Annex D
MS selection and analysis by decision-makers

A report on the MS selection processes made in Kenya, Mali, Senegal, Uganda and The Netherlands.

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Process of research

First Round of MSC technique:

In Kenya we approached seven art organisations to participate in the evaluation. At the moment of designing the sample only five of them were DOEN partners: The Nairobi Trust (Center for Contemporary Art East Africa), GoDown Arts Center, Penya, Sarakasi Trust, and Slum Cinema Kenya. Two others became DOEN partners during the process of evaluation: Kwani? and The Arts Canvas. In the particular case of The Arts Canvas, the organisation started its activities in late 2009, so when nominating users who had experienced their activities in the past, they chose users who had experienced changes in relation to The Theater Company's activities, an organisation previously co-directed by Mumbi Kaigwa, the founder of The Arts Canvas.

Ten users of these organisations' activities attended a workshop at the Sarakasi Dome on October 21, 2009 which was conducted by Claudia Fontes and Kenyan writer Yvonne Adhiambo Owuor.
After introducing the evaluation and the MSC technique to the group, the users were interviewed about their most significant change stories by Yvonne and Claudia. While each person had a personal interview, the other participants contributed asking questions as well. Yvonne provided contextual information on the stories we collected during and after the meeting, while this information was processed.

Eight other users who could not attend this workshop were interviewed by Claudia by e-mail.
The interviews collected were later transcribed and edited as lightly as possible, and the final version was sent to the users for their authorization to be published.

One story, story 1, was not taken into account for this report, since the date of the activity the user talks about as influencing the change he experienced and the dates of the events he mentions as a consequence of that change do not coincide with the actual date of the activity he took part of. This emerged after verifying details with the local decision-maker who run said activity. Because the change he mentions can not be attributed to this particular activity or organisation, the story was left out of the sample.

We collected then a total of 24 stories from Kenya:

- 10 out of the 24 stories collected are related to activities supported by DOEN in the past. These are stories 7, 12, 14, 18, 19, 20, 21, 22, 23 and 24.

- 17 stories answer question A (stories 2, 4, 6, 8, 10, 12, 14,15, 16, 17, 18, 19, 20, 21, 22, 23, 24), that is, they talk about most significant changes in relation to artistic activities run by the seven art organisations participating in the evaluation. Seven stories answer question B (stories 3, 5, 7, 9, 11, 13, 25, that is, they talk about most significant changes in relation to artistic activities in general, beyond the artistic activities run by the seven art organisations participating in the evaluation.

- Out of those seven stories answering question B, two refer to activities supported by DOEN in the past, in one case to a DOEN partner which is not in the sample (Ghetto Radio, story 7).

The stories collected can be read on the website dedicated to this research under: http://howdoyoudoen.nl/?tag=kenya. All participants were asked for authorization to publish their testimonies on this website. All of them agreed on their publication, and most of them provided images to illustrate them.

The group of stories collected from Kenya come from different artistic backgrounds: theatre, visual arts, music, contemporary dance, circus arts, community arts, video-reporting, literature, and arts management. Most users affected by the changes are artists, but we also find in the sample stories told by a journalist, a

music production technician, and two social activists. They talk about changes with an impact mostly in urban areas.
Six women and twelve men took part in the sample.

Second Round of MSC Technique:

A second meeting took place in Nairobi on 18 and 19 January 2010. The following representatives of the local arts organisations (the "local decision-makers") attended the meeting:

- Joy Mboya, Executive Director GoDown Arts Centre;
- Jimmy Ogonga, director of the Nairobi Trust and CCAEA;
- Robert Wawero aka Wawesh, director and head music producer at Penya;
- Eliza Kimani, Coordinator Slum Cinema, Kenya chapter;
- Mumbi Kaigwa, Managing and Artistic Director / Writer / Performer / Producer at The Arts Canvas, previous co-director of The Theatre Company;
- Marion van Dijk, Founder, Trustee, and Managing Director Sarakasi Trust
- Angela Wachuka, Executive Director of Kwani ? Trust.

Yvonne Adhiambo Owuor witnessed the discussions during the second round and contributed facilitating the conceptual analysis and providing contextual information.

During this meeting the seven local decision-makers read the stories, identified key-words for each story, grouped these key-words in five domains of change, and chose the most significant story under each domain of change.
They created the following domains of change:

- Personal Development and Growth
- Change of perception and attitude on art and artists
- Professional Development
- Exposure
- Validation of Self-expression

These five domains of change with their respective key-words or dimensions of change were used later in Amsterdam by DOEN decision-makers to select their MSC stories.
A team of DOEN members of staff gathered in Amsterdam on 25 January 2010 to analyse the stories from Kenya:

- Nina Tellegen, director (CEO)1;
- Gertrude Flentge, Programme Manager Culture, Media & Human Rights;
- Annette de Bock, Programme Manager Culture, Media and Human Rights (temporary);
- Nicole Rietvelt, Team Assistant Sustainable Development;
- Idriss Nor, Team Manager Culture, Welfare & Social Cohesion;
- Kim Kiszelnik, Programme Manager Sustainable Development;

Feedback Workshops:

The conclusions and points of difference and agreement found during the second round were discussed during a two-day meeting in Nairobi at The Ndemi Place, on 29 and 30 April 2010.

The main aims of the meeting were:
- to discuss the main findings made during the 1st and 2nd stage of the evaluation and to reach conceptual alignment in the criteria of analysis used by local and DOEN decision-makers.
- to identify areas of concern for local users which did not show up in the sample, but that could inform DOEN's international culture policy.

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[1] Nina Tellegen participated only in the analysis of the changes in the stories, not in the process of selection.

- to identify strategies and instruments that could help to improve the intervention of DOEN International Culture Programme.

The local decision-makers present at this meeting in Kenya were:
- Joy Mboya, Executive Director GoDown Arts Centre;
- Jimmy Ogonga, director of the Nairobi Trust and CCAEA;
- Eliza Kimani, Coordinator Slum Cinema, Kenya chapter;
- Marion van Dijk, Founder, Trustee, and Managing Director Sarakasi Trust
- Angela Wachuka, Director of Kwani?.

Robert Wawero from Penya and Mumbi Kaigwa from The Arts Canvas excused themselves.

Three members of DOEN staff participated in the discussions:
- Nina Tellegen, director (CEO);
- Gertrude Flentge, Programme Manager Culture, Media & Human Rights;
- Nicole Rietvelt, Team Assistant Sustainable Development;

On the first day, the following users of artistic activities contributed to the discussions:
- Raphael Omondi, activist and event organiser, founder of the Pamoja Youth Initiative in Kibera, worked in the past with GoDown Arts Center.
- Samuel Munene, writer and assistant editor at Kwani?
- Rahim Otieno, event-organiser working with Sarakasi Trust.
- Francis Mwangi, singer and video reporter, received training from Slum Cinema in Kibera.

Three other users had confirmed their presence but failed to attend on the day.

The workshop was facilitated by Yvonne Adhiambo Owour, (moderator) and Claudia Fontes, (facilitator and evaluator).

The information collected during this workshop is analyzed on the main report.

Analysis and selection of Most Significant Changes by domain

PERSONAL DEVELOPMENT AND GROWTH

Criteria of analysis:

By "Personal development and growth" the local decision-makers understood changes in the personal capacities of the users, which dealt with:

- Confirmation of the users' artistic capacity.
- Culture used as an instrument to overcome trauma/survival.
- Healing and therapeutical processes.
- Users seeing themselves as change-agents.
- Discovery of self-initiative
- Users finding a voice/find own place
- Users gaining structure and focus
- Identification with the other
- Motivation
- Overcoming stereotypes
- Prejudice
- Personal financial improvement
- Self-awareness as a role model
- Self-confidence
- Social engagement
- Development of trust in others

MSC selection process:

1-Selection and analysis made by the local decision-makers:

When choosing the most significant change story under this domain of change, the local decision-makers ended up with a shortlist of three stories which they considered to better reflect the changes in personal development: stories 2, 21 and 10.

For Marion, Mumbi, Angela and Wawesh story 2 was the one talking about the most significant change in personal development and growth.

> Story 2 is the story of a very young actress who received training with The Theatre Company. In her training she was encouraged to share her own story and use it to create a theatre play, overcoming in the process personal traumas. Then she multiplied her positive experience by using the same technique to inspire students who had gone through the same type of traumas.

As Marion explains:

> "I think the one who really went through personal growth and really learned about self-confidence, self-esteem, about how to identify herself with the other, to me that would be Lydia. Because Lydia, through training, learnt how to tell a story. (...) she learnt how to overcome her fear, how to overcome her past, and then she uses it as an artist to go through to other people. So she goes to schools, she talks about a rape case that has been affecting her, in that way she makes it into a workable thing and overcomes it."

To what Mumbi added:

"(...) [Lydia] made something that is traditionally a negative story into a positive story, and it became a place for others to find themselves and to experience personal growth."

Wawesh also felt very touched by the story:

"The reason I choose story number 2 to be the most significant is that I hear Lydia's voice, I can sense that change in her and I think it just touched me more in terms of personal development and growth, as simple as that."

And Angela concluded:

"The two most significant changes for me in terms of personal development were in [the stories of] Lydia and Sylvester [Story 21]. And it was because both people were able to use their adversity for something better, (...) which was something very selfless [to do].
If I had to choose one, it would definitely have to be Lydia's. (...)You have to get to a point where you have overcome so much trauma, for you to be able to share that kind of experience, and not just that, but use it, turn it around and make it a positive thing for yourself and to educate others. So Lydia is a superhero!"

> Story 21 is the story of a dancer and acrobat who had a difficult upbringing having being born in a violent and abusive environment. He found in dance a platform from where to make a life-changing turn for good, and thanks to some outreach community training he received now he is replicating his experience by training children in his neighbourhood.

Eliza also found stories 2 and 21 to be very significant, but she settled for story 21 as the most significant change story:

"I am spoilt for choice between [the changes in the stories of] Lydia and Sylvester. (..) Sylvester said he did not choose to be born in the slums, but with what he gained from there [Sarakasi Trust], the experience and what has been handed down to him, he became a role model. And that for me is the main selling point, you better yourself then you better the people around you. Which I'm not saying the others haven't done, but it's more magnified in Sylvester and in Lydia. I will have to select Sylvester['s story] because he gained financial independence as well."

The same happened to Joy:

"I think again Lydia and Sylvester are the compelling stories here. But when I think about the Kenyan situation, and the changes that can happen for male and female, I'm more interested in seeing the way men change, so Sylvester's is the story that I would go with. Because I feel that there is a programme that enabled a male to become a role model, to find focus and structure, and then also to give to others, and particularly giving to children, which for me is important. (...) women are strong, women survive, but he is a guy, a boy-child, who is going in the right direction."

Jimmy Ogonga selected instead story 10 as the most significant change story.
Mumbi and Wawesh mentioned that they also found it very significant, though they found more significant the stories explained above.

> Story 10 is the story of an Argentinean visual artist who moved to Nairobi following her husband's career commitments eight years ago, and during all that time she felt alienated as she could not put her own artwork in context, a situation that led her to depression. By attending the Amnesia project organised by CCAEA, she starts to revert this process, as she finds channels to interact with visual artists in Kenya, and a platform from where to reflect on and heal her personal trauma. As a consequence she gains financial independence, and regains confidence in herself and in her profession.

As Jimmy explained:

"(...) I think that maybe the reason why I see her change as being very drastic and so very useful, is that she is in a situation where she is isolated in absolutely every sense- she's been uprooted, she's in a strange place, she's not able to perform. Not to discredit, I think Lydia's is such a strong case, (...)

but [Miriam] found herself in a situation where she was not able to work, she could not do some of the things she would do normally (...). For me, somebody who goes through all these drastic steps, even to the point of being able to (...) making money. If that is the kind of change she is going through, I will be the devil's advocate, (...) Amnesia was supposed to deal with exactly that, for me that is the reason [to select this change]."

Insights gained from the selection process:

For the local decision-makers in Kenya, the most significant change in the domain of personal development is associated to overcoming deep traumas and turning personal negative experiences into positive ones which multiply in others when they become role models for their community. They were also pleased to find out that the artistic strategies that they are devising to contribute through art to the healing of social traumas, are being effective at least at a personal level. They marked the financial improvement associated with this healing of traumas a bonus of the change, though not the main factor of significance.

2-Selection and analysis made by DOEN decision-makers:

In selecting their most significant change story, DOEN decision-makers all agreed in that story 23 was the most significant to them.

Story 23 is the story of a young activist who tells us about the hardship of living in Korogocho, one of the most violent slums in Nairobi, and how through the training he received from Slum Cinema he gets a choice in life, is able to escape from a grim destiny and finds a professional path working as a video-reporter.

The local decision-makers had not placed this story under this domain, but under the domain of "change of perception and attitude towards art and artists" (see page 19), as they considered more significant that the user realised that art can be a tool for social transformation, a dimension of change they located under that particular domain. DOEN found more significant instead the personal dimension of the change.

They selected it because of the boldness of the change, and how the change seems sustainable in the life of the user, since he gains a professional focus:

As Idriss explained:
"He is really pursuing; he understood for himself what he was doing and he is really focused. He took the opportunity and consequently he really grew personally."

And Kim added:
"(...) maybe it is the more elaborate of the stories. There is a change in himself and how he choses to act. (...)[Story] 23 is really [about] a change in life, or how you lead your life."

While for Nicole:
"I also selected number 23 because (...)[he chose] "a different path of life", which influenced his work, his life, (...) everything."

And Gertrude added:
"(...) all the levels that come after the change, which are triggered by it, [make it] the biggest [change] I think; also [taking into account] what he then managed to do with himself developing other projects as well. I also find significant the determination he has to keep using his skills for his main aim: informing and uplifting his community, instead of shifting to the easier and more income-earning assignments. "

Coinciding with some of the local decision-makers, Gertrude and Nicole also found very significant the change in Lydia's story, Story 2.
As Gertrude explained:

> *"(...) opening up and telling your own story, after being closed up with your trauma for a long time is very significant to me, because it is a necessary step to be able to lead a fulfilling life at all, and to develop your creativity. It is a very deep change and it is significant that having experienced this so consciously with the Theatre Company, she can help others opening up."*

while for Nicole:

> *"I thought it was interesting that one workshop could mean so much [to someone], just for the fact that you meet other people that have had similar experiences. I guess you recognize something and that also helps you to talk about it."*

And Idriss added:

> *"I think it is the same in story 3. (...) You can imagine the experience of working with these women made her think differently about [her prejudice]; it is very powerful to realize that by experiencing things you can change attitudes."*

> Story 3 is also narrated by Lydia. She tells us about her experience directing a play with a group of HIV positive women which toured in Mexico, and how by seeing the courage and vitality of these women she changes her attitude towards HIV positive victims.

Insights gained from the selection process:

For DOEN decision-makers, the most significant change under personal development is linked to the capacity of gaining control on your life and being offered an alternative to a dangerous and uncertain destiny. The fact that the user kept loyal to his ideals, rooted in the interests of his community made the change even more significant for them.
In contrast with local decision-makers, they did not put the accent so much on the relation between the artistic activity and the result, but more on the acquisition of skills.

Though they did not selected it as MS, they also found very significant the story selected by the local decision-makers, because they find that the healing of traumas is a necessary step towards releasing creativity. They pointed that they found significant that the possibility the user enjoyed of telling her own story, and through that overcoming her trauma, had in turn triggered a process of identification in others, through which the change was multiplied.

PROFESSIONAL DEVELOPMENT

Criteria of analysis:

By "professional development" the local decision-makers understood the availability and use of sustainable conditions and channels for users to acquire knowledge, skills, tools and enjoy infrastructure which enhance their professional practices. In their collection of MSC stories, they found changes related to professional development in:

- Access to information.
- Career diversification.
- Critical thought development, where the focus is on the creative process rather than on results.
- Finding a framework.
- Capacity building, through acquisition of new skills and professional knowledge.
- Improvement of quality of artwork.
- Creation of job opportunities.

