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# PROJECT 'MUSIC BRIDGES: INTERLUDIO AMONGST AFRICA, PACIFIC AND EUROPE'

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Final Evaluation Report  
October 2014

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Pictures included in the Report are by  
Photographer Cristina Panicali  
And by the MusicBridges Media Teams of Mozambique and Vanuatu

This Evaluation Report is compiled for COSV by Valentina Sommacal, Independent Development Consultant. The information and views set out in this report are those of the author and of those who have contributed to it and do not necessarily reflect the official opinion of the European Union.

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## I. Executive Summary

This document provides an account of the findings and the outcomes of the Final Evaluation Mission carried out in Port Vila (Vanuatu) and Maputo (Mozambique) during the course of August and September 2014 on the Project 'Music Bridges: Interludio Amongst Africa, Pacific and Europe'. The Project is implemented by the Italian NGO 'Coordinamento delle Organizzazioni per il Servizio Volontario' (COSV) in partnership with FurtherArts (Vanuatu) and MusicCrossroads (Mozambique) and in association with Fondazione Lettera 27 (Italy) and SOMAS (Mozambique). The two-year Project started on 1 September 2012, is co-financed by the European Union (EU) through the ACP Culture+ Program, FurtherArts and MusicCrossroads.

By reinforcing the creation and the production of music goods and services in Mozambique and Vanuatu, by creating networking and exchange opportunities amongst local, regional and European artists and by promoting their work through international distribution circuits, the Project intends to contribute strengthening the music industry as a tool of poverty reduction in the countries of the Pacific and Africa.

The Project strategy is centered on the organization of two music camps in Vanuatu and Mozambique respectively where musicians, dancers and media professionals hailing from different countries of the Pacific, South African Countries and Europe meet and engage in peer-learning sessions, technical trainings and music creative processes. Involved Artists focus on a type of music which is deeply rooted in their own culture of origin and draw on it to create new and fascinating sounds and vibes with a contemporary flavour. The Project focuses on the creation of a rich international Network including emerging and established artists, producers and a variety of institutional stakeholders, catering for resources, exchanges and opportunities for young talents to emerge. The Project adopts a holistic and integrated approach empowering musicians to make informed choices on their career, thereby increasing their chances to consolidate their skills, obtain visibility and promote their products among the wider public. In this respect a particular focus is placed on the issue of copyrights, licensing and distribution. The Project aims also at reinforcing relevant media productions through the training of a dedicated pool of young professionals.

The Evaluation Mission was based on direct interactions with selected musicians and stakeholders' representatives from the Pacific, Africa and Europe held during face-to-face meetings in Port Vila and Maputo and remotely via Skype and telephone.

The Final Evaluation Report is structured into three parts:

- an introductory section providing an overview of the Project, its approach and introducing the Evaluation assignment and its methodology;
- a core section detailing the evaluation analysis and outcomes with a focus on relevance, effectiveness, efficiency and sustainability;
- a final section providing relevant recommendations.

The analysis of project outcomes and sustainability prospects is based on a three-tier approach which looks at the institutional, creative industries and community dimensions. The idea behind is to facilitate the analyses of relevant impacts and the design of a structured approach at sustainability.



The Action was accurately designed on the basis of extensive consultations with Project partners and a variety of relevant stakeholders to respond to the specific needs of emerging artists and creative industries in the project target areas. Project approach and strategy were thoroughly conceived to promote creative processes in a conducive environment and to favor the effective transfer and assimilation of key technical information. Objectives set were appropriate, attainable and relevant. The quality of the implementation processes was outstanding and was determined by an effective and timely coordination work among the three main partners, the identification of creative and innovative solutions/strategies, the positive environment created among participants and the proactive participation of all stakeholders.

Project workplan was implemented in a timely, effective and cost efficient manner. Budget re-allocations were correctly reviewed to better serve the effective implementation of field-based activities (e.g. organization of the SMK in Vanuatu). Financial management and budget administration as well as procurement procedures were carried out in compliance with the rules and regulations set by the Donor. Project materials were produced and disseminated in conformity with the EU visibility standards and requirements.

MusicBridges has offered new spaces, forms and contexts to promote the artistic endeavors of young and emerging talents. It has reinforced their skills, nourished their aspirations and ambitions, boosting confidence in themselves and in their potentials. All musicians and institutional stakeholders interviewed as part of the Evaluation assignment agreed on the value and importance of music camps and related festival events to open up new horizons for artists and promote professional and artistic growth. It was clearly emphasized in all interviews the need to bring about MusicBridges in order for it not to remain an isolated experience, but rather to be the first step of a long-term creative exchanges program.

The Evaluation has identified significant potentials for MusicBridges sustainability which are supported by the enthusiasm and motivation of artists, the interest of involved stakeholders and the actual need to create opportunities and resources for the youth, in connection with music and performing arts, as a strategy for socio-economic development.

Cost-containment measures, fundraising and income generation can contribute ensuring that MusicBridges' approach persists over time and be streamlined in programs run at local level by FurtherArts and MusicCrossroads. Maintaining the Network dimension and its international scope requires a more organized effort though. It is recommended that a shared commitment be taken up by main partners and relevant stakeholders on common objectives geared toward the continued valorization and expansion of the Network platform as a source of resources and opportunities for musicians. The Report highlights the importance of a project second phase through an external donor cultural and/or development grant to consolidate efforts so far so far exerted and test a viable sustainability strategy, bearing impacts at institutional, economic and financial, methodological, socio cultural and developmental levels. This may include: a) establishing/reinforcing in Vanuatu and Mozambique ad hoc facilities such as a recording studio, a documentation centre on traditional music and a media centre; b) reinforcing and further developing artists' technical skills; c) promoting the valorization of traditional music skills and its dissemination the grassroots targeting youth; d) developing a technical methodological toolkit outlining the MB model and its approach to be made available at Network level and used to replicate the experience in other countries in a cost-efficient and qualified manner.

## II. Acknowledgements

I gratefully acknowledge the fruitful collaboration that I enjoyed throughout the Final Evaluation Mission thanks to the whole Project Team. In particular I would like to thank Ms Federica Besana, COSV Programme Coordinator, for the opportunity to evaluate this intervention and for her timely support. Also, I would like to thank Ms Perrine Ledan, Cinema and Audiovisual Expert, ACPCultures+ Programme for her meaningful insight into the Action.

My sincere gratitude goes to Ms Sarah Doyle, FurtherArts Manager and MusicBridges Operations Manager and to Mr Rufus Makuluve, MusicCrossroads Executive Director and MB Coordinator for Mozambique for their field-based support and assistance in conducting relevant interviews. I also would like to thank Ms Cristina Perillo, Project Manager at Fondazione Lettera 27, Mr Benjamin Nandja, Financial Manager at SOMAS, Mr Thobias Shonwetter, Regional Coordinator Creative Commons South Africa, Ms Sohyun Pae, Regional Coordinator of Creative Commons Pacific, Ms Cristina Panicali, Media Trainer as well as all those stakeholders' representatives I had the opportunity to discuss with. Their views and contributions were key to inform the evaluation process.

I am particularly grateful to all the Musicians, Artists and Media Teams members I had the pleasure to meet and interview, for their enthusiasm and eagerness to share with me their experience, their creative achievements and aspirations. I wish them all the best hoping that the music bridges they have established through this project will take them to greater success and prosperity for them and their communities.



*Development Management Specialist*

*October 2014*





### III. List of acronyms

ACP	Africa, Caribbean, Pacific
CC	Creative Commons
COSV	Coordinamento delle Organizzazioni per lo Sviluppo e il Volontariato
EU	European Union
MB	Music Bridges
M&E	Monitoring and Evaluation
MoU	Memorandum of Understanding
NICTs	New Information and Communication Technologies
NGO	Non Government Organization
SMK	Singaot Music Kamp
SOMAS	Mozambican Society of Authors

## 1. BACKGROUND INFORMATION TO THE ASSIGNMENT

### 1.1. Project profile

On 1 September 2012, the Italian NGO Coordinamento delle Organizzazioni per il Servizio Volontario (COSV) in partnership with Further Arts (Vanuatu) and Music Crossroads Mozambique has started the implementation of the Project 'Music Bridges: Interludio amongst Africa, Pacific and Europe'. The two-year project co-financed by the European Union, COSV, FurtherArts and Music Crossroads aims at reinforcing the creation and the production of music goods in Vanuatu and Mozambique promoting south-south cooperation, networking and distribution circuits between regional and European artistic contexts.

The Project brings together diverse and talented young musicians from two regions, Melanesia and Southern Africa, developing creative platforms for them to perform together, experiment with and discover innovative ways of promoting themselves, their music and their culture. Activities include participating in music camps, performing live at festivals, networking with international artists, and developing technical, managerial and production skills to build their careers. The Project places an important focus on the issue of copyrights and Creative Commons licenses, thereby empowering musicians with the knowledge required to protect their music, generate profits and identify the most appropriate distribution method in flexible way. The Project aims at supporting the production of high quality audiovisual materials including video shooting and photography, through the training of a dedicated pool of young media professionals from Vanuatu and Mozambique who have thoroughly documented music camps and performances.

Music Bridges is centered on the organization of two Music Camps, which took place respectively in the Island of Espiritu Santo and Efate (Vanuatu) from 7 through 23 October 2013 and in Bilene and Maputo (Mozambique) from 17 May through 1 June 2014. The Vanuatu Camp named Singaot Musik Kamp (SMK) was entirely set up and organized with the direct involvement of local tribes and communities. The SMK was scheduled in connection with the Lukaotem Gud Santo Festival (11 and 12 October) and the Fest'Napuan Music Festival (Port Vila 17 -20 October), with a view to give the opportunity to musicians to perform individually and collectively in front of a wide audience. 23 musicians from Pacific Islands attended the camp, as well as 27 from Vanuatu, 7 from Mozambique, 6 from Reunion Island and one from Europe. Technical workshops took place in Port Vila on 21, 22 and 23 October and offered a complete range of information and tools on music promotion, career management, copyrights and Creative Commons licenses. The Music Camp in Mozambique was attended by 44 participants: 30 musicians from Mozambique, 6 musicians from Southern Africa Countries, 7 musicians from Vanuatu, 6 from Malawi and Tanzania and Zimbabwe and 1 from Tanzania. As for SMK, the Mozambique Camp proposed a dynamic program including creative and technical workshops, rehearsals in addition to thematic evenings to introduce cultures and history of participating countries. Camps participants held two public performances on the occasion of the Children Day celebrations, at Ntsydza and Feima festivals respectively. At the camps, musicians from Southern Africa, Europe and the Pacific shared, jammed and performed together fusing their traditional motifs, instruments and creativity towards the development of collective tracks, performed at festivals in Vanuatu and Mozambique.

