

6 Assessment of Sida's Culture Support

This chapter contains an assessment of Sida's support to culture. In line with the terms of reference, **effectiveness** (the extent to which a development intervention has achieved its objectives) and **relevance** (the extent to which a development intervention conforms to the needs and priorities of target groups and the policies of recipient countries and donors) are the criteria used. Effectiveness is considered in relation to the objectives established by the projects/programmes. The second sub-chapter (6.2) discusses the relevance of Sida-supported cultural efforts in relation to the *Policy*. The final sub-chapter (6.3) assesses the support's relevance to poverty reduction.

6.1 Effectiveness in Relation to Project Goals

Sida's support to culture covers a great range of organisations, countries, forms and areas of support. To assess the effectiveness of every cultural effort funded by Sida between 2000 and 2003 is beyond the scope of this study. Furthermore, a number of projects have not formulated sufficiently clear goals to allow for a straightforward assessment. However, having undertaken case studies in Tanzania, South Africa and Vietnam, and desk studies of West Bank/Gaza *and* having analysed other evaluations and reviews undertaken of Sida's projects between 2000 and 2003, the evaluation team can provide an *overview* of the effectiveness of the projects that Sida supported. In the sections that follow, the extent to which initiatives have met or are meeting their goals is assessed using specific examples.

6.1.1 Tanzania

The initiatives that constitute Sida's culture support to Tanzania are on the whole attaining the objectives set. This section outlines the objectives and achievements of the key Tanzanian projects.

Mfuko wa Utamaduni (the Tanzania Culture Trust Fund) was created through a unique consultative process involving large sections of the cultural constituencies in Tanzania. Sida provided support and advice for this process. Its governance structure — involving representatives elected by six constituencies, a representative from the Tanzanian government and the donor organisations — constitutes one of the few successful cases of implementing a broad-based, democratically-structured national development fund.

Mfuko's objectives include (i) strengthening the Tanzanian cultural sector and the capabilities and competitiveness of Tanzanian cultural actors; (ii) building a democratic culture which respects human rights; (iii) promoting networks and counteracting the negative aspects of commercialisation; and, (iv) promoting and rewarding merit and excellence in cultural pursuits. Mfuko shows important progress in attaining these goals. First, its unique structure has institutionalised democratic practice in the culture sector. Second, it has promoted merit and excellence by supporting strategic projects. Third, there are already indications that the fund has contributed to strengthening the cultural sector and national cultural networks and thus has earned the respect, confidence and high regard of the cultural community in Tanzania. As a result, it has succeeded in attracting not only other international donors, but has also gained support from local donors within the Tanzanian business community. The mid-term review in 2001 held that Mfuko could improve effectiveness by strengthening communication, adding transparency to its criteria and spelling out the justification for projects selected. It also needs to dedicate more efforts to building networks nationally and internationally.

The **Bagamoyo College of Arts (BCA)** aims to (i) produce art promoters, performers, planners and administrators for private, public and self employment; (ii) produce art researchers, advisors and consultants; (iii) promote artistic standards and appreciation of Tanzanian traditions; and (iv) promote awareness in the use of arts for the promotion of development issues such as gender equality, environment, and HIV/AIDS. BCA taps its students from around the country. The demand for BCA is high both within and outside Tanzania. The number of applications now exceeding 500 of which BCA, with its present capacity, can accommodate only 30. Also, the annual Bagamoyo Arts Festival has now become an international event bringing together many regional stakeholders working with education and creative activities. This has placed BCA on the regional map.

The 2002 review of the College found that BCA had managed to establish itself as an outstanding and well-known institution in a national and regional context and is having a positive impact on the development of the arts and preservation of cultural heritage in Tanzania. However, the review stated that even though BCA generally carries out the tasks it has set, the College is under-achieving: "BCA is only to a limited extent exploring its huge potential and opportunities for being a regional centre of excellence within arts education".⁴⁶

The **Children's Book Project** aims to provide Tanzanian schools with children's books and has been effective in doing so. The project, which works hand-in-hand with the Baraza la Maendeleo ya Vitabu Tanzania (**BAMVI-TA**), the book development council (also supported by Sida), was developed in 1991 when a survey established that school libraries lacked books, partly as

⁴⁶ Sida: Review of Bagamoyo College of Arts (COWI, 2002).

a result of low publishing capacity in the country. Since then the project has promoted the production of books through support to publishers and writers by a buy-back system. In the first five years 100 titles were supported. Although it has been beyond the scope of this evaluation to verify that books actually reach the children, there has been no reason to suspect otherwise. The project has contributed to strengthening the book industry in Tanzania. It has provided publishers with resources to produce more books for the market. Furthermore, textbook distribution has become more effective by shifting the responsibility for distribution from the government and by distributing directly to schools rather than to district education offices.

6.1.2 Vietnam

In Vietnam, the culture efforts supported by Sida are part of the bilateral co-operation arrangements with the Vietnamese Government. The support has three main components: support to the establishment of a National Cultural Policy, the Cultural Exchange Fund and the Swedish-Vietnamese Fund for the Promotion of Culture. The objectives of these initiatives and the extent to which they have been met are discussed below:

Inspired by the 1998 UNESCO conference held in Stockholm, the Vietnamese government decided to prepare a **Cultural Policy for Development**. When completed this will be the first cultural policy ever prepared in Asia. The first phase of the Project is to prepare a **National Culture Report** with financial and some technical assistance from Sweden. The process has included surveys, research and the collection of culture data which, in turn, has required the training of staff at the district and provincial levels. In terms of output goals achieved, the National Culture Report is a full year behind the targeted dates. However, there is a seriousness of purpose and some stakeholders acknowledge that delays were inevitable given the somewhat ambitious nature of the project. Once formulated — after going through the various processes over an extended period of time — the policy is expected to result in culture receiving greater priority.

In support of the Swedish Asian strategy — which recommends that Sida and others should increase their financing of cultural exchanges between Sweden and Asia — the main objective of the **Cultural Exchange Fund** is to expand the forms of cultural co-operation and exchange between Sweden and Vietnam in order to “(i) contribute to the development of diversified culture in *each* country (our italics); and (ii) enhance social development through the cultural co-operation between the two countries”. Project beneficiaries are seen as Swedish and Vietnamese organisations, institutions and schools involved in culture and art as well as individual cultural activists in both countries. The funds are prioritised for areas in which Sweden has strong capacity. Thus, five Vietnamese institutions (Hanoi Fine Arts Academy, Hanoi Conservatory of Music, Vietnamese Film Institute, the Historical Museum and the Literature Publishing House) have selected five Swedish partners (Umeå

University Academy of Fine Arts, Malmö Academy of Music, Swedish Film Institute, Malmö Museums and Tranan).

It has not been possible for the evaluation to determine the extent to which the exchanges are contributing to the development of diversified culture in *each* country. The music exchange has been appreciated by both sides as has the fine arts exchange. The film exchange is considered valuable for the Vietnamese side but offers less for the Swedish partner. Unpredictable communication and language barriers have constituted challenges for many of the partnerships. But all would like to continue the cooperation while some would do so only if Sida funds are made available.

The aim of the **Swedish-Vietnamese Fund for the Promotion of Culture** is to preserve Vietnam's heritage and to modernise and preserve cultural practices and support creativity in art. It was last evaluated in 1996 and was considered effective. The Fund appears still to be working well. It is managed/administered by Vietnamese who screen the applications, select the projects to be supported (all small-scale and largely village-level) and determine the amount to be given. In total, over 1500 small-scale projects⁴⁷ have been supported so far. Achievements have included reviving the dying art of water puppets and assisting performances of it abroad; restoring numerous traditional village homes and pagodas/temples in rural areas; partially subsidising folk ballet troupes to perform abroad; assisting over 700 young painters to exhibit their works (by sponsoring more than 300 exhibitions); providing scholarships to more than 30 art students in the provinces; helping performers of popular opera to make audio cassettes of their art; funding the publication of more than a hundred books on the practices and traditions of the 54 ethnic minorities in the country; and constructing about 50 cultural/community houses in villages.

6.1.3 South Africa

South African cultural NGOs secretly received financial aid from the Swedish government to support their struggle against apartheid. After 1995 the programme changed into co-operation projects between Swedish and South African institutions/NGOs. The aims of the support have included improving access to culture among disadvantaged sectors of South African society; enhancing self-esteem and identity and contributing to the development of cultural pluralism and freedom of expression. The support has been based on the principle of mutual benefit to the Swedish and South African partners.

The co-operation between Swedish and South African culture organisations has been in drama, music, dance, cultural heritage, visual arts and literature. The entire support was evaluated in 2002 and was considered effective in terms of goals being reached. The various projects have contributed to imparting skills and knowledge, promoted cultural diversity fostering self-esteem

⁴⁷ A Bridge of Culture between Sweden and Vietnam: 10 Years of the Swedish Vietnamese Fund for the Promotion of Culture , pp.159-189.

— particularly among disadvantaged groups — and has in general paid due attention to gender equality, HIV/AIDS and democratic and human rights values.

The experience of the partnership between Swedish and South African organisations has been mixed. Some have been very close while others have been just a funding arrangement. Partnerships with a high degree of reciprocity have been effective and contributed to institution-building in South Africa and to better understanding on both sides. Examples of good two-way institutional co-operation are the Market Theatre and the Stockholm City Theatre; the Visual Cultures in Dialogue project between Bildmuseet in Umeå and the Market Photography Workshop, the Fine Arts Department of the University of Witwatersrand and the Robben Island Museum Training Programme; and Gauteng Music Academy and GMH. These partnerships have generated energy, exchange of skills, artistic added value and commitment from both sides, often extending beyond the formal contractual agreements.

When partnerships have been more of a one-sided funding arrangement they have not contributed anything significant beyond financial support. Furthermore, in these cases, the South African side has felt they have entered into a skewed agreement where they are reporting to an agent for the real donor. Communication between the partners has often been inadequate. The general problems encountered with institutional partnering are further discussed in Chapter 9.

Another factor affecting effectiveness is the uncertainty and delays associated with the establishment of the Swedish-South Africa Culture Partnership Programme. Since 2000, Swedish support to the existing partnerships has consisted of bridge funding, pending the establishment of some form of facility that would involve South African and Swedish stakeholders in its establishment, secure better South African ownership and afford accessibility to funds among more South African and Swedish culture organisations. The transition period that ensued has been long, frustrating for the organisations and it was often difficult for the projects to obtain correct information about the possibility of future support.

The process of establishing of the Programme has been wrought with delays and difficulties and has resulted in a deviation from the original plan of ensuring the independence of the funding facility – at arms length from both governments. Furthermore, the facility's application, evaluation, and decision processes have not been according to expected standards of transparency and formal administrative procedures.⁴⁸ After the first applications were

⁴⁸ Applicants were given only five weeks to prepare proposals. A helpdesk to assist in identifying Swedish partners was never established. This made it particularly difficult for “new” South African organisations to apply. Applicants were not informed how the evaluation process would be conducted, who the referees for the project applications were to be and who were to serve on the joint committee deciding upon the grants. Some applicants were instructed to place their applications in a box in the foyer, but it had somehow disappeared. Only after persistent phone calls and emails by some of the applicants were the receipt of proposals acknowledged.

submitted to the Programme it took over six months before the applicants received word.⁴⁹ To ensure the Programme's effectiveness and efficiency it is extremely important that effort is made to ensure that governance and management procedures are transparent, professional and independent.

Box 5: Swedish-South Africa Culture Partnership Programme

In mid-2004, the Swedish-South Africa Culture Partnership Programme was officially launched with Sida allocating 45 million SEK for the period April 2004 – March 2007, while the South African government contribution amounts to 12 million ZAR (ca. 14,4 million SEK) for the same period. The main objective of the funding facility is to “promote wide freedom to information and freedom of expression by encouraging cultural co-operation between Sweden and South Africa.”

Originally, the Swedish National Council for Culture Affairs (NCCA) and the South African National Arts Council (NAC) were commissioned by Sida to propose structures and processes for the implementation of the Programme. However, after a crisis in NAC, the South African Government's Department of Arts and Culture (DAC) took control of the arrangements to establish the Fund.

The specific objectives of the Programme are to:

- Strive to safeguard and promote democracy and freedom of expression through the medium of arts and culture;
- Promote and develop viable and sustainable arts and culture projects and programmes;
- Support, develop and promote projects and activities aligned to national development priorities in South Africa and Sweden;
- Promote accessibility to culture for all citizens;
- Promote institutional development and management skills;
- Promote processes that lead to artistic renewal and development;
- Develop audiences and artistic markets; and,
- Promote cultural exchange in order to create artistic and creative added value.

6.1.4 West Bank and Gaza

The desk-study of culture support to West Bank/Gaza focused on performing arts and cultural heritage. The evaluation of Sida's support to the performing arts in Palestine in 2003 deemed that the interventions were effective to the extent that thousands of children and young people had been reached. Sida's support is also considered to have contributed to consolidate the Palestinian performing arts organisations, which in turn has helped them to attract other donors. However, the evaluation was not able to establish to what ex-

⁴⁹ The applicants were finally informed of the decisions at the end of September 2004, after this report was finalised and more than three months later than the already delayed plans for the information to be released.

tent Swedish support to theatre groups via **DI** has been of decisive importance to capacity building. There has been insufficient analysis, monitoring and reporting for this evaluation to be able to make a judgement as to impact in community institutions and the educational system. In this regard, the evaluation called for baseline studies to be undertaken. DI is currently working on developing its project design for its new proposal. Meanwhile, the evaluation deemed that it is easier to assess the extent to which the support via **GMH** to the National Conservatory of Music has met its quantitative and qualitative goals.

Data suggests that the projects implemented by **RIWAQ** and the **Hebron Rehabilitation Committee** are effective, despite the negative impact of the prevailing conflict in the region. The long-term goals of both are related to improving the social, cultural and economic living conditions of people living in old cities on the West Bank. The immediate objectives are to restore historical buildings and to use this restoration as a means of promoting employment. In 2002–2003, these projects resulted in directly providing more than 36,000 work days for unskilled, skilled and professional labour, which constituted a financial lift for families, communities and the dismal Palestinian economy. There are also indications that progress is being made towards the long-term goals (as stated above). Both **RIWAQ** and the **Hebron Rehabilitation Committee** have had clearly defined goals, sound analyses, proper baselines, detailed reporting and clear indicators.

6.1.5 Effectiveness of Previously Evaluated Projects

A number of evaluations and reviews of cultural projects took place between 2001 and 2003. A brief description of each evaluated initiative, its aims and the conclusions of the assessment in terms of effectiveness are provided below:

- Sida's support to music in **Bosnia and Herzegovina** aims to (i) raise the higher music education in the country to a standard normal in European academies; (ii) break the isolation of the region the rest of Europe caused by the wars; and (iii) promote contacts, understanding and co-operation between different ethnic groups and nations. The support takes the form of co-operation between the Royal College of Music in Stockholm (KMH) and the Music Academy of Sarajevo. The mid-term review of this support concluded that with the lack of baseline information and the lack of a clear definition of goals and indicators to measure performance, the effectiveness of the support cannot readily be established. While it appears that the level of music education has been restored in some areas, it has not in others. Nevertheless, the activities supported have led to many concrete achievements.
- The **Swedish African Museum Programme** (SAMP) is a network of museums in 14 African countries twinned with museums in Sweden. SAMP aims to facilitate the development of museums in a cross-border

approach for the benefit of each museum's community. Through a wide variety of projects, SAMP has provided opportunities for professional exchange at different levels for over 500 people. It has a positive reputation among stakeholders and is considered unique in the way it combines networking and competence building. Sida funds were central to the programme's conception and establishment, and it remains wholly dependent on these funds. The evaluation of **SAMP** in 2002 deemed that most projects have achieved their objectives, with a few limited exceptions (caused by various technical and administrative failures, delay in funding and the withdrawal of a Swedish partner). Furthermore, several projects have had significant spin-off effects that have further strengthened the network. However, the assessment of **SAMP's** effectiveness has been hampered by the fact that several projects did not have clearly stated objectives.

- The **African Books Collective (ABC)** is an African owned and governed non-profit organisation that plays a unique and vital role in being the most important commercial provider of African books to the rest of the world. The evaluation of **ABC** deemed that the Collective was a well-functioning organisation that was effective and efficient in achieving its core aim of more effectively promoting and disseminating African published material in the major English-language book markets outside Africa; and in this way increased export sales earnings of its member publishers.
- The Gothenburg Film Festival administers a fund financed by Sida to support film production in developing countries. The terms of reference of the evaluation of the **Gothenburg Film Fund** conducted in 2002 did not require the evaluator to determine the project's effectiveness as such. However, the extent to which the Fund managed to administer the support to film production was assessed as satisfactory and all film projects that it supported were completed — although the quality of the films produced has varied.
- Active in 35 countries, The **African Publishers' Network (APNET)** brings together national publishers' associations and publishing communities to strengthen indigenous publishing throughout Africa through capacity building, skills training, trade promotion and advocacy. Between 1999 and 2003, APNET organised 28 training programmes for 636 African publishers, facilitated the participation of African publishers at regional and international trade fairs and built the capacity of national publishing associations. APNET has made important advances in advocating for indigenous publishers at the World Bank — the largest textbook procurer in Africa. The most recent evaluation of APNET (2003) was limited to determining the extent to which expected outputs had been achieved, even though the terms of reference called for an assessment of the degree to which these had been met and whether APNET had clearly outlined its goals for each area of work in its strategic plan. Nevertheless,

the evaluators concluded that most outputs have been achieved but a significant number of targets had yet to be fulfilled, many of which relate to information, publications and communication.

- Sida has provided culture support to **Mozambique**, mainly through the Ministry of Culture since the end of the 1980s, The 2002 evaluation of Sida's culture support to Mozambique was not expected to look at effectiveness as such (relevance, sustainability and cost-effectiveness were the evaluation criteria selected for assessment). Nevertheless, the evaluation found that the support had fulfilled many of the short-term aims and appeared to be contributing to developing the culture sector and its most important institutions.
- The **Eastern African Theatre Institute (EATI)** is a network of some 300 theatre practitioners in the region. Its vision is to establish a vibrant theatre industry that contributes to sustainable development through the promotion of and support to quality community theatre. The mid-term review of EATI undertaken in 2002 held that it had achieved many of its stated outputs and there were indications of a more long-term impact in certain areas. For instance, there is some evidence of social mobilisation as a result of the efforts of EATI's members. Shortcomings include the production of few regional newsletters, a limited pro-active search of external partners, limited promotion of EATI and the failure to establish a homepage and database.

6.1.6 Conclusion

The effectiveness of the projects supported by Sida in the area of culture varies, as can be expected with such a large portfolio. On the whole, the projects are of solid quality and appear to be achieving targets and having the desired effects. The culture funds in Tanzania and Vietnam that award small grants for cultural activities have been particularly successful in reaching their objectives. There is also evidence that a number of projects are showing indications of positive impact (e.g. EATI, APNET, BCA, Mfuko and SAMP). The analysis of support to Vietnam and South Africa shows that Swedish-southern partnerships based on reciprocity, mutual respect and dedication have generally been more effective in meeting their goals than partnerships that have not. Ineffective communications stands out as a weakness in several interventions. Several projects with expressed objectives regarding communications and external relations have been particularly weak (APNET, Mfuko and EATI). Inadequate communication practices have also negatively affected some partnerships in Vietnam and South Africa. Some of the evaluations and reviews conducted since 2001 (SAMP, music sector support to Bosnia and support to performing arts in West Bank Gaza) underlined that unclear objectives and project designs hamper the ability to assess effectiveness. This is further discussed in Chapter 9.

6.2 Relevance in Relation to Sida's Goals

As discussed in section 4.1, the *Policy* specifies eight goal-areas, seven of which are relevant to culture support. These are:

1. Cultural policies
2. Information and social debate in civil society
3. Education and creative activities
4. Institutional infrastructure for culture
5. Cultural heritage
6. Cultural production
7. Internationalisation

In addition, the *Policy* includes directives regarding target groups, level of intervention, gender equality and work processes within Sida. The goal-areas and directives are discussed in the sections that follow.