-Reinforcement of vocation.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers did not reach consensus when selecting the most significant change story under this domain of change. They selected instead a shortlist of three stories which they considered to better reflect the changes in personal development: stories 20, 12 and 6.

Wawesh, Eliza, Marion, Mumbi and Jimmy chose story 20:

> Story 20 talks about the change in professional development experienced by a former musician who received training and became an event-organiser. As a consequence, he found a second chance in his life to gain focus in his personal and professional life, to fend for his family, and to develop his new found passion, which is providing other artists with a quality professional framework.

Wawesh explained that the change described in story 20 was significant for him because it was holistic, as the professional path taken by the user has a deep positive effect in his personal emotional and psychological life as well.

Mumbi's criteria of selection was more focused on the drive and motivation she could feel the change had waken up in the user:

> *"For me Rahim symbolizes somebody who is really driven,(...) he is now committed to the actual activity of being that professional. (...) he's looking back at his journey and he has not only made the decisions to be where it is that he is now, but he recognizes where he is, and as a result he's very focused on that element of who he is, he has found his actual niche. (...) he tells about his desire to be an events organizer, (...). He recognizes that this is where he needs to be right now, not only for himself but also for what the job is able to do for others."*

Jimmy also found significant the professional focus the user had gained:

> *"(...) I think Rahim has got this kind of philosophical, almost cooled-down mentality which I really appreciate and I like. (...) Rahim is 'I'm done', you can see that he has got a lot of nostalgia [for his music] but he's done, it's finished for him. (...) I am more willing to go with Rahim just for the fact that, whether for intentional reasons or reasons that were beyond his control, he is settled down, he is more focused, he is there. He can focus and he says 'this is my niche now'."*

Knowing personally both of the users in stories 12 and 20, Marion found it difficult to focus her analysis on the change rather than in their personalities; she finally chose story 20 because of the potential she sees in the focus the user demonstrates in his profession:

> *"Rahim is very focused in what he is doing, and keeps on learning and looking for opportunities to professionalize more. (...) "*

Angela shortlisted both of these stories as well, but settled for story 12 as the one with the most significant change in professionalisation.

> Story 12 is about an actor and performer with a strong drive to contribute to the professionalization of the sector. Identified by his drive, he receives training in arts management from the Aga Khan Foundation after being advised and supported to do so by GoDown Arts Centre. Since then he became a key figure in arts management in Kenya, working at several major art organisations in Nairobi: GoDown Arts Centre, Sarakasi Trust and Africa Unsigned. His drive leads him even to start his own initiative, Undone Theatre Projects.

> *"(...) in sifting through what I think is important in terms of professionalism,(...) being an arts manager myself who didn't have a pre-existing template as to how you do these things, I admire Dave Ojay's drive in story 12. (...) I wrote three points down about him, as to why I think his story is most significant, and one was the recognition of the gap in his industry, and then him taking the initiative to fill that gap. I also liked his drive to professionalize his industry, understanding that he can have an impact through proper management of theatre as opposed to being on the front line. And the last thing was wanting to be an administrative backbone for the arts (...)."*

Finally, Joy found instead story 6 to be the most significant under this domain of change because the process of professionalization is strictly linked to the improvement of the creative process.

> Story 6 is about the improvement in professional skills experienced by a theater actor through the training he received with The Theater Company. As a consequence, he acquired skills, improved the quality of his work and became a professional actor.

> *"I sort of see two different things [in this group of stories]: a professional support for the creative process, and a professionalization of the creative process. And while I'm very much interested in the professional development of those who support the creative process, I think the professionalization [of the creative process itself] is also important and interesting. Rogers then stands out as an individual who talks about how his creative processes were enhanced so that he is able now to think about why he does what he does, he is able to make his own choices about his own voice, which I think is important as well."*

Insights gained from the selection process:

The local decision-makers find most significant to be able to provide their users with holistic chances to focus on their careers of choice and enhance their professional drive and motivation, in order to improve the quality of their work.
While the MS selection of 6 of the local decision-makers pointed at stories where the professional development is linked to the infrastructure needed to support artists, one of them stressed the fact that the most significant change for her was in the professionalisation of the creative capacity.
The rest of the group was challenged about Joy's choice, but they did not change their selection.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers did not reach consensus either when selecting the most significant change story under professional development. Their shortlist of MS stories included stories 16 and 12.

Gertrude, Nicole and Kim found story 16 to be the most significant:

> Story 16 is the story of a young talented writer coming from a rural area in West Kenya, who out of sheer necessity of expressing her sorrow for the troubles she experienced in life, decided to write her memoirs on a notebook. Her decision takes her eventually to meet a publishing house based in Nairobi, and thanks to the professional support she receives from an editor assigned to her case, she develops writing skills, gets to interact with the literary scene in Kenya, and takes part in public presentations, even earning some monies from this, which help her to start a modest sewing business. As a result of this collaboration, her memoirs are now about to be published.

Gertrude and Nicole selected this story because of the depth of the change. As Gertrude explains:

> *"(...)From the background she is coming, to reaching [what she achieved]... It is still unclear of course what will happen [after they publish her book], but she has already changed so much with the platform she got and with the editorial help, so the change in itself is the strongest for me."*

Kim made a point on why she was choosing story 16 over story 20, which recalls the criteria used by Joy, when she prioritized in her criteria of selection the development of the creative process rather than the development of infrastructure and production conditions (see above):

> *"[In reference to story 20], I think that these are positive side-effects, you need to build strong organisations. That's an important thing we do within DOEN, that we allow institutions to grow, so we give money for capacity building. They need IT specialists, they need an event-organiser and they need to learn those skills to be able to make a stronger institution, but for me the significant change story in the end is somebody who has a little notebook and makes it into a book."*

> *Rahim [story 20] used to be a singer and now he in an event-organiser and I think it is a very good thing that these organisations build a capacity to organise activities, but activities don't necessarily need to be organised by artists, but maybe by other people who can do that. That's why I prefer story 16, because it's about her becoming a writer or becoming more professional in being a writer."*

Annette and Idriss selected instead story 12 (see page 10) as the one with the most significant change. For Annette:

> *"Story 12 is about management, leadership, training. He is so convinced in what this meant for him and for his capacity; it gives him the opportunity to train young artists and professionals in media, art and culture, so I think it's very connected to the arts. (...) I think it's good that he knows the profession as a performer so that he can relate to it very well."*

Idriss agreed:

> *"I was doubting and I finally chose also story 12 for the depth and the quality of the training that he got from the Aga Khan Foundation. He wouldn't have taken the course, if he hadn't been advised to do so by GoDown. (...)It was really convincing how such an advice is paying off this leadership thing."*

He also pointed out that he found significant that these changes in professionalization are allowing the users to make a living for themselves, as exemplified in stories 16 and 24.

Insights gained from the selection process:

The selection made by DOEN decision-makers offered two different criteria which relate to each other. While a group was selecting their MS story following the ultimate change, which was the professionalisation of creative processes, two others were focusing in their quest for significance in strategies which DOEN usually supports, which is the professionalisation of the sector in terms of organisational and managerial capacities.
In summary, DOEN finds both type of changes most significant, the second one being the means to reach the first, which seems to be in coincidence with the strategies and goals of the local decision-makers.

EXPOSURE

Criteria of analysis:

By "exposure" the local decision-makers understood the circumstances in which users of their artistic activities are able to:
> - gain access to communities beyond their socio-economic and cultural circle. According to the local decision-makers and some of the users, this dimension of the changes in exposure is especially relevant in Kenya as society is strongly compartmentalised in social niches and mobility and

interaction across different social groups is almost non-existent.
- gain visibility,
- develop marketing strategies by gaining publicity and coverage of their artistic   activities,
- gain mobility,
- network and diversify their opportunities,
- establish contact with peer colleagues and new audiences, and as a consequence develop a culture of cooperation,
- develop global awareness, by gaining exposure to different cultures and different standards of production.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers selected two MS stories: story 15 and story 18.

> Story 15 is told by a Ugandan contemporary dancer, who after a short residence in Nairobi develops networks that make him go to Moscow for yet another residence and from there develop international contacts as well. This exposure allows him to start back at home an international dance forum called Dance Week, the first attempt ever in Uganda to develop the contemporary dance sector.

Joy, Eliza, Jimmy and Angela found the change in this story to be the most significant in terms of exposure because the user not only benefits from the exposure described, but multiplies for others in his home country the opportunities found through it.

As Joy Mboya explained:

> *"(...) Knowing Julius, I'm thinking about how that exposure gave him the impetus to start something in Kampala, to start it without the same funding that is available for Kenya and Tanzania, and also for that he stayed in touch for developing that programme, for picking resources for that programme out of the region, from the contacts that he has already made. So he continues to use the networks he made and the networks he has abandoned to grow. So for me [the most significant change] would be (...) how exposure, internationally and regionally, has facilitated the home-base."*

Eliza Kimani added:

> *"Julius takes us step by step, gives us a detailed account of what it's been like for him and what he's gained through the exposure, what he has been able to do with it. It's given him a form of identity and it's helping others identify with what he's doing."*

Jimmy and Angela were especially struck by how the exposure at an individual level spins off in the development of infrastructure and visibility for others. Jimmy reasoned his choice as follows:

> *"(...) I'm thinking just how the impact of that exposure Julius went through ended up giving rise to something even more drastic; not just exposure that benefited him as an individual, but due to that exposure he went and created a totally new infrastructure. So that is the reason why I choose this change [as the most significant], because he went ahead and gave rise to this entire infrastructure. So it was not about him, it was about being an agent of initiating other different things. That particular element of exposure not only exposes him but exposes a whole society."*

And Angela Wachuka confirmed the criteria:

> *"For me, (...) it is very important that once you have access to being exposed, to use that   as a launching pad for other things. So I would go with [the change in] Julius[' story] in terms of his ability to then turn this platform that he had access to, to effect other little movements with other people, whether it is by them coming to his Dance Week and being inspired, or just him (...) being motivated enough to access other places that are doing the same thing that he is doing. Because as much as*

exposure is an opportunity, I feel it is also responsibility. Some experiences that you go through, once they touch you, you can never really be the same again, and the question is: What do you do with that exposure? "

Mumbi, Marion and Wawesh selected instead story 18 as the most significant story because the exposure is related to an improvement in the quality of the users' artistic practice.

> Story 18 is the story of a young singer that benefits from touring with other East African musicians around Europe. As a result, she develops the quality of her art and comes back home highly motivated.

Mumbi Kaigwa started explaining:

"I would go for [the change described by] Dela, because of the kind of global awareness that she benefited from as a result of the exposure (...). But also within that exposure (...) she had an improvement on the quality of her art, and again as an added advantage of that she was able to feel good about herself. Which for me as individual is great because she didn't just expose herself and got lots of money, there was a journey that she made that was internal as well, so [the change] was external and internal."

Marion Van Dijk:

"(...) I think that Dela already got a lot of exposure and guidance and access to information, within Penya, but then she started touring Europe and the world opened up for her, she learned a lot about being exposed to different audiences (...) she had to better her act. She became a better artist by being exposed to different situations."

Wawesh, who is Dela's producer, explained that he was biased towards her particular story of change because he had witnessed the change on tour:

"I think all the stories are really inspiring, and due to the fact that I have followed Dela and I'm a witness of what the exposure did to her, I think it's a pretty inspirational story [for me]. I've seen the impact both when she was abroad, and what it has done [to her], and also at a local level."

In the end, the local decision-makers decided that the difference between both stories was mainly the duration of the change, as the change in story 15 refers to a long-term development of seven years, while the change described in story 18 refers to a change experienced recently and during a few months time. They speculated that given the time, the change in story 18 had the potential to develop a similar impact to the change in story 15.

Insights gained from the selection process:

The local decision-makers find most significant to be able to provide networking opportunities at an international level. They find very significant that this exposure to other cultures and the global awareness they experience now is not only bringing material opportunities for the artists, but also nurturing them in their creative processes, so that also the quality of their creations is improved. They find it is this internal change the one that has the potential to make the change in exposure sustainable for others.

They especially appreciate when the effect of this exposure gained by artists nurtures artistic platforms back home, multiplying the effect for others.

2-Selection and analysis made by DOEN decision-makers:

There was a consensus amongst DOEN decision-makers to select story 15 as the most significant change story under the domain of exposure.
They coincided with Jimmy, Angela, Joy and Eliza in their criteria, as they considered the huge impact that this change in personal exposure had had in the wider community when the user decided to multiply the

effect back home (see page 13).

As Idriss explained:

> *"(...) I would choose number 15, because of what Julius did with the exposure. He is encouraging others to do the same and he is saying that they have to work as a team. (...) he is multiplying his experience."*

Kim also added:

> *"(...) In story 15 it is just really good to see (...) what exposure can bring, not only for the person, but he takes it further and the multiplying effect [he talks about], I think that's really what you would like to see."*

Also for Annette:

> *"(...) What specially appeals to me is that he is very conscious about the situation of dance in his country and fighting for new developments. He is working together with a lot of people and he actually mentions that now other people got inspired, started to run festivals, which they didn't have before, so I think he had a marvelous way of spreading it and has a strong network. It appeals to me very much that by attending a residency of 8 weeks, the result is huge."*

Idriss gave also some feedback on the change in story18, which he also found significant:

> *"(...) even something like this, taking part [in a European tour], can really accelerate your exposure and also your skills, which means that if we hear that people take part in an exchange program abroad, for me it is a reminder that this can be very important in terms of exposure or whatsoever."*

Nicole also appreciated the change in story 18, since she saw one of the shows of the tour it talks about, but she was longing for the story to provide more information to her, therefore he did not select it as significant.

Finally, Gertrude made clear that in spite of selecting story 15 as the most significant, she also liked in story 11 that the exposure gives the user access to sectors and communities of society she could not reach as an artist.

> Story 11 is the story of a visual artist who participates in Urban Mirrors, an inclusive public platform for the arts which allows communities with very diverse socio-economic backgrounds to interact.

Insights gained from the selection process:

DOEN decision-makers coincide with the local decision-makers in that it is most significant for them to see the potential these opportunities in global exposure can have for the development of local networks and platforms, when the users share those opportunities with others back home.

In addition, they also find it very significant when the opportunities of exposure are also given at a local level, to build access between sectors of society excluded from each other.

CHANGE OF PERCEPTION AND ATTITUDE ON ART AND ARTISTS

Criteria of analysis:

The local decision-makers grouped under this domain those changes in which the users experienced and/or benefited from a change of perception and of attitude on art and artists, either because they changed their own perception or attitude towards art, or because they as artists enjoy a change of perception made by others.

Under this domain, they found changes where:

- Art is recognised as a tool for social transformation
- The perception of the social system changed
- History is being documented
- There is an embrace of heritage
- There is an innovative management of power
- New forms of sociability are experienced.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The process of selecting the most significant change story under this domain brought up a rich debate about story 14. This particular story seemed to have captured the imagination of most of the local decision-makers, who had a predisposition to select it as the most significant change story at the beginning of the selection process. Five local decision-makers -Jimmy, Wawesh, Marion, Mumbi, and Angela- found the change described in the story very attractive and its potential impact highly significant relating to changes in attitude towards art and artists. However, after listening to each others criteria of selection, no one selected it as most significant for two main reasons: according to them it is a change that does not affect the cultural sector directly, and the evidence the story provided was not significant enough for them to consider the change seriously.