The music style of MusicBridges' Artists draws on their traditional culture which encompasses music and dance, and which is more conceived as a 'way of living' rather than an artistic expression per se. The importance of music in local cultures of Africa and the Pacific is fundamental. It defines the cultural identity of people, marking central moments of everyday life of communities, serving specific functions and rituals in addition to being a powerful communication tool. MusicBridges' Artists are inspired by their own traditional music backgrounds, that they can fully master, to experiment with new more contemporary sounds, vibes and techniques. The result is an interesting fusion of sounds that tells about their past and roots as much as it tells about their future, aspirations and prospects.

Project activities are thoroughly documented through video documentaries, pictures reportage and ad hoc designed advertising and promotion materials. Supported musicians and their products are promoted online through dedicated music platforms and through the *ad hoc* created website [www.muscbridgesconnect.org](http://www.muscbridgesconnect.org). The latter offers a thorough overview of the Project through various documentation and information materials and serves as a virtual hub for musicians to promote themselves, create connections, identify and seize opportunities.

In August 2014, as Project was approaching its completion phase, COSV has selected an external consultant to perform a final evaluation of the Action.

## 1.2. Purpose and scope of the work

The Final Evaluation is aimed at assessing Project results and achievements against planned objectives as well as relevant lessons learnt and best practices. Through a participatory and consultative approach involving all partners and stakeholders, the evaluation is meant to inform on viable sustainability scenarios geared towards maintaining the network operational, reinforcing it as well as enhancing the project long-term impact.

The Evaluation is also meant to inform the design of further initiatives in the ACP context, in line with COSV present strategy. COSV intends to get a better understanding of strength points and weakness, identify best practices and valuable methodologies for future initiatives aimed at strengthen creative industries through international and south-south networks.

The evaluation objectives are to:

- Assess what outcomes have been achieved so far in relation to the project logical Framework;
- Assess what was COSV contribution in achieving the above results;
- Assess the potentiality of intra ACP-EU networking in creative industries;
- Recommend how to strengthen the impact of the Action in the creation of an international and intra ACP creative network for the development of young musicians;
- Identify best practices to be replicated and reproduced in future initiatives.

Terms of reference elaborated for the assignment are attached to this document as Annex I.

### 1.3. Methodology and Mission Program

The Evaluation is based on a combination of desk review of relevant documentation and interviews/ meetings with a selected number of musicians, producers, media team members as well as variety of stakeholders' representatives including donor, partner organizations, associates, relevant locally-based institutions both government and non-government. Interviews were carried out either in person, in the context of individual face-to-face meetings or focus groups and remotely, via Skype, telephone or through e-mail exchanges.

The desk review concentrated on the analyses of the following resources: project document, log frame, budget and contract amendments, annual technical and financial report to the donor, evaluations of trainings and camp events by participants, press releases, press articles, project website, video documentaries, posters and advertisements, web site and social network analysis.

COSV, in coordination with its partners identified those musicians, media crew members and stakeholders' representatives to be contacted and interviewed either in person or remotely, making sure to cover all geographical and technical areas targeted by the project. COSV took care of contacting them to verify their availability and introduce them to the evaluation purpose and the consultant in charge. The Evaluator contacted directly those artists and stakeholders' representatives to be interviewed remotely and arranged independently relevant Skype exchanges.

60 individuals among musicians, members of the media teams and stakeholders' representatives were contacted and invited to contribute to the evaluation process. The Evaluator could reach and interview 43 of them. Attached as Annex II is a list of those professionals interviewed by target group, including: Applicant (1), Donor (1), Partners (5), Associates (2), other institutional stakeholders (8), musicians from the Pacific area (9), musicians from South African countries (9), musicians from European Union (3), members of the media crews (5). The Evaluator enjoyed the support of COSV and of its partners to undertake relevant contacts whenever necessary. Interviews lasted as average 50 minutes; interaction and exchanges with representatives of the applicant and the two implementing partners took place at different moments and almost on a daily basis during field-based assessments. Interviews generally enquired on a general overview of the Project experience, its relevance, value and strength points as well as the outcomes generated.

The exchanges with representatives of institutional stakeholders such as applicant, donor and implementing partners focused more on organizational and managerial aspects; financing opportunities; coordination mechanisms; administrative management; added values brought by the project at different levels; best practices and lessons learned; capitalization opportunities; possibility to integrate MusicBridges with other existing programs; short to long-term strategies, with a special focus on sustainability.

Interactions with musicians and media team members enquired more on their baseline music and artistic levels, the type of skills acquired and their ability to independently apply the information received (with a focus on copyrights and CC licenses), their training and capacity building needs, their prospects and plans for the future, their musical interests; other music styles and cultures of the World they would like to explore; their experience at camp and relevant outcomes at artistic and personal level; degree of their presence on the web; function

and benefits of the MB website; technical and organizational aspects that can be improved; sustainability prospects and their availability to become involved in relevant strategies; relevance of the intervention for socio-economic development needs at local level.

Interviews with other stakeholders such as Project Associates involved at training and networking level and other local non-government and government organizations enquired generally on the level of skills acquired by participants during training sessions; additional capacity building needs; identification of effective methodologies, practices and approaches; lessons learned; prospective partnerships and collaborations at local and international levels; interest and commitment to further support MB particularly in the framework of a sustainability strategy. Attached as Annex III is a sample questionnaires for interviews carried out with camps' participants.

Field-based interviews in Vanuatu and Mozambique were organized by FurtherArts, COSV Mozambique and Music Crossroads respectively. Interviews were carried out in English language, translation from Bislema and Portugese was provided by Further Arts and COSV Mozambique. The field and distance -based activities carried out by the consultant throughout the Mission are detailed in the Activity Schedule attached as Annex IV.





## 2. FINDINGS and ANALYSIS

### 2.1. Evaluation questions on RELEVANCE

■ *How the program is sufficiently tailored to the contexts/needs?*

From remote islands of the Pacific to secluded villages of Africa, passing through vibrant urban environments, MusicBridges has targeted an incredibly vast geographical area, endowed with an unparalleled array of cultural traditions as rich and vivid as diverse.

Cultural and artistic legacy does not always translate into opportunities for Artists to cultivate their talent and emerge. Islands of Melanesia as well Countries of Southern Africa are faced with similar social and economic challenges, heavily affecting vast populations. Unemployment, poverty, epidemics, lack of reproductive health and climate change, conflicts -at times- and unstable political environments are continuously jeopardizing efforts and opportunities for communities to thrive. The demographics of these regions and relevant statistics show that youth is the age-group more likely to be affected; feelings of frustration, resignation, lack of motivation and confidence are widely perceived among them.

Standing the above, the domain of creative industries and music in particular is often overlooked to focus on more pressing development priorities. The sector suffers from a number of drawbacks identified, at different degrees, both in Vanuatu and Mozambique. These relate to three main domains: institutional, creative industries and communities as detailed below.

At institutional level:

- Poor institutional support in promoting music productions and related industries - this refers particularly to a lack of policies, strategies and their implementation -.
- Limited institutional support to promote copyrights and regulations, poor enforcement of existing provisions;
- Lack of institutional coordination among relevant institutional stakeholders;
- Limited involvement in the policy debate of those civil society organizations promoting creative industries.

At creative productions level:

- Lack of exchange, learning and networking opportunities for musicians;
- Lack of interest in and appreciation of traditional music by the local public;
- Poor access to recording facilities;
- Because of a poorly regulated sector and a widespread piracy, musicians have limited opportunities for income generation;
- Lack of musicians' awareness on copyrights regulations, licensing tools and distribution channels;
- Lack of opportunities to meet and perform with alike artists and get exposed to new sounds and rhythms;
- Poor access to music festivals or other opportunities for young musicians to showcase their talent;
- Limited involvement of women in music and creative industries;

- Lack of confidence in their own talent and awareness about their own potentials;
- Lack of access to quality training on audiovisual techniques and tools as applied to the music sector;
- Lack of career management skills.

At community level:

- Decreasing appreciation for traditional music among local communities;
- Poor documentation about traditional music and deriving risk to lose a cultural heritage;
- Limited awareness on ways to promote and valorize traditional music and culture in a way that benefits communities both directly and indirectly without affecting or 'selling off' distinctive elements of their cultural identity;
- Lack of music education both formal and informal for the youth;
- Limited opportunities for communities at large to become involved in cultural exchanges or development initiatives beyond the scope of the village or island dimensions;

MusicBridges was appropriately tailored to the context in that it addressed all the above identified needs in a comprehensive and holistic manner. Indeed, culture and music in particular represent a terrific -often underestimated- resource for development. Valorizing traditional and tradition-inspired music means reinforcing cultural identities, dignifying individuals and communities, promoting a sense of belonging, and boosting confidence and pride. Music serves as powerful advocacy tool capable of reaching and sensitizing vast amounts of people on relevant social issues; it brings economic benefits for the musicians and music-related industries; it draws the attention of wide audiences on rich local cultures, shedding light on the life and challenges of communities living in remote and isolated areas.

In this context globalization brings, through its various communication channels, both opportunities and challenges. On one hand the possibility to obtain exposure, establish connections, synergies, seize opportunities and reach a wider audience. On the other hand the risk that stereotyped perceptions become more widespread and that local cultures and traditions are progressively abandoned in favor of more popular music trends and forms of expression, likely to attract the vast majority of youth.