6.2.1 Cultural Policies

Cultural policies: to assist the establishment of cultural policies that respect human rights and take into consideration the views and knowledge of cultural practitioners.⁵⁰

The only country in which Sida has assisted in the process of establishing a cultural policy is Vietnam. This will be the first cultural policy produced in Sida's Asian partner countries. As discussed above, the process has included surveys and research that in turn has required the training of staff at district and provincial levels. However, progress has been slower than expected and the policy is still pending. Nevertheless, Swedish support has been highly appreciated and is expected to result in culture receiving greater priority in the future.

This evaluation cannot determine whether Sweden has missed opportunities of assisting poor countries to develop cultural policies. In any case, to be successful initiatives would need to be demand-driven. Sida could raise the issue with other partner governments and share with them the positive aspects of Vietnam's culture policy process.

6.2.2 Information and Social Debate

Information and social debate in civil society: to facilitate for the public access to information and participation in social debate.

This goal-area can be interpreted to lie at the intersection between culture, civil society and democratic development. Tensions and contradictions within society are often well explored within the cultural arena. The voices of artists and cultural activists can often initiate important debates and pave the

⁵⁰ The definition of each goal area is quoted from the *Policy*.

way for constructive opposition. This perspective on the role of culture is particularly important in societies such as the Zimbabwean in which possibilities for open debate are otherwise limited.

Information is often a prerequisite for social debate. For this reason Sida has specified that it will support the development of libraries and museum activities. Sida supports several initiatives in different parts of the world that are relevant to this part of the goal-area. These include IFLA, the library co-operation in Central America managed by the Royal Swedish Library, SAMP, ICOM, AFRICOM and bilateral museum exchanges (e.g. Vietnam, South Africa and Mozambique).

Several of the initiatives that are part of Sida's support to performing arts have been particularly successful in providing opportunities for social debate. Among the projects already mentioned are the theatre groups supported by **DI** in West Bank/Gaza and the efforts of **EATI** that both provide poor people with opportunities to discuss social development issues and raise awareness of obstacles affecting their communities. Likewise, the **Market Theatre** in South Africa for years created plays to address issues such as HIV/AIDS and others of central relevance to the lives of and in disadvantaged communities. The Market Theatre not only enhanced poor people's human resources by developing their dramatic, production and organisational skills but also the field work programme assisted poor people in communities to express their ideas and thoughts and develop their cognitive processes.

The **Tuseme Project** and the **Children's Theatre Project (CTP)** constitute other good examples of efforts that are highly relevant to providing opportunities for social debate. Both projects are under the Ministry of Education and Culture and are run simultaneously by the Department of Fine and Performing Arts at the University of Dar es Salaam. The CTP targets children in Tanzanian primary schools and provides them with an environment in which they can participate in cultural activities, including dance. The Tuseme Project addresses secondary school students only and, in particular, girls. Tuseme's main objective is to enable girls to understand and overcome problems in life that hinder their social and academic development and through theatrical performance give them a voice to speak out. Concern has been raised regarding whether a disproportionate amount of the project funds are allocated to the establishment of school facilities leaving less for the actual activities. Still, both projects are praised in Tanzania for their success in using cultural expression to make a difference. Neighbouring countries have studied the projects with the aim of replicating them.

At the global level, **Freemuse** is a notable example of an initiative that contributes to social debate at global and national levels and, not least, to freedom of expression. Freemuse is a small, independent, international organisation formed in 1999 that aims to fill the gap of documenting musical freedom of expression violations around the world in. In just a few years — with a tiny secretariat that was established in 2000 — Freemuse has been highly active and productive. It has organised or attended over a dozen seminars, confer-

ences and debates in nearly as many countries. HFreemuse has also produced several in-depth quality publications on music censorship in Afghanistan, Nigeria, Zimbabwe and Gypsy Music from Romania and conducted a minor survey on Latin America. Its documentary film, “Stopping the Music”, has been shown at several seminars, film festivals and conferences. This year Freemuse published *Shoot the Singer! Music Censorship Today*, which surveys for the first time contemporary cases of music censorship worldwide. Freemuse has also conducted campaigns to support musician who have been imprisoned.

This goal-area also includes supporting organisations and networks that work for a democratic culture. This can be interpreted in several ways. It can mean organisations that are established with a democratic, transparent, and accountable governance structure – for instance, APNET, SAMP and the Tanzanian Culture Trust Fund. It can also include organisations that have developed a democratic approach. For instance, the Market Theatre Lab has developed training methodologies and administrative approaches based on principles of participative engagement, constructive power sharing and continual peer evaluation. These are inherently democratic principles which have proved to be successful and sustainable. Swedish partner institutions such as the Gothenburg School of Music, the Royal Music Academy (KMH) and DI, have been particularly effective in imparting a democratic approach in their partnership programmes.

This goal-area also encompasses support to festivals, fairs and conferences to promote creativity, identity and self-esteem. However, there are relatively few projects supported by Sida that fit this profile. Although some of the organisations funded do organise festivals and conferences (e.g. ZIBF and Bagamoyo College of Arts, Tusume and CTP), the degree to which these are intended to promote identity and self-esteem is not always obvious.

6.2.3 Education and Creative Activities

Education and creative activities: to make participation in creative activities possible, especially for children and young people.

A number of initiatives in Sida’s culture support portfolio relate to education and creative activities, many of which particularly target the youth. Relevance to this goal-area is thus relatively high.

Cultural support to **South Africa** has been characterised by a pronounced focus on education, creativity and young people. These are central elements of the co-operation between Stockholm City Theatre and **Market Theatre** in South Africa. Through innovative efforts in theatre education, targeting poor students without formal education, the co-operation has focused on stimulating the production of new South African drama in English as well as in indigenous languages. It is aimed at reaching children and the youth through fieldwork and outreach programmes emphasising participatory approaches. The effort has built confidence, imparted techniques and worked to

empower directors, actors and technicians in arenas outside of formal structures in several regions of the country.

As for music, co-operation between GMH and the **Ukusa Development Project** from the University of KwaZulu-Natal has empowered adults to establish musical careers and community education groups where there would have been no previous opportunity. Likewise, the co-operation between GMH and **Gauteng Music Academy** has afforded tuition and performance possibilities to young jazz musicians through the provision of equipment and the infrastructure of a school. The school has become a centre for musical expression for township youth.

In the area of visual arts, co-operation between Kulturhuset and the **Curriculum Development Project** built capacity by training trainers using a variety of methodologies, materials, content and praxis that are relevant to township and inner city communities. Meanwhile, Kulturhusets' co-operation with the **Visual Arts and Craft Academy** has aimed to impart skills and stimulate creativity particularly among children and young people who are the visually and hearing impaired or living with HIV/AIDS.

In **West Bank/Gaza** thousands of children and youths have been reached by support to music, dance and theatre groups channelled through the GMH and DI. Many young Palestinians have received training and some have been able to create their own theatre groups. DI's work with theatre groups has provided students — in particular women (who are not willing to perform on stage due to cultural norms) — with theatre production skills, such as lighting and managing and producing props and stage sets.

In Bosnia co-operation between the **Royal College of Music in Stockholm (KMH)** and the Music Academy of Sarajevo has increasingly focused on music education to include teacher activities, student activities, music performances, technical support and support for administration. A number of exchanges between the two institutions have taken place.

In Vietnam, the **Hanoi Conservatory of Music** aims to select students from the provinces with musical talent. Many of those from poorer backgrounds are given hostel accommodation and scholarships.⁵¹ Co-operation with the Malmö Academy of Music has taught brass instrument skills to Vietnamese students while the Swedish side has gained knowledge of traditional Vietnamese music and instruments. Co-operation between the **Hanoi Fine Arts Academy** and Umeå University Academy of Fine Arts has imparted lacquer painting skills to Swedish students while the Vietnamese have been introduced to some modern art forms.

In Tanzania, the **Bagamoyo College of Arts** is an all-round arts college with diploma courses in dance, drama, stage technology and music. It is con-

⁵¹ The Conservatory also runs an elementary school to impart basic education to those who may not have had the benefit of a school education. In addition, the Conservatory gives free training to 10 blind students every year – many of whom are victims of Agent Orange. However, this is not part of the Swedish co-operation, which focuses on exchange with Sweden.

sidered unique in the East African region and has played a role in the development of arts and the preservation of cultural heritage in Tanzania.

Promotion of reading is also included in this goal-area. The best examples are the **Children's Book Project** in Tanzania, the **EABDA**, the **South African Sakhisizwe** project (aimed at stimulating reading in poor communities in the Eastern Cape) and some of the library efforts such as the development of libraries in poor districts in Durban.

In many cases, the projects relevant to the education and creativity goal-area are not well linked to the public school system. The evaluations of the performing arts support to the West Bank/Gaza and the Swedish support to Mozambique both point to this fact and suggest that this aspect be strengthened to enhance impact.

6.2.4 Institutional Infrastructure for Culture

Institutional infrastructure for culture: to create opportunities for professional meetings and regional cooperation between practitioners in developing countries.

Focusing on national and regional co-operation and networking, the title of this goal-area and the bullets that follow imply that institution-building is also part of it. However, as can be seen from the above, this is not specifically formulated in the goal itself. Some of the different ways in which Sida's support are relevant to this goal-area are described below.

First, Sida's portfolio of culture support includes a very strong element of networks and regional/international co-operation in several cultural areas. Examples include EATI, SATI and the Central American theatre co-operation (theatre); Silhouette Dance (dance); Music Crossroads Southern Africa (music); the East African Book Development Association (EABDA), ABC, APNET, ZIBF, International Federation of Library Federations and Institutions, and the Central American library co-operation programme (literature); and SAMP, ICOM AFRICOM, Urban Origins and the Central American museum co-operation (cultural heritage).

Second, Sida's support to culture also includes local-level institution-building. For instance, Sida's bilateral co-operation with **Mozambique** has included the establishment of cultural houses in the provinces with technical assistance from Kulturhuset in Västra Frölunda. These centres provide non-formal courses in art, music, song, dance and other topics. They house local amateur theatre groups that often raise health issues, information related to elections, rights issues, etc. in their productions. Indirectly, via the Fund for the Promotion of Culture in **Vietnam**, Sida has supported the construction of about 50 small cultural/community houses in villages. Likewise, RIWAQ on the **West Bank** has renovated a number of buildings that are being used by communities for cultural purposes. Another West Bank initiative is the Sida infrastructure project in Bethlehem which constructed the Peace Centre.⁵²

⁵² It has not been possible for the evaluation to verify the extent to which the culture houses mentioned above are active in the communities they serve and promote non-physical institution-building.

The house of culture project in **Tanzania** received nearly SEK 60 million over five years. — This aims to achieve an open forum for creativity, free expression and cultural debate for the development of civil society and of children and youth in particular. It is expected to contribute significantly to Tanzania’s institutional infrastructure for culture. The plans also include physical infrastructure in the form of a building which will be an integral part of the National Museum.

Third, in the case of **Mozambique**, Sida supports “institutional development” within the Ministry of Culture. The evaluation in 2002 noted that this consisted of supplying computers to assist in creating a database and office furniture and typewriters for the decentralisation of cultural administration to district level. A seminar was held in 1998.

Fourth, the **South African** case study found that Sida placed emphasis on building managerial capacity within the South African projects through various seminars, workshops and programmes. For instance, an organisational development specialist worked with New Africa Theatre and Young People’s Education Trust to assist with upgrading capacity. More recently, in 2004, Sida funded a series of project management workshops through Create SA for all projects in South Africa, to ensure formal training in administration and management. This demonstrates a commitment to helping the projects achieve independence and sustainability. It has also improved the status and profile of arts administration, a component of the arts and cultural sector which historically was neglected.

Fifth, Sida’s support to culture funds can be seen as contributing to institution-building. Both in Tanzania and in South Africa support to these mechanisms has been partly motivated by the aim of ensuring a more sustainable approach to funding culture that also places ownership in the partner country. In particular, the **Tanzanian Culture Trust Fund** as an institution, has made an important difference to the community of culture practitioners in the country. The participatory consultative process undertaken before the Fund was created and in which Sida played an instrumental role, in itself contributed to networking and cooperation among practitioners. This was achieved by requiring each constituency (performing arts, language/literature, cultural heritage, film & audio-visual, arts & crafts and cultural industry) to organise themselves to elect a representative for the board which decides upon each grant that the Fund awards. The constituencies are now more structured than before and have become a feature of the Tanzanian cultural scene.

In sum, Sida’s culture support portfolio can be seen to be relevant to the goal-area of developing institutional infrastructure for culture in a number of ways. Its support to networks is particularly strong. Formal institution-building support such as establishing culture funds, supporting cultural ministries or multi-cultural infrastructure at the community level has been less frequent but are crucial efforts as long as they are demand-driven by partner countries. Sida’s support has directly or indirectly resulted in the establishment and con-

struction of culture/community houses/centres in quite a few countries. Although the justification of at least some of these endeavours seems relevant to Sida's *Policy*, the goal-area of institutional infrastructure does not, however, include the physical aspect of institution-building.

6.2.5 Cultural Heritage

Cultural heritage: to create opportunities for the sustainable preservation and enjoyment of cultural heritage.

In Africa, West Bank/Gaza, Vietnam and the Balkans, Sida's culture support has been highly relevant to the goal-area of cultural heritage.

First, considerable funds have been disbursed to projects dealing with historical environments and buildings. On the West Bank, Sida's support to the **Hebron Rehabilitation Committee** and **RIWAQ** have raised public awareness of Palestine's building heritage and prompted community involvement and contributions. Upon restoration, the buildings have benefited Palestinian society as rent-free spaces for community use (e.g. as community, children or cultural centres or to house museums or city councils).

Similarly, in Kosovo and Bosnia-Herzegovina, **Cultural Heritage without Borders** works with local institutes for the protection of the cultural heritage. Traditional techniques and indigenous materials are used to restore historic sites including places of worship and bazaar buildings. Seminars and training workshops constitute aspects of the support.

As mentioned in section 6.1.2, the **Fund for the Promotion of Culture** in Vietnam has financially supported the renovation of temples and pagodas (especially those damaged during the years of war); the preservation of various cultural artefacts such as ancient statues, frescoes, palanquins and stele; and the restoration of village gates and wooden bell towers.

A prominent regional cultural heritage programme in Africa is "**Urban Origins**". This initially consisted of a five-year research programme providing extensive training to technical and academic staff with the aim of enhancing competence in African archaeology. It involved archaeological co-operation between institutions in Botswana, the Comoro Islands, Kenya, Madagascar, Mozambique, Namibia, Somalia, Tanzania/Zanzibar, Zimbabwe and Sweden (Uppsala University). Considered one of the leading archaeological projects in developing countries, it aimed at showing the indigenous origins and development of urban centres in Africa. The idea was to correct prevailing theories that view African heritage as derivative and impoverished. It has since been followed up with a programme to disseminate the knowledge gained to disadvantaged educational institutions and the general public.

A second dimension of the cultural heritage support provided by Sida is museum-related activities. These include regional efforts, such as **SAMP**, **AFRI-COM** and **Africa 2009**, and bilateral co-operation such as the exchange between the **Malmö Museum** and the **Historical Museum** in Vietnam.

The Malmö Museum also co-operated with **District Six Museum** in Cape Town which has contributed to preserving and, indeed, recreating a cultural heritage. District Six, which was razed to the ground by the apartheid regime under the infamous group areas policy, has over the years served as symbol for the struggle against racism and for a democratic multiracial society. After the dismantling of apartheid, a museum based on memorabilia from District Six was created in downtown Cape Town. This achievement was to a large degree the result of the dedication of volunteers and activists. It is based on the involvement of many sections of local society, including the poor. The establishment of the museum and the activities that it has undertaken contribute to creating a sense of belonging and identity which is considered to have an empowering effect.

The third dimension of Sida's support to cultural heritage takes such forms as traditional performing arts, craft and literature. For instance, the Vietnamese **Fund for the Promotion of Culture** has supported the publication of over 100 books documenting traditional music and theatre forms, old techniques for weaving textiles and the cultural practices/heritage of ethnic minorities. It has also contributed to reviving the traditional art of water puppetry. The **Tanzanian Culture Trust Fund** has also supported initiatives aimed at preserving different forms of cultural heritage. At the global level, from 1991 the **Swedish Concert Institute** has been supported by Sida to document traditional music in danger of becoming extinct. Drawing on the vast experience and legacy of documenting traditional music in Sweden, the Institute has produced over 20 high-quality CDs in 12 countries.

In sum, although the restoration of physical environments has been the most prominent part in terms of disbursements, the support has also spanned a range of cultural areas. Several initiatives have involved an important documentation component. Sida has also been proficient in using different channels. For instance, national cultural funds have allowed for small-scale grassroots initiatives while networking, exchange and co-operation between museums has built capacity in cultural heritage institutions. Several of the efforts include or address the needs of the general public and, in particular, children, young people, and poorer and marginalised sections of society.

6.2.6 Cultural Production

Culture and Media Production: to create opportunities for culture production in partner countries.

In this goal-area, Sida aims to support organisations that stimulate and encourage *local* production. This includes the promotion and distribution of culture and media as well as protecting the copyright of producers. Books, in particular children's books, are mentioned, as are handicraft skills that can provide employment.

The support that is most relevant is the various initiatives in Africa that support the book sector. This includes **ABC, APNET, EABDA** and the **Zimba-**

bwian International Book Fair. The latter constitutes Africa's largest book fair and is a well-organised event that plays a significant role in the African book industry.

The **culture funds** in Vietnam and Tanzania are relevant since they support a number of small-scale efforts that result in cultural production. The arts and crafts and cultural industry constituencies are represented on the board of the Tanzanian Culture Trust Fund.

Likewise, the production of CDs by the **Swedish Concert Institute** is relevant. Using networks around the world, 500 copies of each CD are distributed to radio stations, agents, record companies and festivals through the Institute's network. Another 1000 copies are donated to the country of origin, where the government decides how they will be used. Sometimes the CDs are used for educational purposes or national promotion abroad or sold for the benefit of supporting the preservation of traditional music. The project has resulted in tours in the north for the musicians; a greater awareness of their own traditional music in the countries of origin; and, in some instances, record contracts for the musicians. The Institute ensures that copyright is respected and has assisted in ensuring that royalties have reached musicians when the music has been used in, for instance, films.

The **Gothenburg Film Festival Fund** by funding film production in the developing world can be regarded as relevant to this goal-area. However, the aim of this assistance is primarily to bring works to the Festival in Gothenburg and, in practice, minimal focus is given to distribution in the country of origin.

Indirectly, support to **educational institutions** dealing with culture (Hanoi University of Fine Arts, Bagamoyo College of Arts, etc.) can be regarded as promoting cultural production.

In sum, although support to local cultural production features in Sida's support the most comprehensive approach seems to be in the book sector. Sida's support has not directly promoted copyright and international property rights — although organisations such as ZIBF and APNET have addressed copyright issues within their constituencies. Although this is specifically mentioned in the *Policy* support to developing handicraft skills that promote employment has not been featured, except for a small textile project in Guatemala.

6.2.7 Internationalisation

Internationalisation: To support internationalisation which safeguards the distinctive features of different countries and counteracts the standardising effects of globalisation.

To meet this objective, Sida refers to institutional co-operation between cultural institutions in Sweden and developing countries. Second, organisations that offer affordable Internet information services in local languages are to be supported. It is unclear whether the latter aspect of the goal-area is actually a

media-related activity. In any case, there does not seem to be a Sida-funded initiative relevant to this aspect. On the other hand, a considerable part of Sida's support is tied up in institutional co-operation.

As discussed in section 6.1.3, the entire support to **South African** culture has been based on the principle of partnerships between Swedish and South African institutions. Institutional partnership is also a key element in the support to **Vietnam**. Unlike the South African set-up, each Vietnamese institution identifies what areas it would like to co-operate in, based on where Swedish institutions could bring added value (e.g. jazz music or modern art techniques). The funds for the Vietnamese participation in the co-operation are channelled through the Ministry of Culture and Information while Sida directly funds the Swedish partner's participation.