> **Story 14** is the story of a young activist who runs a self-organised youth initiative in Kibera, the slum in Nairobi where he lives. He had never paid much attention to art or artistic activities, regarding them as valueless, until he came across a presentation on artistic activities made by GoDown center in the frame of a brainstorming workshop for developing youth policy he was attending, organized by the Kenyan government. On that particular occasion he understood the power of social transformation art can have, and consequently changes his attitude and mind about art. After this change of attitude, he feels motivated to initiate a hip hop project in which he gets youth from Kibera and the police who harass them to sing and dance together, making a public display of social cohesion. As a result of the project, now he plans to hold the Nairobi Street Festival and to expand the activity to other countries as well.

The discussion about story 14 started with Jimmy explaining why he chose it initially as the most significant change story:

> *"I will go with story 14, simply because he doesn't believe there's a box, [I like] this thing about jumping out of the box. (...) I think art has got that element of perversion or delinquency that's very important when you are pushing the levels. So for me, if I'm looking for someone who has had this fantastic change of perception or attitude, it will be him. (...) But also because he has this kind of perversive, evasive ideas which I like, when it comes to this perception change, and perversion of power, particularly power. It is perversion and subversion, actually. I think there's a lot of subversion but I think he [goes further and]   abuses it. (...) that is more than subversion, I think it's perversion, really. Very consciously, it's perversion. I like that. (...) there's a drawing, a very famous caricature,*

which shows you the difference between an artist who is painting this nude model and a pervert. And the difference is basically the artist has a canvas in front of him, the pervert doesn't have a canvas. So for me, he's this kind of person who can put a canvas when he likes and remove it when he likes, that for me is very interesting.
(...) he takes art for granted, and by taking it for granted he takes ownership of it, and makes these people who harass him actually work for him. For me, to make the police work for you, that is very important."

To this, Wawesh reacted:

"I have to say, continuing here from what Jimmy was mentioning about our dear friend Raphael, that I hadn't heard about Raphael before coming to this meeting, and I will definitely attend the street festival that he's doing. I think that the story is fantastic in all ways, though, you know, I must say there's also a side of me that wants to find out more; we mentioned earlier about what's the influence, for example, from the UN [in his project] (...). Anyway, I'm yet to be convinced because I don't have any background in what he has been doing, although it's a great initiative."

Marion also said:

"When I listen to Raphael's story, I think it's the most fantastic story that has been captured, but having said that, it's the story of a young person. I mean, having read it, the story has attitude. I wouldn't go so far as to say that it has abuse or perversion, but it has attitude. I know him but I don't know him that well, I met him a couple of times. He had an attitude on arts, and he changed his attitude on arts, but he still has an attitude as a person as well. And I don't know how much his attitude... he seems to be over-confident in a way, so I don't know whether he can deliver."

Joy explained why she would not choose story 14:

"My first interest is really the sector, and people who use art outside of the sector are only interesting [to me] to a certain degree. Raphael, for me, from the Godown standpoint, was interesting as somebody in the community who could mobilize, for our purposes, for an event that we were trying to hold in the community. But the stories that grabbed me more, come from people who influence the way the sector moves and is perceived."

Mumbi explained that Marion's and Joy's contribution had made her think further:

"I have just changed my mind in the middle! What I suddenly got was that I am in raptures about this story. (...) Raphael tells a great story, and I'm wishing that it's true, I'm really wishing that we can have policemen who will rap and will engage on this level with people on the street and create some kind of transforming movement, not only among the police force but among people who are so conservative and so sure of their position and so sure about how to create change or that there is no change that is needed, only that the youth need to come one way. Whereas with Raphael I don't know if that change has happened, I know it's there in the story, I know that I want to believe it, but I don't know that it's there in anything except in his own imagination."

Angela also changed her mind:

"[The selection of the most significant story under this domain (...) has been the one which has allowed me to think the most about why we do what we do, why we are here.
I find myself, as I think more about it, developing a sort of problem with Raphael story's approach. It's nothing personal, but I think it's also testament to how we've grown accustomed to thinking about culture, and culture becoming very sort of 'civil society speak', as culture for development. So of course it appears interesting that he's doing work with the police and of course that is the paradigm he's working from, because that is how we've grown to think of it, and those are the attitudes we have developed towards what relevant art is."

Finally Jimmy concluded:

"I want to change my mind. (...) The thing that really captures everybody in Raphael's story, is this flirtation with authority, with the police. The biggest thing for me in that story is his audacity to go

ahead and create a project that really flirts with authority in this way, in this environment, in this context, and so on.
But I think I'm going to shift my position. When is the festival happening? If you give me the opportunity and I change my mind after February 14, I'm voting for his story. (...) But from the testimonies, especially from [what] Joy and Mumbi [said], I think I would really like to change [my selection of most significant change story] to Bertha['s story] (story 8), simply because I think I was a bit taken by the sensationalism in story 14 other than the actual change."

> Story 8 is the story of a journalist who discovers a new meaning and approach to contemporary visual arts by attending Amnesia, a platform for the debate and reflection on contemporary visual art and its role in the healing of social traumas.

Jimmy and Angela found that story 8 was the story describing the most significant change in what respects to a change of attitude towards the arts.
Angela explained that:

" [I select story 8 as the most significant change story in relation to a change of attitude towards arts] because of the kind of difference between the two realms of thought, if you like. Drawing now from where I work, and what our motto is, which is about using our stories to see ourselves more coherently, I think that she did that powerfully and I think that the phrase that she uses about a cultural awakening in Africa comes from a place of interrogation. If we interrogate ourselves and our culture and how we develop projects that are cultural, if we come from the place she's coming from and use that as a basis for what we then do, we'd be more informed, and that's the whole point. So Bertha['s story] did it for me."

Marion, Joy and Mumbi selected story 22 as the most significant story under this domain of change because of the impact that the artistic practice had on the conservative mindset of the artist's closest social circle.

> Story 22 is the story of a young dancer who confronted her own family in order to pursue her passion, which is contemporary dance. She trained and made a successful career as a contemporary dancer both in Kenya and abroad. As a result, her family, who used to share with the elders of their home village a very conservative and traditional point of view on contemporary arts, change their perception on the value of arts and validate their daughters' vocation, feeling happy for her. According to the user, this change in her family also influenced a change of perception on contemporary art practices in their home village, as they witnessed the positive change the family was going through.

Marion[2] was the first local decision-maker selecting this story:

"[Because] of course I know [the story] a bit better, and [I am able to] see how much she already changed the attitude of her community, of her family, [which was] completely turned around, even though it's on a smaller scale, I think [the change] is more sustainable, in a way, [than the change in story 14]. More local, yes, but more rooted."

Joy explained why she selected story 22:

"(...) the stories that grabbed me more, as people who influence the way the sector moves and is perceived, are really two: 8 and 22. For me Pela's story (22) is the story of somebody who discovers she has a talent, comes into the sector, meets a lot of resistance from family and community, stays with her decision and gets training, becomes quite competent, and is also then able to change the perception through her competency and success as a performer in the community. That, I think, is a compelling story.

And she gave some feedback also on story 8 as well:

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[2] Pelagiah is a user of Sarakasi's activities, the organisation run by Marion.

"Bertha['s change of perception] is also interesting, again as somebody who critiques or writes that now she has been able to begin to penetrate and understand the sector and to say 'Aha, I get this and I embrace it, and there is value in our local voice', and she now sees how she can document that, how she can share that."

And finally she explained why she found 22 to be the most significant:

"(...) those are the two [stories] that touched me the most, Bertha is the outsider who has been embraced, but I would go with Pela's story because she's more the performer, and, [not only that, but she] then changes through the nature of her performances and through the activities she does, (...) and I think that is a very fundamental place for artists for beginning to get acceptance, in their family and community."

Then Mumbi explained why she settled for story 22 as well as the story with the most significant change:

"I think what I got during the last two people who were speaking, who were Joy and Marion, is that (...) in terms of changing perception, maybe her own idea of who she was is clear. But the fact that she was able to shift her father's position from one where he was accusing her of prostitution to one where he was driving her to her rehearsals, there is a very stark and visible change that is happening on that level. (...) For me what really looks like a change of attitude is in the story told by Pelargiah."

Eliza instead found the most significant change in perception towards art in story 23 (selected as most significant by DOEN decision-makers under 'personal development and growth, page 7):

"(...)To me, the person who I think made the biggest leap of faith in the direction [of changing his perception on art] was Neville. From Neville's story, this short extract, you can get each one of these points from his short story[3], in that in every single sentence or paragraph there is a mention, there's is an aspect that relates to all these points to me: acquisition of artistic tools for impacting others, activism using art as a tool for social change, art as a tool for social transformation, change of perception of social system, documenting history, embracement of heritage, management of power and new forms of sociability. That's why I choose to go with Neville, in that to him, he was actually not interested in art but he did use art, he used it and abused it for his intentions, he abused it and it's making him go wherever he wants to go. He's using art as a form of communication, as a platform for activism. I applaud him for that."

Finally Wawesh explained why he selected story 9 as the most significant story under this domain of change.

> Story 9 is told by the same user than story 8, but in answer to question B of the interview questionnaire. In story 9 she explains how she shifted her behaviour as a consumer from buying international music to buying CDs produced locally by Kenyan artists because now she can trust the quality of what is being produced and feels that she is getting good quality for money.

Wawesh justified his selection as follows:

"The story I have chosen is closer to what I work with[4], story 9. (...) For me, I'm happy when I read someone like Bertha is able to change her attitude towards local music and musicians, because I feel, when it comes to this sector, that there is already a lot being done, there is a great impact, there are lots of wonderful musicians, wonderful people within arts who have really a story to tell. It's about bridging, it's about allowing Kenyans and other people to discover this. So, for me, even though it might be simple to others, for me the most significant change is this one."

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[3] She refers to the dimensions of the domain of change.

[4] Amongst the music that made Bertha change her perception on local productions, she mentions a music group supported by Penya, the organisation run by Wawesh.

> **Insights gained from the selection process:**
>
> The local decision-makers find very significant to make a clear distinction between those changes where the processes of social transformation happen as a natural consequence of the users experiencing a development of artistic practices (as it is the case of stories 8, 9 and 22), and those changes where the development of these artistic practices are instrumented towards a wider social development (story 14, story 23).
>
> For most of the local decision-makers, the most significant changes in relation to a change of perception and attitude on arts and artists are those which strengthen or have the potential to develop the arts and culture sector, for instance through the development of critical thought and the improvement of the impact of the quality of the artistic outputs.
>
> For one of them, the representative of Slum Cinema, the most significant change was instead in relation to the use of art as a form of communicating urgent social issues, a platform for activism.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers chose stories 14 and 8 under this domain of change.
Four of them -Nicole, Gertrude, Idriss, Annette- selected story 14 as the most significant. Story 14 is the story which the local decision-makers had initially also identified as most significant under this domain, for then shifting their selection in favour of stories 8, 9 and 22. (See page 16)

In the case of DOEN decision-makers, they considered the story to be most significant because of the realization the user experiences about the potential role art can have in social change.

As Nicole says,

> "I choose 14 because of the length and amount of details in it, the whole description of the process and also the description of the impact of these activities. It helps me to understand the magnitude of the change, because this whole story is just like a text-book example about using art as a tool for social change."

And Gertrude added:

> "(...)14 is definitely standing out for me because his realization about what art can do. He used it to create an alternative system, a project to bring together other people that are absolutely separated from each other, and to overcome prejudices, to work together, so it triggers a lot of impact. This new system he develops is at the same time important in its social impact as well as it is conceptually very creative and therefore might be seen as an artwork in itself."

Idriss and Annette also selected story 14 and added that they found it to be the most significant change story because of the element of activism in it.

Idriss completed their criteria of selection by saying:
> "I would like to add that it has elements of what we call 'critical mass' in a society, that is, a critical civil society. Raphael's story shows how he became more involved in getting another attitude towards what he calls 'the system'. He becomes active in it in a different way [by changing his attitude towards art.] (...) I am also attracted by how many people his actions seem to affect."

Kim, who does not work in the area of culture but in the area of micro-finances in DOEN, questioned the others about their criteria of selection. After her experience taking part in the assessment of proposals, her understanding was that DOEN International Culture Programme finds generally more significant those activities which are about the intrinsic value of the arts triggering social change. While she found the change in story 14 to be very significant in terms of social change, she would not see it as very significant in respect to the intrinsic value of the arts, as the change in the user is not inspired by an artistic activity, but by an institutional presentation about the arts.

Coinciding with the same process of analysis than Jimmy and Angela had done in Nairobi (see page 17), she selected story 8 instead because she could see a correspondence between the aim of the activity and the change:

> *"I choose 8 because the Amnesia project was set out to gain that awareness of the audience. With Raphael of course I liked the story but I feel like it was a personal click and a personal understanding which made him lead to these amazing activities because he joined the presentations. But if I look at story 8, Amnesia was really set up to create interaction with the audience and at least it worked for Bertha, so I hope it worked for more people who attended the Amnesia project. I chose 8 because it's a change of perception because of art, while [the cause of the change in story] 14 is more indirect, and not because of art."*

Idriss and Gertrude also found the change in story 8 very significant.
For Idriss:

> *"I found it to be very intriguing how Bertha [Kang'ong'oi] got totally a different insight about arts because of her discussion with Jimmy [Ogonga]. She even compares it to a kind of philosophy, a lesson that she didn't expect. She really sees what art can do and what art is about."*

And for Gertrude:

> *"(...) and then she also says that she could see art had a connection to an audience; before this she thought there was no connection."*

Finally Annette gave also some feedback on story 9 (see page 19):

> *"[I like] the inspiration [she gets] from the music she listens to, she really acknowledges that [this music] is her own culture. [I also like] the self-consciousness and cultural awareness of it. (...) [That story] gives a good example of how art can work and what effect it can have on other people, so I think it's a very nice story too."*

Insights gained from the selection process:

DOEN decision-makers found the association that some users are doing between art and activism most significant, and the role that art can play in changing society. They seem to define arts and culture as an expanded field in close interaction with social dynamics, and therefore their definition of cultural sector seems to be wider and more open than the one understood by most of the local decision-makers.

They all found very significant the changes in relation to the development of critical thought, the connection between this development and a raise of cultural awareness in the audience.

VALIDATION OF SELF-EXPRESSION

Criteria of analysis:

By "Validation of self-expression" the local decision-makers understood the experience of being supported and vindicated for displaying and voicing one's thoughts and feelings.
They grouped under this domain changes that make self-expression possible:

- changes in relation to new and diverse channels of projection where to express themselves and make their voices heard.
- changes that talk about users finding protection, a safer environment to express themselves.
- changes in relation to users finding platforms of self-expression.
- changes where users find platforms where to develop their critical thought and artistic concerns through a shared vocabulary.
- changes where users in solidarity with others provide them with a context for self-expression.

- changes in relation to understanding the context that influence one's self-expression.
- changes in relation to the social status that the artists occupy in society, obtaining validation as artists.

And consequences of the changes:

- changes where users take profit of art as a tool of comment on their reality and have a voice.
- changes in which the users gain authorship in the way their realities are depicted, taking ownership of their stories.
- Changes in which the users gain access to civic participation through their capacities of self-expression, obtaining validation as global/local citizens.

1-Selection and analysis made by the local decision-makers:

The local decision-makers selected stories 7 and 17 as the most significant change stories under this domain.

Joy, Mumbi, Wawesh, Marion and Eliza chose story 7:

> Story 7 describes the change an actor experienced when he got involved as a representative of Ghetto Radio in the direction of a hip hop drama for the Annual Earth Festival at the time of the Post-Election Violence suffered in Kenya at the end of 2007. At the play the victims of the violence where able to tell their own stories from their own perspective. The play was very successful with public and press, and the bond and confidence gained by the performers motivated them even to start an organisation for the advocacy of peace called the African Laikipia Peace Movement.

Mumbi and Joy stressed the fact that the change in this story is a consequence of another change the same storyteller narrates in Story 6, which was the improvement of professional skills he gained through his interaction with The Theater Company.

