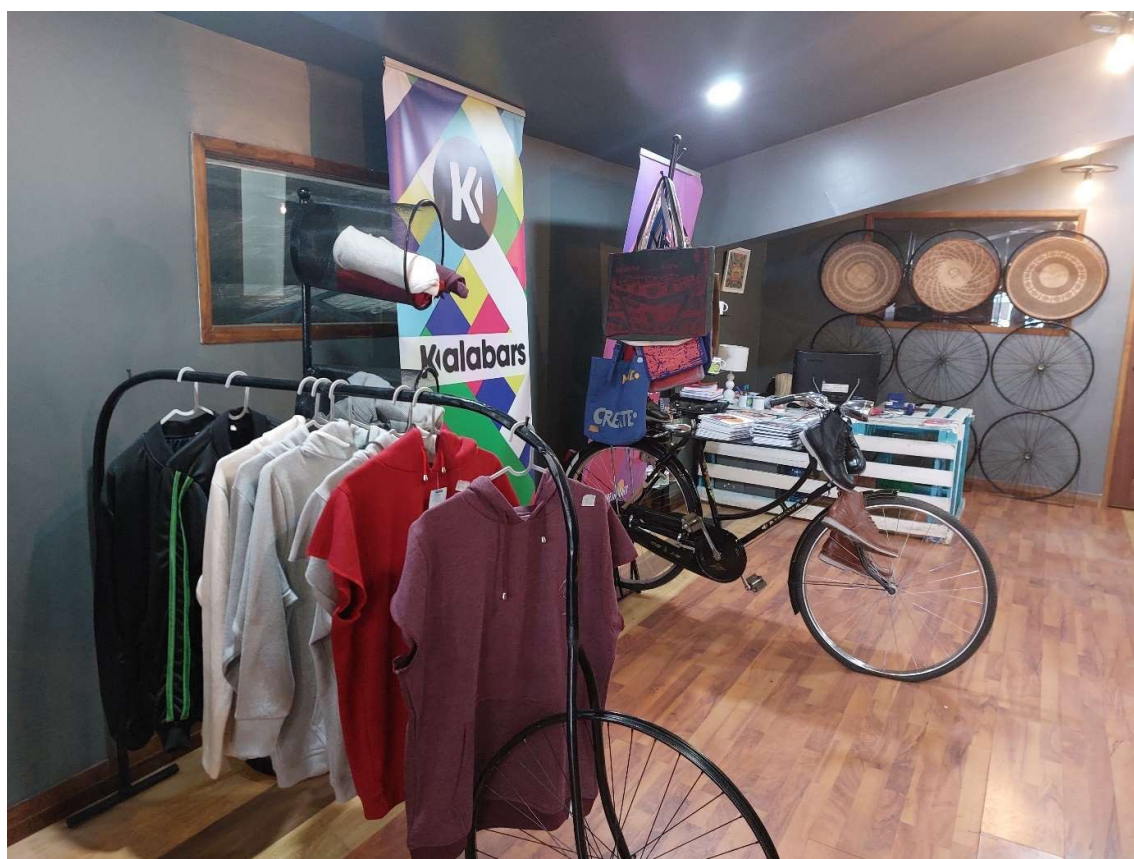


## FINAL EVALUATION OF THE MULTIANNUAL PROGRAMME (MAP) 2017-2021 OF KENYA

FINAL REPORT ON THE EVALUATION

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## 1. Executive Summary

The Final Evaluation of the Multiannual Programme (MAP) 2017-2021 of Kenya was conducted from January 10 to March 22, 2022 (from inception phase to final evaluation report submission). The evaluation used the Organisation for Economic Co-operation and Development (OECD). Development Assistance Committee (DAC) that contains five evaluation criteria that should be used in assessing development interventions: relevance, efficiency, effectiveness, impact, and sustainability.

The purpose of this final evaluation was:

- To provide an external appreciation of the MYP 2017-2021 in Kenya. It will enable Africalia assess the achievement of the programme results (including the specific objective) in relation to the five OECD-DAC-criteria: relevance, efficiency, effectiveness, impact and sustainability. The final evaluation primarily serves the purpose of accountability towards Africalia's donor (DGD), collaborating partners and project beneficiaries.

The evaluation was done at four levels

- At programme level
  - o Appreciate the consideration of the transversal gender dimension
  - o Appreciate the consideration of the transversal environment dimension
  - o Appreciate the consideration of the digital dimension
- At Result level (including the Specific Objective)
  - o Assess the achievement of the Result in terms of quality and quantity
  - o Qualify the relevance, efficiency, effectiveness, impact, and sustainability of the changes observed in the field
- For specific aspects of the program in Kenya
  - o What is the impact of the programme on the consolidation of governance structures?
  - o What are the consequences of the phasing out on ASMO?
  - o Assessment of the partner's organisational resilience in the face of the Covid19 pandemic (challenges, needs, lessons learnt, recommendations).
- At partner level
  - o How did Creative Garage relate with Africalia?
  - o Is there synergy and Complementarity with other partners

This final evaluation has established the following:

### Programme Level

- Transversal Gender Dimension

At Creative Garage, gender is mainstreamed in the governance structure, with three women, inclusive of the chief mechanic of Creative Garage and one male board. Likewise, for ASMO the tradition of the organization is for the member organizations to have one female alternate

member to the management committee to ensure gender balance. At programme level, Creative Garage, promotes inclusivity of LGBT rights in their work. Furthermore, the organization has a policy to ensure that 60% of the content submitted on Kalabars, the video on-demand Platform is from women. In addition, the organization has produced three volumes of the *Femmolation* publication, that promotes the visibility of inspiring stories of ordinary women in Kenya.