In many cases, Sida has been the impetus for the institutional partnership. For instance, after directly supporting EATI for a few years, Sida deemed that EATI could benefit from a Swedish partner. Although there is no Swedish institution corresponding directly to EATI, after a conference in Bagamoyo the **Performing Arts Cooperation between Sweden and Eastern Africa** (PACSEA) was formed by EATI and the Swedish Performing Arts Network (SWEA). This would facilitate a more structured, long-term and many-sided cultural cooperation and exchange in the performing arts. Sida has also taken a pro-active role in paving the way for partnerships in, for example, **West Bank/Gaza, Bosnia-Herzegovina** and the new regional South Asian performing arts programme. The challenges that have arisen when partnerships have not developed through an "organic" process are further discussed in chapter 9.

6.2.8 Relevance of Support to Policy Directives

In addition to the eight goal-areas, Sida's *Policy* provides a few general instructions:

1. Sida supports culture and the media nationally, regionally and globally;
2. Sida's culture support should show particular consideration for children, young people, women, minority groups and culture practitioners;
3. Sida should make "the cultural perspective visible in all development co-operation";
4. Sida should undertake more national and regional analyses of the culture sector and take the role of culture into consideration in the country strategy processes;
5. Sida participates in research and debates on the role of culture and cultural policies in "social and economic development"; and,
6. Sida should participate in the international development of methods for co-operation in the field of culture and media.

Sida's culture support portfolio is clearly relevant to the first two bullet points. The portfolio is a good mix of national, regional and global initiatives, making use of the comparative advantages of each level. A considerable portion is focused on children, young people and culture practitioners. Women's needs have also been addressed in several projects. This is discussed in the following section. While the Vietnamese culture fund pays special attention to minorities there is otherwise not much evidence of *explicitly* addressing minority needs, at least not at the level of key objectives.

Sida has not made much progress in relation to bullets three and four. The cultural perspective is seldom taken into account and has not become more visible in all development co-operation. Apart from a survey of Ethiopian culture and media in 2002, there have been no national or regional analyses of the culture sector and the role of culture is seldom featured in country strategies.

Sida (KULTUR) has, however, made modest advances with regard to bullets five and six. This includes:

- Financing a study and conference on performing arts and HIV/AIDS in East and Southern Africa;
- Supporting the World Cultures Report process. This report aims to draw attention to the changes in world cultures and offer a platform for informed debate about the policy implications they may have. Further, the report will contribute to statistical information and reporting systems for culture;
- Setting up a culture network in Sweden including the Ministry of Culture, Riksbankens Jubileumsfond, the Swedish UNESCO Council, the Dag Hammarskjöld Foundation, the Swedish National Council for Cultural Affairs and Sida/SAREC. This network exchanges experiences and discusses international cultural policy developments and research. An initiative of the network was the launching the project that resulted in the book *Towards Cultural Citizenship. Tools for Cultural Policy and Development* (2002);
- Supporting the Stockholm + 5 conference organised by the Swedish UNESCO Council in May 2003 with the theme culture policy and poverty reduction;
- Attending some international events that address culture policy and exchange, and maintaining a dialogue with UNESCO; and,
- Organising a meeting with likeminded donors (spring 2004).

While Sida/KULTUR plays a relatively active role in the cultural policy arena, the lessons do not appear to be permeating to the rest of the organisation. The nature and patterns of interaction within Sida seem to be an obstacle. At this stage, KULTUR's understanding of the role of culture in the development process is so many steps ahead of the rest of the organisation that inter-

nal dialogue on this is not straightforward. Communication within Sida and Sida's overall strategy in the field of culture is discussed further in Chapter 9.

6.2.9 Relevance of Support to Gender Equality

In line with the discussions held with the reference group during the presentation of the inception report, the team has paid special attention to issues relating to gender equality during the assessment of the support. While more can often be done to further the goal of gender equality, Sida's support to culture is particularly good at maintaining focus on this issue.

In **Tanzania**, the Culture Fund has the specific aim to promote gender equality, and pays attention to the gender balance both in the projects awarded and in the board structure. The HIP and Tusume particularly target women and girls.

In **Vietnam**, the board of the Culture Fund claims to be more liberal in appraising projects submitted by women and in fact does support more women than men. The largest grant ever disbursed was, to a woman. Around 45% of the student body of the Hanoi University of Fine Arts are women. At the Vietnam Film Institute, 55% of the faculty are women, and 70% of the student body. Meanwhile, the Hanoi Conservatory of Music holds that boys and girls tend to have different preferences – boys tend to be more interested in brass instruments and girls in the piano and this dictates the balance between the genders.

The majority of the projects in **South Africa** seem to have placed great emphasis on promoting gender equality. This featured prominently in some of the performing arts projects. It seemed to be more difficult to apply in relation to music projects, where there is often a tradition of the genders operating in separate groups, e.g. music groups and choirs. It is also worth noting that most projects have had a strong female leadership component – Curriculum Development Project, Sibikwe Community Theatre, Visual Arts and Crafts Academy (VACA), Johannesburg Art Foundation, Moving Into Dance Mophatong and the Market Theatre Laboratory. This dominance has had a secondary impact: it now provides leadership role models for women in this sector. This is an important shift and a significant factor in the challenges facing a society needing to work towards power and leadership gender balance.

Theatre groups in the **West Bank /Gaza** and under the **EATI** umbrella also address gender issues in their productions and organisation. EATI has achieved a gender balance in its governing board while West Bank/Gaza DI's work with theatre groups has provided women students (who are not willing to perform on stage due to cultural norms) with theatre production skills — such as lighting, and managing and producing props and stage sets — which can potentially be used for gainful employment, even in other sectors.

Certain areas of culture, such as museums and publishing, are dominated by men. The evaluation of culture support to **Mozambique** found that provin-

cial cultural administration offices also mainly employed men. However, judging from the interviews, documents and past evaluations, there appears to be a consistent consciousness of this issue in many organisations. For instance, within **APNET** there have been discussions to ensure at least some female representation on the board of the organisation even though the vast majority of publishing houses in Africa are run by men. Efforts are also made to include as many women as possible in the training courses, and training statistics are disaggregated by gender.

In addition, Sida's reviews and evaluations have, in most cases, paid serious attention to gender equality. Some have furthermore made reflections that take into account the special needs of girls and women.

Judging from the conclusions of the evaluation report *Mainstreaming Gender Equality – Sida's Support for the Promotion of Gender Equality in Partner Countries*, it would appear that Sida's culture support is very relevant to the goal of gender equality.

6.2.10 Conclusion

At the overall level, Sida aims to contribute to create opportunities for “cultural diversity, creative activities and sustainable development based on human rights”. Cultural diversity is integral to some projects (e.g. the culture funds, museums and educational efforts) while others (e.g. renovation of historical buildings) do not so obviously promote diversity. Likewise, some forms of support are obviously more directly linked to creativity (art schools, theatre groups etc.) than others (support to museums, book fairs and ministries of culture). However, Sida's culture support portfolio *as a whole* is highly relevant to cultural diversity and creative activities and contains a suitable balance. Human rights perspectives are more prominent in some forms of support (e.g. Freemuse) but more often than not the spirit of the human rights framework permeates the interventions. This includes, in particular, freedom of expression, participation of disadvantaged groups and democratic work processes.

6.3 Relevance of Support to Poverty Reduction Efforts

In assessing the extent to which Sida's support to culture is relevant to the process of poverty reduction, the team asked four questions:

1. How does the project design relate to poverty reduction?
2. How does the support relate to national poverty strategies and/or government priorities?
3. How does the support correlate with the views of stakeholders canvassed during this evaluation?

4. How does the support relate to the role of culture in the process of poverty reduction as outlined in chapter 3?

Each of these questions will be addressed in the sections that follow.

6.3.1 Project Design

An indication of a project's relevance to poverty reduction can be obtained from the design of the project document. A project that analyses the situation of the poor (Who are the poor? In what way are they poor? What obstacles prevent the poor from moving out of poverty? What strategies can empower the poor?) and establishes clear goals based on this analysis is more likely to be relevant to poverty reduction than one that does not. Not many project documents have undertaken analyses of this kind although organisations such as APNET and RIWAQ have made rudimentary analyses. Some of the southern partners, have, however, placed poverty reduction at the top of their goal hierarchy. Among these are:

- The **Tanzanian Culture Trust Fund** and the **Children's Book Development Project** both of which make specific mention of poverty in their overall goal;
- **EATI** aims to "contribute to give income-wise poor groups better options to influence their day to day lives";
- The long-term goal of **RIWAQ** and the **Hebron Rehabilitation Committee** relates to improving the social, cultural and economic living conditions of people living in old cities on the West Bank;

Other organisations have formulated goals relevant to poverty reduction. For instance:

- **APNET's** members seek to "identify themselves as agents of positive change on the continent due to their strategic position to share knowledge and to use their profession to bring African thought and knowledge to a wide audience";
- **SAMP's** vision is "A democratic society that fully recognises human rights as well as cultural and natural diversity, where museums are a fora for human understanding through the responsible use of heritage, history and science"; and,
- The **Bagamoyo College of Arts** aims to promote awareness in the use of the arts for the promotion of development issues such as gender equality, environment and HIV/AIDS.

A majority of organisations have objectives that are not, as formulated, particularly relevant to poverty reduction. For instance:

- **GMH** in the West Bank /Gaza aims to develop and strengthen the National Conservatory of Music's academic and pedagogic capacity to pro-

mote the level of Palestinian music education and stimulate musical life on the West Bank /Gaza; and

- The goal of the **Vietnamese-Swedish Cultural Exchange Fund** is to expand all forms of cultural co-operation and exchange between the two countries in order to: (i) Contribute to the development of diversified culture in each country; and (ii) Enhance social development through co-operation between the two countries.

Even though their stated goals and analyses may fail to include a poverty perspective a considerable number of projects supported by Sida make an effort to target poorer and disadvantaged groups in society:

- **Sakhisizwe's** "In our World Project" aimed at stimulating reading in poor communities in the Eastern Cape;
- **Gauteng Music Academy** targeted township youth and has become a centre for their musical expression;
- **Visual Arts and Craft Academy** (VACA) taught skills and stimulates creativity among children, the visually and/or hearing impaired and people living with HIV/AIDS;
- The largest group employed by **RIWAQ's** projects are unskilled labourers who learn, through the project, practical renovation and building skills and are able to support their families;
- **TUSEME's** main objective is to enable schoolgirls to understand and overcome problems in life that hinder their social and academic development and to give them a voice;
- **KMH's** programme in India targets poor children, girls and the handicapped; and,
- The **Urban Origins** project has in its last phase specifically disseminated the knowledge gained through excavations to disadvantaged educational institutions and the general public.

However, directly targeting poorer groups is *not* the only approach to poverty reduction. As discussed in *Perspectives on Poverty*, support to structural changes and indirect or inclusive action for broad groups of people focusing on sectors of special interest to the poor, can also represent viable approaches to poverty reduction. Thus, Sida-supported interventions that do not target the poor directly can be equally important in the overall poverty reduction effort. Nonetheless, a professionally designed project would have to, through analysis, strategy and goal formulation, illustrate how the project is expected to play a role in poverty reduction. Sida's culture support portfolio is likely to become much more relevant to poverty reduction if such efforts are made by its partners. This is discussed further in Chapter 9.

6.3.2 National Priorities

One way of gauging the relevance of cultural support to poverty reduction is to identify the role culture is expected to play in the national poverty strategy and /or national policies and bilateral agreements with Sweden. In other words, if the national priorities are relevant to poverty reduction and the support is relevant to national priorities, then the support is relevant to poverty reduction. The countries with which Sida has the largest cultural co-operation (Mozambique, Tanzania, South Africa and Vietnam) have expressed culture as a priority as follows:

- **Tanzania's** PRSP makes no mention of the role of culture in the poverty reduction process but there is a national cultural policy. Its general focus has been on preserving traditions and culture and on creating an environment supportive of cultural practitioners, including cultural industries. Culture has played a prominent role in co-operation between Sweden and Tanzania for many years.
- The **Mozambican** PRSP recognises that cultural values, attitudes and creativity are important and often decisive factors affecting poverty eradication processes but are considered difficult to target. Bilateral co-operation between Mozambique (Ministry of Culture) and Sweden dates back to the 1980s.
- In **South Africa**, Sweden's funding of the anti-apartheid movement started in the 1960s and was channelled through culture projects. Culture has therefore played an important role in the relationship between the two countries. A national arts and cultural policy was drafted in post-apartheid South Africa and the bilateral agreement between Sweden and South Africa has specified culture as an area of support.
- The **Vietnamese** PRSP contains extensive references to the central role of culture in poverty reduction (see Annex 8). Bilateral co-operation between Sweden and Vietnam has identified culture as an area of co-operation.

6.3.3 Stakeholders

As discussed in section 4.2.5, in order to gain an idea of the importance culture and media may have for the poor, the team has also gathered the views and perspectives of Sida's external stakeholders on the role of culture and media in poverty reduction. In Chapter 4 it was established that Sida's *Policy* is relevant to the perspectives of these stakeholders. Earlier in this chapter the relevance of Sida's support to the *Policy* was ascertained. Thus, the support is deemed relevant to the views of the stakeholders:

- The role of "promoting values of diversity, understanding, tolerance, democracy & human rights" more or less correlates with the overall policy goal of Sida's culture support which, as shown above, the culture support portfolio is relevant to.

- Likewise, the roles of “strengthening democratic development, participation and dialogue” and “enhancing creativity, knowledge & skills” respectively correspond to the goal-areas of information and social debate in civil society and education and creative activities, to which, as the above assessment shows, Sida support is highly relevant.
- Whether Sida’s support to culture actually furthers the role of “promoting critical thinking, social and political consciousness and empowerment” is difficult to assess. This is discussed further below.

6.3.4 Conceptual Framework

In chapter 3, the team presents a conceptual framework that illustrates the role culture can play in the poverty reduction process. It suggests that by providing support to culture, development assistance can contribute to poverty reduction. Such support would need to enhance human, socio-political and material resources which provide conditions for empowerment. However, the principles of human rights need to underlie the support. Cultural liberty, freedom of expression and the right to information and participation are central. This section will examine to what extent Sida’s support relates to this conceptual framework.

To begin with, Sida’s support can be regarded as relevant to the principles of human rights. As concluded earlier in this chapter, the essence of human rights permeates most of Sida’s support. Furthermore, while Sida’s culture support portfolio is relevant to the concept of diversity (as required by the *Policy*), much of the support also appears to be relevant to the concept of cultural liberty.

In the next three sections, the relevance of Sida’s support is analysed in relation to enhancing resources that can empower individuals and communities.

Human Resources

Support that improves people’s creativity, skills and knowledge enhances human resources. Sida’s goal-area of “education and creative activities”, discussed in section 6.2.3 above, closely correlates with the concept of enhancing human resources. Likewise, the information component of the goal-area “information and social debate” — which can be considered as enhancing knowledge through books, libraries and museum activities — also corresponds to developing human resources. Since Sida’s support is highly relevant to both these goal-areas, it is also relevant to enhancing human resources.

A “positive sense of being” is also considered a human resource in the conceptual framework and includes feelings such as self-esteem, self-reliance, dignity and self-confidence. These feelings are obviously difficult to assess and may be a question of long-term change. Nevertheless, in a more extended perspective, this is an aspect that is very important. It can provide poor people with a background they can build on in order to create opportunities for

themselves and for recognising their worth and potential in society. These aspects are not often highlighted in project documents, nor are they reported upon. However, a number of stakeholders interviewed during the course of this evaluation provided several anecdotes of beneficiaries gaining some form of a positive sense of being:

“The performing activities we are involved in give children and youth a sanctuary in which they can express their problems. This in turn boosts their courage and gives them strength.” (DI)

“Cultural activities bring us a feeling of normal life. With war and trauma all around, we need this. For us, cultural exchanges are so important. They make us feel part of the world.” (Palestinian stakeholder).

“The Market Theatre teaches students to believe in themselves, ask questions and question authority.... (In one case this resulted in)... the Market Theatre receiving a complaint from a headmaster in one township that pupils had begun asking so many questions and were much more active since the Market Theatre began supporting community theatre groups.” (Christina Olsson, Stockholm City Theatre).

“We are not just training actors. We are also giving people confidence and life skills. The women, particularly, often start out shy – by the time they leave they are strong, ready for anything.” (Ian Bruce, NATA, quoted in “Evaluation: Sida Support to Culture in South Africa”).

Cultural heritage projects appear to be successful in instilling positive feelings in the community. RIWAQ maintains that the renovated buildings are a source of pride and dignity among villagers. This is a significant achievement given the negative impact that the conflict in the region has on people’s lives and self-esteem. Likewise, there are indications that the District Six Museum in Cape Town has contributed to a genuine sense of public spirit. Stakeholders hold that the renovation of historic buildings and places of worship in Bosnia also rebuilds self-esteem and pride.

Social and Political Resources

As discussed in Chapter 3, social and political resources refer to social and political capital. This includes the claims, obligations and expectation that inhere in relationships, networks, connections and institutional arrangements. Two of Sida’s goal-areas are pertinent to enhancing social and political resources. These are “information and social debate in civil society” and “institutional infrastructure for culture”. As discussed in sections 6.2.2 and 6.2.4, Sida’s culture support as a whole has been successful in providing opportunities for social debate, participation in and strengthening of civil society and building social capital through community initiatives and networks. Below are some examples that complement the analysis provided in section 6.2:

- The democratic structure of the **Tanzania Culture Trust Fund** has helped organise and give a voice to different cultural constituencies (arts and crafts, performing arts, film and media, etc.). The Trust Fund and its

constituencies have a position today from which they can advocate on cultural issues at a national level. This would not have been possible five years ago.

- The restoration of historical buildings by **RIWAQ** on the West Bank has involved participatory decision-making processes within communities before a building is chosen. Renovated buildings are subsequently always earmarked for housing socio-cultural organisations or for other community purposes.
- **APNET** has strengthened African publishing in a number of ways by bringing together Africa's publishers in a networking organisation. The dialogue and united front that the organisation has been able to achieve has forced the World Bank and national governments to take African publishers into account when calling for textbook tenders — a domain that was previously and unfairly dominated by French and British multinational publishing houses.

Material Resources

Material or economic resources include financial income, property, land and equipment. The team found several examples of Sida's support contributing to income generation:

- **ABC** is an obvious example of material resources being enhanced. ABC's aim, as discussed in section 6.1.5, is to increase earnings for African publishers by distributing African books world wide.
- **RIWAQ** not only offers a significant amount of unskilled, skilled and professional employment which provides income for many families, it also bestows communities with material resources in the form of buildings.
- The **Bagamoyo Strategic Urban Development Framework**, a project aimed at preserving cultural heritage, is expecting to boost the local tourist industry.
- The **Hanoi University of Fine Arts**, which Sida supports through the culture exchange fund enabling a partnership with Umeå University, claims that quality artists that graduate from the University have no difficulty in making a living through their art. Vietnamese society values art and spends money on works of art.
- Similarly, **the Hanoi Conservatory of Music**, partnered with the Malmö School of Music, maintains that their graduates have little difficulty in finding employment as music teachers, either privately or in schools; in the country's three symphony orchestras; or in television and advertising. The revival in tourism, they say, has helped their graduates in Vietnamese traditional music to gain employment.
- According to the Stockholm City Theatre, of the 125 graduates of the **Market Theatre Laboratory**, 100 are now gainfully employed as actors. This rate of employment is higher than that of Swedish acting graduates.

- The **New Africa Theatre Association** in South Africa has implemented a “theatre for sale” initiative. This generates income through the development of tailor-made drama for the corporate sector.
- The **Tanzania Culture Trust Fund** has provided resources to small-scale artisans who have been able to professionalize and improve production and thus generate more income.

Considering that the most straight-forward aspect of poverty reduction to assess is the creation of opportunities for employment (by, for example, determining how projects provide short and long term work opportunities) it is surprising that so few of the projects report on this aspect. This could be a reflection of the fact that Sida’s policy does not discuss culture in economic terms, except for a brief mention of handicrafts as a provider of employment.