As Joy pointed out:

> *"(...) In combination with his other story we get a sense of the idea of ownership of your own voice and of finding platforms to share our own voice."*
> *I find important the idea of [having your] own voice and beginning to have your expression as a Kenyan artist. (...) I think that his two stories straddle both professional development and, this one more specifically, validation [of self-expression]. Because when we come to the understanding that we have a story to tell, we have a culture to express, and then when we get confident to express that... That I think is a powerful story."*

and Mumbi added:

> *"(...) there are elements within what happened to him in his first story that then are validated in his second story. Because in his first story [story 6] he is learning from others that he has a story that can be told, and that story can come from himself. He's then beginning to critically think about who it is he is, and I feel that this opportunity he takes for applying for a job at Ghetto Radio and then going off to use hip-hop and urban culture to tell these stories, it's almost like he has made a full circle. He came out of wherever it was that he lived, which was an urban setting, as a young man, found himself and went back into his community; he created not only a confidence in himself but also a platform for others to express themselves. (...) I feel that the validation of self-expression, the validation that he sees himself as a citizen, will always inform his work. (...) I think he spent a lot of time telling that story because it is something that he feels very strongly, (...) he's the one who most expresses that, 'I'm convinced that I have a story and I believe in myself and I'm going to use this platform'.*

Wawesh, who had initially found the most significant changes in stories 10 and 11, changed his mind after listening to Mumbi's analysis:

"(...) I especially liked the last thing that you brought up, looking at who Roger is and the validation as a citizen, that really made me rethink completely, so that's where I stand."

Marion also got influenced by the former analysis:
"(...) the story, like Mumbi said, starts small and it grows big and it goes back to himself again. From hip-hop and through collecting the stories from others, to finding a platform in the slums, in a big event, bringing it [his own change] to other people, (...), and like he said, [creating] a platform for self-expression,(...) that makes me choose [the story of change of] Rogers."

While Angela found story 7 very significant, she selected however story 17 as the most significant change story under this domain.

> Story 17 is the story of a writer who for a long time wanted to belong to a writers platform. While writing on his own, he was making a living selling computers. He had a break-through moment when he submitted a poem to a poetry award; then he gained access to this writers' platform and became an editorial assistant.

Angela explained her reasons:

"I really, really like Rogers' sense of validation, where it comes from and, most importantly, what it draws from. But I also feel that the opportunities that he had access to kind of gave him really a powerful space for expression and thought. There is this idea of critical thought processes, thinking about it, his place as a global citizen is re-affirmed, I like that a lot. When he talks about 'the event meant that telling our own story really gets guys listening', I like that also, but for me the problem has never been that people don't know that they can tell their own stories, it's just that we haven't been able to actually take them seriously."

"(...)I think in story 17 the validation [of self-expression] goes a step further. [Because he goes] from being a guy selling computers on the street, to almost seeking this kind of stamp of approval, [so far so] that he then rides off on and becomes something more than a writer, he becomes someone who can critique other people's work."

Also for Jimmy story 17 was the most significant:

"(...) I see that in Nairobi selling computers is quite a decent job, but he had this yearning, this kind of drive, and I think that for him the $500 [he won with the award] doesn't really matter, he just found a place. Finding this avenue of being able to say what you want to say, for me is quite powerful. Just to have that, even if it's 50% recognition, as a writer, that was quite interesting."

Insights gained from the selection process:

The local decision-makers found most significant that users are empowered to tell their own stories, to develop a critical thought around their own culture and artistic productions, and understand the political potential behind this, at the same time that they multiply the change by passing this knowledge to others. This change in the validation of self-expression is complemented by the platforms that now users are finding to express themselves and to share knowledge.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers did not reach consensus in their selection, and settled for a shortlist of three stories, 17, 10 and 7.

Idriss and Kim found story 17 to be the most significant for them because the user found a platform that validates and improves his practice as a writer.
As Idriss explained:

> *"What you can see in story 17 is this person who had a gift and knew somehow what he wanted, and then with the right support he obtains the validation of the status of becoming a real artist."*

Annette and Nicole found story 10 to be the most significant, because, as Annette explains:

> *"It was special that one project can pull you out of your situation: you are secluded and you don't have any contacts and then this happens. I think it's very important to know this is possible. Platforms for discussions sometimes can seem so abstract, but it is very good to know that this effect can be reached with a platform or in this case one project. There are many platforms, there are many networks and sometimes you wonder what effect they can have, so you have to try to get a connection with reality. In this case, this is an example of this reality."*

To what Nicole added:

> *"(...) this space for shared vocabulary, where she meets people she can connect with and [generates] this huge change for her, I think that is something that really stands out from this story. (...) it is just very impressive to see how much impact the cultural activity had on her life, just by meeting other people, meeting other artists and becoming an artist again herself."*

Gertrude Flentge made a general remark about the importance of understanding the processes of validation of artists:

> *"In general I really liked to see the impact that being validated as an artist could have. We assume [that it is important] but we hardly get to feel what it really could mean, especially living here in Holland where the position of artists is quite different."*

She then explained that her selection of most significant change story was story 7 because of the empowerment of owning one's story.

> *"(...) it shows the effect that telling your own story could have: "telling our own story made us realize that we share more things in common than we have in difference" and even make them realize that "we are tricked by politicians to slaughter each other".*
> *(...) [what is most significant to me], is the fact that recovering their own stories made them realize who they really were, to understand that there is a big overlap between their identities and that difference is only promoted by those in power to enlarge that power."*

Insights gained from the selection process:

DOEN decision-makers found that the availability of platforms where artists can meet and find a common ground for discussions and validate their thoughts was most significant to them. They were pleased to find evidence to justify their choice, as the value of the development of critical thought seems to be an intangible aspect of the arts which they know it is important, but the impact of which is always difficult to grasp.

Like the local decision-makers, DOEN decision-makers found quite significant that users are now having a voice and telling their own stories. The programme manager found most significant that telling your own stories can make you aware of your political circumstances and help you to take control on them.

MS selection and analysis - Stories from MALI

Process of research

First Round of MSC technique:

We approached five art organizations to participate in this evaluation in Mali and all of them agreed to take part.

Two of them -Festival sur le Niger and Centre Soleil d'Afrique, have received structural and project support from DOEN for the past xx years. All the stories collected from their users talk therefore about changes influenced by activities supported by DOEN.

Balani's and Acte Sept have became partners very recently; in this case, only one of the activities the stories talk has been financed by DOEN.

Finally, BlonBa Productions, a theatre and television producer which is not a DOEN partner, accepted to contribute to the evaluation by recommending users for the initial part of the MSC technique. As they are not partners, none of the stories collected through them talk about artistic activities financed by DOEN.

Sixteen people participated in a workshop at Hotel Kountená in Bamako on October 14, 2009 which was conducted by Claudia Fontes and writer and editor Ismaïla Samba Traoré.

Most of them were artists (13), while there were also some event-organisers and producers (4).

After introducing the evaluation and the MSC technique to the group, the participants were split in two groups where they were interviewed about their most significant change stories. One group was interviewed by Claudia Fontes and the other by Ismaïla Samba Traoré, who also helped us after the meeting providing contextual information on the stories we had collected.

While each person had a personal interview, the other participants in each group contributed asking questions as well. The interviews were made in French with exception of two interviews to participants from Ségou, which were conducted in Bambara by Ismaïla Samba Traoré. Oliver Nelson helped Claudia with the translation from English into French.

One other participant based in France answered the MSC questions by e-mail and on the phone.

The interviews collected were later transcribed and edited as lightly as possible, and the final version was sent to the users for their authorization. Boukary Konaté transcribed and translated the interviews from Bambara into French and Oliver Nelson and Claudia Fontes from French into English.

We collected a total of 20 stories from Mali:

- 9 out of the 20 stories collected are related to activities supported by DOEN (stories 5, 12, 13, 14, 15, 16, 17, 18 and 19).

- 17 stories answer question A and three stories answer question B. In most of the cases the users preferred not to answer question B. In a few cases, they answered question B by referring to yet more activities of the local art organisation who had nominated them. When this happened the extra information was added to story A.

These stories can be read on the website dedicated to this research under: http://howdoyoudoen.nl/?tag=mali. All participants were asked for authorization to publish their testimonies on this website. All of them agreed on their publication, and most of them provided images to illustrate them.

The group of stories collected in Mali come from different artistic backgrounds: music, theatre, television, literature, visual arts, event-organisation, and community art.

The stories come mostly from urban environments in Bamako, Ségou and Sikasso.

Four women and thirteen men took part in the sample. The ages of users vary from 25 to 60.

Second Round of MSC Technique:

A second meeting took place in Bamako on 21 and 22 December 2009. The directors of the four organisations partners of DOEN attended the meeting:

- Hama Goro, visual artist and director of Centre Soleil d'Afrique;
- Lassana Diarra, director of Balani's, aka Igo;
- Mamou Daffé, director of Festival sur le Niger;
- Adama Traoré, playwright and director of Acte Sept.

Alioune Ifra Ndiaye from BlonBa productions excused himself from the meetings.
Ismaïla Samba Traoré witnessed the discussions during the second round and contributed facilitating the conceptual analysis and providing contextual information.

During this meeting the local decision-makers read the stories, identified key-words for each story, grouped these key-words in four domains of change, and chose the most significant story under each domain of change.

Mamou Daffé found it difficult that the analysis of the evaluation was being made by gathering multiple subjectivities and analysing the different approaches and interpretations around change. He explained that it was intellectually impossible for him to choose the most significant change in the stories when talking about art and creativity, as he found the content to be very sensitive and he felt he was judging on people's lives and choosing one life [and not one change] as more significant over the other:

> *"(...) To ask me to choose between these stories, for me, is to ask too much, because it is to ask me to be subjective. What I can do is to elaborate on the choices the others make, take conclusions and counterbalance [positions]."*

> *"(...) In what respects to me, I prefer to abstain myself [of selecting the most significant change story] because I find that all the cases have a deep meaning and personally as an artist and event- organiser I can justify all the stories. If I am pushed to choose, (...) I only can be subjective. I think the people in DOEN, or a consultant like you [Claudia Fontes] are the only ones who can be objective, who can see what is most significant for your eyes. But here in Mali, maybe we find small differences, but in my opinion, they are really nuanced.*

He insisted in being part of the debate and offered his own criteria of preference during the discussions, strongly standing behind some changes, but not doing the final selection. For this reason, we only can take his contribution to the discussions into account, but we do not know what was the most significant change for him under each domain.

The same than in Senegal, local decision-makers were invited to consider any of the languages they speak, not only French, to define the umbrella concepts for the domains of change. In the case of Mali, they found a philosophical concept in Bambara which was best suited to the ideas and meaning behind a particular domain they created.

The domains of change created in Mali by the local decision-makers were:
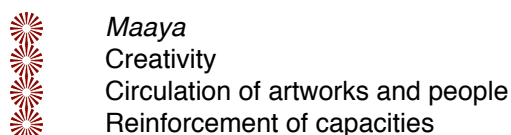
- *Maaya*
- Creativity
- Circulation of artworks and people
- Reinforcement of capacities

These four domains of change with their respective key-words or dimensions of change were used later in Amsterdam by DOEN decision-makers to select their MSC stories.
A team of DOEN members of staff gathered in Amsterdam on 26 January 2010 to analyse the stories from Mali:
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- Gertrude Flentge, Programme Manager Culture, Media & Human Rights;
- Annette de Bock, Programme Manager Culture, Media and Human Rights (temporary);

- Nicole Rietvelt, Team Assistant Sustainable Development;
- Idriss Nor, Team Manager Culture, Welfare & Social Cohesion;
- Kim Kiszelnik, Programme Manager Sustainable Development[5].

Analysis of Most Significant Changes by domain

MAAYA

Criteria of analysis:

The local decision-makers grouped under this domain changes dealing with:

- taking care of others, both therapeutically and morally
- change of mentality regarding traditional thoughts
- openness to other cultural identities
- affirmation of identity
- social support
- social status

Hama Goro explained that *Maaya* could vaguely be translated as 'Humanity' or 'human condition', but that as an action it means getting to know and accepting the other as such, and to come for his/her assistance when needed. *Maaya* is, according to Goro, the spirit that makes a social system work.
Lassana Diarra added that the word *Maaya* also has an extended meaning, which is the condition of perfection of the person, understood as the completion of the essence of the person in her most subliminal aspects.

And Adama Traoré concluded:

> "I think [the word] Maaya is enough [to define this domain] because in Maaya, we find all possible ways of socialisation. (...) All rituals which are created to form the social being, for him/her to adapt to society, they are in Maaya. Therefore Maaya is the projection, the vision of society in relation to the product that society will deliver; it is also the individual adapting him/herself to the fundamental values of the society that enables him/her as an individual in the first place."

Later during the MSC selection debate, Ismaïla Samba Traoré also raised some important points on the definition of *Maaya*:

> "The humanist principle of this society and of this culture is to grasp the essence of diversity. That is what we call humanity. It is the juice, the essence, the sweetest part of the brew. That is our Maaya, the quintessence. [Under this category you are selecting stories of change], of lives that trascend the difficulties, that show the capacities of the individual to escape adversity to assertively inscribe themselves on the positive values that enable other people to identify with them."

MSC selection process:

1-Selection and analysis made by the local decision-makers:

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[5] Kim participated of the whole analysis, but she only took part in the selection of MSC story for the domains of *Maaya* and creativity, because she needed to leave the meeting earlier.

After a very strong debate, the local decision-makers agreed on two stories as the most significant under the domain of *Maaya*: 1 and 14.

Adama Traoré and Lassana Diarra selected Story 1 as the most significant:

> Story 1 is about a young female singer of Wassoulou[2] origin who due to family circumstances fell under the tutorship of a *griote*. This *griote* told her she could not sing because she was not of *griot* ascendance, undermining her strong vocation and natural talent for singing.[3]
> The user was finally able to overcome this self-prejudice inflicted on her after meeting Acte Sept. The organisation gives her the opportunity to become first a stage assistant and later a professional singer.

As Adama Traoré explained:

> *"In reference to Maaya, for me in the case of Djénèba she has understood an important thing about that artist who used to beat her all the time (..) It is possible that she wouldn't be a singer today. She was able to pull herself out of all these difficulties in a positive way."*

To what Ismaïla Samba Traoré added some more context:

> *"She was tormented by a griote because this griote did not want competition. When asked to educate this young girl who is not griote, and saw that this girl had a beautiful voice, a certain charisma and possibilities to build a career [as a singer], the griote attempted to trample over the girl's artistic destiny. (...)You know very well that they can do worse than that. There was a case when a famous griote even captured the voice of her rival, made her loose her voice through magic. If you consider this, [you conclude that] this girl has really escaped a tragic destiny."*

For Hama Goro, the most significant change was in story 14, and he explained that his choice was simply made on an affectional basis and in the magnitude of the change that he could perceive.

> Story 14 is told by a mature visual artist who, having been alienated for years from artistic activities in particular and from society in general, finds a frame of affection and belonging in the activities organised by Centre Soleil d'Afrique. He talks in particular of the treatment he received from its director, Hama Goro, a peer artist who takes care of him by including him in a positive artistic environment for him to flourish both personally and professionally.

Lassana Diarra weighed two dimensions under the domain of *Maaya* through his analysis on these two stories. He considered that the aspect of finding therapeutical help and care was heavier in story 14, while the aspect of becoming famous[6] was more dominant in story 1. He finally considered as most significant under the domain of *Maaya* the celebrity aspect, so he chose story 1 on that basis:

> *"Because we need to talk of a change inscribed in a dynamic of success and performance"*

For the others, instead, the strongest criteria to select under this domain was the different degrees in socialisation that the users had experienced, from being alienated from society to becoming part of it. By degrees in socialisation they referred mainly to opportunities of attending formal education, which is of course a critical issue in Mali, where 70% of population is illiterate.[7]
This difference of criteria amongst local decision-makers around the significance of the dimensions of changes in *Maaya* was discussed at length while considering the meaning behind the change in story 10.