In this complex, challenging and delicate context MusicBridges operates to bring concrete opportunities for selected young Artists to nurture their talent, stimulate their creativity and aspirations, empowering them to make informed decisions about their future artistic career, thereby contribute creating an enabling environment for them to thrive. It does so in a careful and culturally sensitive manner, ensuring artists' freedom to pursue their aspirations in the way that they feel more comfortable with, be it commercially-oriented or geared towards a more sophisticated form of artistic and musical exploration. MusicBridges' creative environment offers the ideal tradeoff between international exposure opportunities and the need to preserve, valorize and experiment with traditional music, reinterpreting it with a contemporary and personal way of feeling, which adds significance, relevance and artistic value.

MusicBridges has provided a unique opportunity for Artists to create and perform in a group environment where everybody appreciated the various music genres and styles proudly presented. MusicCamps reinforced musicians' sense of pride in their own cultural traditions and enhanced their ability to bring further their creative process in an extremely inspiring and encouraging environment, where all people shared an unconditional passion for art and a full dedication to it, as main values. Musicians shared their knowledge and their music, incorporating new vibes and rhythms in their own compositions, thereby reinforcing their confidence as well as their motivation to keep exploring new creative avenues.

■ *To what extent COSV and the project partners choose the appropriate strategy to support the creation of the creative network?*

The organization of Music Camps where musicians met for the first time and shared an absolutely unique life and artistic experience in a completely new and inspiring environment, proved particularly appropriate. The group atmosphere created during the two Music Camps contributed establishing and consolidating human and artistic relations; the latter were key to influence the positive and effective dynamics brought about network level.

Camps' participants were identified by implementing partners based on an accurate screening and selection process, based on auditions as well as direct and indirect contacts through specialist channels at regional level in South Africa and the Pacific. MusicCrossroads, for instance, carried out auditions in different areas of Mozambique assessing around a 1000 candidates. The result was a dynamic pool of both emerging and well established musicians, singers, dancers, producers as well as media professionals. The varied skills mix, the diverse cultures, customs and music displayed and performed created the ideal environment to stimulate unique creative processes.

The type of workshops provided in the fields of a) music organization, production and promotion; b) copyrights and distribution; c) licenses and promotion were also particularly appropriate in that they addressed specific knowledge gaps recognized by a large number of the participants. Moreover, the organization of the two music camps in connection with music festivals proved strategic to ensure wider visibility.

The Project tried to ensure as much as possible gender balance. The share of women's participants in the two camps was 30%. Indeed, those of creative industries and music in particular are male-dominated sectors in the project target areas. Stereotyped gender roles bounding women mainly to the home and family environment, biased standpoints having music as a 'not respectable' type of profession and discouraging family attitudes persuade girls and women against a music career. In this perspective MusicBridges' experience has confirmed the importance of identifying and promoting smart strategies to portray among the wider public a different image of women musicians and singers which is built more on their artistic skills rather than their appearance. In the same spirit it is important to 'educate' the public to become more appreciative of varied and sophisticated music styles.



The involvement of indigenous communities and ethnic minorities in the Project, accounting for 35% of the participants, shows on one side the inclusive approach adopted by MusicBridges and, on the other side, the keenness to bring the most authentic and reliable sources of unique and rare cultural traditions and relevant forms of expression.

The strategy identified for this pilot experience was therefore appropriate. Participants' assessments of the MusicBridges camps highlight the opportunity in future to extend the camps duration.

■ Are the objectives appropriate?

The Project overall objective is: *'to favour the strengthening of the music industry as a tool of poverty reduction in the ACP countries'*. Progress toward this objective is assessed by measuring the growth and performance of the local music industry as compared to previous years. National economic statistics provide relevant sources of verification.

The attainment of the above result is meant to be assessed in the long term. At present relevant specific indicators are difficult to identify due to the poor enforcement of copyrights law, poor government policies to promote music industries while fighting piracy and deterring the black-market. Standing the above it is difficult to rely on official statistics and data to assess in economic terms the impact of the project. What could be more feasible though is tracking the experience and career of involved artists in the short and medium term so as to create a database of quantitative and qualitative data including participation in festivals, number of views on youtube, soundcloud and other music platforms, licensing of relevant music; number of contracts with producer and type of contracts signed. The monitoring and analysis of the above information can be useful to assess the project long-term results, fine-tune its methodology and sustainability strategy. Obviously the collection of relevant information is subject to the musicians' consent, and should involve the highest number of involved musicians to obtain a relevant statistical sample.

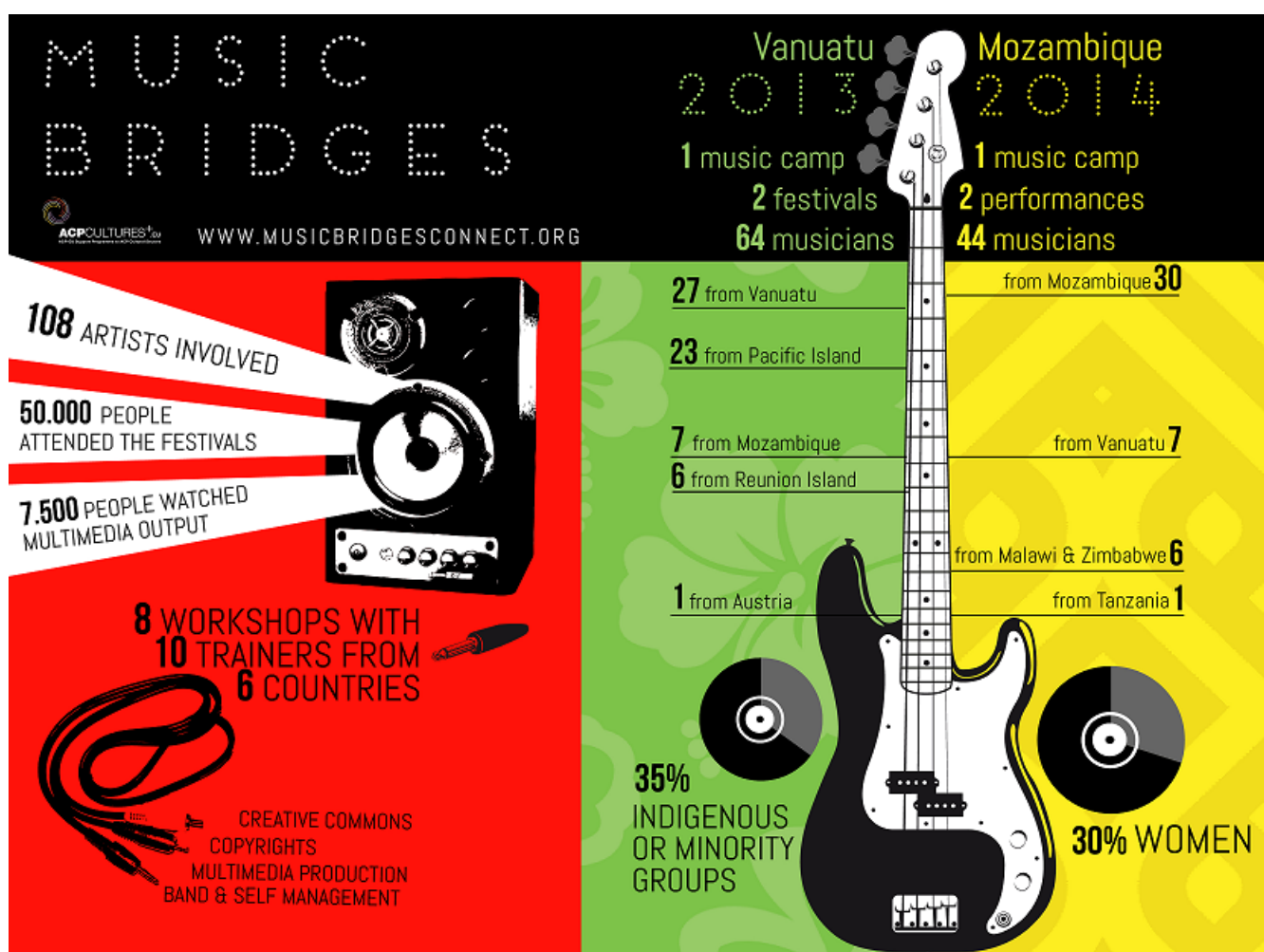
The Project specific objective is: *'to reinforce the creation and the production of music goods and services in Mozambique and Vanuatu, in the perspective of a South-South cooperation and networking amongst regional and European artistic contexts through an integrated approach with distribution circuits'*. The attainment of this objective is based on the creation of a multiethnic music production and its distribution, reaching an audience of 25,000 people. It is also expected that at least 80 musicians attend the music camps and enter international music networks.

Project objectives were accurately planned. Noticeably Project not only attained all the expected results and outputs but it went beyond them by involving a larger number of musicians and camps' participants (180 instead of 80), thereby maximizing opportunities for eligible musicians to benefit. The audience reached during festivals and performances doubled the expected number (50.000 spectators instead of 25.000). The camps' duration was also longer than expected creating more opportunities for creative exchanges. The duration of each camps was also longer than expected: 16 days instead of 10 in Vanuatu



and 15 days instead of 9 in Mozambique. It is important to mention that the above results were attained without affecting the total budget. This shows the ability of the Project to operate in a cost efficient manner, focusing on best value for money while ensuring the highest results and quality. The analysis of web-based data also evidences that online multimedia products related to MusicBridges were accessed by 7.500 people, thereby proving the high level of visibility that MB has given to involved artists.

The below infographic produced by the Project evidences the results achieved so far.



## 2.2. Evaluation questions on EFFECTIVENESS

### ■ What are the main outcomes achieved?

Project has attained relevant outcomes at three levels:

- a) Institutional
- b) Creative production industries
- c) Community

a) MusicBridges has significantly reinforced the skills of local implementing partners in the technical and administrative management of international cultural exchange interventions. As a complex endeavor requiring a great deal of coordination, organizational capacity and timeliness, MusicBridges has contributed building locally available expertise who also became more conversant with the rules and regulations set by the donor agency, the EU. Their office facilities were also equipped with new instruments endowed by Project and allowing for more efficiency in running office operations, music sessions and media work.

MusicBridges has considerably increased the visibility of local implementing organizations and has contributed raising their profile so as to draw the attention of other potential partners both government and non-government, local and regional operating in the field of culture, performing arts and youth. The latter had also an opportunity to verify the effectiveness of music camps as a strategy to promote cultural exchanges; a methodology they can refer to for future initiatives.