Empowerment?

While the majority of the interventions financed by Sida provide inputs that enhance resources (which may lead to empowerment and thus promote poverty reduction), the extent to which the projects actually do so is difficult to measure in concrete terms. Among the reasons for this are:

- Culture projects are usually relatively minor in size and, although the impact per Kronor spent may be greater than for projects in other sectors, it is likely to be long-term and establishing causality will sometimes be impossible.
- In many cases the projects do not relate to poverty in monetary terms, which is relatively easy to measure, but to lack of power, choice and opportunities.
- Some projects, despite being relevant to poverty reduction, do not target or involve the poor directly (e.g. support to APNET or the institutional assistance to the Ministry of Culture in Mozambique).

This evaluation has not been requested to determine the impact of Sida’s culture support, which is effectively what establishing empowerment entails. Nevertheless, given the types of projects that Sida funds and the way human, socio-political and material resources are enhanced, there is reason to believe that empowerment is taking place. In particular, the creative and social aspects of the support and the positive sense of being that culture can contribute to, are dimensions of human development and well-being that development assistance in other sectors overlooks or is less able to address.

7 Sida's Media Support

This chapter examines Sida's support to media in developing countries and Eastern Europe. The geographic distribution of the support, the types of activities and the channels used are discussed and analysed.

7.1 Geographic Distribution

Sida's support to media development since 2001 amounts to over SEK 275 million, which is equivalent to more than two-thirds of the support to culture in this period.

Media support to **Africa** has more than doubled in this period, amounting to SEK 60 million and accounting for 22% of the total media support. This is the result of an increase of regional media support from less than SEK 3 million in 2001 to nearly 20 million in 2003. This has benefited such organisations and activities as the Media Institute for Southern Africa (MISA), the Southern African Media Services Organisation (SAMSO), Sida/ITP's regional training initiatives through FOJO and NSJ (Southern African Media Training Trust – previously the Nordic-SADC Journalism Centre) and regional environmental journalism training at Makerere University. Sida has supported media initiatives in six countries. Tanzania has received by far the greatest share (over SEK 10 million). Namibia, Liberia, Mozambique, Zambia and Zimbabwe have also benefited.

Media support to **Asia** has remained around SEK 20 million per year since 2001, amounting to a total of SEK 58 million. Vietnam has received the largest share – SEK 27 million. Support to media training in West Bank/Gaza via FOJO has also been significant. Comparatively few funds have been channelled through regional organisations. Instead, smaller allocations have been provided to a range of Asia countries (Bangladesh, China, Laos, Indonesia and Sri Lanka).

Central America support peaked in 2001 – SEK 3.9 million. Since then, annual support has amount to only SEK 1.9 million. The most important initiative has been to FUPEDDES which centres around the training of journalists to cater to the Maya population.

Sida's media support to **Eastern Europe** more than doubled in 2003, amounting to nearly SEK 50 million. Large allocations to the Balkan region (over 14 million to Serbia alone) account for this rise. Journalist training has constituted a very significant part of the support to this region.

Support to **global** media organisations has remained steady throughout the three-year period, amounting to SEK 58 million. Around 10 different media organisations have benefited most of which receive an amount ranging from a few hundred thousand kronor to SEK 2 million. The Panos Institute, however, received just over SEK 6 million each year.

7.2 Types of Media Activities Supported

Sida's media support, which is mainly channelled through the Division for Culture & Media, takes several forms each of which are discussed below.

7.2.1 Advocacy

Sida supports a number of initiatives that advocate for the right to free information and free expression. This includes supporting media organisations that promote press freedom, lobby against restrictive media legislation, report on violations regionally or worldwide, advocate for change in repressive media systems and create awareness and/or provide legal aid to actors in the media sector. Organisations such as Article XIX, the Media Institute of Southern Africa, International PEN, Index on Censorship, East African Media Institute and IFEX receive support. These organisations fulfil different functions but supplement each other.

7.2.2 Enhancing Media Professionalism

A significant part of Sida's support is geared towards enhancing media professionalism and the role and status of journalists. This involves funding professional networks and training efforts that aim to increase knowledge, enhance technical skills and improve management techniques. Most of the training has focused on basic journalistic skills, mid-career journalist training, on-the-job training and the training of trainers. Some has been conducted by country-based training institutions or universities (FUPEDES in Guatemala and Birzeit University), others by regional training institutions (Makerere University and NSJ). Still others have been conducted in seminar form (e.g. co-operation between FOJO and local partners in Eastern Europe) or have taken place in Sweden (FOJO, Swedish Radio and Stockholm University's Journalism, Media and Communication Department).

7.2.3 Community and Local Radio

Sida's support to community radio (defined as "radio for the people by the people") is relatively modest. It primarily consists of support to AMARC (Association Mondiale des Radiodiffuseurs Communautaires) and the East Africa Community Media Project (EACMP). The support to local radio in Vietnam does not constitute community radio but has some common elements since a key aim of the project is to enhance the interactivity of radio programmes, including listener participation in live broadcasts.

7.2.4 Media Production

Sida's direct support to media production can be seen as consisting of two parts. One part is support to individual media production. This has been comparatively small and specific. Examples include the magazine for homeless people in Namibia – *The Big Issue*; the documentary film about the murdered Mozambican journalist Carlos Cardoso; children's television programmes in Macedonia that promote peace and inter-cultural understanding. The other part is support to IPS, Panos, ECONeWS Africa, Algeria Interface and Tibet Information Network. This is support to regular news productions that are disseminated internationally through wire services and/or are internet-based. Each of the organisations covers a specific news angle that contributes to media pluralism.

7.2.5 Media Councils

In a few cases — for instance, Bosnia and Tanzania — Sida has supported the establishment of media (press) councils. Sida's core support to MISA encompasses support to national MISA chapters that in many cases work towards establishing media councils.

Box 6: Media and Press Councils

Media or press councils are a central feature of media accountability systems, which may be defined as any non-governmental means of inducing the media and journalists to respect the ethical rules set by the profession. These systems vary from country to country and consist of different institutional arrangements such as codes of conduct, ombudsmen and/or processes (e.g. ethical audit). They can be born within the media (like a correction box); develop outside it (like a journalism review); or involve the cooperation of the media and the public (like a press council).

The basic principle behind press councils is that the media must be free to serve the public's interests well. This implies independence from distorting pressure exerted by political or economic forces. To uphold their independence the media needs to be trusted and protected by the general public. The media must therefore inform readers/listeners/viewers properly while also maintaining legitimacy by being receptive to the public's views on the media's conduct. A press council is ideally a permanent autonomous institution, representing all three major actors of social communication — the media owners, journalists and other media practitioners, and the public which has the right to be informed. By setting up a tripartite council, owners acknowledge that their employees are entitled to a stake in the process, while journalists acknowledge that media users also have a function to assume. A media council has no power of enforcement. Its efficiency and legitimacy depend on the cooperation of all groups involved. Support for the establishment of media or press councils along the principal lines mentioned above thus potentially represents an important contribution to the democratic development of the media — it heightens respect for the independent role of the media and the right of the public to be properly informed.

There is controversy over the structures, forms and functions of media councils. In many countries authorities set up media councils as a means of regulating the media. An example of this is Zimbabwe. The function of a media council must not be confused with a regulating authority in relation to the distribution of frequencies etc.

7.3 Channels of Support

Swedish media support is, much like the culture support, channelled through Swedish, international, regional and national actors.

1. **Swedish organisations:** Swedish organisations have played a less prominent role in Sida's media support than in Sida's cultural assistance. The most important Swedish actor has been FOJO. As an academic institution, FOJO is governed by specific directives from the Swedish state which include the training of journalists from developing countries. In relation to Sida it has played several different roles. In West Bank/Gaza, FOJO runs the Palestine Journalist Training Project with Birzeit University, the Palestine Broadcasting Company and the Palestinian Journalist Syndicate as partners. In Vietnam it is responsible for designing the content of the courses and selecting the Swedish trainers for the Project for Further Training of Journalists which is part of the Swedish-Vietnamese bilateral co-operation programme. It furthermore receives funds via Sida/ITP for training international programmes in Sweden for journalists from developing countries. This effort does not involve co-operation with any southern organisation as such. Lastly, due to the organisation's vast experience in media training, FOJO has also been regularly used in a consulting capacity by Sida. Other Swedish organisations involved in Sida's media support include Swedish Radio and Stockholm University's Journalism, Media and Communication Department (JMK).
2. **International organisations:** In contrast to Sida's culture support, an important part of the media assistance is channelled through international partners, some of which (e.g. AMARC and International PEN) are umbrella organisations with national chapters. Some, like IPS serve more as news agencies reporting on and advocating for development, and human and social rights issues. Other organisations, such as Panos, serve in several capacities, as resource bases, as advocacy organisations and as source for news and features in the areas of development, media and human rights while IFEX and Article XIX for instance, concentrate on advocacy-related work.
3. **Regional organisations:** Support to the media sector channelled through regional organisations also constitutes an important share of the overall support. MISA, East Africa Media Institute (EAMI), EcoNews Africa and the Asian Media Information and Communication Centre are some of Sida's regional partners.
4. **National organisations:** National level initiatives usually involve host country organisations (e.g. FUPEDS in Guatemala, the Tanzanian MISA chapter and the Press Council in Bosnia & Herzegovina). In Vietnam, however, Sida's media support is part of the bilateral agreement with the government of Vietnam and the project document is prepared in the name of the Vietnamese Ministry of Culture and Information.

8 Assessment of Sida's Media Support

This chapter contains an assessment of Sida's support to media. In line with the terms of reference, **effectiveness** and **relevance** are the central criteria employed. Effectiveness is assessed in relation to the objectives established by the projects/programmes supported by Sida. The second sub-chapter discusses the relevance of Sida-supported media efforts in relation to the *Policy*. The final sub-chapter assesses the support's relevance to poverty reduction efforts.

8.1 Effectiveness in Relation to Project Goals

Given that Sida's support to media covers a great range of organisations, countries, and forms and areas of support, it has been beyond the scope of this evaluation to assess the effectiveness of every media support effort funded by Sida between 2000 and 2003. Furthermore, a number of projects have not formulated sufficiently clear goals to allow for a straightforward assessment. However, having undertaken case studies in Tanzania and Vietnam⁵³ and desk studies of West Bank/Gaza *and* having analysed other evaluations and reviews of Sida's projects between 2000 and 2003, the evaluation team can provide an *overview* of effectiveness. In the sections that follow, the extent to which initiatives funded by Sida have met or are meeting their goals is assessed using specific examples.

8.1.1 Tanzania

Since 1997, Sida has supported the **Media Council of Tanzania (MCT)** which is a voluntary, independent and non-statutory, non-governmental organization established to provide the Tanzanian media industry with a self-regulating mechanism. It is one of few independent media councils in Africa. The purpose of MCT is to promote press freedom, following a concerted campaign to pre-empt a Government decision to establish a statutory council. The mission of the Council is to create an environment that enables a strong and ethical media to contribute towards a more democratic and just society. Its declared aim is to "help create an environment in which democracy, free speech and basic rights will finally predominate" by "promoting freedom of the media and ensuring the highest professional standards of accountability". MCT is achieving this aim by devoting considerable effort to

⁵³ No media assessment was provided to South Africa between 2000 and 2004.

ensuring that Tanzania's media follow the letter and the spirit of a code of practice drafted and adopted by the industry. It has played an active role in calling for the repeal of repressive media laws and has been instrumental in working towards the establishment of further independent media councils in the region. MCT's achievements won it the International Press Institute Free Media Pioneer Award in 2003.

The Tanzanian **Health Information Project** (HIP) is a multimedia HIV/AIDS communication initiative executed by the NGO East African Development Communication Foundation (EADCF). The main aim of the HIP is to reach and sensitize those Tanzanians most vulnerable to the spread of HIV/AIDS — women and young people. HIP includes the production of the bi-lingual and glossy magazine *Femina* distributed free of charge to secondary schools. This has a print run close to 90,000 of which about 10,000 copies are sold commercially. In terms of getting readers' attention, *Femina* has had great success by carrying articles concerning sexuality, HIV/AIDS and other lifestyle issues. *Si Mchezo!* — another magazine published under the HIP banner — is distributed monthly free of charge, with a print run of 45,000 copies. Its target group is rural and out-of-school youth. Other HIP multimedia initiatives include a weekly talk show and a web-site. They deal with the same things. HIP appears to be achieving both its outputs and its goal of sensitizing vulnerable groups. There is also evidence that its broad outreach has contributed to setting the agenda in schools and communities throughout the country. The magazine's appeal has motivated young readers to contribute letters and creative writing.

8.1.2 Vietnam

The media projects in Vietnam show a high degree of effectiveness in terms of both output and effects:

The **Project for Further Training for Journalists** in Vietnam aims to “contribute to upgrading the quality of Vietnamese journalism both in terms of content and the form of expression through further training aiming at improving the professional skills of journalists at in-house training and short-term training courses.” It is managed by the Ministry of Culture and Information with technical assistance from FOJO. The project document is fairly well-designed with reasonably clear goals and a system for monitoring results. Output goals are being achieved in that all in-house and short-term courses have been implemented in a timely manner.⁵⁴ Of 11,000 accredited journalists in the country more than 1200 have received training.

Interviews in Vietnam indicate that the training is contributing to the project's goal of upgrading the quality of Vietnamese journalism. Former participants and government officials claim that newspapers no longer blindly carry government press releases and now include more development news

⁵⁴ Elmqvist & Fredriksson “A Performance Analysis of the Swedish Support to Media Development in Vietnam”. 2003

and issues. They hold that the courses have played a part in this development. One participant claimed that her newspaper has increased its circulation by 5% every year in the last three years and believes that improved quality through the training that she and several colleagues have received is an underlying factor. The project is having a multiplier effect since journalists trained by the project sometimes conduct training for colleagues. Two newspapers have offered to pay journalists trained by the project to train their editorial staff. The first genuinely interactive Internet-based newspaper in Vietnam was established and is currently run by a former participant of the training project who was inspired during a study visit to Sweden.

A few of the stakeholders in Vietnam explained that journalists trained by the project, who now occupy middle and upper management positions, are gradually bringing about change in the direction of openness, democracy and freedom of expression by working within the system while testing its limits bit by bit.

Sida holds that the policy dialogue conducted in connection with the project is one of the factors contributing to its success.

The **Local Radio Project** can also be considered effective. The overall objective of the project is to “ensure a sustainable increase of the quality of the programming performed by the local radios through live broadcasts based on listener participation and the current development of society in Vietnam”. This is to be undertaken both through training, in programme production and organisation, and through the provision of modern radio equipment. Swedish Radio has provided technical assistance. Although language difficulties were a challenge in the pilot phase, training of Vietnamese trainers eased this problem. By deciding to conduct all the training in Vietnam in the second phase, the funds released meant that three more local stations could receive training.

A significant number of the staff in half of Vietnam’s 62 provincial radio stations has been trained and output goals have thus been reached. Most of the stations now have daily live programmes. “Phone-in” programmes have become popular and surveys show that nearly 100% of the listeners thought the introduction of live broadcasting has made the programmes more interesting. Listeners have raised issues concerning health, HIV/AIDS, economics, gender equality and youth which is considered to have improved quality. Staff retention, the creation of a core of Vietnamese trainers, greater programme variety and listener satisfaction all point to the conclusion that the project’s overall goal is being reached.

8.1.3 West Bank/Gaza

FOJO’s Palestine Journalist Training Project is undertaken in partnership with Birzeit University Media Institute on the West Bank along with the Palestine Broadcasting Company and the Palestinian Journalist Syndicate in Gaza. FOJO appears to be meeting its goals (which are formulated

only in terms of output), despite considerable obstruction and some delays caused by the on-going conflict. The journalist training project conducted 240 weeks of training and workshops for 580 journalists between 1996 and 2002. Simultaneously, the TV training project trained 367 participants during 82 weeks of training between November 2000 and October 2003. The training has over time placed considerably more emphasis on ethics, the journalist's role in society and research. At the same time, technical and skills training have also featured strongly.

8.1.4 Effectiveness of Previously Evaluated Projects

Several media projects have been evaluated between 2001 and 2003. They include the following:

The evaluation of **MISA** undertaken in 2002 concluded that MISA has been generally effective in meeting its objectives. MISA is considered the most important source for the assessment of free media climate in southern Africa region. Its campaigns have placed broadcasting on the political agenda and its unique MISANET news exchange is serving a real need. The evaluation noted that there was room for improvement regarding MISA's performance, particularly with regard to its strategic planning and relations with donors. These had drained human and financial resources. Since then, MISA has successfully developed a high-quality strategic plan and engaged in a long-term strategic funding partnership with its donors. It has focused on five main programme areas and, according to the 2003 independent annual review, has developed a more strategic approach to the serious issues of freedom of speech and access to information. This is expected to enhance effectiveness in terms of both output and effects. In fact, the 2003 annual review noted that MISA is presently met with the challenge of managing success. Nevertheless, MISA in some of its national chapters is still faced with poor capacity, which it must continue to build up.

The 2003 evaluation of **FOJO**'s international training programme deemed that FOJO had achieved its immediate objectives. These included promoting the exchange of experience and knowledge between journalists from different parts of the world; exposing participants to how political processes and the mass media operate in Sweden – i.e. in a democratic and organised societal structure; analysing power relations within the media environment of countries FOJO has worked in; and providing concrete examples of newsroom organisation and journalistic practice.

The courses received a very high approval rating from most of the participants. Over 90% of former participants surveyed responded that they have learnt a lot or quite a lot from the training and all respondents claimed that they were able to apply at least some of what they had learnt at FOJO to their professional lives. As many as one-third reported that they had received a promotion subsequent to attending the FOJO course. Above all, the evaluation noted that the courses appeared to have an empowering impact on par-

ticipants. There was also evidence that the courses have had impact beyond the individual participants. For instance, in China a former participant has published articles and organised seminars and publications by jurists on the subject of the right to information, while in Malaysia a former participant has created an e-group on ethics and standards in journalism. In several instances, participants have set up courses designed on the FOJO model. Informal networking among journalists has also taken place.

However, the evaluation noted that in over ten years of collaboration, Sida and FOJO have disregarded the concept of monitoring the effects and impact of the training. Providing an opportunity for course participants to judge whether the goals of the course have been attained, regular reviews and post-training evaluations are means which could have been employed to this end.

In an effort to strengthen community and rural journalists covering environmental and conservation issues in the Lake Victoria basin, since 2002 Sida has supported a training programme in **Environmental Journalism and Communication** at University of Makerere. The programme has three aims: to improve environmental reporting in the Victoria basin area; to develop positive attitudes towards sustainable management of natural resources through the media; and, to create a cadre of experts in environmental journalism and communication based at Makerere University to spearhead training in environmental management.

The 2003 mid-term review of the programme found evidence that the training activities actually resulted in more media products related to environmental management. Furthermore as a result of the training⁵⁵, former participants have organised local groups working with environmental issues. However, the review maintained that the programme was short on effectiveness. The uneven quality of lecturers and courses, poor networking effort, insufficient allowances and poor accommodation for students and a need for better management are some of the factors that the review claims is impeding effectiveness in terms of outputs. The review highlights how the outcome and impact of the programme are hampered due to the lack of appropriate goals, an outdated logical framework, lack of baselines and incoherence between goals and activities.

FUPEDES (La Fundación de Periodismo para el Desarrollo) runs a journalist training programme for Mayan journalists in Guatemala that takes its departure from the on-going process of peace, democracy and reconciliation. The overall objective is to promote representative and multicultural news. The project aims to attract Mayan students and teach basic journalist skills and tools, critical thinking and forms of expression adapted to the needs of the indigenous peoples in terms of news content. The 2003 evaluation of the project established that although the content of the courses was held in high

⁵⁵ The team's discussions with some stakeholders suggest that the project is creating awareness of environmental issues among a broader public.

regard and students were generally very satisfied with the professionalism of the teachers, the project is far from attaining its objectives. Only three students have graduated from the programme over the period of seven years. Furthermore, the project was criticised for not being able to show how its efforts relate to development.