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[6] '*celebrité*' in French

[7] According to the Canadian International Development Agency, August 2009.

> Story 10 is the story of a comedian who after 33 years of being in a precarious artistic and financial situation -in spite of having achieved a university degree as educational psychologist-, finds himself being catapulted to fame and popular recognition through a micro-programme on TV in which he incarnates a fictional character called Baniengo, whose personality is a compilation of all aspects considered morally negative in Malinese society.

Lassana Diarra had initially selected this story because he found the change significant in that someone who had received privileged education failed to succeed and fell in a state of precariousness for more than 30 years. He found very significant that someone who society had invested so much on had been now recovered and brought back to the limelight. This was contested by Mamou Daffé:

"I want to disqualify the story of Baniengo [as the most significant change story under Maaya], because he attended university. For me, that makes the change not significant. Anyone who already had the opportunity to go through university in Mali (...) is someone who had all the chances. But someone who came out from a hole, who did not go to school... I evaluate in reference to the anglo-saxon system. You do not pay attention to where you arrive, you pay attention to where you start from, the trajectory. That is an element [to be considered]".

Finally Lassana Diarra changed his mind after Adama Traoré explained:

" (...) For me, it is not a representative case under maaya. We need to pay extreme attention. (...) Anyone can at a given moment incarnate into a role the aspiration of the   audience, because people applaud themselves through this character. They do not applaud   the technical quality of the actor.

(...) There is in people an instinct of self-flagelation. Each one has positive and negative aspects, but the character he incarnates is the expression of negativity. [His popularity is due to the fact that] everyone sees in him a part of themselves that he projects. (...)You do not need a great comedian to play this type of roles."

(...) When I think of Maaya I think of socialization… Forms of socialization. The people in the other stories had only one form of socialization: school. He had two: school and university. If I need to choose someone, it has to be someone who has self-developed in spite of an obstacle and that has overcome this obstacle to become emblematic."

And Hama Goro rounded up:

"*All stories are very valuable, but if we need to select one, we need to choose the most sensitive story. The story of someone who maybe was put aside, someone who was underestimated, someone who, in spite of not being seen by others, was able to put him/herself forward, to make a place for himself in the society.*

In that sense, Baniengo had already a place: first of all, he had a university degree, a high education. Second, he was a traditional fortune-teller, a fetichist. People who do this job they have a place in society, a certain consideration. They have their audience, their environment, people who follow them. On the contrary, the others [stories 1 and 14] had nothing, and they succeeded in moving on. They started from scratch, they were nowhere."

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Insights gained from the selection process:

The local art organisations have a rounded holistic approach when delivering their activities and consider moral and therapeutical tools as much as artistic ones in order to create a positive environment for artists to thrive. The fact of choosing maaya as a domain of change talks in general of the long-term support that local decision-makers expect to be able to deliver to their users, as they found significant to witness these changes at the most subliminal personal levels. One-on-one support is key to the changes in maaya and it is constructed on an affectional basis.

The local decision-makers found extremely significant that their activities have helped to develop a culture of inclusion, through which users managed to overcome social prejudice inflicted on them and to develop a sense of belonging to a given community. They found most significant that artists can gain a sense of self-confidence through their support, and reaffirm their vocation against the pressures of a hierarchical environment which not always provides them with opportunities of socialisation.

They did not reach a full common understanding on the criteria of selection under this domain. While for the majority the criteria for selecting their MS story was that the user had had opportunities of socialisation, for Balani's director the element of public success and gaining the status of celebrity was the most significant.

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2-Selection and analysis made by DOEN decision-makers:

When selecting their most significant change story under this domain, DOEN decision-makers did not reach consensus and shortlisted two stories: 18 and 9.

Idriss, Annette, Gertrude and Nicole chose story 18.

> Story 18 is the story of a percussionist, a djembé-player from Ségou, whose career as a musician was stagnated until he participated in Festival sur le Niger. Then he started being well-known, travelled abroad, improved his financial situation and even started a school for passing his knowledge as a djembé player to others.

Gertrude and Nicole selected this story as the most significant change story because of the magnitude of the change, the fact that the user explains that his community of artists was 'in the dark' and now it has 'been brought back to light'. They considered very significant that the change is happening on many levels. Their analysis of this story coincides partially with the analysis made by the local decision-makers, who also had found the change it describes as very meaningful under the domain of maaya because of the dramatic improvement that the user experienced in his life. However they ended up placing it under the domain of change 'Reinforcement of capacities' (see page 32) because they wanted to rescue as more significant the dimension of transmission of knowledge that the change has.
Gertrude also value this aspect of the change, but saw it as part of a change in maaya rather than under "reinforcement of capacities":

> *"In fact the maaya is happening also with regards to his social validation: he gets a family, he is respected, but he also transfers his knowledge to other people. The maaya element in this story is therefore really strong and it's far more than personal. (...) the djembe tradition is being [transmitted], so the direct cultural dimension of the maaya is also much clearer than in the other stories."*

Kim also found story 18 very significant, however she selected story 9 instead as the most significant.

> Story 9 talks about the life-changing support that the user, a now young and successful actress and singer living in France, received from BlonBa at the start of her career while she was only a teenager. She received support to afford her education and advice on how to deal with the unsympathetic family environment she was coming from. As a result of the support, she became literate, made life-changing informed decisions, and found freedom to develop her profession.

Kim found this story to be the most significant because of the long-term support the user received which helped her to take life-changing decisions:

> "(...) they gave her an education and helped her to fulfill her identity, and then she was ready to make the choice to go to France. It was a difficult choice, but there she could have the profession that she wanted to."

Annette and Gertrude added that the change in story 9 was also very significant for them under this domain of change. Coincidentally, the local decision-makers had also selected story 9 as the most significant change story under the domain of change "Reinforcement of capacities", next to story 18 (see page 32).

Finally, Gertrude also pointed out that she found very significant the sense of collectiveness formed around the activities of Centre Soleil d'Afrique, which she found exemplary in story 14 (see page 28).

Insights gained from the selection process:

They considered as most significant the long-term company that the local decision-makers provide to users, which results in a reaffirmation of their artistic identity, and in pursuing their careers successfully. In this sense they realised that the changes in *maaya* seem to contribute to the sustainability of culture as much or more than financial changes. They found this most significant especially relating to the transmission of traditional knowledge.
They also found very significant the sense of collectiveness inspired by artistic platforms in Mali.

In general, the concept of '*maaya*' as understood by DOEN decision-makers gave them an intellectual frame to better understand the meaning behind artistic activities they had financed in the past in Mali. They learnt that the support the organisations give in Mali is not only professional or artistic, but more holistic, covering also family issues, financial assistant, logistics and personal infrastructure. This holistic support seems to be much needed in a cultural context which the users describe as very harsh for the artists. The incorporation of this concept to DOEN's way of thinking the artistic activities in Mali made them eager to discuss with their partners notions of instrumentalisation of the arts, to explore an expanded notion of sustainability, and the role art can have in social cohesion.

REINFORCEMENT OF CAPACITIES

Criteria of analysis:

The local decision-makers classified under this domain changes related to the strengthening of the personal and professional capacities of their users. The changes grouped under this domain dealt with:
- receiving advice
- being encouragement
- gaining self-confidence
- gaining personal validation
- creating a sense of responsibility
- professionalization
- professional affirmation
- training
- capacitation in technology
- acquisition of material and technical equipment
- transmission of knowledge

- heritage conservation

It is interesting to notice that the local decision-makers chose to classify under this domain changes about the reinforcement of personal psychological and moral capacities as well as professional or technical capacities, what suggests that their approach to the definition of the domain is wider than what is commonly understood by 'capacity building'.
In this sense, the changes under this domain are closely linked with the changes in *Maaya* as well.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers selected stories 9 and 18 as the most significant under the domain of reinforcement of capacities (see description of stories on page 30).

As explained before, these stories were also selected as most significant change stories by DOEN decision-makers under the domain of *maaya*. The changes in *maaya* seem to be complementary to those that happen in the domain of reinforcement of capacities.

All four decision-makers participating in the selection coincided in that the change described in story 9 was extremely significant for them because the entire life of the user had shifted from being an illiterate young actress to becoming an international star.

Lassana Diarra found especially significant the fact that the user was the only woman in the group of stories they analysed under this domain, and added:

> "(...) moreover, she was illiterate. It is therefore the best example of someone who has not been to school at all, and who, thanks to culture, learnt to write and read, and has become today a well-known artist."

And Adama Traoré completed:

> "This is an example of the trajectory of an artist who is taken care of in an environment where not only she gains a professional formation, but where at the same time she acquires other tools, like alphabetisation, to be able to make that formation sustainable.
> (...) It is the trajectory of this girl who is born in Ivory Coast, she comes to Mali, she did not go to school, who speaks French as they do over there, and meets in a film-set these people who decide to give her a big role before they realise that she is not able to play this role. As a consequence, they pay an evening course for her to get education, which she follows with patience and bravery. But this happens in parallel to the artistic formation. This is the pattern I am interested in. (...) So, it is not artistic formation in the strict sense, but it is also anything that can contribute to the flourishing and validation of this [artistic] formation."

For Hama Goro Labouzou's story is very significant because he has gone through many professional stages:

> "In a very short time he goes on to take responsibilities, he creates a djembé school and tries to transmit his knowledge."

The self-initiative of creating the school was for Lassana Diarra also an aspect to be welcomed. And Adama Traoré summarised that he found this story to be the most significant in reference to the increase in transmission of knowledge because the user is teaching the djembé to the young generation:

> "I think his change is important under the domain of "reinforcement of capacities" because he is the only example in this group of stories of a very important aspect of that change, the heritage aspect, and the idea of transmission of knowledge. (...) What I defend here is the transmission of knowledge. There is for instance this instrument, the djemberenin, which is about to disappear, because the only person who can play it today is 60 years old. The djemberenin is a percussion instrument which is carved in wood and covered with skin. The blacksmiths families of Siby have played them and

transmitted the knowledge from father to son [for generations]. This old man is 60   years old now, and has not descendants.
(...) The elders are desperate. His only apprentice is a Swiss man, Vincent Zaniti. Maybe in the future Vincent will open a school for us to learn how to make and play the djemberenin...

(...)when I talk about safeguarding [heritage] is because today in our society, due to religious intolerance, the elders are restrained by their families to play the instruments; (...) Djembé players teach mostly to Western students. (...) For orthodox religious people if you play an instrument, you are celebrating satan. It is also the fact that our traditional instruments are not valued. Colonisation has favoured this way of thinking, our schools of music do not teach how to play our traditional instruments. "

Insights gained from the selection process:

The local decision-makers found most significant that a woman had been given the chance to surmount the barrier imposed by illiteracy, go through school and gain skills that contributed to the reinforcement of her artistic formation, up to the point of becoming an international well-known actress and singer. They found most significant how, in order to achieve a sustainable formation, it is necessary to provide for life-skills training and literacy next to artistic formation.

They also singled out the only change they found about transmission of knowledge and heritage safeguarding as most significant, as they consider that more should be done to counteract the negative perception that religious intolerance creates around traditional culture and its transmission to younger generations. One of them found especially significant that this change had been possible through the self-initiative demonstrated by the user.

2-Selection and analysis made by DOEN decision-makers:

When discussing the selection of the most significant change story, DOEN decision-makers were left with two stories.

Idriss, Nicole and Annette found the change in story 5 to be the most significant under this particular domain, because of the sense of vocation and passion expressed by the user in his narration which finds channels of expression thanks to the framework provided by the organisation supporting him.

> Story 5, "The forrester from Baoulé" is about the creation of a cartoon project called "Issa et Wassa". When the user received the invitation to do this project, he was starting his career as an author and was hesitant that he could ever make it in the literary arena in Mali. The project gave him visibility and acted as a springboard in his career. Moreover, becoming an author of cartoons was his childhood dream.

This story was selected by local decision-makers under the domain of "Creativity" (see page 35). DOEN decision-makers selected it under "Reinforcement of capacities" because they stressed as most significant the dimension of professional affirmation that the change shows.
As Nicole explained herself,

> *"Story 5 really appeals to me because of this crucial help [he received], [he says] "I had doubts whether I could pursue my career" and maybe without Balani's he would have just abandoned it all together. But they [Balani's] could play this role, [to provide him with] (...) the tools to make his dream become reality. (...) I like the idea that this organization can capture this, that you can catch these people in time and help them realize their potential."*

To what Annette added:

> *"I would also like to stress the importance of his creative development. Now he is able to write a cartoon, and he is not only gaining a lot of skills, but also developing his writing talent while before*

> *that he only had lots of unpublished manuscripts. So it was a big change for him which opened doors and gave him many new opportunities."*

When asked if this criteria was their personal criteria or a DOEN criteria, Idriss explained that personally he found significant that the user could achieve his childhood dream, but that also following DOEN's parameters he could see that the fact that the project was combining artistic issues with environmental concerns would also be attractive for DOEN in general. As this story is related to an activity supported by DOEN in the past, Gertrude was able to comment on the difficulties they had when assessing it:

> *"I must remark that during the assessment of this proposal last year, this could also have been a factor to make us turn it down because it could have been that the educational/environmental aspect was too dominant over the cultural value of the development of the comic books in the sense that the emphasis on the educational message would not leave enough space for the development of the creators to deliver a good cultural product in terms of the quality of the story, designs, etc. We financed it because of the contribution it could give to the development of the comic strip in Mali and not because of the educational value on environmental issues. The last one could only be an extra asset to us, if the cultural value of the project is clear (...).*

> *"(...) Normally we would say we do not fund projects in which the arts are instrumentalised. This project, and some others before that, made it clear to me that in a country like Mali working through assignments from NGO's is the only way to develop cultural projects at all and this division is maybe not made so much by the cultural producers themselves."*

Gertrude found also story 5 and 16 very significant because she could see in both stories changes at many levels: personal, cultural awareness, creative development, and they also have an infrastructural effect. However she finally selected story 16 as her most significant change story:

> Story 16 is the story of a female photographer who participates for first time in a workshop with international artists and learns that photography is also considered an art form. The self-confidence she gained motivates her to start her own photo studio, which becomes the source of income for her and her family.

Gertrude justified her choice:

> *"Because of the personal struggle Pinda might have had as a female artist doing all this, which makes me really admire her. Of course I am not sure if that really was the case, but I assume it must have been. The way the story is built also refers to a long-term sustainable process, in the other stories it seems a little bit quicker."*

Insights gained from the selection process:

For DOEN decision-makers the most significative change under reinforcement of capacities is that artists are being provided with tools and the right framework to realise their creative potential and that they are finding effective channels to address their artistic passion.

The programme manager found especially most significant that a woman had been given long-term sustained support to overcome an environment reluctant towards accepting women artists, partially in coincidence with the most significant finding made by the local decision-makers.

To the understanding of one of DOEN team managers, at a macro level DOEN would find most significant when projects have the potential to raise knowledge that cut across DOEN's different programmes (as it was the case in the example between art and environment). However, the point was made that for the international culture programme the most significant aspect of projects would be the artistic side, as they are wary about the risk of instrumentalisation of the arts for development purposes beyond the art realm. As a conclusion, DOEN decision-makers agreed that under the holistic lens of *maaya* provided by the local decision-makers, this distinction is not meaningful, since knowledge is not compartmented in Malinese culture as it is in the West.