MusicBridges has also created opportunities for international stakeholders operating mainly through the web, as it is the case for Creative Commons for instance, to address hard-to-reach target groups, who because of their location and backgrounds are not computer literate or cannot access relevant equipment. In this perspective MusicBridges has informed the identification of relevant outreach strategies and created occasions to discuss an intensified presence at field level, as evidenced by the exchanges between CC South Africa and MusicCrossroads. SOMAS, the Mozambique Collective Society, has also had an opportunity to introduce to Vanuatu its experience and model in protecting the rights of authors, thereby initiating contacts for future collaborations and exchanges geared toward the setting up of a similar agency in Vanuatu. Fondazione Lettera 27, through its careful activity of networking and follow up on contents quality has had an opportunity to consider and explore the music sector as a potential area of activity in its endeavor to bring innovative and creative approaches at education and access to knowledge. Canal Studio of Vanuatu enhanced its organizational capacity and its ability to involve local communities in development and cultural activities with an international audience and reach, displaying a remarkable culturally sensitive approach.

Probably the main outcome of the two Music Camps and of the Project in general is the creation of the MusicBridges Network. The Network includes both individuals and institutions from the Pacific, South African Countries and Europe. Among them are emerging and established musicians, producers, dancers, young media professionals and expert media trainers, MusicBridges partner organizations and associates, organizations



in the local, regional and international artistic and musical contexts and to self-assess their level of musical and technical skills.

*"...Music Bridges is the vital link for passionate artists to voice their deeply rooted rhythms, chants and culture and display it to the International arena. I was very honored to be part of that music camp and would like my band to be involved in more of these workshops. We desperately need to get exposed and be recognized by World Music Festivals organizers. Music Bridges is our only beacon of light at the moment..." James Ratusla, Fji, Black Rose Group.*

MusicBridges has reinforced musicians' awareness as per their identity as Artists, enabling them to understand their needs and areas of development to attain a higher level of professional standards and artistic quality. Project has also strengthened their musical skills and abilities through improvised jam sessions in a peer learning environment. The study of diverse music styles and the practice with new instruments were key to the process.

*" ...I loved the simplicity of the music. When you present a simple music style, it becomes universal and everyone can be a part of it whether you're musical or not. There were simple but powerful messages in the songs and rhythms and harmonies that you could get into very easily. It was a very unifying experience..." Megyen Haycroft' Youth Music Industries*

MusicBridges has equipped musicians with the knowledge needed to manage their own career in a strategic manner. The workshops held empowered them to make appropriate career choices in an informed way and with a cautious attitude, thereby decreasing chances of being exploited by 'mendacious' operators of the music industry sector. Workshops on copyrights and licenses proved particularly successful. All Musicians interviewed appreciated the importance of the above topics. Most of them got exposed to the subject for the very first time. They generally improved their knowledge and expressed interest to obtain more information and support. Some of them referred to SOMAS to seek specialist advice and guidance. Generally all emerging musicians interviewed appreciated the use of CC and the flexibility it offers, particularly at this stage of their career when they need to be present on the web and get wide visibility.

MusicBridges has strengthened media teams members' motivation to pursue their career in the field of communication and production with the due perseverance and determination, allowing them to refer on a daily basis to relevant facilities (e.g. FurtherArts Office) to practice and benefit from on-the-job training sessions.

Noticeably, Project has enhanced Musicians' visibility, popularity and reputation at local, regional and international level through their performance at festivals and their presence on the net. Outputs of Vanuatu and Mozambique Music Camps were:

- two collective ethno music tracks resulting from the fusion of different music styles presented by participants;
- A collection of audio video material produced by professional trainers involved in the Project and by the young Media teams;

- Two video documentaries presenting the camps environment, activities and outcomes.

All the above materials, published with a Creative Commons license (BY-NC, attribution non commercial), are included in the Project website and are available on Youtube. They proved key to support musicians entering relevant distribution channels with a more appealing image and a higher degree of professionalism, thereby facilitating their contacts at production and promotion level.

For a number of participants, MusicBridges has provided the very first opportunity to travel outside their home country. In addition to the artistic inspiration deriving from such an important and powerful experience, getting to know other places, discovering new cultures and traditions in a context of south-south cooperation has developed awareness about relevant development paradigms and promoted an attitude of constructive criticism.

MusicBridges' participants have developed friendship relations which they maintained after the camp experiences. In Mozambique for instance, musicians regularly meet and discuss together with a proactive attitude ways to replicate camps and to create future exchange and performance opportunities to the extent of discussing the creation of a music band. Said outcome bears a direct impact on sustainability prospects.

c) MusicBridges has created significant income generation opportunities for local communities of Santo Espiritu, the Vanuatu Island hosting SMK. SMK was the first initiative of its kind in Santo and the first opportunity for local communities to engage in the organization of this type of event, offering to participants a total immersion in the local lifestyle and customs. MusicBridges has brought to the Island and its inhabitants increased visibility and has enhanced their capacity at hosting similar events, in addition to having created permanent facilities for future initiatives. MusicBridges has represented a unique opportunity of engagement and participation in the light of future opportunities for responsible and sustainable tourism focusing on the niche of culture, environment and 'kastom'. The debate on relevant prospects is brought about at local level with a remarkable awareness on the pro and cons of what exposure and interaction with the rest of the World may bring, particularly at the level of environmental impact on the Island and the likelihood to somehow affect the authenticity of local customs, their real function and significance.

■ *What was COSV and the project partners contribution to the achievement of these outcomes?*

The above outcomes were achieved thanks to a thorough and effective work performed at planning and coordination level, where executing and implementing organizations contributed in a proactive, synergic and focused manner. COSV activity of liaison with other involved organizations, the timely communication exchange and reporting work, the careful overview of field-based activities and a thorough follow up and advise on relevant communication and promotion materials were conducive to the project outstanding outputs and results.



Indeed, the implementation of the Project required a great deal of organizational skills and flexibility, trying to identify solutions to emerging problems in a timely and cost efficient manner. As an international exchange program, MusicBridges required demanding logistic arrangements particularly for the moving of numerous participants coming from a variety of countries and the organization of camps. In this respect COSV ensured the timely and correct implementation of the work plan and carefully followed up with participants' travels. Implementing partners, as rooted and reputed organizations, promptly mobilized their institutional network as well as a wide array of locally-based service providers to ensure the effective and timely organization of camps.

Particularly impressive was the organization of the SMK in the pristine island of Santo Espiritu, in direct contact with local communities. The camp location proposed by FurtherArts was geared towards offering an authentic 'Vanuatu experience', creating the most inspiring environment for artists while promoting at the same time environmental awareness and sustainability. Relevant organizational arrangements started well ahead and were possible thanks to the active collaboration of the Santo Espiritu-based organization Canal Studio. Locally-based Coordinators were identified to liaise with the island's chiefs and those community members engaged in the construction of the camp facilities. Local communities were also involved in the planting, growing and processing of vegetables and food items needed for camp participants; local tribes welcomed musicians with a rich traditional celebration dedicated to the event. Camps facilities were built using locally-available materials adopting the structural design of local shelters; electric power was ensured through solar panels. The above experience demonstrates the capacity of involved organizations to find winning solutions in a timely and creative manner with the due attention to the fundamental cross-cutting issue of environmental sustainability, as vital element for the present and the future of Vanuatu.

COSV ensured the correct implementation of administrative rules and regulations set by the Donor. With a view to better respond to the specific financial needs identified for the organization of SMK, COSV in synergy with FurtherArts, performed a budget review and timely presented a contract addendum request to the Donor, which received approval.

- *To what extent the project management structures and processes support have been effective in running the project? What synergies and differences arose between countries management?*

The Project management structures were properly conceived to ensure the effective and timely implementation of the work plan. Implementing partners relied on locally-based project coordinators to manage field-level activities and carry out related administration. Project coordinators operated in synergy and constant contact with COSV Program Coordinator. Being responsible for the overall implementation of the Action, COSV Program Coordinator timely liaised and maintained contacts with all involved stakeholders as opportune, carried out technical and financial reporting tasks to the Donor, contributed to the planning and organization of camps in addition to contribute designing and overseeing the whole information and communication strategy of the Project. The accurate and timely activity of follow up, technical and administrative support and advice performed by COSV Program Coordinator was key to ensure the smooth implementation of the Action and to prompt solutions to emerging problem. As a

matter of fact, when a need emerged to equip FurtherArts with additional dedicated human resources to cope with the organization of SMK and to handle related administration work, COSV timely responded by prompting relevant administrative and technical arrangements allowing for the needed resources, in conformity with donor's regulations.

FurtherArts and MusicCrossroads are well experienced with the promotion of music camps and the organization of a wide array of cultural initiatives at local and regional level in collaboration with international partners. However, for its broad scope and level of complexity MusicBridges represented for them the first experience of its kind. In spite of their size, which confronted them with the demanding organization and administration of the project, both organizations succeeded in achieving MusicBridges' results.

As a well established organization enjoying extensive experience with international projects and the management of EU funding, COSV has ensured compliance with relevant administrative regulations and technical effectiveness. COSV' on-the-job support and assistance contributed reinforcing institutional capacities of FurtherArts and MusicCrossroads. The organization of a meeting in Brussels for representatives of partners and donor proved a valuable occasion to discuss the project approach, clarify relevant procedures and ensure that they are properly streamlined in the daily work.

In the same spirit, COSV enjoyed the collaboration with two well reputed and rooted organizations possessing a considerable potential for the promotion of music and culture as vehicle for socio-economic development in Vanuatu and Mozambique. FurtherArts and MusicCrossroads displayed strong abilities to operate in their territory, catering for resources and support from local institutions and the private sector and to draw the attention of the wider public.

The conducive attitude and collaborative environment established at coordination level favored the identification of strategies, approaches and dynamics ensuring the appropriate degree of institutional communication and interaction at all times. The above synergies strengthened the partnership among the three organizations thereby laying the basis for future collaborations.