8.1.5 Conclusions

With a few exceptions, it appears that Sida's efforts to support the media in developing countries are generally achieving their expected outputs. In several cases there is also evidence that the projects are having a positive impact on media communities and society (Further training of Journalists in Vietnam, FOJO's international training courses, Makerere University and HIP). Among the media organisations, MISA stands out as having a clear project document with goals, expected outputs, indicators and means of verification that, according to the latest MISA evaluation, is providing clear direction and enhancing the organisation's ability to achieve its objectives. On the other hand, the environmental journalism programme at Makerere University is an example of a project with a weak project document that is hampering the project's potential to reach all its goals. Similarly, FOJO's management systems have not included monitoring routines that enable assessment of the extent to which its objectives are being reached. These aspects of project management are further discussed in chapter 9.

8.2 Relevance in Relation to Policy Goals

While the *Policy* has clearly defined goals for culture, the goals for media are less precise. While Sida's second goal-area specifically deals with the media (in relation to freedom of expression), the other goal-areas make scant or no mention. For instance, under the goal of making it possible for the general public to have access to information and the opportunity for social debate, the media are not mentioned while libraries, conferences, fairs, festivals and museums are. However, a generous interpretation of the eight policy goals would result in five media goals:

- Freedom of speech
- Media professionalism
- Information and social debate
- Media production
- Institutional infrastructure for media

The extent to which Sida's support is relevant to these goals is discussed in the following sections.

8.2.1 Freedom of Speech

Sida's freedom of speech goal, which is a wider concept than freedom of the press, includes making it possible for the free media to contribute to ensuring the general public has access to information and social debate. Sida's media support is strongly characterised by efforts that are relevant to this goal-area. This includes initiatives at the international level (Index on Censorship, International PEN/WiPC, Article XIX); regional level (such as MISA) and national level (such as the MTC and MISA-TAN in Tanzania). A more detailed account of some of these efforts is provided below.

At the international level Sida supports **Article XIX**, which is possibly the most important international network advocating freedom of expression. Named after Article XIX of the Universal Declaration of Human Rights, it works worldwide using a strong network to combat censorship by promoting freedom of expression and access to official information.

Important features of its strategy include advocating, lobbying, campaigning and litigating on behalf of freedom of expression wherever it is threatened. Its activities include conducting research on the principles and practices of freedom of expression and monitoring the role of the media in election campaigns. Many of the resulting reports prepared by Article XIX constitute exemplary introductions to freedom of expression laws and media laws and are invaluable resources. They are published in print form and on the web.

International Freedom of Expression Exchange (IFEX) is an international organisation made up of 65 organisations from around the world. The Clearing House, located in Toronto and managed by Canadian Journalists for Free Expression, is the nerve-centre of the organisation. It co-ordinates the work of IFEX's members, reducing overlap and making them more effective in their shared objectives. Member organisations report free expression abuses to the Clearing House which, in turn, circulates this information to other members and interested organisations all over the world. Action Alerts are issued which allows for a rapid, worldwide and coordinated response to press freedom and freedom of expression violations. The Clearing House also runs the Outreach and Development Programme which aims to support and strengthen fledgling freedom of expression organisations in the developing world, Eastern Europe and the former Soviet Union.

MISA is a member of IFEX and is in some respects a regional version of it, although only focusing on press freedom issues (IFEX includes organisations of authors, libraries, etc.). It monitors media freedom in eleven SADC countries and, like IFEX, issues alerts, undertakes petitions and organises campaigns. MISA also publishes *Free Press* and *So this is Democracy* which summarise and analyse violations of media freedom in the region.

MISA-TAN is the Tanzanian chapter. It is the only MISA chapter that receives direct support from Sida, which has been for a specific **Media Law Reform Project**. The project's main objective is to review laws contradicting or suppressing the freedom and independence of the media. In addition,

MISA-TAN is expected to lobby to ensure that media laws reflect the current political climate.

In sum, Sida's freedom of expression goal-area is primarily being met through support at the international level. This could be expected — media freedom activities are often better located in the international arena since this removes pressure from national actors who could be hurt by repressive national authorities and also allows for the mobilisation of pressure from outside. Although supporting national-level media freedom activities can lead to accusations of meddling in internal affairs and politics from governments, they should not be ruled out. Meanwhile, supporting regional organisations that are membership-based, like MISA, can also be a very effective. MISA's broad membership provides it with legitimacy while its regional structure gives it the advantages of distance from national politics. It is a close network, has strength in numbers and a profound knowledge of the regional context.

8.2.2 Media Professionalism

Stimulating the growth and vitality of a media sector characterised by pluralism, professionalism and integrity is a goal-area in Sida's *Freedom of Expression* document but it is placed as a sub-set of the freedom of speech goal-area in the *Policy*. Sida's funding is strongly characterised by support to training programmes relevant to media professionalism. Examples of the initiatives supported include:

- Basic training in journalistic skills through **FUPEDES** in Guatemala which aims to boost the participation and rights of the indigenous people by adapting methods to meet their news requirements;
- **FOJO**'s training of press and TV journalists in the Palestinian Occupied Territories;
- In-house and short-term training courses for journalists, editors, managers and trainers in **Vietnam** managed by the Vietnamese Ministry of Culture and Information with support from FOJO;
- The **local radio project in Vietnam** which has consisted of training in various aspects of radio programming and, in particular, techniques of live radio broadcasting. In addition, trainers have also been trained and equipment to actualise two-way broadcasting has been provided. The project has covered 30 of the 61 provincial/local radio stations;
- Training in environmental journalism and communication undertaken by **Makerere University** with the aim of developing sustainable management of natural resources through the media in the East African region — with special focus on the Victoria basin catchment area. The support has encompassed training of trainers and support to networking;
- A range of training initiatives for journalists in **Eastern Europe**. FOJO together with local partners have played an extensive role in this effort —

in particular in Russia, Ukraine, Belarus and the Caucasus. They have held seminars in areas such as investigative reporting; journalistic ethics; editing; political, economic, crime, environmental and social reporting; layout and use of the Internet;

- Mid-career training in Sweden for journalists from around the world. These courses take advantage of the Swedish media environment and resource base. They have included training programmes run by **FOJO** (Journalism & Democracy, Women in Journalism, Environmental Journalism, Training of Trainers with NSJ); **Swedish Radio** (training of radio managers) and Stockholm University's **Journalism, Media and Communication Department** (training African journalists in Internet usage).

There are many reasons for this profusion of training efforts in Sida's media support portfolio. First, there is considerable need and demand for both basic and further training for journalists and other media personnel in the majority of developing countries. Next, training is an area which is relatively easy to engage in — there are institutions, some very capable, ready to take on the task. Third, it is easy to demonstrate quantitative achievements — number of journalists trained, courses provided etc. Further, the courses can easily be tailored according to donor priorities. Lastly, training is relatively neutral — it does not really constitute a threat to the structures of the media in a given country; it does not contribute to altering an often delicate balance between official and independent media; and it is difficult for the authorities to perceive support for training as interference in local politics.

Professionally managed training should, however, include systems for monitoring achievements and indications of impact. Not only are systematic participant evaluations necessary during the training programme, but also post-training questionnaires that follow-up on the longer-term effects of the training should be a constituent element of any training activity. In most cases, neither Sida nor its partners have placed the necessary emphasis on this aspect. An exception is the Vietnamese Project for Further Training of Journalists.

Sustainable media training in a country requires the existence of viable and quality training institutions. While Sida's support has contributed indirectly to capacity-building of training institutions, this has not been a goal in itself. This is discussed further in section 6.2.4

8.2.3 Information and Social Debate

Although *Freedom of Expression* does make a reference to development communication, Sida's *Policy* does not address the fact that information relating to development issues (agricultural techniques, local market prices, health, education, etc.) conveyed by the media can have an important impact on poverty reduction. Information is instead linked to the goal of providing the opportunity of engaging in social debate. While linked with the goal-area of freedom

of speech in the *Policy*, community media is closely tied to the concept of social debate by providing channels for expression for the poor and marginalised. In this context, radio is the foremost medium since it is cheap, extends also into isolated rural areas and communicates to people who are illiterate.⁵⁶ Sida's information and social debate goal-area also involves promoting alternative or marginalised perspectives to enter the arena of social debate. Different examples of how Sida's support is relevant to this goal-area are provided below.

MISA's News Exchange project is an unprecedented communications network of media organisations throughout Southern Africa. It has developed into the most comprehensive on-line source of regional news and information. This has contributed to people of the region becoming less isolated from news from neighbouring countries.

Panos' mission is to stimulate an informed and inclusive public debate in order to foster sustainable development. Its aim is to ensure that the perspectives of the poor and marginalised people, whose lives are most affected by development, are included within decision-making and conversely that decisions taken are subject to their scrutiny and debate. Priority issues include media and communications, globalisation, HIV/AIDS, environment, conflict, and gender equality. Panos produces information packages, reports and books about development issues for journalists and the general public. It has a well-developed system of websites and reports on regions and countries where there is violent conflict. One example of this is the Central African programme on "Rights and Institutional Strengthening of the Media". It includes the *AfriCentr@leMedia* newsletter which covers media pluralism in Central Africa and to which journalists from nine countries in the region contribute.

AMARC serves the community radio movement with almost 3, 000 members and associates in 106 countries. It is thus probably the biggest of the international media NGOs. AMARC works for providing channels for social information and debate aimed at local communities and disadvantaged social groups. Their radio broadcasting efforts vary from being located in isolated rural villages to being in the heart of the largest cities in the world. Their signals may reach only a kilometre, cover a whole country or be carried via shortwave and the Internet to the world. Some stations are owned by non-profit groups or by cooperatives whose members are the listeners themselves. Others are owned by students, universities, municipalities, churches or trade unions. The stations are financed by donations from listeners, by international development agencies, by advertising and by governments.

The **East Africa Community Media Project** (EACMP), which is co-ordinated by ECONews Africa, moved into its second phase in 2003 after a pilot phase assessed by Swedish Radio. The main objective of EACMP is to

⁵⁶ In South Africa, where demand for the establishment of community radio sprang out of the anti-apartheid struggle, it is considered a medium of the voiceless, the mouthpiece of oppressed people (be it on racial, gender, or class grounds) and generally as a tool for development.

“carve a niche for community radio so that it becomes the radio of choice in the region.” Financial support to EACMP has, in the initial phases, been for equipment to ensure the establishment and running of the radio stations but also to provide training.

The Tanzanian **Health Information Project** (HIP) with its fairly commercial approach to raising health and development issues and for being particularly successful in generating dialogue in local communities across the country stands out among media initiatives. This, in turn, has mobilised creativity among readers, who wish to bring their stories to the attention of the magazines through creative storytelling.

The **Media Component of the National Assembly Project** in Vietnam aims to enhance public information concerning parliament and its functioning. This to ensure transparent, participative and democratic processes. The project includes designing a series of specific television programmes on National Assembly legislative affairs which focus on politically relevant information. It is hoped that the project will encourage citizens to make demands of the National Assembly, obliging its members to communicate with the people.

Inter-Press Service (IPS) was set up in 1964 as an alternative source for news with a basis in the developing world. It has since its inception played an important, but also varied role as a source for news, features and stories about world development. Its core activity is as a global news agency producing independent news and analyses about events and global processes affecting people, especially in the south. In its own words: “IPS is the news agency of civil society and the south, development issues, the globalisation process and of the people excluded from it.”

Algeria Interface and **Tibet Information Network** are both web-based independent news services. The former carries stories and provides information related to Algeria with the aim of promoting freedom of expression, peace, democratic development and human rights in Algeria. Tibet Information Network monitors and reports on the political, social, economic, environmental and human rights situation in Tibet.

In sum, Sida’s support relevant to information and social debate consists of a wide and varied range of initiatives. Sida’s media support portfolio contains community-based, national, regional, international and topic-specific initiatives that provide conditions for the general public to participate in social debate and to have access to varied information. The support to EcoNews Africa, the training programme at Makerere University, FUPEDS and HIP also directly or indirectly relate to the concept of targeted (often practical) information dealing with the poverty related issues (communication for development). Although the *Policy* does not recognise the importance of information dealing with poverty, these initiatives are highly relevant to poverty reduction. There is therefore scope to address communication for development in a more strategic way in the *Policy*.

8.2.4 Media Production

Although most of the initiatives mentioned in the section above constitute different types of media production,⁵⁷ Sida's goal-area of media production stipulates supporting organisations that stimulate and encourage *local* media production. Sida's media support portfolio contains only a handful of interventions that can be considered to fit this description:

The **Local Radio Project in Vietnam** and the **EACMP** support local media production. In addition, Sida has supported the production of a **children's television programme** in Macedonia that aims to promote intercultural understanding, encourage conflict prevention in a multicultural society and impart specific conflict-resolution skills that children can use in their everyday lives. An impact study has measured changes in attitudes before and after watching the series. The last season of the programme was broadcast in late 2003. However, re-runs continued in 2004 on several TV stations in Macedonia.

In 2002 Sida, together with other donors such as Danida and Norad, supported the production of a documentary video about the assassinated Mozambican journalist and editor **Carlos Cardoso**. This is a relatively unique form of media support from Sida's side in that it is provided for one individual production, or one particular media enterprise. However, the murder was of considerable importance in Mozambique since Cardoso was widely regarded as the conscience of society and the most important voice in the struggle for transparency and justice and against corruption and abusive power.

The comparatively small amount of funding that Sida has provided to local media production suggests a reluctance to support such initiatives, particularly since there are usually many opportunities to support local media production. Local production projects present a challenge to donors that want to play a role in promoting a free and pluralistic media system. First of all, authoritarian governments in particular are likely to regard this as intervention in local politics. Zimbabwe is a case in point. It has been argued too that support to some media over others may create market imbalances and thus distort the local media structures.

Direct support to particular media may constitute a significant challenge. If knowledge of the local situation and the structure of the local media sector are insufficient, the support may create market imbalances, distort the local media structures and can be considered political. However, independent media funds, such as the Southern African Media Development Fund (SAMDEF) based in Botswana, offer an independent mechanism to support the growth of the media sector which is struggling financially in most countries. SAMDEF's vision is "to grow successful, vibrant, dynamic, diversified and sustainable media enterprises and to strengthen democracy throughout

⁵⁷ Furthermore, many media advocacy NGOs, such as Panos and Article XIX, serve as producers of media content.

Southern Africa”. A similar mechanism actually funded by Sida (INEC) is the Media Development Loan Fund (eight million SEK) but this is not currently classified as a media project.

8.2.5 Institutional Infrastructure

The goal-area of institutional infrastructure constitutes creating opportunities for “professional meetings and regional co-operation between practitioners”. It involves supporting national and regional co-operation between organisations, institution-building, and networking efforts that contribute to strengthening the professional base in a country.

A number of the projects that Sida supports can be considered to further the institutional infrastructure goal. **MISA**, for instance, with its emphasis on building capacity in each of its national chapters (that are all membership-based), is playing an important role in institution-building, strengthening the professional base and facilitating professional meetings and regional co-operation.

Another example is the UNESCO/UNDP media development project in Mozambique, entitled *Strengthening Democracy and Governance through Development of the Independent Media*. The core objective of the project is to further media pluralism through support to the independent media of the country and to decentralise the media that is presently primarily based in Maputo. Consequently, a particularly important aspect of the project is the support to community radios, small, local and regional news-sheets, and regional communication centres. The principal beneficiaries are media organisations — both independent and public. These are assisted to develop their human resources as well as technical and organisational capacity. Special emphasis is given to women. The project has provided different forms of capacity-building opportunities for the press — including a paper purchasing scheme.

Networking constitutes an important part of the institutional infrastructure goal-area. A number of the initiatives supported by Sida have a significant networking component. These include the Environmental Journalism Programme at Makerere University, Panos, SAMSO, Article XIX, AMARC, IFEX and FOJO’s international training programmes.

The establishment and consolidation of media training institutions can be considered an aspect of institution-building aimed at improving the professional media base. However, although Sida’s support to media benefits a number of training institutions around the world (FUPEDDES, Birzeit University, Makerere University, HoChiMinh Academy, NSJ (to a lesser degree) and FOJO’s various partner organisations in Eastern Europe) the primary objectives of Sida’s support has not been to build sustainable national/regional training institutions but to train journalists.

Opportunities for supporting the capacity-building of local training institutions are several. These include institutions at the regional level such as NSJ,

national institutions such as Zamcom in Zambia, or universities and polytechnics that provide media and journalism education. Furthermore, assessments of media training needs are a crucial aspect in any training effort, but are usually lacking in most countries and regions. The highly professional *Southern African Training Needs Assessment* (2001) undertaken by Genderlinks in collaboration with many of the region's important media institutions and funded by NIZA, is an excellent resource.

8.2.6 Relevance of Support to Policy Directives

As outlined in section 4.1, Sida's *Policy* provides a few general instructions relating to level of intervention, target groups and Sida's internal work processes and international engagement.

As for culture, Sida's support to media identified suitable projects at the national, regional and global levels. In line with the *Policy*, journalists were a key target group. In a few single instances, consideration has been shown towards the youth (e.g. the HIP project) and minority groups (FUPEDS). The role of the media has seldom been comprehensively treated in the country strategy process. On the other hand, a few modest media analyses have been undertaken (e.g. in Vietnam and Sri Lanka). Since 2002 Sida with UNESCO and other actors has also been involved in a process regarding the role of the media in conflict situations. This has included, an international conference and booklet on Assistance to Media in Tension Areas and Violent Conflict. Sida/KULTUR organised a meeting with likeminded donors in the spring of 2004.

In conclusion, in international and national arenas Sida appears to have played a more active role in the area of culture than media. A systematic discussion within the country strategy processes on the role media support can play in development assistance seems, as with culture, to be absent. Again, the patterns of internal interaction seem to act as an obstacle. Communication within Sida and Sida's overall culture strategy is discussed further in chapter 9.

8.2.7 Gender Equality

As in the case of support to culture, Sida's media support has often taken gender issues into account. However, goals of addressing the roles of both men and women in the planning and implementation of and achieving a balanced participation in, for instance, training programmes, are not always met.⁵⁸ Some examples:

⁵⁸ It is important to note that the quest for gender balance in training programmes can sometimes have an often overlooked negative impact. Since female journalists are rather few, to meet the targets of the trainers the ones that do exist often get sent to course after course. This results in women journalists being less present at the workplace which can be a disadvantage career-wise.

- **FOJO** has run a successful training programme in Sweden for third world journalists entitled “Women and Journalism”. Its other courses in Sweden aim for and achieve a gender balanced participation. Gender issues are discussed as part of the courses with regard to both media management and news reporting.
- FOJO reports on women’s participation in its training programme on the **West Bank /Gaza**. Given that the number of female journalists in the area is low – estimated to be 10%, FOJO has set a goal of 30% participation of mid-career women journalists. So far, a 20% participation level has been reached.
- In **Vietnam** the Project for Further Training of Journalists made an effort in the pilot phase to specifically address the needs of women. A special course was organised for women but interest was low. Gender issues have instead been mainstreamed in all courses but, according to the 2003 evaluation, this could be developed further. The Local Radio Project has not mainstreamed gender equality but aims for gender balanced participation and has discussed gender issues as part of the management course. However, as a result of public demand, gender equality issues have become a common theme in the interactive radio programmes that the project has provided the base for.
- Following the 2002 evaluation of **MISA** that highlighted the gender imbalances (despite the regional secretariat’s efforts in the area), MISA has established a plan to institutionalise gender concerns within the organisation. This includes gender equality training with components for male staff members on male roles and masculinities; supporting MISA’s women members to ensure they rise to leadership positions; and collaborating in the area of gender with women’s media associations and other organisations. MISA has also sponsored an extensive and high-quality study on gender and the media in the region.
- The environmental journalist training at **Makerere University** aims for a 50–50 balance between men and women in its courses. The 2003 review noted that this is not always achieved and has proposed changes in course content, course structure and recruitment practices to attract more women.