CREATIVITY

Criteria of analysis:

Under this domain of change the local decision-makers grouped changes related to creative development, for which they found two dimensions:

-Changes in relation to framework (in reference to artistic logistics and infrastructure)
-Artistic and creative openness

MSC selection process:

1-Selection and analysis made by the local decision-makers:

There was consensus in the group of the local decision-makers to choose story 5 as the most significant change story under this domain.
This is the same story that DOEN decision-makers found most significant under the domain of 'reinforcement of capacities" mentioned above (see summary of the story on page 33).

The local decision-makers found the fulfilment of the desire as explained by the storyteller extremely significant under the domain of creativity.

As Lassana Diarra explained:

> " I chose the change in the story of Traoré, because (...) he said that it was his childhood dream to become a writer. In terms of creativity, writing is very difficult. I think it is to be celebrated when someone can make his/her childhood dream become true. (...) What touched me from the story is the childhood dream (...) and the capacity of self-perception…. (...) he said that he had begun to

> *hesitate about his career as a writer, and even if now [it might be still hard for him], at least he has gained some visibility."*

To this, Adama Traoré added:

> *"For me Mahamadou's story is the most significant under the domain of creativity because of the passage from one literary genre to another (...). And the way he says that each creation is as if he puts everything of himself, that he journeys deep inside himself, to bring the creation out. He puts the best of himself. (...) Therefore, I think that there is more put into doubt here [than in the other stories] in order to create. I think you need to have to put everything into doubt in order to create, otherwise you can't do it. If you do not take risks from time to time, if you do not doubt, nothing [creative] will come out. He has the predisposition to do this, and he cultivates that way of thinking. That's why I find it so representative [under the domain of creativity.]"*

And Hama Goro concluded:

> *"[It is the most significant for me] because he went through different stages. He has acquired a certain experience and validated it in the field of illustration. Then, with that creativity he was successful and reached the top. He acquired a certain reputation in his context. It is indeed a good example of creativity."*

Insights gained from the selection process:

The integrity needed in an artist to follow his/her desire and take risks in the process are the most significative elements for the local decision-makers when assessing creative processes, as they considered it to be a fundamental condition for creation.

The element of recognition from peers seemed significant to local decision-makers as a criteria to judge creativity.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers shortlisted two most significant stories under this domain of change: 6 and 13.

> Story 6 is about a playwright who embarks himself in the adaptation of a theatre play written by XVIII century German playwright Friedrich Schiller to the contemporary Malinese reality. In the process, he experiences an intellectual challenge and in the end he is rewarded by the acceptance of the press and other opportunities that open up for him.

Idriss, Gertrude, Nicole and Annette selected it as the most significant change story under this category, and gave the following feedback:

Idriss explained:
> *"For me, the Schiller story was in terms of creativity the one which fits the most because I really can see the struggle (...). You really can imagine this whole process for him is very creative, but [the fact] that he could also be successful in the Malinese context with such a play, made me choose this story."*

to what Gertrude added:
> *"I also see a lot of potential effects if he shares it with the public in terms of how it could trigger them to analyze their heritage or their personal selves. Finally, I have to admit I also have a personal preference for this type of project. The translation issue in it is [interesting] to me [because] (...) when you put something from your own context in relation to another, it gets much clearer to yourself what the meaning of things in your own context is or what the meaning of things in the other context is. (...) For me this story is actually the essence of how culture can create more debate in society, more critical mass as we call it, critical thoughts. This process is exactly about that, because of course after the creation of the work comes the whole process of sharing it with a public."*

and Annette concluded:

"(...) the main issue of this project (...) is confronting two completely different cultures with each other. If the result is as good as we hope, you get to think about these different realities. In my opinion that is what art is about (...)"

Nicole raised a point following her experience assessing proposals in DOEN:

"(...)I recognize [in that story] exactly what we do or what we choose [to suppport]. To take a German text, and to adapt it to the Malinese reality it is literally (...) the type of process that I recognize from previous projects so I would say for sure, from DOEN perspective [the change in] this project [is the most significant.]

Kim Kiszelnik found that story 6 was the description of an interesting creative process, but she could not see how this process changed the user. Therefore she selected instead story 13.

Story 13 is about a female photographer who expands her creativity by learning mixed media techniques where to apply her photographic images, and gains physical access to take photographs in places with restricted entry.

Kim explains why she found this story to talk about the most significant change under creativity:

"(...) because what she describes it is really how she grew in creativity, how she actually used opportunities in her work, and not only by putting her work on fabric, but also by being allowed to go to places where she was not allowed to go before, so how she describes it, it is also about her work."

Even if Idriss, Gertrude and Annette did not choose story 13 as the most significant, they also found it very significant and raised some interesting points that show the criteria DOEN usually applies when assessing proposals:

As Annette explained:

"I think Ouassa's story is more immediately convincing for DOEN, because of the different stages of development which are in it. She gets a good new position as photographer, and to reach that she makes very consequent steps. The sustainability aspect is visible in the story, and this can be an important argument for DOEN. I think it is important that she is a woman photographer who through this changing process becomes a player in the field, and she could become a role model too."

To what Gertrude added:

"In fact, I have certainly felt in the past that projects which are more like story 6 ["Schiller in Mali], which (...) are outstanding in terms of the creative process triggered, are more difficult to get through our project committee than projects that trigger processes like the one that happened to Ouassa, because people [in DOEN] would understand better what it is about. The international culture team within DOEN would like 6, but it would be more difficult to explain to the project committee at large, which would maybe accept more easily number 13 [Ouassa's story]. The issue of sustainability, which is an important issue within DOEN, is more visible in Ouassa's story and in 6 we really would have to explain why this [change] could be sustainable. This is interesting, I think, because that's often where the conflict lies. I see the artistic process in itself as creating sustainability in thought or personal development, maybe, but often the discussions in general within DOEN in terms of sustainability are more about organisational, social or financial sustainability."

Insights gained from the selection process:

DOEN decision-makers coincide with the local decision-makers in that taking risks and having space for doubting during creative artistic processes is most significant to them because intellectually demanding creative processes have the potential to stimulate the development of critical thought amongst audiences. In that sense, they also find most significant when the projects are successful with audiences, as it is a sign of the relevance of the content to the context.

Though its is very clear for all DOEN decision-makers that changes in sustainability are very significant for DOEN, those in DOEN who are not familiar with creative processes find it difficult to appreciate the role that questioning the meaning behind individual creative processes can play in triggering sustainable cultural development.

CIRCULATION OF ARTWORKS AND PEOPLE

Criteria of analysis:

Local decision-makers grouped under this domain those changes relating to the opportunities of displacement, networking, and dissemination of ideas and artworks that their users enjoy. They placed here changes that they had tagged with the following key-words:

- dissemination
- mobility
- popularity
- visibility
- marketing[8]
- networking[9]
- communication

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers selected unanimously story 2 as the most significant under this domain.

> Story 2 is about a visual artist who suffers lack of physical mobility in his legs. He describes a change that spans over 10 years, during which he was encouraged to develop his career and learnt how to network, which resulted in his career as an artist flourishing at an international level, and the possibility to start his own social project, an organisation for street children.

The local decision-makers found it to be the most significant change under this domain because the change is quite comprehensive and involves many of the elements that contribute to changes in circulation of people and artworks: networking, communication, and diffusion.

They found very significant that a disabled person with limited physical mobility was able to achieve so much

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[8] NoT: In French *Mise en marché*

[9] NoT: in French *Mise en réseau*

in terms of mobility and circulation, as he not only succeeds in becoming autonomous in his artistic practice, but he also starts his own organisation and develops partnerships and networks through which he exports his community-art workshops to Europe.

As Hama Goro put it:

> *"Kader [Keïta] got himself involved in many networks. His is indeed a good system of circulation, of communication, diffusion and mobility, which he channeled into his own organisation now. Kader is the one who makes best use of this aspect of the system, the association of people. He likes to thread his way through networks. He gets involved in more and more diverse networks. When you see someone who is physically disabled and who manages to do all this... [that is very significant]."*

Lassana Diarra pointed out that the artists behind stories 19 and 20 belong to a generation with a greater capacity of mobility, but they decided that story 2 was the most significant under this domain after Hama Goro replied that though he agreed that younger artists in stories 19 and 20 are more mobile, they deal more with specific networks and do not take profit of such diverse networks as the user in story 2 does.

During the debate around the most significant story under this domain a very interesting issue emerged around the quality of the works that visual artists are producing thanks to the artistic activities organised by the local decision-makers. The polemic emerged when contrasting stories 2 with stories 19 and 20, and they agreed on that even if story 2 was the most significant for them from the point of view of mobility, it wasn't the most significant for them in terms of improvement of creativity, so they questioned the relationship between improving one's skills in networking and the impact this can have on the quality -and therefore the meaning- of the art produced.

Insights gained from the selection process:

The local decision-makers found most significant the access to international networks gained by a user with few chances of mobility due to his disability. They also found most significant that he is bringing back home the knowledge he is making from his networking opportunities, and that the networks he deals with are diverse.

They found that the circulation of people and artworks is not necessarily linked to an improvement in the quality of artworks.

2-Selection and analysis made by DOEN decision-makers:

When selecting their most significant story, they shortlisted two: story 12 and, coinciding with the selection of local decision-makers, story 2 (see page 39).

> In story 12 a visual artist tell us the professional improvement he experienced after having access to a computer for first time. The skills he gained allowed him to market his work through Internet, and opened up the access to networks he is now interacting with.

Gertrude and Annette found story 12 to be the most significant because just one activity triggers what seems to be a very sustainable chain of changes which are linked to different aspects of circulation: the user now is able to disseminate his artwork, gains visibility, develops marketing strategies and meets new opportunities through new channels of communication.

As Annette explains:

> *"I was struck by the incredible change which can come out of one single workshop. He says: 'I hadn't touched a computer and then I got this [ICT] workshop', and then a huge amount of changes happened [to him], specially in the field of circulation."*

And Gertrude adds:

> *"What I like very much about the story are the new steps that keep coming all the time: first he learnt how to communicate, then he started to exhibit, then he built a studio, and now he is even doing the course at the conservatory, so it is quite a sustainable change as well, it triggers new changes all the time."*

They both found very significant story 2 as well, because of the effect the change had at a personal level on the user, but they found that from the point of view of the international culture programme maybe the cultural aspect of the change wasn't so significant, as the artistic practice that the user develops as a consequence of travelling and networking seems to be more linked to social development than to artistic development.

Idriss and Nicole instead did select story 2 as the most significant.
As Idriss argued:

> *"I would choose number 2 because I believe that a change in one person is also a change for a lot of other people. If you read first story 2 you fall for it for this very important change in mobility. (...) You have one person who faces a very important change in terms of mobility and because of this he is able to participate and develop incredibly."*

Nicole discerned that story 2 was about physical mobility, while in story 12 the mobility was more intellectual as the circulation of artworks and ideas is done from a virtual platform, and this made her find the change in story 2 stronger.

Idriss, Nicole and Gertrude found story 20 also very significant because of the level of self-organisation of the users, and how through that self-initiative they strengthen their capacity to make their artwork circulate. However Gertrude pointed out that she could see a lot of potential in the cultural impact generated by the artistic exchange, but she wasn't convinced about the direction the circulation of the artworks was taking, as it seems to be addressed towards Europe, but it is not clear what the artists bring back home in terms of cultural exchange, therefore she did not choose 20 as the most significant change story.

Insights gained from the selection process:

DOEN decision-makers were pleased to see that the increase in mobility brought to Malinese artists, amongst other consequences, a development of networks involving international platforms.
They found most significant that a single activity like a training workshop can trigger a very sustainable chain of changes.
The issue of sustainability linked to cultural development keeps appearing as a fundamental criteria for DOEN while assessing most significant changes. However, the group of DOEN decision-makers do not have a unified criteria on the focus they give to sustainability in processes of cultural development, especially in relation to creative processes.

MS selection and analysis - Stories from SENEGAL

Process of research

First Round of MSC technique:

In Senegal we invited six art organizations to participate in this evaluation and all of them accepted the challenge. Two of them -École des Sables and Africa Cinema de Quartier- have been DOEN's partners for Xx years now. Three others –Groupe 30 Afrique, Raw Material and Ngaari-Laaw/Festival de l'Eau-, are organisations that DOEN is in contact with, but no formal relationship has been established as yet. Finally, Portes et Passages du Retour has been recommended to DOEN while researching for this evaluation.

At a first stage of the research, seventeen people participated in a meeting at the premises of École des Sables in Toubab Dialaw on October 16, 2009.
The session was lead by Claudia Fontes and playwright Oumar Ndao. After introducing the evaluation and the MSC technique, the participants were divided in two groups to proceed with interviews. One group was interviewed by Claudia Fontes and the other by Oumar Ndao, who also helped us to put in context the information we received.
The interviews were personal, but in presence of the rest of the group, which gave the participants the chance to ask further questions themselves to the interviewee. In all cases the interviews were made in French and on a one-to-one level, with the exception of one interview to two Serere ladies from Nguéniène (South Senegal), performed in Wolof by Oumar Ndao. Fatime Faye translated this interview from Wolof, as well as Claudia Fontes' questions from English into French.

These interviews were later transcribed and edited as lightly as possible and the final version sent to the users for their authorization. In one case, after being sent a transcription of his interview, a participant refused for his story to be used during the evaluation.

In the case of two stories collected from Festival de l'Eau, the transcriptions weren't fully understandable, partially because the narration included words in Pulaar, but mostly because the changes that the stories talk about were difficult to understand following the description of the cultural environment made by the storyteller. In short, more contextual information was needed to grasp the meaning of the changes the storyteller was trying to refer to. In this particular case, these two stories (22 and 23) were sent back to the organizers who edited them and explained the cultural context during the MSC 2nd round.
Even if we understand that the evidence provided by these two stories is mediated, we decided to keep them in the sample because we considered the whole attempt of retrieving information from users of Festival de l'Eau in Fouta (North Senegal) could provide important hints for DOEN in their attempt to build the gap with potential users who are both geographically and culturally isolated, and to measure the difficulties and the inevitable translation processes (both linguistic and cultural) that this attempt will involve.

Six other participants answered the MSC questions by e-mail from their bases in Ethiopia, Chad, Congo, South Africa, Belgium and Nigeria. In the case of one participant, he took part in a similar meeting in Nairobi.

We collected a total of 23 stories from Senegal:

- 11 out of the 23 stories collected talk about changes influenced by artistic activities supported by DOEN (6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16).

- 22 stories answer question A; only in one case were we able to consider the answer to question B to be sufficiently autonomous from the activities of the organization the user has been part of. In this case we consider it as one story in itself. In the rest of the cases, the users had answered question B by talking about yet another activity run by the organization nominating them in first place, so we added this information to the answer of question A.

These stories are now published on the website dedicated to this research under: http://howdoyoudoen.nl/?tag=senegal. All participants were asked for authorization to publish their testimonies on this website.

The sample of stories originated in Senegal provide information at many levels.
From the point of view of artistic practice the stories are about activities related to dance, film, visual arts, arts management, and music. The stories also come from both urban, suburban and rural environments, not only from Senegal, but also from Ethiopia, Chad, France, Togo, South Africa, Congo, Kenya, Ivory Coast, Nigeria and Belgium and talk both about traditional and contemporary arts.
Six women and seventeen men took part in the sample. The age range of users goes from young people in their early twenties to middle-age and mature users.

Second Round of MSC Technique:

A second meeting took place in Dakar on 17 and 18 December 2009. A representative of each arts organisation taking part in the sample was attending the meeting; in most cases this was the main decision-maker in the organisation regarding artistic decisions:

- Oumar Ndiaye, filmmaker and initiator of Africa Cinema de Quartier;
- Gacirah Diagne, assistant administrative director of École des Sables;
- Oumar Sall, director of Groupe 30 Afrique;
- Koyo Kouoh, curator and founder of Raw Material company;
- Abou Thiam, musician, member of Ngaari Laaw and organiser of Festival de l'Eau;
- Kan-Si[10], visual artist, co-funder of Portes et Passages du Retour.