Indeed MusicBridges offered to local partner organizations a valuable capacity building opportunity, which deserves being capitalized in the light of sustainability and replication. All stakeholders appreciated the importance of this process. It is recommended that strategies be discussed and agreed upon by all main institutional stakeholders in order to ensure the appropriate degree of continuity to the Action.

■ *To what extent the project team is able to run future programs?*

MusicBridges' has brought to the local implementing partners a considerable amount of experience and knowledge. MusicBridges' concept, spirit, approach and methodology are well taken up by implementing partners and can be easily streamlined in their own initiatives promoted at local level. Some of the supported musicians decided to keep contributing to implementing partners by offering their volunteering support to those

projects along the lines of MusicBridges. Supported musicians and their motivation to participate is a key asset that needs to be valorized.

Due to the small size of their organizational structures, it is recommended that FurtherArts and MusicCrossroads continue enjoying the support of COSV in the promotion of international projects with the scope of MusicBridges. The continued partnership could favor on one hand the process of institution building of local organizations with a focus on organizational and managerial aspects. On the other hand it could inform the identification of new strategies and methodologies to be tested not only in the field of music but also in other relevant domains such as education, human rights and poverty reduction.

Therefore the short-term ability of project teams to run international programs with same amplitude as MusicBridges depends on a continued collaboration, dialogue and partnership with a strong international development organization such as COSV.

## 2.3. Evaluation questions on EFFICIENCY

- To what extent was the project budget adequate, appropriately designed and relevantly placed to implement the activities?

The budget was adequately designed and allocations were generally sufficient. Budget was thoroughly elaborated on the basis of market surveys and in full coordination with local implementing partners so that to make it relevant to the local cost of living and rates. Budget disbursements took place as opportune and contracts were awarded on the basis of quotations and of relevant procurement procedures (negotiated procedure). As mentioned earlier in this report, measures were promptly taken to adjust the budget according to the emerging needs, in compliance with the Donor's procurement regulations. As it is the case for most pilot initiatives, specific budget lines may be subject to modifications along the course of their implementation. Required adjustments and derogation requests, duly supported by detailed justifications, were correctly elaborated in a contract addendum request, which received donor's approval.

- How effectively was the budget disbursed and monitored globally and in each team to support effective use of the funds?

The budget was effectively disbursed. Administrative management support and assistance to implementing organizations was provided by COSV head office in Milan and by COSV representation office in Maputo. COSV activity of follow up and monitoring performed at administrative and financial level ensured the timely procurement of goods and services to implement the work plan in an effective way.

Generally, decisions on expenditures and budgetary management at field level were taken on a consultative basis between implementing partners and COSV with a view to ensure quality and best value for money. While local partners were able to identify the most appropriate and convenient modalities to implement field-based activities, COSV was able to advice on the appropriate administrative procedure; this two-way approach favored timeliness and cost-efficiency.

Noticeably, the above mentioned consultative approach not only favored a correct disbursement and monitoring of funds but represented also a valuable capacity building opportunity for local implementing organizations on how to operate in compliance with EU administrative procedures. Moreover local organizations had an opportunity to identify those managerial and organizational areas that they need to reinforce in the light of future implementation of similar projects.





## 2.4. Sustainability

- To what extent the intervention has managed to set up adequate conditions to ensure the continuation of the positive effects generated by the project?

The importance of sustainability emerged during the evaluation process as central. Existing pre-conditions for MusicBridges sustainability as identified during the evaluation analyses include:

- The interest and enthusiasm of Musicians to continue being involved in the Project or in similar initiatives and their motivation to contribute in a proactive manner;
- The acknowledgement by local institutional stakeholders of the importance of projects like MusicBridges not only to promote culture per se but also socio-economic development;
- The presence of an established network;
- The reinforced technical and managerial skills of local organizations;
- The interest of main institutional stakeholders to bring about the initiative;

The above pre-conditions were determined by the high quality of the Project implementation, the positive environment and atmosphere created among artists and stakeholders as well as the profound interpersonal relations and group dynamics established.

Said considerations support the idea that MusicBridges positive outcomes may persist over time, maintaining relevance and, eventually, generating resources.

While ensuring MusicBridges' continuity at local level appears as a feasible endeavor, maintaining its international dimension with the encounter of various artists from different areas of the world represents a more challenging task.

Indeed, cost containment measures, income generation and ad hoc fundraising activities can contribute maintaining MusicBridges' approach locally alive in the short term, although on a downscaled level. Relevant activities inspired by MB and which may be streamlined in FurtherArts and MusicCrossroads' existing programs may include:

### At institutional level:

- keep interacting with the Network and contribute to its expansion, identifying and seizing exchange, performance and visibility opportunities,
- keep liaising with local government and non-government institutions operating in relevant fields;
- create lobbying and coordination mechanisms to promote the enforcement of more effective regulations to stop and prevent piracy and to protect authors' rights;
- Document positive practices, thereby influencing local policies;

### At creative industries level:

- promoting the organization of concerts;
- promoting the participation of MB artists in local and regional festivals;

- organizing national music camps (as a matter of fact FurtherArts in synergy with Canal Studio is now active in the organization of other music camps in the Island of Santo Espiritu);
- identifying emerging talents, supporting them and linking them up to the Network;
- seizing exchange opportunities with visiting musicians and artists whenever feasible;
- keep transferring relevant technical and managerial skills to artists through *ad hoc* workshops and training opportunities and refer them to relevant institutions for dedicated, specialized support (music schools).
- reinforcing the technical skills of media teams and equipping them with information as relevant to micro enterprise management to support them in the setting up their own media business;
- keep encouraging media teams' access to FurtherArts' and MusicCrossroads' facilities to continue practicing and improving their skills;
- outsourcing the services of media teams for the shooting and photography of FurtherArts' and MusicCrossroads' events;
- contribute creating an archive of local traditional music for documentation purposes;
- in synergy with local cultural organizations, promote for instance picture exhibitions by media teams, where relevant materials can be sold to the public as a fundraising strategy; generated revenues can be ploughed back to finance FurtherArts' and MusicCrossroads' activities or to further support the media teams. The potential of media teams to contribute to financial sustainability of relevant organizations should be thoroughly considered (also through the setting up or reinforcement of a dedicated media section as part of their organizational structure) and could be thoroughly analyzed on the basis of an *ad hoc* cost benefits analyses or business plan.

#### At community level

- Promote awareness about traditional music;
- Carry out informal music training sessions for local youth;
- Organize concerts as strategies for awareness and sensitization campaigns on relevant social problems particularly if associated to the youth.

#### ■ To what extent it will be possible, once the project has ended, to maintain the network alive and create real possibilities for ACP musicians in regional and international context?

The strength point of the Project and its very essence lies in the encounter of musicians hailing from a variety of countries giving them the opportunity to meet, know each other, get exposed to new cultures and musical styles, practice together, give birth to inspiring creative processes and produce valuable and high quality music products.

Ensuring the mobility of international artists requires considerable financial resources though. Ideally, these should be made available through a second grant by an external development or cultural donor, as an opportunity to consolidate MB approach and lay

more solid bases for its sustainability. Suggestions for the design of a second phase intervention are explored further on in this report.

In the meantime, and in the absence of a second grant, reinforcing the 'virtual' dimension of the Network, its institutional structure and defining its operating mechanisms appears as the most viable way to maintain alive MB international breadth, utilizing the web platform [www.musicbridgesconnect.org](http://www.musicbridgesconnect.org) as main operational tool.

Indeed, having gone through the unique experience of MB has created a hope and an expectation among Artists that the program may continue or be replicated in future. Considering the weight and the significance that this intervention has had for many artists to the extent of being described as a 'life-changing experience', it is recommended that executing and implementing organizations as well as other involved institutional stakeholders, exert all efforts to identify opportunities and resources to keep MB operative. In the same spirit is important that supported artists proactively participate in the process availing the Network with their own organizational expertise, as part of a concerted effort where all stakeholders contribute in a structured and effective manner.

Given the wide scope of the Network it is important that relevant operating mechanisms and roles be discussed and agreed upon in a consultative manner and result out of a participatory discourse that could possibly take place through a web-based forum.

The outcome should ideally be a memorandum of understanding bounding and committing all relevant and interested organizations to specific and shared objectives and tasks geared towards to the continuation, strengthening and expansion of MB. Obviously key institutional roles should be covered by partner organizations, namely FurtherArts and MusicCrossroads, under the overall coordination and overseeing of COSV at least during the delicate initial phase.

With a view to realize the above, it is advised that the web platform [www.musicbridgesconnect.org](http://www.musicbridgesconnect.org) adopts a more interactive approach, giving the possibility to Network members to communicate, exchange ideas and simultaneously share information, possibly through the setting up of a dedicated blog. A system of regular updating via e-mail or newsletter could be appropriate to timely alert Network members on opportunities, update on various activities, and maintain that level of communication and interaction needed to reinforce the Network dimension. The above can be also implemented by simply relying on a Facebook page, as it is the case at present time. What should be clearly defined and agreed upon though are responsibilities in terms of page or groups' management, newsletter writing and relevant communications, as these activities may require a considerable amount of time. This task could be for instance assigned to those media team members supported by the project and dedicated to contribute on a voluntary basis. Particularly relevant is the involvement of those supported Artists coming from different countries of the Pacific and South Africa, who could act as a sort of 'MusicBridges Antennas' in their own home country, thereby creating local connections and advertising existing events and opportunities.

Key elements of the above mentioned MoU may include:

A commitment by main institutional stakeholders to a) identify/assign a MB reference person at each involved organization and include related tasks as part of his/her ToR, this shall include maintaining contacts with other institutional stakeholders, overseeing musicians and media teams' contributions/involvement in the Network and provide relevant technical and managerial support; b) identify relevant funding opportunities for MB as appropriate; c) organize regular web-based meetings to verify the level of Network operation, identify new strategies, fine-tune approaches, discuss emerging needs, opportunities and possible interventions, particularly the organization of music festivals; d) identify other institutional stakeholders that can join and bring an added value to the Network; e) identify best practices and strategies to inform government policies against piracy and favor copyrights protection; f) identify opportunities to bring about development-oriented and socially meaningful interventions by means of musical events or other relevant cultural initiatives.