Evaluations and reviews of media support efforts have addressed gender equality issues, often in a comprehensive way. These include the assessments of MISA, FOJO, Makerere University and the Vietnamese media projects. In conclusion, there appears to be a general awareness of gender equality within the context of the media support and concerted efforts are being made. Gender equality still remains to be achieved in all parts of the world, so media support efforts should continue to pursue this goal, particularly since the media can play such a strategic role in this regard.

8.2.8 Conclusion

Sida's media support is particularly relevant to the *Policy* in the goal-areas of freedom of speech, media professionalism and information and social debate. The support is also relevant to the goal-area of institutional infrastructure as far as networks and professional co-operation are concerned. However, activities involving support to training institutions at regional and country levels would enhance the relevance. With regard to the goal-area of media production, the few activities supported are relevant but the financial amounts involved are relatively small. There is therefore scope for exploring the possibility of supporting various mechanisms, such as independent revolving funds or credit facilities. This would make Sida's support more relevant to this goal-area. It would also in some countries, facilitate media plurality often constrained by financial difficulties. As regards gender equality, media support has made efforts to enhance relevance, but there is room for improvement. As to the directives in the *Policy* regarding Sida's internal work processes and international engagement, Sida can improve relevance by actively and systematically ensuring that the media's functions in poverty reduction are understood and capitalised on.

8.3 Relevance of Support to Poverty Reduction Efforts

In assessing the extent to which Sida's support to media is relevant to the process of poverty reduction, the team asked four questions:

1. How does the project design relate to poverty reduction?
2. How does the support relate to national poverty strategies and/or government priorities?
3. How does the support correlate with the views of stakeholders canvassed during this evaluation?
4. How does the support relate to the role of the media in the process of poverty reduction as outlined in chapter 3?

These questions are addressed below.

8.3.1 Project Design

As discussed in section 6.3.1, the design of the project document gives an indication of a project's relevance to poverty reduction. The media organisations supported by Sida are generally better than the culture organisations at analysing the role of the media and the impact it can have on society.

For instance, **MISA** discusses the media's role with regard to poverty in its overall analyses. Likewise, the **MCT** Secretariat holds the view that the media have a prime role in societal effort toward poverty reduction. It furthermore sees the media as an engine for a change in attitudes and percep-

tions regarding identity, human rights, gender, education, the social fabric and livelihood — all of which have a bearing on poverty. **Article XIX**, **AMARC**, **EcoNews Africa** and **HIP** have also undertaken analyses and prepared strategies and formulated goals which are relevant to poverty reduction. Panos has produced a particularly professional programme design. On the other hand, there is room for improvement in **FOJO**'s project documents.

8.3.2 National Priorities

As discussed in section 4.2.4, at best PRSPs see only an extremely limited role for the media in the poverty reduction process. There are two exceptions: Georgia sees a clear role for the *free* media, while the Vietnamese PRSP regards the media as an important means of channelling information to citizens. Sida's support to Vietnam is thus relevant to the Vietnamese PRSP. Vietnam is one of the few countries with which Sida has a bilateral programme that includes a media support component.

8.3.3 Stakeholders

As discussed in section 4.2.5, the team has gathered the views and perspectives of Sida's external stakeholders on the role of the media in poverty reduction. These are presented in section 4.2.5. Chapter 4 concludes that Sida's media policy is less explicit and not as far-reaching in its perspective on the role of the media in poverty reduction as the role outlined by the media practitioners and it thus falls short of being highly relevant. On the other hand, Sida's actual support correlates better with the stakeholders' perspectives than the *Policy*.

First, while the *Policy* is weak in relation to recognising the role that the media has in contributing to accountability, the rule of law, justice and the exposure of corruption, the support is relevant to the stakeholders' perspectives. This is because Sida channels its support through professional and effective NGOs such as Article XIX, MISA, Panos and IFEX who address these issues. The funding of journalist training also contributes to this aspect of the media's role by providing journalists with relevant skills and knowledge. However, a clearer policy and strategy relating to this role (particularly at the country level) would enhance the relevance of Sida's support in relation to this aspect. Relevant additional interventions to support could include initiatives that specifically focus on the media's role in combating corruption.

Second, whereas the role the media has in education and the communication of various types of information relevant to poverty reduction is treated superficially in Sida's *Policy*, Sida's media support portfolio includes some projects that to some extent recognise this role for the media. Examples include HIP, EACMP, the training of environmental journalists at Makerere University, the media component of the National Assembly Project in Vietnam and FUPEDDES. Nevertheless, since there is considerable scope for using radio as a means of informing poor communities about ways to improve their situa-

tion (sanitation, environment, agricultural techniques, micro-credit, local markets, basic education, health, child care, voting, legal remedies, human rights), more effort in this area of “communication for development” would be needed for the support to be fully in line with the perspectives of the stakeholders.

As regards the other roles of the media that the stakeholders have identified (for instance, contributing to the realisation of human rights and enabling people’s participation as citizens in society) Sida’s support is relevant to the stakeholders’ perspectives.

8.3.4 Conceptual Framework

In Chapter 3, the team presents a conceptual framework which illustrates the role media can play in the poverty reduction process. It suggests that by providing support to the media, development assistance can contribute to poverty reduction. Such support would need to enhance human, social, political and material resources that provide conditions for empowerment. However, the principles of media plurality and human rights — of which freedom of expression and the right to information are central — need to underlie the support. This section will examine to what extent Sida’s support relates to this framework.

To begin with, Sida’s support can be regarded as being relevant to the principles that the framework outlines as necessary for media support to have a role in poverty reduction. As concluded earlier in this chapter, the essence of human rights permeates most of Sida’s support. Furthermore, Sida supports organisations such as MISA for whom the promotion of media pluralism is a central aim. By supporting community media initiatives (e.g. EACMP, AMARC) and media organisations that provide alternative views (e.g. Panos, IPS, Algeria Interface) Sida also promotes the plurality of opinions and perspectives.

In the next three sections, the relevance of Sida’s support is analysed in relation to enhancing resources that can empower individuals and communities.

Human Resources

Support that improves people’s creativity, skills, knowledge and understanding enhances human resources. In relation to media support, human resources may be seen from two perspectives. First, support to the *media’s* human resources — its skills and knowledge — can be enhanced. This corresponds to the goal-area of media professionalism, to which Sida’s support is relevant.

Second, by conveying information, the human resources of the public, including the poor and marginalised, can be enhanced. This corresponds to the “information” part of the goal-area “information and social debate” which, as established above, Sida’s media support is relevant to. However, as discussed in section 8.3.3 above, there is considerable scope for Sida to further explore the “communication for development” aspect.

By providing information on the various aspects of citizenship (such as human rights and the obligations and duties of the state) and imparting the means for engaging in social debate another human resource that the media can contribute to is a sense of citizenship. This feeling is difficult to assess and may be a question of long-term change. Since none of the project reports document this impact and since the evaluation itself has not been requested to study the impact of Sida's support, the team is not able to ascertain whether in fact Sida's support has been relevant to this resource. However, it is possible that some of the local and community radio projects have contributed to a sense of citizenship among some of its beneficiaries.

Social and Political Resources

As discussed in chapter 3, social and political resources refer to social and political capital. This includes the claims, obligations and expectation that inhere in relationships, networks, connections and institutional arrangements. By supporting efforts that to some degree promote participation and social debate (see section 8.2.3); networks (see section 8.2.5); and accountability, transparency, the rule of law and corruption (see 8.3.3); Sida's support is relevant to enhancing social and political resources. However, as previously stated, there is scope for improvement with regard to the last set of issues.

Material Resources

Material or economic resources include income, property, land and equipment. A prosperous and well-managed media sector can enhance material resources by, for instance, offering employment to a wide range of people from journalists to those who deliver newspapers or by generating business through advertisements. The media's role in mitigating corruption can also increase (or decrease the diversion of) material resources destined to benefit the poor. Sida's support to initiatives that promote media professionalism and a free and plural media can be regarded as indirectly relevant to enhancing material resources. A greater focus on media management, of promoting media professionalism and providing independent financing facilities could make Sida's support more relevant.

Empowerment?

While Sida's media support provides inputs that enhance resources, which may lead to empowerment and thus promote poverty reduction, the extent to which it actually does so is, for the reasons discussed in section 6.3.4, difficult to assess. It has been beyond the scope of this evaluation to determine the impact of Sida's media support, which is effectively what establishing empowerment entails. However, the evaluation of FOJO's mid-career training for journalists from the south established anecdotal evidence of the training having an empowering impact on participating journalists:⁵⁹

From the experiences and exposure that I got from Sweden, it was so challenging that I also started seriously on our silent organisation of rural development media communications which is focused on advocating for par-

⁵⁹ COWI (2003).

ticipatory and inclusive positive policies geared at rural development. I am the general secretary of the organisation which is also one of a member under the NGO coalition for sustainable development. (The organisation) participated actively in the assessments of the government commitments for Rio+10 summit preparation (Women & Journalism course 2000).

I led the creation of an e-group for discussion on ethics and standards. This now has about 40 members from the print and Internet media. It allows for exchange of information and ideas on how to organise advocacy activities on self-regulation, press freedom and protection of journalists. I have also been an active mentor to fellow journalists to create a second rung of leadership comprising younger journalists ((Women & Journalism course 1999).

I have acted as a consultant to the state government and have produced seven environmental radio programmes in my state. I have trained journalists. I also organised three seminars on environmental journalism for more than 300 journalists. As a member of Environmental Journalist Group of Rio Grande do Sul, we do a monthly debate on environmental issues with local media. I use my FOJO training in all these events (participant from Brazil).

I have managed to convince the authorities at my workplace to establish an environmental desk which did not exist prior to my visit to Kalmar... I am the one responsible for all environmental issues for broadcast and I head a team of journalists in this field (Environmental Journalism course 2001).

The discussion techniques and the importance placed on how journalism can help our democracies were very important. I was able to help colleagues and the owners of the media on the importance of independent journalism (Journalism and Democracy course 1998).

Taking cue from Swedish experience I have written a number of news items and features on the haphazard import, production, distribution and use of chemicals that lead to degradation of the environment and on the need for decentralisation of environmental management (Environmental Journalism course 1999).

9 Management and Communication

The management of Sida's culture and media support has a bearing on its **relevance** and **effectiveness**. Without sound management and communication within Sida to ensure that the *Policy* is implemented in a strategic way that maximises coherence between interventions and policy priorities, relevance of the support can be hampered. Next, Sida requires good communication and management of its relationship with partners to ensure that the support furthers the policy priorities. Furthermore, communication and management *within* Sida, *between* Sida and its partners and at the *project level* also affect the ability of an intervention to reach its goals. The team has examined the management and communication practices associated with the support at three levels — within Sida, between Sida and its partners and within the project. This to identify areas which could be strengthened.

9.1 Management and Communication within Sida

The Division for Culture and Media (Sida/KULTUR) in the Department for Democracy and Social Development (DESO) is the locus for Sida's cultural and media expertise. Other departments that provide support to culture or media include PEO/ITP, INEC, SAREC, EUROPE and other divisions with DESO such as UND, DESA and HÅLSO. A number of embassies manage culture and media projects at the project level. These include, Tanzania, Mozambique, Kenya, Vietnam, Zimbabwe, South Africa and West Bank /Gaza. The staff in Sida/KULTUR function as advisers to other departments and embassies and are regarded as the “guardians” of the *Policy*. In theory, other divisions/embassies that undertake support to culture and media should consult KULTUR. In reality, this takes place only on an ad hoc basis. Relations between Sida/KULTUR and the other divisions and embassies are, on the whole, considered satisfactory by the parties involved.⁶⁰

There is no Sida-wide strategy or action plan that outlines *how* Sida will implement the *Policy*. For example, there is no clarity concerning: What are the priorities and where?; What would be a desirable balance within the culture and media “portfolios”?; How will Sida address culture and media in country

⁶⁰ Some stakeholders feel that there was scope for improvement in the relations between DESA and KULTUR. It would appear that the fact that culture and media projects have a very close relationship with human rights has sometimes resulted in a perceived overlap of DESA's and KULTUR's respective roles, which has caused some friction.

strategy processes?; How will the organisation promote dialogue at the country level regarding culture, media and the PRS process?; How will Sida develop its competence in the areas of culture and media?

In effect, it is up to each division and embassy to interpret the *Policy* as it finds relevant in their particular context. Likewise, there are no cross-divisional processes, forums or networks⁶¹ that discuss culture or media-related issues within Sida. This undermines institutional learning and hinders the possibility of formulating a strategic direction for Sida's culture and media support. For instance, there has been no cross-divisional discussion on the sudden and recent increase of media support in Eastern Europe although this development is likely to raise issues of mutual interest (e.g. channels and modes of support, good practice, lessons learnt, the experience of supporting children's television productions for peace-promoting purposes etc.)

There is also no complete comprehensive statistical overview of Sida's support to culture and media. In 1998, 2001, 2002 and 2003, Sida engaged a consultant to try to provide a financial account of the support by preparing a "Facts & Figures" document. However, despite consistent efforts on the part of the consultant, a significant amount of support is not mentioned. Some examples include:

- Over SEK 22 million allocated to the Zimbabwean culture fund for 2003 to 2005;⁶²
- SEK 8 million allocated by INEC to a media sector fund in Bosnia; and,
- The Media Component of the total of SEK 20 million allocated to the National Assembly Project in Vietnam for 2003 to 2006.

These are significant amounts considering that most culture and media projects cost less than a couple of million kronor per year. The failure to establish a complete statistical overview leads to a misrepresentation of Sida's support to culture and media and can jeopardise the coherence of Sida's overall culture and media support. More critically, dysfunctional interaction and communication at the internal level, has unfortunate implications for institutional learning. For instance, support to the Zimbabwean culture fund could have benefited more from Sida/KULTUR's significant knowledge about culture funds during the project's pre-appraisal process. It is now recognised that there are serious misgivings in Zimbabwe concerning the administration of the fund — it is perceived as primarily providing support to government-friendly organisations and as partial in its assessment and application processes. More systematic interaction within Sida might have prevented this turn of events.

⁶¹ The intention to establish a network has, however, been included in KULTUR's management strategy (verksamhetsinriktning) since 2001.

⁶² This amount was unknown to Sida/KULTUR until this evaluation team found out about it.

Several stakeholders maintain that administration and decision-making processes in Sida vary considerably from division to division. Sida/EUROPE is considered fastest processing proposals while Sida/KULTUR has been very slow.⁶³ This is discussed further in the following section.

9.2 Management within KULTUR

The majority of Sida-supported culture and media initiatives are managed by Sida/KULTUR. It is responsible for virtually all regional and global interventions while embassies and other divisions have often delegated management responsibility to Sida/KULTUR even for country-level support.

Staff members of Sida/KULTUR by and large feel that other parts of Sida lacks general understanding of culture and media in the development context. They claim they are frequently challenged to justify support to culture. The questioning of the relevance of support to culture seems to have created a sense of uncertainty and of being marginalised. Several staff members express a need to prove the importance of culture and media support by, for instance, establishing indicators that confirm its relevance and potential.

On the whole, Sida/KULTUR has been proficient in selecting projects that are strategic and relevant to Sida's policies and has shown competence and insight in the choice of what it supports. In particular, over the years Sida/KULTUR has been **pro-active in exploring new forms** of support. For instance, Sida/KULTUR with the Embassy in Tanzania made the brave decision of providing consistent backing to the process that eventually led to the establishment of the Tanzanian Culture Trust Fund (Mfuko wa Utamaduni). This included making national and international consultants available as well as engaging in a constructive dialogue at the country-level, without assuming ownership of the process.

⁶³ While some stakeholders claim that this difference is because Sida/EUROPE has until recently been guided by a different set of goals than the rest of Sida, Sida/EUROPE maintains that the department has always been subject to the same administrative procedures as the rest of Sida. It holds that the main difference lies in that the pace of change in Eastern Europe is so great that the department cannot afford to draw out its bureaucratic processes. A project that takes many months or a year to plan (as is usual for Sida/KULTUR) could easily become irrelevant in Eastern Europe since the context often changes very rapidly. Sida/EUROPE's operations may also be influenced by a different working culture originating from the days of BITS.

Box 7: The Strategic Partnership Model

The strategic partnership model hinges on the partners aiming together at a common set of goals. Central to the concept is that the southern NGO and its strategic partners take collective responsibility for the achievements and failures of the NGO's programme. At the core of the envisaged strategic partnership is the long-term commitment to:

1. The mission of the NGO;
2. Open dialogue and exchange between the partners on policy development and progress, which is based on respect, trust, transparency and the recognition of the NGO as the owner of the process; and
3. Contributing to the NGO's core budget on a multi-year basis and adherence to the framework of the partnership's co-ordination and management mechanisms.

Thus, a strategic partnership constitutes more than financial support to the core budget; it is a process in which the NGO and its major donors participate as "strategic partners". Not least as the "implementer" with a constituency, the NGO should be recognised as the owner of the process. A strategic partnership has several implications, requiring the following:

- A well-structured and realistic Strategic Partnership Programme, annual work plan and annual budget that analyse the current position and problems — including a quality project management and implementation system.
- Open dialogue between the NGO and the funding partners in which the NGO's general direction, expenditure and Strategic Partnership Programme are covered.
- Timely, professional, well-planned and well-managed implementation of the programme.
- Reporting and accounting of a high standard and integrity.
- Annual reviews carried out jointly on behalf of the NGO and its funding partners.
- Timely disbursements by funding partners.
- Recognition of the NGO as the owner of the process.
- Adherence to one annual management cycle of the strategic partnership.
- Commitment to the core funding of the NGO in the medium term.
- Agreement to have one standardised annual narrative report.
- Agreement to have one standardised audited annual accounts.
- Agreement to the Strategic Partnership Programme, biannual work plan and annual budget to serve as the funding proposal.
- Dialogue, trust and respect among all partners.

Another example is the lead role that Sida/KULTUR has played among donors in the development of a co-ordinated core funding mechanism, which has become known as the *strategic partnership* model (see Box 7 above). Sida first supported a process to explore options and develop the concept in relation to APNET. Later, Sida/KULTUR funded a similar process for MISA.

The model is also being used by ABC and its funding partners. This mode of funding an NGO is unique and so far appears to be limited to the culture and media sectors. While this model has already showed results by enhancing ownership and effectiveness within all three organisations, a drawback has been that most of the funding partners, including Sida, have in general taken the opportunity to reduce their involvement to a level that is less than originally foreseen by the model.

KULTUR has been increasingly committed to providing **multi-year funding** — a strategy that potentially allows for greater effectiveness.⁶⁴ Many partners, particularly those in the South, praise Sida for this approach, which only very few donors are willing to apply. These partners maintain that more sustainable goals can be achieved with a longer-term perspective of this kind. However, a few Swedish partners felt that longer-term projects meant too high a level of commitment, especially given the fluidity of human resources in certain parts of Swedish culture organisations. At the performing arts workshop held at Sida in May, more opportunities to undertake shorter-term pilot projects were requested.

Like the rest of Sida, Sida/KULTUR has been **under pressure to rationalise** its administration by entering into fewer contracts and disbursing more funds to each. This has also been one of the underlying reasons for promoting longer-term funding agreements with partners. Since support to the culture and media sectors usually involves relatively small sums of money disbursed over a greater number of organisations, Sida/KULTUR has been forced to explore ways of adjusting its assistance to meet the demands of Sida's top management. One strategy has been to involve Swedish culture and media institutions in administering parts of the support. Sida has established a number of longer-term contracts with Swedish culture and media organisations. For instance, Sida is currently finalising a memorandum of understanding with the Swedish National Heritage Board which will both provide specific advisory expertise and manage projects such as Africa 2009 for a fee.

The administrative rationalisation of Sida's culture and media support can have several negative consequences. To begin with, the culture and media sectors cannot absorb funds in the way that health, education and infrastructure programmes can. Effective culture and media projects are often small-scale and involve relatively minor sums of money. If, for instance, the budget of the Tanzanian Culture Trust Fund was doubled, it is not axiomatic that its effectiveness would improve; it is possible that prospects for its long-term sustainability might actually worsen. Furthermore, delegating administrative responsibility to organisations with limited knowledge of development co-operation and without adequate project management skills can ultimately prove to be less efficient and effective. In addition, too much delegation of

⁶⁴ Other parts of Sida (e.g. INEC and various embassies) have also pursued this strategy on several occasions.

administrative responsibility can harm institutional learning within Sida, which inevitably affects future support.