Architect Jean-Charles Tall joined us to witness the analysis made by local decision-makers and provide us with information on contextual cultural issues that emerged during the discussions.
During this meeting the participants read the stories, identified key-words or dimensions of the change for each story, grouped these dimensions in four domains of change, and selected the most significant story under each domain of change. The local decision-makers were invited to consider Wolof or any of the other languages they speak apart from French to define the titles for the domains of change, but they decided French was the best option.

The domains of change created in Senegal by the local decision-makers were:

    Professionalisation
    Social engagement
    General Awareness
    Identity
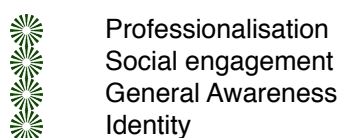
These four domains of change with their respective dimensions were used by the team of DOEN members of staff who gathered in Amsterdam on 1 February 2010 to analyse the stories from Senegal:

- Nina Tellegen, director (CEO);
- Gertrude Flentge, Programme Manager Culture, Media & Human Rights;
- Annette de Bock[11], Programme Manager Culture, Media and Human Rights (temporary);
- Nicole Rietvelt, Team Assistant Sustainable Development;
- Idriss Nor, Team Manager Culture, Welfare & Social Cohesion;
- Yu-lan van Alphen, Programme Manager Culture & Social Cohesion.

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[10] Unfortunately Kan-Si wasn't able to attend the second day of the meeting, so he didn't contribute to the construction of domains of change or the selection of most significant stories. He contributed however to the analysis of most of the stories.

[11] Regrettably Annette had to leave the meeting due to serious family matters and couldn't be part of the final selection. She contributed however to the initial discussions when tagging key-words to the stories.

Analysis of Most Significant Changes by domain

PROFESSIONALISATION

Criteria of analysis:

By **professionalisation**, the participants referred to changes dealing with:

- Specialisation, in reference to the capacity of focusing in one's practice and deepening one's professional knowledge in a specific area.
- Structural development, referring to the finding of a sustainable way of developing professionally.
- Diversification of career, in reference to the availability and use of diverse channels and strategies to pursue professional development.
- Professional expansion (developing networks, capacity building)
- Framework (provision of platforms for professional development, cultural infrastructure)
- Visibility (for example access to market, diffusion)
- Access to technology and different technics (acquisition of technical skills and access to equipment and tools).

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers did not reach consensus when doing the MS selection for this domain. Two people chose story 1, two people chose story 5 and one person chose story 23.

Story 1 was chosen by Gacirah Diagne and Oumar Ndiaye.

> Story 1 is told by a solicitor who specialized in copyright, becoming one of the first professionals in doing so in the whole West Africa. Thanks to the visibility he gained through a publication by Groupe 30 Afrique, he initiated a trajectory through which gained visibility and contacts and which finally took him to represent Senegal on international fora on the subject.

Gacirah and Oumar Ndiaye found this story most significant because the opportunities and framework provided by Groupe 30 Afrique allows the user to commit himself to develop and spread the word about the rights artists have on the reproduction of their work. They explained that this area of research is not developed in West Africa yet, and it is of outmost importance for the development of the arts and culture sector.

Koyo Kouoh and Oumar Sall agreed on the fact that the change depicted in Story 1 was very significant under this particular domain. However, for them the most significant change in terms of professionalisation appeared in Story 5.

Story 5 is about an engineer from Lubumbashi, Congo, who pursues his passion for the arts and establishes a collective of artists with some colleagues, sacrificing his own career. After receiving some training in arts management, he realises that this collective has to reformulate their objectives. Finding it difficult to agree on this with his colleagues, he decides to part and starts a new arts organisation from scratch in a more professional and strategic way in order to contribute to the common good of the culture sector in his hometown.

Koyo and Oumar found this story to describe the most significant change because, according to them, it has a more direct and visible impact in the community and it affects more people. They explained that for them the change in Story 1 happens at a more individual level and though it has the potential to impact on a larger number of people in the long term, this impact is not quite visible yet, therefore the change is not as significant to them as the change in Story 5.

Gacirah Diagne and Oumar Ndiaye agreed with them in that the process of change in Story 1 is slower and difficult to visualise in terms of impact and that in that sense the change in Story 5 seems more significant for the time being. But they still stressed the importance of the innovative role that the user in story 1 assumed as a pioneer and the potential impact the change he experienced could have on others.

Finally, Abou Thiam chose Story 23 as the story with the most significant change for him. However, he referred to a change the story does not give evidence of. Being the story told by a user of Festival de l'Eau, Abou was in an insider position to explain that what was significant for him was the fact that the user and his theater group, who had operated as local organisers for Festival de l'Eau, had assumed the role of organisers, reproducing the actions that Ngaari Laaw -Abou Thiam's music group- had taken in first place by organising the Festival:

> *"I choose Komé [story], in an objective way, because very simply, you notice that there was a reproduction of our actions, which we think are very original, and that in contact with us, their group now reproduce. (...) In the end, what has made us do what we do is that there is a lack of event organisers in that area. That brought us artists to replace the producers in order for these events to take place. (...) Now Groupe Pinal has adopted this attitude and has applied it [as well]."*

However, as this change is not described in the story, we won't be taking the selection made by Abou Thiam into the conclusions.

Insights gained from the selection process:

The local decision-makers coincided in pointing as most significant the figure of the innovator in the processes of professionalisation since innovators open up professional paths for others to follow. They also found most significant when changes have a collective impact rather than impact just at an individual level.

However, they did not agree on which story was reflecting this criteria better. While a group found most significant that the sector is benefiting from legal expertise which in the long term would provide protection for the artists, the other group found most significant when the impact is direct, more immediate on the public, and visible in the short-term. Though they were invited to visit each other's ideas, consensus could not be reached at this level, which it might simply be an indication that though sharing common goals, different organisations have different strategies of change.

2-Selection and analysis made by DOEN decision-makers:

In spite of the ample variety of changes DOEN decision-makers found under this domain, there was immediate consensus to choose story number 5 (described above) as the most significant change story under this domain.

They thought the change in story 5 was the most significant because the user, who had been for many years founder and director of an artist collective, felt encouraged to further his objectives in a more professional

manner, took personal and professional risks, and by doing so ended up creating a new organisation that he thought would fit better into the needs of the local cultural sector. As a complementary criteria of selection, they pointed out that it was important for them that the change could clearly be attributed to Groupe 30 Afrique's action.

They also explained that the fact that the user has the profile of a 'frontrunner' makes the story very appealing to DOEN, specially since he demonstrates the courage to make an autonomous decision, which enables him to work more strategically, what, in turn, potentially could make the project become more sustainable as well.

As Nicole Rietvelt says:

> "It's impressive that he just leaves the group as director and starts again because he thinks it's for the greater good. I don't think many people would do that, and it's clear it is not something he does to better himself"

Both the international culture programme manager and the team assistant stressed how important it had been for them to read this story in order to better understand and put in context the proposal recently submitted by the organisation the story talks about, and which they were processing at the moment of the analysis.

As Gertrude Flentge put it:

> "A lot of people can write a good application but through this story you can feel that this is a really focused person. He knows what he wants. He's taking risks as well, and that's very important additional information. (...) Maybe the story gives flesh to the application (...)"

Other stories pointed at as significant for DOEN where 1, 4, and 20.

> Story 4 describes the professional skills and opportunities of exchange that an art journalist based in Nairobi acquires when visiting Dakar, invited to attend a conference and workshop in the frame of the Dak'Art Biennal 2003.

In 4, Nicole found significant the fact that:

> "(...) he learnt a new skill, a new art of writing about art but he also says it is an important personal journey; that was what really appealed to me from this story. [He learnt] new skills, but also a whole new concept".

Yu-Lan also found significant for her in Story 20 the potential lying in the sharing of knowledge and techniques by the ceramists from Nguéniènne.

> Story 20 is the story of a pair of ceramist ladies from Nguéniènne who gain some professional skills and support to better market their art courtesy of Portes et Passages du Retour.

Gertrude found significant in Story 1 that this much needed research on copyright law is taking place and that thanks to the fact that Groupe 30 Afrique is giving it a platform it is disseminated.

> **Insights gained from the selection process:**
>
> As in the case of the local decision-makers, for DOEN decision-makers innovation, risk-taking, integrity and a clear vision of goals and strategies are the most significant elements when defining professionalisation.
>
> They also found significant that the sharing of knowledge rebound in a personal understanding and awareness of the context.
>
> The programme manager found also significant that the artists will be eventually provided with legal tools to defend their rights.
>
> It is important for DOEN to be able to clearly relate the change they see as significant with the activity influencing it.

DEVELOPMENT OF ARTISTIC LANGUAGE

Criteria of analysis:

For DOEN decision-makers, the changes in artistic practice they perceived in Senegal exceeded the dimensions that the local decision-makers had given to the domain of change "professionalisation", and decided to create a 'but' domain of change, which they called **development of artistic language.**

They explained that this domain was for them also closely linked to changes in identity, and therefore it was not simply about adding a new dimension of the change under the domain of professionalisation created by local decision-makers. For them these changes constituted a domain in its own right, which they see as sitting in between changes they found under professionalisation and changes they found under identity.

DOEN decision-makers classified 6 stories (8, 11, 13, 14, 16 and 18) under this domain, which according to them show evidence of changes regarding an increment of self-expression, new explorations in creativity, development and acquisition of artistic skills, finding meaning to self-expression, and an increase in the capability of users in telling their own story.

MSC selection process:

Selection and analysis made by DOEN decision-makers:

DOEN decision-makers could not agree on one single MS story under this domain, and selected four instead: stories 8, 11, 16 and 18.

> Story 8 is the story of a dancer from Togo who gains a place at a mentoring programme in Belgium to develop his artistic language, and experiences an identity dilemma when has to negotiate his own way of dancing with the way he is being taught. The process of cultural translation he goes through is quite poignant and affects him physically and mentally until he finds the way out of the dilemma.

Nina, Gertrude and Yu-Lan found the change in this story to be the most significant in terms of development of artistic language. They found it to be a good example of how the acquisition of new skills can be combined with the interrogation on your own identity, and how this can result in a new language based on your own identity.

As Gertrude said:

> *"I think it clearly shows how working with the wrong artistic languages which do not fit into your identity can kill the value of your artistic activity, so that's a negative aspect that comes out of it, but then he overcomes that, so maybe I found the change even stronger."*

While for Nina:

> *"(...) the conflict that he has really shows the importance of self-expression.   The   change is between identity and gaining techniques, it is about acquiring artistic skills and giving meaning to the expression, and telling his own story, despite the pressure he feels not to... I think that specially is very strong."*

They also found significant that the change has a multilayered effect, since the user plans to set up his own project back in Togo as well as a consequence of the process of developing his artistic language.

Their choice was initially supported by Nicole. However, in the end Nicole found Story 16 as the most significant.

> In story 16, after many attempts to pursue a career as a rap musician, the user discovered in filmmaking a new artistic language and a new way of expressing himself with a camera.

Nicole liked the enthusiasm she could feel behind the story. They all explained that the selection under this domain was difficult because they were aware that they were choosing between changes that happened at different levels of the career of a user. In this sense, Nicole found the changes that happen in artistic development at an early stage to be more significant for her.

Idriss chose Story 18 as the most significant under the domain of development of artistic language because he can clearly see that the user acquired artistic skills and how he was influenced by Portes et Passages du Retour also to develop his own way of expressing himself.

> Story18 is the story of a painter who gets artistic advice from two professional artists along two years. He tries different techniques, becomes able to organize his ideas and to develop a conceptual thread for his art, resulting in the capacity to express himself in a more fulfilling way.

And Idriss quotes the user:

> *"(...) the most significant change that happened to me has been the fact that I was able to express what is inside of me, to capture it, to work on it any time I feel like painting and that I have the material to do so."*

Story 11 was also picked up by all four people as very significant but wasn't finally chosen as the most significant under this specific domain of change.

> Story11 is narrated by a contemporary dancer from Chad with a very strong motivation to place his dance and skills at the service of children refugees, in a quest for stopping violence in his own country. Thanks to the training and support he receives at École des Sables, he is able to come back home and pass this knowledge to the children at the refugee camp, who develop a strong bond and sense of community after being able to express themselves.

What they found very significant in the story is that it shows the social application dance can have in preventing violence, and how this aspect was enhanced in this specific case of the refugees in the camps of Southern Chad, through the artistic tools acquired by the user at École des Sables.

Both Nina and Nicole explained that they were drawn to choose as more significant those stories where the improvement of artistic language had an impact on the social environment where the artist works, though they admitted that maybe for this category the most important aspect of the change had to be the depth of the development of the artistic language.

> **Insights gained from the selection process:**
>
> The decision of creating this alternative domain of change talks very clearly about the main objectives of the international culture programme. All DOEN decision-makers coincide that the core goal of the programme is the development of art and culture and that this development starts by improving the capacity of self-expression in users, which happens mainly at the formation stages in art.
>
> DOEN decision-makers find most significant the possibility of contributing to the actualisation of traditional cultural practices, to the questioning of one's identity, be it cultural or professional, and to the recovery of the meaning behind those practices through self-expression.
>
> It is significant for DOEN decision-makers to see that these changes have the potential of multiplying in others and of having a broader impact in society, but they are confident that this bigger impact will happen as a consequence of the changes in development of artistic language if they are deep enough.

SOCIAL ENGAGEMENT

Criteria of analysis:

By **social engagement**, local decision-makers in Senegal referred to changes dealing with:

- Social responsibility (changes where users assume their responsibility in social development and act consequently).
- Becoming an example, a role model.

DOEN decision-makers felt the need to add another tag under this domain, which referred to changes in:
- Social awareness as an artist (changes where the users question the specific role of artists in society).

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers chose two stories as the most significant under the domain of social engagement: 3 and 6.

Oumar Ndiaye, Abou Thiam, Koyo Kouoh and Oumar Sall found Story 3 as the most significant, mainly because of the personal qualities that the user has to influence society.

> Story 3 is told by a music manager who gets involved in cultural management and initiates the Banlieue Rythme Festival, a festival targeted at artists and audiences in the suburban areas. Using this festival as a platform, he advocates for better conditions towards the professionalization of musicians, and works for the development of a culture of cooperation in the sector. Throughout his journey he receives the support and advice of Groupe 30 Afrique.

Though during the process of selection the facilitator repeatedly tried to focus the analysis on the change the

story talks about rather than on the personal qualities of the user (a person acquainted to the local decision-makers and highly respected locally for his engagement in social issues), the criteria that prevailed to select the most significant change story under this domain was around the user's qualities as a role model, and not around the change in relation to the artistic activity organised by Groupe 30 Afrique.

Oumar Ndiaye said:
> *"I find him to be someone who is socially engaged, who has made lots of things (...) for the young people in the suburbs. (...) I think he is an example (...)"*

Abou Thiam:
> *"I admire his drive to gain knowledge, and to share it".*

Koyo Kouoh:
> *" With the Banlieue Rythmes festival he has successfully established a kind of respect for the communities and the people who live in the suburbs."*

Oumar Sall:
> *" (...) he is a fighter. There is in him everything you dream of in a citizen: the power of will, the engagement, be it social or political, the competence. (...) The potentiality that he carries with him and that he is willing to share. In relation to the suburbs, it is the hope that he inspires."*

Meanwhile, Gacirah Diagne also used the same criteria to select one story, but she opted for Story 6:
> *"Trying to be objective, I choose story 6 because 1)she is a woman; 2) for the potential she represents."*

Insights gained from the selection process:

It is important for the local decision-makers that DOEN sees that their choices of significance are attached to social and ethical values of cooperation, knowledge sharing, inclusion, and to highlight the potential that lays with some of the people they are working with.