Currently ASMO has only two staff to manage the transition ASMO in a national NGO, African Grassroots Media Alliance (AGMA) that will carry on the vision of ASMO at national level. The Financial Administrator is female. A key element of AMSO's work on gender equality is that 20 females out of 47 students selected from the slums attended the certificate course on film technology at KCA University. In addition, ASMO organized a Women in Film conference and key outcome of the conference was one of the participants launched the Women in Film Awards.

- Transversal Environment Dimension

Prior to the COVID-19 pandemic, Creative Garage run a physical annual eco-neutral festival called Sondeka that was environment-conscious in all its operations and created public communication on the on the three Rs - Reduce, Reuse, and Recycle. In addition, the organization promotes recycling and has a shop called *Biskeli* that sells upcycled goods for artists. As a result of the pandemic, Creative Garage's activities have had minimum impact on the environment, since most outputs are digital and the preferred home-based work option has reduced on the organization's carbon footprint.

ASMO's activities had minimum impact on the environment in terms of efficiency in resource utilisation, e.g. stationery and automating processes like accounting and record storage. Discarding of waste materials was done in an environmental friendly way. ASMO only prints documents that are necessary, especially from the Finance department. They also recycle paper to stick office receipts for filing.

- Transversal Digital for Development Dimension

Prior to the COVID-19 pandemic, Creative Garage has made the decision to go digital through the establishment of the video on demand platform, Kalabars as well as the Biskeli shop. During the pandemic, some of the master classes on film were carried out on line. However, due to the governance issues faced by ASMO it was not able to raise funds for the establishment of a digital channel for marketing and bringing audience to ASMO members content and productions.

## Results Level

- Relevance

The evaluation established that the Strategic Objective (SO) of imparting professional, managerial/technical and artistic skills remain quite relevant and indeed it is becoming more and more pertinent in Kenya based on the outcomes of the Creative Garage and ASMO's

outputs. Some graduates are already benefiting from the training through formal and informal employment. The outlook of the film industry in Kenya is improving greatly. The design of Creative Garage's programme of using experts to train and hold master classes met the local needs of the creatives in the film value chain, which is aligned to the priorities and policies of the Kenya Film Commission of promoting the Kenyan film industry locally as well as internationally.

However, for ASMO the design of the programme depended on sourcing for project funds, which was unsuccessful leading to its members questioning the relevance of ASMO to them.

- Efficiency

The evaluation established that for Creative Garage, the funding received was able to pay for programme staff who were able to manage the funding, personnel, regulations, administration, time, and other resources and procedures efficiently to contributing to Results 1-3, as well as the specific objective on "Strengthen inclusive and equitable quality education and promote lifelong learning and cultural opportunities for all.

For ASMO, the governance issues impacted to the efficiency of the organization leading to the decision for transition into a new organization to avoid the paralysis resulting from legal address sought by some disgruntled members.

- Effectiveness

The evaluation established that both Creative Garage and ASMO achieved their targets as planned in the Logical framework, but had reduced annual turnover and public reach for ASMO. The research concluded that the governance challenges ASMO had hampered the moral of the management team, when the organization was taken to court by its former members.

- Impact

The evaluation established that intervention has generated positive impact on the beneficiaries who acquired skills from both Creative Garage and ASMO. Due to the practical nature of the trainings and master classes, the beneficiaries are able to get jobs in the creative industries and other sectors that require the skills of creatives such as churches and production studios. The only negative impact is that the partnership between KCA University and ASMO came to an end, and other potential partnerships would like to move out of Nairobi to support other disadvantaged youth in rural communities.

- Sustainability

The evaluation concludes that Creative Garage has the probability of sustaining the benefits of the Africalia intervention by raising additional funding from other partners, innovating on home-based work, adopting an approach of measuring productivity of staff through KPIs. At social level, Creative Garage had adopted elements of a solidarity economy to find a market for creatives. In addition, the organization has the technical capacity to deliver capacity building to its beneficiaries which involves hiring experts to transfer their knowledge to creatives. ASMO on the other hand, has decided to rebrand into a new organization, while building on the gains of the support from Africalia.

### Specific Aspects to the programme in Kenya

- Governance

While Creative Garage got a new board of 3 members in 2021, ASMO Board has approved the transition from ASMO to AGMA and will serve as the AGMA board until the First Annual General Meeting (AGM) of AGMA when a new board will be installed. By the time of the evaluation, the first AGM had not taken place.

- Exit Strategy for ASMO

The negative consequence of phasing out of ASMO, is that the organization currently does not have core funds to pay for the running and staff costs. However, the organization is in the process of fundraising for projects in partnership with Slum TV.