KULTUR has around ten staff members who, in most cases, have a combined regional and thematic area of responsibility. Only one person deals fulltime with media,⁶⁵ although this is the largest area of support. In principle, Sida/KULTUR is guided by a management strategy (verksamhetsinriktning) developed in 2001. This document appears not to have served the intended purpose and several staff members were unaware of its existence. Support to the media does not feature strongly in this document.

KULTUR's external partners complain of its excessively slow decision-making and administrative processes. It is not uncommon that decisions take six months or a year. Part of the problem has been ascribed to a shortage of staff combined with long-term illnesses and leave.

The long delays and lack of clarity have been a serious problem for some partners. For instance, because FOJO lacked information regarding the continued funding for the West Bank/Gaza, several staff members of the partner institutions had to be released. When funds were eventually granted, many of the specially trained trainers had found other employment.

9.3 Relations between Sida and its Partners

As discussed in Chapters 5 and 7, Sida channels support through a range of different partner organisations at the national, regional, international and Swedish levels. Partner perspectives on communication and the management of relations between Sida and its partners have naturally varied depending on which division or embassy has administered the support and on the personalities of the desk officers/programme managers.

Many organisations express frustration with the **long administrative processes** and lack of clarity in communication, in particular regarding Sida/KULTUR. Months can pass without any word from Sida, or conflicting messages are received. There are several examples of this. For instance, ZIBF applied for funding for its outreach programme of local book fairs. After many months, ZIBF was informed by Sida/KULTUR and the Embassy that it would receive support. Later it was told that funding would be made available in the later half of 2004. Based on this information ZIBF went ahead to implement its programme. In July/August, the Embassy notified ZIBF that it would not receive support, although Sida/KULTUR has given the impression that it would. Virtually none of the communication has been in writing.

Swedish organisations complain that **procedures** are often unclear and overly complicated and bureaucratic. However, many of the southern and international organisations appreciate Sida for its flexibility and relatively

⁶⁵ In some cases other desk officers deal with media support in the regions they are responsible for.

straightforward administrative requirements in comparison to some other donor organisations. For instance, RIWAQ expressed appreciation of the regular contact it has with Sida/the General Consulate, its clear requirements and active interest. South African stakeholders hold that Sida is flexible and reasonable with regard to accommodating modifications to project time frames and adjustments to budgets in line with changing realities. Likewise, organisations such as APNET, ABC and the Tanzanian Culture Trust Fund have in the past expressed appreciation of their respective relationships with Sida.

9.3.1 Partnerships Involving Swedish Organisations

A considerable amount of Swedish support is channelled through Swedish organisations.⁶⁶ Since this is such a marked characteristic of the support to culture and media, this evaluation has paid special attention to this aspect. As discussed in section 6.2.7, cultural exchange is an aspect of the *Policy's* goal-area of “internationalisation”. *Shared Responsibility* emphasises a broad-based co-operation with the South and maintains that this will increase the impact of Sweden’s global policy for development. It is also expected to promote solidarity with the south and capitalise on Swedish expertise. Sida as a whole is expected to increase its support via institutional co-operation.

Swedish culture and media organisations play different roles in relation to Sida and southern partners. Some examples are:

- Organisations such as the Swedish Concert Institute **do not operate with a specific southern partner**. In each country it works with different actors with the aim of recording “endangered” forms of music.
- Organisations such as the Stockholm City Theatre have developed a **deep collaboration** with their southern partners which has grown and developed in an organic way. The partnership has several dimensions, including dialogue, exchange and a sense of solidarity. Furthermore, the professional interests coincide to a great degree. This type of partnership stands the best chance of surviving if Sida’s funding were to end.
- Organisations such as the Stockholm Cultural Administration have been **delegated the task** of administering support to a number of organisations.
- Organisations such as the GMH are expected to at the same time fulfil the role of an **administrator** and that of an **equal institutional partner**. It has also facilitated “twinning” southern partners with groups and institutions (e.g. Kulturskolan, Utbildningsgradion and Danshögskolan).

⁶⁶ It is not possible to accurately establish the annual amount that is channelled through Swedish organisations because the culture and media Facts & Figures does not present this information in a uniform way. In some cases, only the Swedish partner is mentioned; in others, both partners or only the southern partner is.

- Organisations such as FOJO in different contexts play **multiple roles** — including partner, consultant, administrator, and technical expert — as discussed in section 5.3. In 2003 FOJO was required to tender for a course it had been running for a decade even though it has a clear mandate to work internationally.⁶⁷

Over the years, many partnerships have emerged as a consequence of Sida pro-actively matching Swedish organisations with southern counterparts. Typically a Swedish organisation is given resources to undertake initial assessments regarding an area of work, a country, a region or a specific southern organisation. This may then lead to a proposed programme. These relationships may later develop into true partnerships involving much direct co-operation and exchange of skills and personnel. Examples include DI's and GHM's work in the West Bank /Gaza and the Swedish Theatre Union's regional project in South Asia.

In the case of EATI, Sida had funded the organisation for some time before it recognised the potential benefit of finding a Swedish institutional partner for it. The successful Swedish African Museum Project was seen as a model, although the latter was initiated as a result of a demand from the south. Eventually, the concept of the Performing Arts Co-operation between Sweden and East Africa (PACSEA) was developed and the main partner responsible for the Swedish network is Älvsborgsteatern. The jury is still out on whether this approach has worked. There are, however, indications that sometimes such a contrived partnership faces difficulties. At this stage, the ownership and the objectives do not seem entirely clear to the partners, and greater trust and communication needs to be developed.

When Sida requires an assessment of a particular culture/media area in a country or region with a view to possible support, or when Sida seeks a Swedish administrative partner to manage a culture/media programme, making use of tendering procedures would be an option. Sida/KULTUR has so far never called for tenders from the Swedish resource base for these purposes. Tendering processes have several advantages:

- It provides Sida with different options — including possibilities it may not have known existed;
- It enables Sida to have an understanding of the tenderer's capacity and commitment before the assignment is undertaken;
- The tenderer will know what to expect — the terms of reference should in principle clearly outline the tasks and requirements and specify the respective roles of Sida and the consultant *before* the assignment is undertaken; and,
- It can contribute to professionalizing the resource base in relation to development co-operation and aid management over time.

⁶⁷ Quite apart from the Sida context FOJO has an extensive network in the south and in Eastern Europe and is involved in institutional co-operation with various organisations (e.g. NSJ)

The resource base in Sweden (and certainly internationally) is large enough to provide Sida with a considerable choice. Tendering can stimulate the formation of teams consisting of traditional development co-operation consultants combined with culture/media professionals. These may, in certain circumstances, be ideal for Sida. While preparing tender documents is often considered a tedious process, results may make it worthwhile.

Communication between Sida and its Swedish partners is not always optimal. Although some organisations are satisfied with their interaction with Sida, many feel that there is insufficient information about how Sida operates and its administrative requirements. For instance, Sida has allegedly only recently made it known that applications should be written in English. Some feel that transparency is lacking regarding how Sida reaches decisions. Sida is also accused of frequently changing policies and “buzzwords”, making it difficult for Swedish partners to keep up-to-date.

In the last couple of years, two issues have dominated Sida’s dialogue with Swedish organisations. The first issue is of poverty reduction being the central goal of Sida’s development cooperation work and the importance placed on organisations reflecting upon cross-cutting issues such as gender equality and HIV/AIDS. The second issue is that Sida has emphasised the importance of project design (LEA).

Swedish culture and media organisations are culture/media actors first and foremost. Their knowledge of development issues, of actual conditions in developing countries and established practice of professional project management are not their key strengths. In most cases the organisations have gained an understanding of these aspects mainly by taking on projects with Sida. Over the years, Sida has generously provided free courses on various aspects of Swedish development co-operation which some of the Swedish culture organisations have participated in.

Within Swedish institutions, the southern partnership programme is often managed by a few persons. Consequently much of the organisation has only a narrow understanding of the engagement. Interaction between Swedish organisations is also limited. However, in the last 18 months a small group of Swedish cultural institutions working in Central America have started to meet regularly. Organisations working with South Africa used to meet.

At the meeting of Swedish performing arts organisations held at Sida in May, the Swedish organisations admitted that they had not been supportive of Sida’s efforts to enhance both the understanding of cultural co-operation and the role of culture in development within Swedish society and policy-making institutions.⁶⁸ Sida has been alone in lobbying for the importance of culture and media in Sweden’s development co-operation effort. The moderator of

⁶⁸ For instance, such an effort could have been undertaken in connection with the “Globkom” process that resulted in the government bill Shared Responsibility: Sweden’s Policy for Global Development (2003).

the discussion suggested that the May meeting was an opportune moment for the Swedish performing arts organisations to establish a network. However, there was no vocal endorsement of this proposal.

Some Swedish partners feel that Sida should play a more active role in bringing Swedish culture actors together. While Sida has done this on a few occasions (such as the meeting for performing arts organisations mentioned above), this has not been a regular endeavour. In fact, the Swedish organisations place substantial demands on Sida. At the performing arts meeting, considerable discussion took place concerning the roles and responsibilities of Sida and its Swedish partners. For instance, it was considered that Sida's role is to provide:

1. Contacts with southern partners for possible projects;
2. Technical assistance to the Swedish organisations on legal issues;
3. Updated information on policy issues related to development co-operation;
4. Budget preparations and standards for calculating local salaries; and,
5. Extra funds for sensitising the Swedish public about Sida's support to culture.

If the reason for Sweden's use of Swedish institutions and organisations in its development co-operation effort were to provide income and opportunities for the Swedish resource base, then the demands mentioned above may be justified. However, Sida's first and foremost goal is to reduce poverty. Swedish institutions that work with Sida are expected to contribute to this aim. Using Sida's resources to service and build capacity within Swedish institutions would be tantamount to a misuse of the Swedish aid budget.

Likewise, while it must be regarded as a success that some Swedish institutions draw benefit and build internal capacity as a result of mutually advantageous partnerships with southern organisations, it is questionable to what extent the Swedish *aid* budget should finance this. It would seem appropriate that the Swedish side of Swedish-Southern partnerships be funded via other budget lines (e.g. from the Ministry of Culture or extra fund allocations to the institutions' own annual budgets). It cannot be argued that increased capacity in Sweden promotes the reduction of poverty in the South. SAMP is conscious of this fact and has allegedly raised the subject with the Swedish Ministry of Culture (i.e. that SAMP's budget should only partly be funded by Sida and the other part funded from another source) without receiving a response as yet.⁶⁹

⁶⁹ SAMP maintains that the Swedish institutions usually acquire significant knowledge and skills as a result of participating in the programme. One museum claims that its involvement in SAMP is the single most important capacity-building endeavour the museum has ever experienced.

9.3.2 Swedish Organisations' Relations with their Southern Partners

There is evidence in Vietnam, South Africa and West Bank /Gaza of Swedish-southern partnerships that have generated energy, commitment and mutually enriching processes. These partnerships often involve likeminded partners that share a common interest and work in the same area. A high degree of reciprocity leads to an expansion of understanding and skills on both sides and contributes significantly to the project's development. This requires mutual respect and dedicated institutions and people on either side of the partnership.

However, some partnerships have had little reciprocity and thus have resulted in a less positive impact. Often these partnerships consist of organisations with insufficient common interest and who may even work in different fields. Partnerships tend to amount to a one-sided funding arrangement, where the Swedish partner institution sends someone to visit once a year. Examples from South Africa are those between Gothenburg University and Ukusa, Mamela and Artscape. In effect, the Swedish partner serves as a sort of agent for Sida. This tends to result in the southern partner feeling that the partnership really only amounts to a channel for funds.

Acting as Sida's conduit, Swedish institutions inevitably have a dominant role in terms of the formal administration of the funds. Several southern organisations have opined that they regard this arrangement as giving the Swedish partner the upper hand. The relationship between the Swedish organisation and Sida seems in many cases to be unknown to the southern counterparts. They are not usually informed of the details of the contract. They don't know whether the Swedish partner is reimbursed by Sida for managing the "partnership".⁷⁰

Applications and the reporting procedures have been checked by the Swedish partner. Several organisations seem to be in the dark about what the Swedish partner reports about the project to Sida. Applications and reports to Sida have often been written in Swedish. There is even an internal project evaluation in South Africa drafted only in Swedish. This has negative implications for the southern ownership of the project.⁷¹

⁷⁰ A truly reciprocal partnership does not include a fee for one partner to administer the support. The Swedish museums involved in co-operation with African museums within SAMP do not receive an overhead for administration. This is a key principle of this programme, which has generally been very successful in establishing mutually enhancing projects.

⁷¹ Ownership was discussed at the performing arts meeting. Some Swedish organisations approached the issue as if it was a question of whether the ownership should lie with Sida or with them – never mentioning the southern partner.

For some organisations it is difficult to know whether they were dealing with a real partner or with a representative of Sida.⁷² A couple of cases have been reported from South Africa where representatives of Swedish organisations have introduced themselves as if from Sida.

Some South African organisations have stated that they have been subjected to quite elaborate procedures which have included reporting on matters such as gender issues and balance, relevance to HIV/AIDS and the role of the project in relation to development objectives. None of the South African partners interviewed had ever received a report from a Swedish partner that detailed similar concerns — most assumed that the differences in societies predicated different reporting obligations.

9.4 Project Level Management

As a rule, poor project designs, implementation and monitoring strategies reduce effectiveness, efficiency and relevancy. Sida requires that the projects it funds have clearly formulated goals and a means of assessing to what extent the goals are being achieved. The logical framework approach (LFA) is not required by Sida as long as the project can show it has an alternative approach that has the same function.

A number of organisations display professionalism in project management through their project documents and reports. These include, for instance, Panos, MISA and RIWAQ. These organisations have clear objectives, expected outputs, indicators and means of verification for their projects. As stated by MISA's most recent evaluation (2003), its professional strategic plan has provided clear direction and more efficient project management. It has furthermore allowed for a systematic follow-up and assessment of progress.

However, several organisations lack the skills needed to comply with Sida's requirements for project management. This is a common theme in the evaluations and reviews undertaken between 2000 and 2003. To cite some examples:

- The review of Sida's support to the music sector in **Bosnia and Herzegovina** did not consider the reporting adequate.
- The evaluation of support to the performing arts in **West Bank /Gaza** underlines the need for good narrative and financial reporting from the Swedish implementing institutions. "It is utmost important that the Swed-

⁷² This has had serious implications for the Ukusa project in Durban. Over the years, they have taken Sida's notice to withdraw funding seriously, and saved part of their funding in a trust to serve as transitional funds. This has been regularly reported to their Swedish partner, Gothenburg University, who offered no comment until May 2004, when they issued confusing instructions about the immediate expenditure or return of these funds within five months. This is clearly an inadequate response to an unusual situation. Ukusa has been trying to dialogue with someone who can provide clearer advice. To date, Ukusa claims that this has proved impossible as neither Gothenburg nor Sida's representatives have responded with any clarity.

ish institutions fulfil their obligations towards Sida, and try to improve their analysis and documentation of the artistic and professional development of the groups or institutions they work with. Quality and performance of partner organisations must be continuously evaluated and, above all, documented by the Swedish institutions.” It also calls for baseline information.

- The review of the **Environmental Journalism Course at Makerere University** goes to considerable lengths to highlight how the outcome and impact of the programme is hampered due to the lack of appropriate goals, an outdated logical framework, lack of baselines and incoherence between goals and activities.
- The evaluator of the **Gothenburg Film Fund** mentions that the fund’s reporting to Sida was not systematic or sufficiently analytical and that no information was provided on how films are distributed and shown in the country of origin.
- The evaluation of **FOJO** found no systematic follow up of former participants. Nor did Sida require such a follow-up. This severely limited the possibility of assessing effectiveness and impact. The same appears to be true for FOJO’s work in West Bank/Gaza. Tracer studies are designed to gather information about the longer term effect of training courses. They should be incorporated into training programme planning from the start.
- The evaluation of **SAMP**’s effectiveness has been hampered by the fact that several projects did not have clearly stated objectives.

The woolly goal formulations used in many project documents can still result in quality achievements, but internal progress assessments and external evaluation remain hampered nevertheless. Sida/KULTUR by admitting to not being sufficiently clear on project management requirements takes part of the blame for this particularly in the dialogue with Swedish partners. Nonetheless, in the last few years, Sida/KULTUR has encouraged its partners to apply the logical framework approach in analysis and project planning to improve project management. To assist in this process, Sida has financed Logical Framework Approach facilitation for organisations in both Sweden and the south. Although a number of organisations are warming to the log-frame approach, others claim it is unsuitable as a tool for culture projects. They argue that a square planning framework is not conducive to artistic creativity.

There is considerable scope to improve Swedish support to culture’s contribution to poverty reduction. First, this requires that the organisations implementing the support analyse the poverty situation in the communities, country or region (see Box 7 below). The details and content of the analysis need to be in relation to the scope of the intervention, but in general an analysis includes macro, meso and micro perspectives on culture/media and

poverty.⁷³ A multi-dimensional perspective on poverty is essential. Key baseline information is also desirable. Ideally, the equivalent of a national ministry of planning would have necessary information and analyses available for organisations to use. However, Sida and embassies may need to assist by providing standard guidelines and resources such as statistics and reports.

Box 8: Poverty Analysis (from Sida's Evaluation Manual)

Poverty analysis revolves round a few key questions:

- *Who are the poor?* What are their characteristics in terms of gender, age, household status, ethnicity, religion, occupation, and so forth?
- *How are they poor?* What is the situation of the different groups of poor people in terms of income and consumption, human rights, political power, social discrimination, gender status, health and education, natural resources dependency, occupation, etc.? How do the different dimensions of poverty interact in the case of each particular group?
- *What are the obstacles preventing different categories of poor people from moving out of poverty?* Lack of economic growth in the surrounding society? Lack of secure property rights with regard to land and other resources? Lack of marketable skills and resources? Lack of security? Lack of political power and voice? Discrimination by gender or ethnic origin? Etc.
- *What is there to build on?* How could strategies for coping with poverty be strengthened? What are the resources and opportunities for the poor?

Second, the organisations concerned need to formulate immediate and longer-term goals that relate to the analysis. This must be supported by a strategy to follow up on how goals will be pursued and a system to monitor the extent to which they are being reached.⁷⁴ This will in turn require the identification of appropriate indicators. Reporting on progress needs to be systematic and analytical. These are elementary components of any professional project management, regardless of the area of work — be it development efforts, production or service delivery. To claim that basic project management cannot accommodate support to culture and media is untrue. However, the log-frame is a *tool* — if it is impossible to address every aspect of the framework then at least the project manager is aware of this and can choose to consciously deviate from the approach and justify the reasons why.

If an organisation is incapable of basic project management, Sida may consider providing assistance, e.g. in the form of workshops or facilitation, as

⁷³ Macro-level (and sometimes meso-level) information on poverty can be put together from e.g. PRSPs, UNDP's national human development reports, the UN's common country analyses and/or Sida's country strategies.

⁷⁴ In the case of training efforts, this would for instance, involve participant evaluations immediately after the course as well as after one to three years have passed to be able to monitor whether the training is actually having the effects expected. These so-called tracer studies are a standard for many training initiatives and should be built into the programme from the start.

Sida has done in the past. It is, however, questionable to what extent Sida should finance the capacity building of Swedish institutions, considering that the Swedish aid budget is for building capacity to reduce poverty in the South. If a Swedish culture organisation does not have the professionalism to manage projects and understand the dimensions of poverty reduction, it is doubtful whether it should be involved in development co-operation.

Improving the standards of project management among culture and media organisations is the responsibility of Sida and the organisations involved. These organisations need to develop greater professionalism while Sida needs to stipulate demands and to follow-up on the reporting of achievements and indications of impact.