A commitment by supported Musicians and Media Teams to: a) share their musical products as part of a continued virtual exchange and peer learning process; b) implement a communication and updating system (e.g. newsletter) alerting on upcoming festivals and training opportunities; c) acquaint Network institutions with their own training and capacity building needs; d) support marketing strategies to promote and advertise festivals and performances so as to increase audience and amplify impact; e) contribute to the recording and archiving of traditional music styles that risk being abandoned and disappear; f) commit to any form of socially-meaningful activity performed at the grassroots targeting youth in particular which may range from holding awareness campaigns on social issues by means of music concerts to conducting interactive music sessions and organizing focus groups on the importance of traditional music; acting as MusicBridges' Ambassadors in various public events as opportune, this refers particularly to those artists who have attained a considerable level of popularity or who display a strong charisma; c) support the involvement of women in the music sector by projecting among the wider public a 'respectable' image of those female artists supported by MB. Media Teams' contribution in this respect is very important as potential curators of Artists' public image and their appearance.

Obviously not all stakeholders and Artists should be forcedly bound to the above MoU and related commitments. The opportunity to continue working in synergy and to keep covering ad hoc tasks is a decision that each Network member can take in absolute freedom. In the same spirit the above suggested activities represent an array that the Network can choose among and possibly implement according to their availability, existing opportunities and resources.

What is important to mention here is the potential ascertained by the Evaluator for both institutions and artists to engage in the above process. Indeed there is scope to discuss suggested arrangements in the light of a continued activity.

In case this opportunity materializes in the short term and proves effective, options to reinforce the Network, its legal identity and institutional capacity can be explored in the medium and long term and may for instance include the formal establishment of a consortium.

- What possible improvement and/or means are there to guarantee that the acquired knowledge will be kept, used or explored?

The opportunity of a second phase financing would be fundamental to consolidate MB results, test a sustainability strategy and allow for those facilities and resources needed at field level in Mozambique and Vanuatu, as well as at Network level. Indeed, for the role covered so far and the experience acquired, it is important that FurtherArts-Vanuatu and MusicCrossroads-Mozambique maintain a key role in the implementation of a second phase project which may also foresee the organization of a music camp in another region of the World in partnership with new stakeholders.

As a matter of fact,

Based on the needs and opportunities assessed and on the assumption that adequate funding can be made available, it is advised that the following measures be taken into account for a possible second phase project:

In Vanuatu:

- Equip and refurbish a recording studio at FurtherArts premises, where musicians can create high quality musical products at a lower cost (said facility may represent an income generating opportunity as well);
- Reinforce the technical musical skills of involved local artists. This may include learning how to read a music text. Although this is not necessary for the type of music they play, gaining this type of ‘formal’ skills may represent an added value especially during concerts and interactions with other musicians.
- Establish a mobile and informal ‘MusicBridges Open Academy’ where those musicians owning the adequate skills, attitude and interest may hold sessions with local youth explaining about the value of traditional music, transferring them a passion for local cultures and art, engaging them in constructive and positive recreation endeavors centered on music.<sup>1</sup>
- Set up a dedicated documentation centre for the identification, collection, recording and archiving of Vanuatu traditional music styles and manage relevant database.
- Reinforce the Media Team Unit of FurtherArts as a fully fledged department supporting the development of Artists’ image and taking care of a variety of audiovisuals and also graphic design materials, thereby creating room for income generating opportunities.

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<sup>1</sup> As mentioned above, youth in Vanuatu do not enjoy many opportunities for career development; as a matter of fact unemployment is huge. There is a need to engage them in recreational activities that create interests and open up new prospects. At present a football club is the only facility available. A need was identified to promote initiatives related to art, culture and music in particular. The successful experience of the theatre company ‘One Smol Bag’ evidences the importance of engaging disadvantaged youth in creative processes and performing arts.



- Strengthening the relation with Music Festivals and local government and non-government organizations, to promote initiatives valuing Musicbridges' approach, creating visibility and income generating opportunities for Artists.
- Promoting the organization of SMK as an annual flagship event attracting artists from the Pacific and worldwide, possibly placing also a stronger focus on dance.
- Promote the establishment of a collective society in Vanuatu and sensitize government policies against piracy.

The above intervention would require the recruitment of additional human resources, it could also provide an opportunity to expand FurtherArts' structure, engage and train additional local expertise. The service-orientated approach could favor opportunities for economic and financial sustainability.

#### In Mozambique:

- Reinforce the technical music skills of involved musicians;
- Support a more capillary presence of MusicCrossroads on the Mozambican territory;
- Reinforce the linkages with other government and non government stakeholders to reach out to a wider target group and contribute to the organization of important festivals such as the Crossroads Festival in Mozambique and in the Region. In this perspective a stronger focus on dance could be also considered.
- Contribute to the archiving of traditional music of Mozambique as well as music produced during camps, through the establishment of a dedicated unit at MusicCrossroads;
- Integrating the MusicCrossroads' Academy Program, whereas feasible and opportune, through the introduction of alternative and creative adult-learning techniques and approaches<sup>2</sup>. In this perspective it is recommended to seek the advice and consultation of Fondazione Lettera27 as an organization at the forefront with the identification and promotion of innovative, creative approaches at knowledge and education, particularly in connection with art and creative processes. The above approach can be also relevant to the 'Open Academy' idea proposed for Vanuatu. Mozambique expertise and approaches, after being tested and consolidated, can be possibly transferred to Vanuatu.
- Reinforcing the awareness as per copyrights among Mozambican artists and keep operating in synergy with Somas and other organizations to promote favoring practices and policies;
- Reinforce the technical skills of media teams, particularly as far as the use of software is concerned. Promote exchange opportunities with design institutes abroad; introduce the media unit as part of MusicCrossroads organizational

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<sup>2</sup> MusicCrossroads Mozambique in coordination with MusicCrossroads International, the Global Music Academy, MusicCrossroads Zimbabwe and MusicCrossroads Malawi is developing and testing the 'MusicCrossroads Academy Program' with the aim of promoting quality music education with a focus on traditional styles. Relevant training materials and approaches are currently being considered, developed and tested. Two dedicated music teachers are currently engaged in the delivery of relevant training sessions which are taking place at MusicCrossroads venue in Mozambique. The Project implemented at regional level, intends to reach remote and disadvantaged areas of Mozambique.

structure, to operate along the lines of what proposed for FurtherArts and equip existing facilities accordingly.

At Network level:

- Reinforce the Network and possibly consolidate its institutional identity;
- Create methodological guidelines for the organization of music camps based on the MusicBridges experience, which can be used to replicate the MB model in other Countries and by other organizations. It is worth mentioning here that the ideal camp duration should not go below 20-25 days.
- Create methodological guidelines for the organization of music festivals;
- In synergy with Lettera27 and Creative Commons and SOMAS, design training packages on the importance of copyrights and the use of CC licenses. The type of information should be relevant to the field of music, should draw directly on MB camps experience and should be adaptable to the baseline level of the audience;
- Create training packages on the topic of career management for emerging musicians and artists; This type of training should place a thorough focus on gender and the possibility for female musicians to operate in the field of music in a 'safe' way making sure they are duly respected both as artists and individuals.
- Create methodological guidelines on the collection, analyses and archiving of information on traditional music and the establishment of related databases.
- Collect and share best practices and lessons learnt about training approaches tested and adopted as part of the MusicCrossroads' Academy Program and/or the proposed Vanuatu MusicBridges' Open Academy.
- Create and maintain a database of MB-supported artists allowing for a long-term impact analysis of the project. The tracking of musicians' career, the monitoring and evaluation of MB initiatives in terms of thematic and geographical scope is key to maintain the MB model relevant and effective.

All the above resources can be made available at Network level and can be shared with other potential institutional partners -within the framework of a partnership or by becoming members of the Network- who are interested in replicating or adapting MB model in their own country. Alternatively, said materials can be also sold to external entities as part of a fundraising activity. Obviously, the added value brought by the personal interaction and the presence of a dedicated and experienced trainer makes a big difference. Nevertheless the above approach is meant to expand the scope of MB, while promoting cost effectiveness and avoiding transaction costs. As MB model expands, being replicated in other countries and gains visibility and reputation as a springboard for talented artists, chances are that fundraising to ensure artists' mobility becomes easier, particularly in the framework of social responsibility programs promoted at private sector level or through crowd funding platforms.

■ *What further opportunities the project can create for ACP young musicians?*

The approaches described above are meant to generate a wide range of opportunities to young musicians in the context of a structured and organized framework. The domain of

creative industries is very dynamic and is evolving very quickly. Music trends and styles evolve and change continuously. It is therefore important that MB keeps operating providing the most flexible and cost-efficient solutions for emerging talents; indeed, said solutions are connected to the new information and communication technologies. Whatever form MB and its Network will take, it is essential that NICT be timely taken advantage of for the sake of training, creative processes, exposure, promotion and distribution. It is also important that MB maintain the highest focus on the quality of the music products created as a way to develop and strengthen the reputation of MB, cater for future opportunities.



### 3. CONCLUSIONS and RECOMMENDATIONS

The project has represented an extremely successful experience. The learning, exposure and visibility opportunity as well as the human experience that MB participants have enjoyed were unique.

A significant potential was identified to bring about MB in the light of sustainability and in the interest of emerging musicians and associated creative industries; relevant options are presented in this document. Nevertheless for MusicBridges to continue in whatever way, an agreement and shared commitment at institutional level is needed to coordinate efforts in an effective manner. Indeed, it is of utmost importance that the momentum on this incredible experience be kept and nurtured, so that Artists don't disperse but keep referring to the Network as a reliable and resourceful source of support, exchange, inspiration and opportunities.

The opportunity that a second cultural grant by an external donor materializes will certainly significantly contribute to the above process, so that to capitalize on this relevant experience and amplify its impact.

It is recommended that COSV operates as a promoter of this process in synergy with its implementing partners FurtherArts and MusicCrossroads in the spirit of a continued partnership relation based on constructive dialogue, mutual exchange and a sincere commitment towards the many benefits that culture brings to humanity and its advancement.