- COVID-19 Pandemic

While the COVID-19 pandemic had a negative impact on the intervention, the positive effect was the gains associated with the shift of the trainings and master classes online. Future programming should have a hybrid format (online and physical) as well as focus on the have synergy with other development partners and the government with regard to capacity development.

### Partner Level

- Communication

The evaluation established that in order to narrow the communication gap between Africalia and Creative Garage, Africalia could appoint a country or regional focal point to enhance the visibility of Africalia in Kenya or the East African region. Doen Foundation is an organization that has this management model.

- Synergy and Complementarity with Other partners

While the Belgium NGOs did not exhibit synergy during the past programme, the evaluation has identified potential synergy and complimentary with national key stakeholders as highlighted below.

#### Policy advocacy

- Co-production treaties by the EAC partner states, that will enhance at EAC identity through content creation spearheaded by Kenya Film Commission
- Financial inclusion for artists, using their IP as registrable forms of security lead by Art at Work
- Certification of creative careers in partnership the National Industrial Training Authority (NITA) and Technical and Vocational Education and Training Curriculum Development, Assessment and Certification Council (TVET CDACC) and the public service commission led by Art at Work

### Capacity building

- Kenya Film Commission has the expertise to provide capacity development along the film value chain
- FORUMCIV has capacity building expertise in organization strengthening, network and movement building on social justice issues

### Management

- FORUMCIV has the management capacity and can oversee the work Africalia's programme in Kenya

## Lessons learned

JSF Kenya: JSF Kenya, the coordinating mechanism for Belgium organizations on the capacity building of the partners. The partners had planned a learning trajectory on decent work. They started to prepare this with a seminar on the 4 pillars of decent work, as defined by the ILO. Africalia was also present. Unfortunately, the actual implementation of the learning trajectory in 2020 was cancelled, due to COVID-19 disruptions and due to a change in staff leading the learning trajectory. Africalia had limited contact with ACTEC, Africalia and VLIRUOS and therefore the challenges and solutions within JSF Kenya were not identified. However, COTA provided capacity support by training the Kenya partners on Africalia's theory of change. Africalia remains a committed member of JSF Kenya, and will further establish synergies with other actors and benefit from learning trajectories foreseen in the coming years.

National culture stakeholders: There exists a number of government and development cultural programmes in Kenya that aims at improving the creative industries and policy ecosystem in Kenya.

Capacity building: While the governance issues for ASMO were identified by Africalia, and mediation explored by the programme manager, there is no evidence of attempts to strengthen the organization through capacity building.

KCA University: After ASMO introduced the film technology curriculum to KCA University, the university has progressed from offering a certificate in film technology, to a diploma in film technology to a degree in film technology and performing arts and a Department of Performance Arts, Film and Media. As result of this growth and specialization in the film education, KCA University has been selected as one of the partner institutions for the Netflix Creative Equity Scholarship Fund (CESF) for film and TV students in the East African region for the 2022 academic year.

## Recommendations

The evaluator makes the following recommendations:

### For Africalia

Continued support: There is a need for continued support to Africalia's partner in Kenya. This is because, while the programme ended in 2021, the Creative Garage's trainings and

masterclasses are still relevant to the film sector value chain in Kenya. However, there is need for Africalia to tap into the resources and processes of the public and private sector in Kenya, including through collaborations, in order to contribute to national impact in the education and cultural sectors.

National stakeholder synergy: Designing a country programme that involves public, private and development partners in Kenya. In addition, future programming should have a hybrid format (online and physical) based on the best practice of Creative Garage during the COVID-19 pandemic. In addition, the programme should build synergy with other development partners and the government institutions such as the Kenya Film Commission with regard to capacity development.

Organization Development: As part of the exit strategy with ASMO, Africalia should provide organization development (OD) expertise to facilitate ASMO's decision to transition to AGMA.

Documentation: Africalia should support ASMO and KCA to document their partnership journey as a best practice linked to the Specific Objective of the Kenya programme.

Programme Management: Africalia could appoint a country focal point to enhance the visibility of Africalia and oversight of the programme in Kenya.

#### For the Kenya Partners

Business model: There need to improve the business model of the Kalabars platform which has more than 500 films, with a M&E component that provides evidence of employment and income received by the content creators. This data can feed into the national statistical system, through the Kenya Film Commission, which currently has a MOU with GIZ to improve its film sector statistics.

Certification: Creative Garage's training programme could become formalized if it got accreditation with the Vocational Education and Training Curriculum Development, Assessment and Certification Council (TVET CDACC). This could enable them access funding targeting TVET interventions.

Networking: Need for more networking in Africa, through hubs by offering them screening rights for the content on Kalabars, which will eventually drive traffic from African hub audiences to the platform.

Policy advocacy: With the plan by the government of Kenya to establish a Creative Secretariat to be hosted by the Ministry of Sports, Culture and Heritage to deal with various issues affecting the sector, there is need to enhance Creative Garage's advocacy capacities so that they can effectively engage with government on issues that affect this sector e.g. production, distribution. This implies that the next programme should have Creative Garage contributing to Result 4.