10 Conclusions, Lessons Learnt & Recommendations

Culture and the media cover a variety of functions in today's society. Although they intersect with each other at several levels, they are distinct: culture has inherent value while the media, being means of mass communication, do not. Freedom of expression is relevant to both culture and the media, but also encompasses more than these two fields. Likewise, not all culture and media can be considered to be free expression.

Support to culture and media can play a significant role in the poverty reduction effort by empowering poor people and communities. This would require that the support is based on the principles of human rights and enhances human, social, political and/or material resources. However, culture and media support contribute to these resources in different ways and thus require different policies and strategies.

10.1 Relevance of Sida's Culture Policy & Culture Support

The *Policy for Sida's International Development Co-operation in the Field of Culture* presents a thoughtful and progressive view on culture and development that is still "cutting edge" in the international context. However, to be fully relevant to the poverty reduction effort, the *Policy* would need to be updated and separated into a policy for media, and another for culture.

The new culture policy would need to give thought to how culture can contribute to **poverty reduction and empowerment** without forfeiting the current *Policy's* strong human rights perspective and clarity of thought and structure. A stronger poverty perspective should not be interpreted as compromising cultural or artistic merit by reducing the arts to only a function in the service of human development.

The new culture policy would also need to **address some additional issues**. These include how funds allotted for culture can impact on promoting peace and preventing conflict, support cultural industries and strengthen intellectual property rights. Furthermore, in the light of the *Human Development Report 2004* on cultural liberty, a new policy would appropriately elucidate this concept.

Sida's *Policy* has had the ambition of "making the cultural perspective visible in all development co-operation", which suggests a "mainstreaming" approach. Since culture is a complex concept and naturally varies considerably from country to country, mainstreaming is difficult and can easily be misinterpreted in a way that leads to cultural determinist positions. Thus, at the project level, it would instead be more appropriate to **address culture using a rights perspective** that focuses on cultural liberty, freedom of expression and freedom of information. Nevertheless, it would be highly relevant to systematically include the roles of culture and media in poverty reduction efforts as standard areas of analysis in the country strategy process.

Sida's culture support portfolio *as a whole* is **highly relevant to the Policy's** overall goal of "creating opportunities for cultural diversity, creative activities and sustainable development based on human rights". Human rights perspectives are more prominent in some forms of support than others but, more often than not, the spirit of the human rights framework permeates the support. This includes, in particular, freedom of expression, participation of disadvantaged groups and democratic work processes. The support is also generally coherent with the goal-areas specified in the *Policy*.

The support can be characterised by a broad range of efforts, many of which can be considered strategic interventions. Sida/KULTUR has been particularly proactive in exploring new forms of support. Sida has been able to support hundreds of small-scale culture projects by channelling resources through **national culture funds** in, for instance, Vietnam and Tanzania. These funding mechanisms differ in size, structure, governance and mode of operation. The Tanzanian fund is especially noteworthy because the process of establishing the fund has had considerable impact on the Tanzanian culture scene. In addition to constituting an efficient mechanism for disbursing grants, these initiatives offer greater ownership at the national level and contribute to enhancing the national cultural infrastructure.

A similar endeavour is being established in South Africa. It is in the form of a jointly managed Swedish-South African funding facility for partnership projects. Furthermore, Sida provided a sizeable three-year grant to the Zimbabwean culture fund. However, both these cases call for some concern. The Zimbabwean fund is accused both of primarily providing support only to government-friendly organisations and of being partial in its assessment and application processes. Meanwhile, in South Africa, there are deviations from the original plan of ensuring the initiative's independence. Independent governance, transparency and clear and formalised administrative procedures are crucial if cultural funds as funding facilities are to be considered relevant to Sida's policy framework.

All-in-all, Sida's support to culture can be considered to be **relevant to poverty reduction efforts**. First, the countries with whom Sida has the largest cultural co-operation (South Africa, Vietnam, Tanzania and Mozambique) have stipulated culture as a priority. Second, the support is also coherent with the perspectives of stakeholders regarding the role of culture in the

poverty reduction process. Third, most of the interventions financed by Sida have inputs that enhance human, social, political and material resources, which may lead to empowerment and thus promote poverty reduction. The extent to which the efforts have actually led to empowerment is difficult to assess. There is some anecdotal evidence. A greater effort among the partners to monitor indicators of projects having had an impact on the empowerment of people and communities would be desirable and is likely to show some results.

The relevance of Sida's support to the **poverty reduction effort can be enhanced** if project designs contained a greater focus on the aim of poverty reduction. In particular, project documents often lack an analysis of the situation of the poor, and a strategy and goal formulation that illustrate how the project is expected to play a role in the poverty reduction effort. Many organisations will need to develop an understanding of the multi-dimensionality of poverty if they are to be able to successfully produce such documents. This is likely to require facilitation from Sida.

Recommendations:

1. **The Culture Policy** should be strengthened in line with the current overall policy content to:
 - Clearly reflect a multidimensional poverty perspective, with a commitment to conflict prevention and to supporting cultural industries
 - Highlight cultural liberty and diversity in the poverty reduction effort
2. Before supporting a **culture fund**, Sida should ascertain that the process leading up to the establishment of the fund has been inclusive and transparent. In addition to appropriate governance structures, transparency and proper administrative practices, the fund should be characterised by independence.
3. Sida should prioritise proposals that have a relevant **analysis of poverty** (context, underlying causes, effect) in a broad perspective (material poverty, power relations, freedom and choice, human rights, etc.) and a clear hierarchy of goals that relate to poverty reduction. Sida should consider ways of assisting organisations to prepare poverty analyses, by, for instance, making statistics and guidelines available at the embassies or directly to the relevant partner or agency.

10.2 Relevance of Media Policy and Support

The current policy lacks clear goals and a full appreciation of the media's role in the poverty reduction effort. It follows that considerably more effort would need to be devoted to a new media policy. In addition to analysing how the media can contribute to poverty reduction and empowerment, a new policy would need to be founded on **an understanding of the media's role** in strengthening and extending citizenship; as an instrument for

accountability; promotion of the rule of law and transparency; and exposure of abuse of power and corruption. It should also address the democratic function of the media in relation to political processes such as elections.

Furthermore, considering the media's capacity to inform poor communities about ways to improve their circumstances, a clearer perspective on the subject of "**communication for development**" is called for.

Important elements that need to be developed further in a new media policy are media freedom, media pluralism, media legislation, public service broadcasts, community radio, capacity building of media training institutions, support to media production through independent mechanisms and media as a forum for public debate and voice. Upgrading Sida's media policy will require more capacity in Sida to manage the support.

The *Policy's* goal-areas are generally unclear regarding the media. This is an underlying weakness in the support. Nevertheless, Sida's media support is particularly relevant to indirectly expressed goals of freedom of speech, media professionalism, information and social debate. However, there is **scope to improve relevance** to the current policy by exploring possibilities of building the capacity of training institutions at the regional and country levels and of supporting various independent financing mechanisms to encourage media production. Furthermore, Sida can enhance the relevance of the support to the *Policy* by actively and systematically ensuring that the media's role in poverty reduction is understood and capitalised on.

Sida's support to the media is generally relevant to poverty reduction efforts. Sida has channelled its support through a number of high-quality media organisations that contribute to the poverty reduction effort by enhancing human, social and political resources likely to lead to empowerment. However, there are *substantial* opportunities to improve relevance. Most importantly, more interventions need to be based on the **recognition of the media's role** in (i) contributing to accountability, the rule of law, justice and the exposure of corruption; and (ii) education and communicating various types of information relevant to the ability of poor communities to improve their situation (sanitation, environment, agricultural techniques, micro-credit, local markets, basic education, health, child care, voting, legal remedies, human rights, etc.).

Recommendations:

4. A **Media Policy** needs to be developed based on a broader understanding of the role of media in poverty reduction and, specifically, democratic development. It should cover the role of the media regarding:
 - Transparency, accountability, the rule of law and exposing corruption
 - Media freedom, pluralism and independence
 - The right to information and freedom of expression

- Empowering the poor and marginalised by expressing their interests and providing information of special relevance (development issues, communication for development)
- Strengthening and extending citizenship and providing information on citizen's rights
- Conflict management
- Social debate and dialogue

Furthermore, it should cover all forms of media — from print to ICT.

10.3 Effectiveness of Culture and Media Support

The effectiveness of the culture and media interventions supported by Sida varies, as can be expected with such a large portfolio. On the whole, the projects are of solid quality and appear to be having the desired effects. There are also indications of positive impact among several projects.

There is no one type of intervention that stands out as most effective. Thus there is no automatic correlation between effectiveness and the type of cultural or media area supported (literature, performing arts, cultural heritage, training or media production etc.).

Nevertheless, there are several factors that contribute to greater effectiveness. First, strong southern ownership — as in the cases of the support to Mfuko and the media projects in Vietnam — enhances effectiveness. Second, multi-year funding arrangements contribute to effectiveness, not least by allowing more time for outputs and effects to be achieved. Third, civil conflict (such as on the West Bank /Gaza) can impose obstacles that impinge on targets being reached, but innovative and flexible management often seems to overcome such difficulties, albeit with delayed scheduling.

Fourth, the type of channel used (e.g. international, regional or national NGO, government organisation or national institution) can have a bearing on effectiveness. Sida has usually been proficient in using channels suited to the activities supported. Media freedom activities are often better at the international or regional levels. This reduces pressure from national actors. Regional organisations offer a suitable channel for capacity building efforts. With regard to training, it is the content dealt with that determines whether national, regional or international programmes would be most appropriate. In countries where governments have an expressed desire to further culture and freedom of expression within its bilateral agreements with Sweden, working with national institutions is likely to enhance effectiveness. In partnerships between Southern and Swedish organisations, exchanges based on trust, reciprocity and transparency will have a positive influence on effectiveness. When Swedish organisations are used for technical support and project administration, relevant and substantial experience of developing countries and co-operation and the ability to add value are key aspects.

However, the single most important factor that affects the attainment of achievements is the capacity of the implementing organisation(s) to design and manage projects. **Poor project design and management systems are a serious problem** for many of Sida's partner organisations. Evaluations and reviews have said this again and again. Unclear objectives and poorly designed implementation strategies reduce the ability to fulfil goals, hamper evaluations from adequately fulfilling their function, and have a serious impact on accountability with regard to both the beneficiaries and Swedish tax-payers.

Recommendations:

5. Sida should demand systematic **project management** from its partners. In addition to relevant poverty analyses and clear goal formulation, projects must demonstrate systems for monitoring results and assessing impact, and systematic quality reporting. Sida's reviews and evaluation should invariably include the criteria of effectiveness and, to the extent possible, the criteria of impact.

10.4 Management in Sida

To maximise the relevance and effective implementation of the updated policy framework for culture and media support, appropriate processes and strategies need to be developed. A **Sida-wide strategy** or action-plan is needed for culture and media respectively. This shall provide direction, outline *how* the policy will be implemented and ensure coherence between the various efforts supported by different parts of Sida. The strategies would address issues such as: What are the priorities and where?; What would be a desirable balance within the culture and media "portfolios"?; How will Sida address culture and media in country strategy processes?; How will Sweden promote dialogue at the country level regarding culture, media and the PRS process?; How will Sida promote southern ownership in its programmes?; What role will Sida play in international forums that address culture and media in a development context?; How will Sida develop its competence in the areas of culture and media?; and, what mechanisms will be used to ensure institutional learning?

Support to culture and media projects and activities have been part of the programmes of Sida's different departments and divisions for many years. To strengthen the role of culture and the media in development co-operation, it is high time to determine what is categorised as such so that a **complete statistical overview** can be established. Despite Sida's use of consultancy resources for this end and today's database techniques, a full picture has yet to

emerge.⁷⁵ The Sida-wide strategy formulation and follow-up processes could contribute to this statistical overview.

The formulation of the strategies would require a comprehensive consultation process involving **several** divisions and embassies and would need to be updated regularly — annually for instance. Implementation of the strategies would benefit from **cross-divisional networking**. English language versions of the documents would ensure transparency.

The international attention that culture is currently receiving — with the publication of the latest Human Development Report and the efforts made by the World Bank — offers an **occasion for Sida to raise the role of culture** in the poverty reduction effort in internal and external processes. Bearing in mind that culture and media are often under-developed issues in PRS processes, there is an opportunity here for Sida to advocate for and promote the roles culture and media can have in the poverty reduction effort.

Recommendations:

6. The Culture Policy should be accompanied by a Sida-wide **culture implementation strategy document** including:
 - Priorities (geographic, approaches, etc.)
 - Forms of co-operation and interaction within Sida including network arrangements
 - An internal *and* external communication strategy to raise awareness of the role support to culture plays in poverty reduction efforts
 - The manner in which Sida should work with culture in international, regional, bilateral and national forums and processes (country strategies, bilateral dialogue, PRS processes, etc.)
 - Relations with the Swedish resource base
 - Developing competencies within Sida
7. The Media Policy should be accompanied by a Sida-wide **media implementation strategy document** to ensure that it is *holistically* and *systematically* implemented. This document should include:
 - Priorities (geographic, approaches, etc.)

⁷⁵ Other aid agencies, consultancy companies and libraries — to name a few examples — are able to successfully use database technology to deal with items that can be organised in multiple categories. It has been beyond the scope of this evaluation to study Sida's database system and data entering routines. However, a functioning system requires four elements:

1. Clear criteria for categorising projects at each level and for classifying projects as culture or media interventions respectively;
2. Adequate technology – database software that can handle at least primary and secondary categorisation of support;
3. Training of staff in the use of the software and the criteria established; and,
4. Organisational routines to ensure uniform categorisation and data entry as soon as agreements have been signed.

- Forms of co-operation and interaction within Sida including network arrangements
 - An internal *and* external communication strategy to raise awareness of the role that support to the media plays in poverty reduction efforts
 - The manner in which Sida should work with media in international, regional, bilateral and national forums and processes (country strategies, bilateral dialogue, PRS processes, etc.)
 - Relations with the Swedish resource base
 - Consideration of innovative approaches, exploring media as a means of development communication, exposing corruption and capacity-building
 - Competence development strategy based on a proper needs assessment in relation to media support
8. Sida should develop mechanisms to ensure a **complete statistical overview** of the support to culture and the support to media.

10.5 Management of Support & Relations with Partners

Communications and relations between Sida and its partners are not always optimal. Sida/KULTUR could devise a strategy to ensure systematic and clear communication with all its partners. This could involve establishing relevant forums on Sida's website. Sida/KULTUR may also consider reviewing its work routines and exploring ways to speed up its decision-making and administrative processes.

Like the rest of Sida, Sida/KULTUR has been **under pressure to rationalise** the administration of its support by entering into fewer contracts but disbursing larger amounts per contract. This has also been one of the reasons for promoting longer-term funding agreements. Sida's support to these sectors involves relatively small sums of money disbursed to a great number of organisations, KULTUR has been forced to explore ways of adjusting its methods to meet the demands of Sida's top management. Administrative rationalisation of Sida's culture and media support can have negative consequences. Effective culture and media projects are usually small-scale. They are often not capable of absorbing larger amounts and there is a risk that with large allocations the prospects for long-term sustainability may weaken.

The management of KULTUR's support involves interacting with an **exceptionally high number of Swedish partners**. Sida has made extensive use of the Swedish culture and media resource bases as channels for support and/or as consultants. This includes government agencies, state cultural institutions, academic institutions and NGOs. This approach appears to be

cultural dialogue. The extent to which the North-South partnerships have been expected to be a balanced two-way process seems to have varied.

Sida has actively explored new ways of supporting projects. This has often involved bringing a Swedish partner on board. The success of SAMP's set-up, which involves the "twinning" of institutions in the North and South, has served as an inspiration and a best practice model. While Sida's efforts to this end are laudable, care must be taken to ensure southern ownership.

When Sida pro-actively engages a Swedish culture/media organisation, the role Sida expects it to play needs to be clearly spelt out. It is inappropriate for a Swedish organisation to play more than one role in relation to a southern counterpart. The following questions can guide Sida in establishing what function they expect of a Swedish institution:

- Is its function to serve with a southern organisation as an **equal partner** founded on the principles of reciprocity, transparency, mutual respect and trust? If so, Sida should not delegate specific funds and tasks related to administering the support. The responsibilities and organisation of project management should be jointly decided by the partners themselves. To ensure that the partnerships live up to these principles and result in mutual benefits, it would be appropriate that Sida (or the relevant embassy) follow-up by, for instance, separately asking each partner to evaluate the partnership. This could be in the form of a standard set of questions to be answered and attached to the annual report. Projects involving "equal partnerships" would still need to be guided first and foremost by the aim of contributing to poverty reduction — mutual benefit should not be the overall goal.
- Is its role to serve as a **technical consultant** to a southern organisation or programme? If so, it is important to ascertain the Swedish organisation's capacity to undertake the expected tasks. Does the organisation have experience of and networks in developing countries, project management capacities and an understanding of the goals of development co-operation? Is it capable of adding value? The tasks to be undertaken should be specifically outlined as should the reporting procedures envisaged. In these circumstances, it is crucial that Sida ensures that southern ownership of the programme is safeguarded.
- Is its role to serve as an **administrator** on behalf of Sida? As in the bullet above, the organisation's capacity, experience and aid management skills and understanding need to be established. How is the organisation expected to add value? Is the arrangement cost-effective and the best use of the Swedish development co-operation budget? How is the organisation expected to report to Sida?

A **tendering process** in line with LOU may constitute an effective means of engaging a partner to fulfil any of these three functions. In this context, international competitive bidding would give international and southern organisations an opportunity to present proposals.

In instances where a Swedish organisation plays the pro-active role by presenting a project proposal to Sida, the organisation and the proposed project should of course be treated as any other incoming proposal. This includes ensuring that the project has a strong southern ownership.

As mentioned above, true partnerships between southern organisations and Swedish institutions should benefit both parties. However, it is difficult to justify that capacity building of a Swedish institution should be financed via the development budget. There is therefore reason to explore alternative funding mechanisms so that the Swedish government finances the Swedish part of these partnerships by other means than via Sida's aid budget.

Support from Swedish culture and media actors in Sida's effort to advocate for the importance of culture and media in poverty reduction would be valuable. It would also be valuable if Sida's Swedish culture and media partners **networked** to exchange experiences. While it would be appropriate for Sida to initiate and facilitate such processes (e.g. provide space for dialogue on Sida's partnership forum), momentum and commitment is then up to the actors themselves.

Recommendations:

9. KULTUR should consider devising a strategy to ensure systematic and **clear communication** with all its partners. This could involve establishing a culture forum and a media forum on Sida's website.
10. Sida should recognise that supporting culture and media often entails relatively small sums. Attempts to **rationalise the support** by providing larger sums to fewer organisations covering several years and engaging Swedish institutions as technical consultants as a template model may hamper relevance, effectiveness and efficiency.
11. Sida should scrutinise proposals to ensure that the proposed project has a strong **southern ownership**. Sida should also recognise the constraining implications that its pro-active approach may have for local ownership.
12. When engaging **Swedish organisations** in projects, the role and responsibilities of the Swedish partner should be clear to all parties, including those in the South. The Swedish partner's capacity should be ascertained by Sida by ensuring that the organisation has experience of and networks in developing countries, adequate project management capacities, an understanding of the goals of development co-operation and that it is capable of adding value. Organisations unable to match live up to these demands should not be engaged. Project documents and reports should be prepared in English and shared with the southern partners.
13. When an organisation is required to undertake the role of a technical consultant, administrator or a Swedish counterpart in an "equal" partnership arrangement, Sida should consider **tender procedures** in line with LOU.

14. In principle, only **cultural exchange** programmes that primarily aim to reduce poverty should be funded. Together with Swedish cultural institutions, Sida should explore alternative sources to finance those parts of the exchanges that bring benefit to the Swedish partners.
15. Should Sida's partners among Swedish culture and media organisations begin to **network** with each other in a substantial manner, Sida should consider providing basic support. This could include a forum on the Sida website and facilitating meetings when relevant.

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Sida's Work with Culture and Media

How can support to culture and the media be linked to efforts to reduce poverty which is the overarching goal of Swedish development co-operation? This is the main question addressed in the present evaluation which assesses the relevance of Sidas present policy and practice in the field of culture and the media.



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