# ANNEX I

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## Terms of Reference for the evaluation mission concerning project FED/2012/291855

### 1. Introduction

In the framework of the project FED/2012/291855 with working title “*Music Bridges: Interludio amongst Pacific, Africa and Europe*” COSV is assigning this final evaluation task in order to evaluate the results achieved by the project and to provide the organization, its partners and the donor an external point of view on the effectiveness and the efficiency of the action, starting from the adopted practices and methodologies.

### 2. Evaluation purpose and objectives

The key aim of the interim evaluation is to help COSV to assess what has been achieved and learned so far and together with project partners understand how to maintain operational and further strengthen the network created, to increase the impact of the project. COSV also expects the evaluation to give clear and practical recommendations about how to improve the design of further initiatives in the ACP context, in line with COSV present strategy. COSV hopes to get a better understanding of potential strength points and weakness that can allow the organization to develop best practices and valuable methodologies for initiatives aiming to strengthen creative industries through international and south-south networks.

The evaluation objectives are to:

- Assess what outcomes have been achieved so far in relation to the project’s Logical Framework, the foreseen Results and the proposed Indicators;
- Assess what was COSV contribution in achieving the above results;
- Assess the potentiality of intra ACP-EU networking in creative industries
- Recommend how to strengthen the impact of the Action in the creation of an international and intra ACP creative network for the development of young musicians;
- Identify best practices to be replicated and reproduced in future initiatives

### 3. Evaluation criteria and analysis levels

#### Relevance:

- How the program is sufficiently tailored to the contexts/needs?
- To what extent COSV and the project partners choose the appropriate strategy to support the creation of the creative network?
- Are the objectives appropriate?

#### Effectiveness:

- What are the main outcomes achieved?
- What was COSV and the project partners contribution to the achievement of these outcomes?
- To what extent the project management structures and processes support have been effective in running the project? What synergies and differences arose between countries management?
- To what extent the project team is able to run future programs?

#### Efficiency:

- To what extent was the project budget adequate, appropriately designed and relevantly placed to implement the activities?
  - How effectively was the budget disbursed and monitored globally and in each team to support effective use of the funds?
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#### Sustainability:

- To what extent the intervention has managed to set up adequate conditions to ensure the continuation of the positive effects generated by the project?
- To what extent it will be possible, once the project has ended, to maintain the network alive and create real possibilities for ACP musicians in regional and international context?
- What possible improvement and/or means are there to guarantee that the acquired knowledge will be kept, used or explored?
- What further opportunities the project can create for ACP young musicians?

#### 4. Evaluation process and method

Using interviews with different subject involved in the project and considering the quality of the work accomplished, the evaluation will allow the identification of relevant impact and positive trends developed or to be developed by the new network, thanks to the project's activities.

Broadly, the evaluation will use the following approaches:

##### Document review

- Grant strategies, project's proposals, preliminary documentation and other documents listed below

##### Interviews

Some interviews will be done by telephone/skype or through a survey if face-to-face meetings are not feasible.

##### Interviews with project's staff:

- 1 staff member for each country - Italy, Vanuatu and Mozambique

##### Interviews with project's network members:

- approximately 10 musicians (Vanuatu and Mozambique), with face to face interviews
- approximately 3 musicians for neighboring and European countries, with telephone/skype
- approximately 4 trainee from media team (Vanuatu, Mozambique, Malawi), with face to face interviews and skype

##### Interviews with project's associates (skype interviews)

- 1 person from Lettera27, with telephone/skype
- 1 person from Creative Commons Asia-Pacific, with telephone/skype
- 2 people from Somas Mozambique, with face to face interviews
- 2 people from Creative Commons South Africa, with telephone/skype

##### Interviews with project stakeholders:

- Festivals/events that supported the project, with face to face interviews
- Local authorities, with face to face interviews
- Representatives of music associations that attended MB, with telephone/skype
- Band managers that attended MB, with telephone/skype

#### 5. Evaluation timeframe (indicative)

Vanuatu - 11<sup>h</sup> August - 18<sup>st</sup> August 2014

Mozambique - 14<sup>th</sup> August - 21<sup>st</sup> August 2014

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13<sup>th</sup> August: Arrival in Port Vila, Vanuatu. Introduction to project's staff, interviews with Further Arts staff and collection of information from MB Operation Manager coming back from Espiritu Santo

14<sup>th</sup> - 17<sup>th</sup> August: face to face interviews with 5 Vanuatu musicians, media team trainees, festival organizers (Fest Napuan), local authorities Skype/phone interview with music association from Espiritu Santo (Canal Studio), chiefs involved in the construction of the camp, festival organizers (Lukaotem Gud Santo).

18<sup>th</sup> August: departure from Port Vila

7<sup>th</sup> September: Arrival in Maputo, Mozambique.

8<sup>th</sup> - 12<sup>th</sup>: Introduction to project's staff, interviews with COSV and Music Crossroads staff. Face to face interviews with 5 Mozambique musicians, media team trainees, Somas trainers, event organizers that hosted MB performances (Feima), local authorities (...). Skype/phone interview with musicians located outside Maputo.

13<sup>th</sup>: end of field visit

23<sup>th</sup> September: delivery of draft report

30<sup>th</sup> September: delivery of final report

## 6. Sources and documentation

COSV will provide assistance in contacting the identified stakeholders and in facilitating the interviews and will provide the following material:

- Project proposal
- Budget
- Contract and amendments
- Web site and social network analysis
- Press release
- Articles on web
- Research on CC in the pacific

## 7. Confidentiality

The consultant will reserve confidential information or will save the anonymous right of the informants which have participated into the process of consultancy and who don't desire to be identified. All the transcription will be realized considering the verbal authorization of the informants. All the achieves/files of documents that may be necessary for the implementation of the consultancy will only be for the exclusive use of the same and must be dropped to COSV.

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# ANNEX II





### Contact list for Evaluation interviews

Role	Organization	Name/title	Country	Contacted	Interviewed
Applicant (1)	COSV	Federica Besana, Programme Coordinator	Italy	✓	✓
Donor (1)	ACP Programme	Perrine Ledan, Expert Programme ACP Culture+	Brussels	✓	✓
Partners (5 interviewed out of 7 contacted)	FurtherArts	Sarah Doyle, Further Arts Manager	Vanuatu	✓	✓
		Thomas Dick, FurtherArts Director	Australia	✓	✓
	MusicCrossroads	Rufus Maculuve, Music Crossroad Executive Director	Mozambique	✓	✓
		Marilia Pessane	Mozambique	✓	N.A.
		Terencio A. Tovela	Mozambique	✓	✓
		Tapiwa Chimbiro	Mozambique	✓	✓
		Augusto Jama	Mozambique	✓	N.A.
Associates (2 interviewed out of 3 contacted)	Fondazione Lettera 27	Cristina Perillo	Italy	✓	✓
	SOMAS	Benjamim Nandja	Mozambique	✓	✓
		Jame Joel Guambe	Mozambique	✓	N.A.
Other stakeholders/ relevant institutions (8 interviewed out of 10 contacted)	Creative Commons	Tobias Schonwetter, Regional Coordinator CC South Africa	South Africa	✓	✓
		Kelsey Wiens, Trainer CC South Africa	South Africa	✓	N.A.
		Soohyun Pae, Regional Coordinator Asia- Pacific	South Korea	✓	✓
	Canal Studio	Delly Roy	Vanuatu	✓	✓
		David Nalo	Vanuatu	✓	✓
	Fest 'Napuan	Mark Taiki	Vanuatu	✓	✓
	Vanuatu Cultural Centre		Vanuatu	✓	N.A.
	Mon Exil Village	Jeffrey Sul	Vanuatu (Santo	✓	N.A.

	Chief Singaot Musik Kamp site		Espiritu)		
	Ntsindya Municipality Cultural Centre	Rodrigo Sala	Maputo	✓	✓
	Head of Youth Affairs Department Ministry of Youth and Sport	Bonaventura Chihale	Maputo	✓	✓
Musicians Pacific (9 interviewed out of 13 contacted)		Robert Willy	Vanuatu	✓	✓
		Godfrey Titus	Vanuatu	✓	✓
		Harry Viresan	Vanuatu	✓	N.A.
		Joe Massing (Tio)	Vanuatu	✓	✓
		Anthony Roy	Vanuatu	✓	✓
		Marcel Methororong	Vanuatu	✓	✓
		Annabelle Medard	New Caledonia	✓	N.A.
		Ofa Fanaika	Tonga	✓	N.A.
		Martin Tomoana	Salomon Islands	✓	✓
		Carlo Santone	Australia	✓	✓
		Fred Bulanyi Leone (Label)	Australia	✓	N.A.
		James Ratusila	Fiji	✓	✓
		Megyen Haycroft (Youth Music Industries)	Australia	✓	✓
Musicians European Union (3 interviewed out of 4 contacted)		Hermann Haertel	Austria	✓	✓
		Airileke Ingram	Austria	✓	N.A.
		Luciano Mabrouk	La Reunion	✓	✓
		Katy Toave	La Reunion	✓	✓
Musicians Africa (9 interviewed out of 16 contacted)		Sanderson Junior Mphapo	Malawi	✓	N.A.
		Amanda Tinodenda Mayowa	Zimbabwe	✓	N.A.
		Tapywanashe Munyayi	Namibia/Zimbabwe	✓	N.A.
		Leonard Oscar	Tanzania	✓	✓

	Manuel António Dolinco (Afro Amado)	Mozambique	✓	✓
	Luis Hernanes De Jusus Xavier (Makoney)	Mozambique	✓	✓
	Nelson Antonio Manjate (Nelson)	Mozambique	✓	✓
	Otis Selimane Remane (Otis)	Mozambique	✓	✓
	Aldade Mario Joao (Aldade)	Mozambique	✓	N.A.
	Elcidio de Oliveira Fernando	Mozambique	✓	✓
	Isaias Sebastiau Massuco	Mozambique	✓	✓
	Estêvão Carlos Amisse	Mozambique	✓	✓
	Carlos Julio Teodoro Junior	Mozambique	✓	N.A.
	Gilda	Mozambique	✓	N.A.
	Eulalia Hortencio Antonio Tamele (Hawaii)	Mozambique	✓	N.A.
	Beauty Alves Siteo (Beauty)	Mozambique	✓	✓
Media crew (5 interviewed out of 6 contacted)	Ham Maurice Joel	Vanuatu	✓	✓
	Andrew Tamata	Vanuatu	✓	✓
	Christelle Lakeleo	Vanuatu	✓	✓
	Elizabeth Karonde	Malawi	✓	N.A.
	Luis Joao Sozinho	Mozambique	✓	✓
	Linda Yolanda Alberta Fugao	Mozambique	✓	✓

# ANNEX III



### Interview with Jeffrey Sul Mon Exil chief (Singaot Musik Kamp site)

- What role does traditional music play in the life of people of Santo and Mon Exil in particular?
  - What's the main economic activity the population of Mon Exil is engaged in?
  - Indicatively what's the average yearly per capita income?
  - What are the main aspirations and career prospects of local youth living in Mon Exil and Santo in general?
  - What's the average size of families in Mon Exil/Santo?
  - Indicatively, how many people in each family play a music instrument?
  - How many renowned musicians are there in Santo?
  - Is there any form of music teaching in Santo, whether formal or informal?
  - How was the event promoted among the local community and what was their initial perception/reaction about this type of initiative?
  - Has their perception changed after the camp and if yes in what terms?
  - How many local people were involved in the event organization and in what activities?
  - What has the organization of the camp meant for the people of Santo?
  - What was the most important outcome?
  - What about the main lessons learnt?
  - Did you experience any challenge during the organization of the camp?
  - Has this experience inspired local youth to pursue a career in the music sector?
  - How can their enthusiasm and aspirations be nurtured and encouraged? (both at institutional and individual level)
  - Do you intend to build further on this experience and, if yes, how?
  - Has this experience encouraged local authorities/village chiefs to identify strategies for the valorization of local cultural/music heritage as key factor for socio-economic development?
  - If yes, what are the opportunities and the challenges?
  - Based on the experience of the Singaot Musik Kamp and Lukaotem Gud Festival and their positive outcomes, could the valorization of local traditional and contemporary music bear a potential for the promotion of Vanuatu as a cultural and music destination?
  - What type of relation/contact/exchange do you envisage to maintain with the Music bridges Network?
  - Do you intend to develop further any specific institutional contact at local and/or regional level aimed at promoting Mon Exil/Santo involvement in similar events?
  - Has Music Bridges contributed drawing international attention to the local socio-cultural features and challenges of Mon Exil/Santo? How can this type of visibility be maintained
-

and further taken advantage of in the interest of local communities and relevant development potentials?

#### Interview with Ham Maurice Joel Media Crew

- Illustrate your background in the fields of events organization, production and promotion (specific education/training obtained and professional experience prior to MusicBridges);
- How did you get involved in MusicBridges?
- What was your reaction when you first heard about this project and the opportunity for you to be part of it?
- What are the most important technical skills you acquired during the MusicBridges workshop and which the most innovative ones?
- Is the knowledge you acquired sufficient or do you feel additional training is required?
- What are the main challenges connected to the realization of high quality productions and events in Santo/ Vanuatu and their marketing?
- What strategies would be opportune for the promotion and development of Vanuatu music industry? / What type of support might be needed for the music industry to flourish? (e.g. financial, institutional, legal?)
- What's the role of local associations to promote the above opportunities and how can they be supported/strengthened?
- Do you intend to disseminate/ transfer your skills (particularly those acquired through the project) to young people in Santo interested in production, promotion and communication?
- What has Music Bridges meant to you as a person and as a professional and how do you intend to build further on this experience?
- What type of contact, exchange, and relation do you plan to maintain with the MusicBridges Network?
- In your view, what has the MusicBridges experience meant for the people of Santo in general?
- Has the MusicBridges experience contributed widening up the scope of your dissemination/ promotion channels?
- Do you refer to the MusicBridges website? If yes, how often and why?

#### Interview with Harry Viresan SMK Musician

- What type of instruments do you play?
  - What type/style of music?
  - How did you learn to play it?
  - How long have you been playing it for? (and how old are you?)
  - Is Music your main source of income?
-



- How and when did you know about MusicBridges?
  - How did you get involved in MusicBridges?
  - What was your reaction when you first heard about this project and the opportunity for you to be part of it?
  - What are the most important technical and life skills you acquired through MusicBridges?
  - What has this experience meant to you as a person and as an artist?
  - How do you intend to build further on this experience, particularly in view of artistic development and professional growth?
  - What type of contact/exchange do you intend to maintain with the MusicBridges Network?
  - Are you still in contact with the musicians you met and worked with during SMK and Festivals? What type of exchange do you have? Are you engaged in any form of music collaboration with them?
  - What type of activities/topics did you enjoy the most? (e.g. jamming session; performance on stage, trainings sessions, interactions with other musicians) and why?
  - Has MusicBridges helped you identifying relevant production and promotion channels locally, regionally and internationally?
  - What type of support/strategy and resources might be needed to promote the music sector in Vanuatu and what are the main challenges associated?
  - What type of technical support do you think you need to reinforce your skills as a musician, to nourish your artistic talent, to empower you as a music entrepreneur and to open up opportunities to reach and gain recognition among a wider public?
  - Do you refer to the MusicBridges website? If yes, how often and why?
  - What do you recommend for the future of MusicBridges as a Project and as a Network and what about your wishes for Vanuatu musicians?
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# ANNEX IV



Activity Schedule Final Evaluation 'Music Bridges' Port Vila (Vanuatu) - Maputo (Mozambique) 11/08 - 27/09 2014 International Consultant - Valentina Sommacal			
Date	Content of the session	Location	
05/08/2014	Briefing with Federica Besana, COSV Programme Coordinator - Italy	Home-based	Telephone
13/08/2014	Meeting with Sarah Doyle, Project Coordinator, FurtherArts - Vanuatu	Port- Vila	In person
14/08/2014	Meeting with Robert Willy, Musician - Vanuatu	Port-Vila	In person
	Meeting with Godfrey Titus, Musician and Dancer - Vanuatu	Port-Vila	In person
	Meeting with Andrew Tamata, Media Crew Vanuatu	Port-Vila	In person
	Meeting with Roselyn Tari, Media Coordinator Vanuatu	Port-Vila	In person
15/08/2014	Interview with Carlo Santone, Producer - Australia	Port-Vila	Skype call
	Interview with Joe Massing, Musician - Vanuatu	Port-Vila	In person
	Interview with Delly Roy, Vanuatu Campsite Coordinator - Santo Espiritu, Vanuatu	Port-Vila	Telephone
	Interview with Mark Taiki, Fest Napuan Coordinator - Vanuatu	Port-Vila	In person
	Interview with Anthony Roy, Dancer - Santo Espiritu, Vanuatu	Port-Vila	Telephone
17/08/2014	Exchange with Sarah Doyle, Project Coordinator, FurtherArts - Vanuatu	Port-Vila	In person
18/08/2014	Interview with Marcel Methororong, Musicians, Artistic Director Vanuatu Camp	Port-Vila	In person
	Interview with David Nalo, Canal Studio -Santo Espiritu, Vanuatu	Port-Vila	Telephone
	Interview with Christelle, Media Crew - Vanuatu	Port-Vila	In person
27/08/2014	Interview with Cristina Perillo, Project Manager Lettera 27 - Italy	Home-based	Skype
03/09/2014	Interview with Tobias Shonwetter, Regional Director CC - South Africa	Home-based	Skype
08/09/20014	Update with Federica Besana, COSV Programme Coordinator - Italy	Home-based	Telephone
11/09/2014	Interview with Luciano Mabrouk (MaronProd) and Katy Toave Muscians - Réunion Island	Home-based	Skype
18/09/2014	Interview with Thomas Dick, President Further Arts - Brisbane	Home-based	Skype
22/09/2014	Interview with Manuel Antonio Dolinco (Afro Amado) - Mozambique	Maputo	Telephone
	Interview with Isaias Sebastiau Massuco (Tiger Mand) - Mozambique	Maputo	Telephone

23/09/2014	Focus group with three Musicians from Mozambique (Makoney, NBC, Elcidio) and three members of the media crew (Linda Fugao, Luis Sozinho, Miguel Antonio) - Mozambique	Maputo	In person
	Meeting with Benjamim Nandja, SOMAS Finance Officer - Mozambique	Maputo	In person
	Meeting with Rufus Maculuve - Music CrossRoads Executive Director - Mozambique	Maputo	In person
24/09/2014	Interview with Otis Selimane Remane, Musician - Mozambique	Maputo	Telephone
	Meeting with Rufus Maculuve - Music Crossroad	Maputo	In person
	Meeting with Nelson Antonio Manjate (Nelson), Musician - Mozambique	Maputo	In person
25/09/2014	Interview with Mrs Perrine Ledan, Expert Programme ACP Culture+ - Belgium	Maputo	Skype
	Meeting with Rufus Maculuve - Music CrossRoads Executive Director - Mozambique	Maputo	In person
	Meeting with Mr Boaventura Chihale, Head of Youth Affairs Department, Ministry of Youth and Sport - Mozambique	Maputo	In person
26/09/2014	Meeting with Rufus Maculuve - Music CrossRoads Executive Director - Mozambique	Maputo	In person
	Meeting with Rodrigo Sala, Ntsindya Municipality Cultural Centre - Mozambique	Maputo	In person
27/09/2014	Interview with Leonard Oscar, Musician - Tanzania	Maputo	E-mail
	Interview with Beauty Alves Siteo, Singer - Mozambique	Maputo	Telephone
29/09/2014	Interview with Soohyoun Pae, Coordinator CC Pacific - South Korea	Home-based	Skype
30/09/2014	Interview with Tapiwa Chimbiro, Administrative Officer Music Crossroads - Mozambique	Home-based	Skype
30/09/2014	Interview with James Ratusila, Musician - Fiji	Home-based	E-mail
30/09/2014	Interview with Megyen Haycroft, Musician, Youth Creative Industries - Australia	Home-based	E-mail
02/09/2014	Interview with Cristina Panicali, Media trainer - Italy	Home-based	Skype
03/09/2014	Update with Federica Besana, COSV Programme Coordinator - Italy	Home-based	Skype
08/09/2014	Interview with Terencio A. Toveia, MusicCrossroads Trainer - Mozambique	Home-based	Skype