The local decision-makers in Senegal found it difficult to focus on the significance of the change described, and felt instead inclined to choose a story following the personal qualities of the user narrating the change, be he/she a personal acquaintance or not. Though we could attribute this problem in general to the fact that the local decision-makers are inevitably engaged with the users who tell the stories, making it difficult for them to read the stories objectively, this problem has happened only exceptionally in the other three countries studied in this evaluation, if present at all.
This difference makes us think that the figure of the role-model or leader is fundamental to the strategies of social transformation the local decision-makers are dealing with.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers selected two MS stories: 2 and 6.

The majority (Yu-Lan, Nina, Nicole and Idriss) agreed on Story 2 as being the most significant mainly because of the fact that the story clearly shows the example
of an artist discovering the social improvement that art can bring to society.

> Story 2 is about a visual artist who is invited to coordinate a workshop with street children, and through that experience understand that art can also be at the service of humanism.

Nicole highlighted that the change was even more significant to her since such a profound effect on the user had been inspired by just one-off activity.

After a long discussion trying to gain consensus, Gertrude stuck however to her choice of Story 6.

> Story 6 is about a very young dancer with a difficult upbringing who discovers during her training as a dancer that she can use dance as a language for social transformation.

Gertrude found this change the most significant because she could see that the user had understood another level of practising her art to improve society, and that by passing this lesson to others this change was also more sustainable towards the community.

> *"(...) she realises that "[art] conveys messages, teaches lessons and gives testimonies". In the first story [2] I don't see the difference so much between a social worker and the artist; in the second story [6] it is very unclear what she does as well because I haven't seen it, but I see more the link between the creativity and the social work..."*

She also explained that for her the relationship between the activity that originated the change in Story 2 and Groupe 30 Afrique wasn't so clear, and this fact was influencing her to prefer Story 6.

In their analysis DOEN decision-makers decided that Stories 3 and 11 (which had been selected by the local decision-makers as very significant under this domain) didn't belong to changes in social engagement because both users had been actively engaged socially *before* the changes related to the activities influenced by local organisers happened. Therefore they classified them under the domain of change "professionalisation" instead.

Insights gained from the selection process:

DOEN decision-makers found most significant that young artists are reflecting on their own practices and interrogating their role in society as artists.

The lack of consensus under this domain showed a vivid an open discussion amongst DOEN decision-makers about the role of the arts in social development and the risk of its instrumentalisation. For the programme manager of the international culture programme it is most significant that this new awareness is tightly linked to the creative process itself.

GENERAL AWARENESS

Criteria of analysis:

By **general awareness**[12], local decision-makers in Senegal referred to changes dealing with:

- Acquisition of holistic knowledge
- Global contextualisation
- Internationalisation
- Increase in [cultural, intellectual and spiritual] openness[13].

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[12] "Conscience générale" was the original term in French.

[13] NoT: In French *aperture*, *ouverture d'esprit*

The local decision-makers included under this domain changes that show that the users' understanding of the world had been challenged by meeting other cultures and ways of interaction, both at professional and personal levels. In general, these changes seem to complement the users' perception of the world and their interaction with others. The tag 'global contextualisation' was used in general to describe changes related to the encounter and understanding between different cultures, be it at an international or at a local level.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

After a thorough discussion, the local decision-makers did not reach consensus on a single story. Stories 7 and 17 were chosen both as most significant under this domain.

The most significant change for Gacirah Diagne and Oumar Ndiaye was the one in Story 7.

> Story 7 talks about the cultural shock that a young dancer suffers when trying to develop his artistic language for first time in Europe, and how he overcomes this shock by becoming aware and reaffirming his own cultural roots.

Gacirah thought that this story is a good example of general awareness, as it covers different stages of the user's life: from his early steps as a dancer in his homeland, later going through the activities which originate this change at École des Sables, to then confronting other cultures, for finally coming back to his own place with the motivation to set up an organisation to transmit to others in his own community the knowledge he gathered in the process. For her this necessity to share his knowledge with the community is clearer in Story 7 than in Story 17, and through that criteria she chose 7.

Oumar Ndiaye also said:

> *"I find [significant that] the user is someone who is really rooted in his own culture, but also very open to the external world."*

And therefore for him Story 7 was the most significant under the 'general awareness' domain as well.

Koyo Kouoh, Oumar Sall and Abou Thiam selected instead Story 17.

> Story 17 is the story of a professional photographer who, continuing with a research started in his home country, Nigeria, on the explotation of oil in the Niger delta, gets the chance to make a photographical essay on the politics of oil in Norway. As a consequence, he is able to compare the situation of oil workers and affected people in general in Norway with the situation in his own country, and to expand his awareness on global issues like human rights and the economy of oil.

In this particular case the expansion in general awareness was not related to the gain in holistic knowledge described above, but to the possibility the user had to contextualize his work in the international arena and to deepen his knowledge on global politics by contrasting his local experience with a similar experience far away from home. They chose it as the most significant because the expansion the user experienced in his general awareness is not only personal, but -as a consequence of his creative process as a photographer-, it has the potential to affect the communities he works with as well.

As Koyo Kouoh explained:

> *"(…)the change in awareness he did is significative because plenty of young African people, be them artists or not, think that everything abroad is always better. The fact of realizing that the same subject, oil exploitation, generates the same tensions and problems in a so-called 'developed' and democratic environment than in an environment so-called underdeveloped and dictatorial, as it could be the case of Nigeria, it becomes such a big revelation for someone who didn't know it (...)"*

Then she provided some information on the artist which was not on the story:

"(...)with his work, extremely powerful, there were street posters campaigns, that have stimulated a kind of new interest in relation to the situation in the Niger Delta. There was a regain of interest in relation to the environment. (...) He is a person whose [photography] practice is solitary, but in the way he presents it afterwards, in its dissemination, and in the way his work is consumed, it touches a larger number of people. (...) Through the work that George does in Nigeria he risks his life, simply because he works in areas of tension, with civil wars. Two hundred people die everyday in Niger Delta."

To what Oumar Sall added:

"(...) George gives us information about the community. I think it is one of those rares stories [in the sample] about [changes in] the general awareness, which is not focused on the individual, but on the community."

Insights gained from the selection process:

Once again, the most significant changes for the local decision-makers are those with the potential to affect the bigger community the users belong to, bringing a multiplying effect of expansion of general awareness.

All of them agreed again that this multiplying effect happens when there is an affirmation in the users' self-perception that motivates them to share the knowledge gathered back home. The difference they could not agree on has probably to do once again with a difference in the strategies on how to achieve this. While for one group the element of sharing knowledge with the community was more present in story 7, because the user wants to start a dance school back home, for the second group it is more significant the fact that the user in story 17 is sharing this knowledge not through education but through his creative process and artwork.

2-Selection and analysis made by DOEN decision-makers:

Out of the 23 stories collected from Senegal, the decision-makers in DOEN identified 11 stories as partially referring to changes in general awareness, the majority of them in reference to stories where users experience a global contextualisation of their artistic practices after participating in intercultural activities at intercontinental, continental and local levels. However, when classifying them under domains, they considered almost all of them belonged more significantly to other domains of change. As a result, they were left with only one story under this domain, which was Story 17 and therefore there was no selection process.

They considered story 17 to be a significant change in general awareness because the user had changed his perception on how oil politics work globally, and how democracy and human rights are jeopardised by economical interests beyond his own country.

Insights gained from the selection process:

DOEN decision-makers find the changes in general awareness very significant, they see them as consequences of more significant changes they found relating to developing artistic languages, professionalisation, identity issues, and social engagement.

IDENTITY

Criteria of analysis:

By **identity**, local decision-makers in Senegal referred to changes dealing with:

- Self-esteem, self-confidence, personal validation
- Social validation.
- Financial improvement.
- Vocation, referring to the passion and desire that rests behind the realisation of one's professional identity.
- Appreciation of diversity, of difference in the others.
- Reinforcement of cultural identity and sense of belonging to an identity group [14].
- Rooting, finding roots in one's cultural past and traditions, identifying where one comes from in cultural terms.
- Transmission of knowledge, linked to heritage issues.

When trying to select the most significant change story for the whole domain, they decided that there were changes at different levels which rather than excluding each other, were complementary. They decided to select four most significant stories, under three subdomains of change:

- Reinforcement of cultural identity and sense of belonging
- Vocation
- Personal validation

MSC selection process:

1-Selection and analysis made by the local decision-makers:

Four people -Oumar Ndiaye, Oumar Sall, Gacirah and Koyo- selected Story 10 as the Most Significant Change story in relation to changes in **reinforcement of cultural identity and sense of belonging** to an identity group.

> Story 10 talks about a dancer who is originally from Malawi but grew up in South Africa learning how to assume other people's cultural identities in order to blend in, in detriment of her own cultural identity. When at a dance workshop she confronts the creative processes of dancers from all over Africa, she starts questioning her cultural roots and becomes curious about her own background.

The local decision-makers considered it most significant because, by getting to know and understanding the cultural identity of others, the user finds out who she is as person, and therefore as an artist, for then passing this knowledge to others.

As Gacirah Diagne explained:

"She had to confront through dance different African nationalities and cultural practices (...) to regain confidence in her own nationality and become proud of her own origins".

to what Oumar Ndiaye added:

"[I find very significant in this story] how the notion of identity has helped her to focus on her work and not to get dispersed. What touched me very deeply from her testimony is when she says: 'This professional training I pursued has helped me to see the importance of accepting who I was, to get to know my roots, and to have an identity'(...)".

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[14] NoT: In French *Renforcement identitaire et appartenance*

and Oumar Sall concluded:

> *"(...) she has understood the necessity of allowing in her the memories of others in order to allow her own original memory to flow and express itself."*

Though Abou Thiam found Story 10 very significant because he considered that the professional training the user had received gave her a new sense of humanity, he found that the most significant change story for him in relation to a change of reinforcement of identity was Story 22 because the user was able to submerge himself into his cultural past and experience a revival of the ancient cultural practices of his homeland.

> Story 22 is narrated by an ex-civil servant who after retiring in Dakar decides to come back to his hometown in Fouta. He participates in Festival de l'Eau by taking part in a forum about the meaning of water and how to manage the water system in a holistic way. As a consequence, he feels part of a process of re-validation of Pulaar cultural traditions.

All the local decision-makers agreed in selecting story 16 (see description of story on page 10) as the most significant change story in relation to changes in **vocation**, because of the new language and focus of expression that the user finds in audiovisual arts after an initial experimentation in music which hadn't been most successful, and the perseverance and determination he showed in doing so.

As Gacirah put it:

> *"It comes out very clearly from his story that he experienced a turning point while participating in this training [in documentary making], which is not necessarily in contradiction with rap, his first love. He has understood the power of the image and its importance in today's world, and he wants to master this tool."*

Finally, there was also consensus in selecting story 19 as the most significant change story related to a change in **personal validation**.

> Story 19 is the story of Gilbert Medeton, a young artist who grew up in the streets of Abidjian and after starting a path as an painter moves to Senegal under the protective wing of Portes et Passages du Retour, where he manages to fend for his own life and even support the family back home.

The local decision-makers considered the user had experienced a radical empowerment of his self-esteem, as thanks to the artistic activities this young man goes through a life-changing experience from living in the streets in Abidjian to being able to make a living for himself and his family while becoming an artist.

As Oumar Sall explained:

> *"Gilbert has demonstrated that these [street] children have a political awareness and a political project. What do they want? They want to fight against the astounding and breathtaking condition brought up by tragedies and sufferings that our societies have in stock for those amongst us who, from an early stage, have not been lucky enough to be born in a good environment, on the right side of the road, or maybe just in the right neighbourhood. His encounter with Muhsana has allowed him to show and reaffirm his unaltered wealth, talent, intelligence and sensibility."*

And Gacirah concluded:

> *"(...)it strikes as a self-affirmation, a claim, a revenge. Yes, through art or through a cultural activity you can fulfill your potential and sustain your family."*

> **Insights gained from the selection process:**
>
> For the local decision-makers, the three most significant aspects in changes relating to identity were the reinforcement of cultural identity that some users experienced, the possibility of channelling one's vocation, and the personal validation some were enjoying.
>
> -In terms of reinforcement of cultural identity, they found most significant when users confront processes of creation and as a consequence start interrogating about their own identity, unblocking collective memory and allowing meaning to flow.
>
> -In terms of vocation, they also found most significant that young emerging artists are finding the right channels to develop their professional passion in a focused manner, and understand the specificity of different art forms.
>
> -In respect to personal validation, they also found most significant that the most vulnerable in society are having now a voice and meet opportunities to turn their social disadvantage into a process of positive personal transformation. They were very pleased to see evidence of how art can turn a life around and provide for spiritual, intellectual and financial necessities.

2-Selection and analysis made by DOEN decision-makers:

They found it difficult to choose one most significant change story under this domain, and agreed on a shortlist of six (7, 9, 10, 19, 21, 23).

Most of the group (Nina, Idriss, Nicole and Yu-Lan) agreed on Story 10 (see description above) as the most significant change story under this domain, in relation to a process of awareness of identity the user had gone through, and how through this process she manages to give a new meaning to her life.
Idriss was specially struck by the appreciation of diversity she gains:

> *"(...)This is a very important change for her, as she describes that before she can't behave like others, she is like a fish in different waters and she couldn't be accepted, however she just didn't care; and then she sees that dancing can be a way, first to express herself, but it can also give a meaning to all these identities and diversities of cultures that Africa also has; that's why it is very strong."*

Also for Nicole:
> *"(...) not only did she discover the importance of acknowledging her identity but this also raised her interest in creating African contemporary work and she wants to transfer these lessons to her students. It is like a chain of change which I think is impressive."*

Gertrude, Nicole and Yu-Lan found story 19 (see page 54 for description) as the most significant change about vocation because of the magnitude of the change, which took the user from living in the streets of Abidjian to becoming an artist in Senegal, with a very strong sense of call for this profession.

As Gertrude pointed out:

> *"(...) the way he explains it, his profession is very related to his identity: now he is somebody and before he felt like nobody."*

to what Nicole added:
> *"(...) it is not only as if he found a better job, he found his calling, he discovered he was an artist (...)".*

Gertrude, Yu-Lan and Idriss found very significant the change in story 7 (see description on page 51), which they discussed in comparison with the change in story 9, picked by Nina as the most significant in terms of **reinforcement of cultural identities**.

> Story 9 is told to us by a contemporary dancer from Ethiopia, who explains that thanks to the method and the knowledge gained through his time at École des Sables, he was able to connect from a contemporary perspective with his roots. As a consequence he created a dance piece based on his elders' knowledge called Yemot Guzo, which opened up for him the doors of the international dance scene, having staged this piece and danced with very prestigious dance companies.

As Gertrude explained:

> *"I think the changes [in stories 7 and 9] are very deep and significant, and they are at many levels: they have effects on a personal level, on a professional level and in terms of development of artistic languages. Story 7 has the potentiality of spin-off in terms of infrastructure -he wants to set up this house in Togo- (...). So that makes it for me a change full of impact and a multilayered change, that's why I liked it a lot."*

She also stresses how important it is that the change is easily attributable to the organisation claiming it:

> *"In both stories you can see how École de sables influences and really give them tools to deal with this issue."*

For Yu-Lan it was significative that :

> *"(...) he wants to get this house to teach not only his way, but for everybody [to have the opportunity to] go through a kind of [similar] identity process to keep his/her own strength."*

For Nina instead, story 9 was more significative than 7 because she found that the following aspect was stronger in 9:

> *"I think for DOEN it is very interesting to have this link between traditional culture   and modern practices, so to speak. I think it's interesting what he describes because he uses   the skills he learns to go back to knowing who he is, and what is his cultural identity, his heritage. I think it is interesting for DOEN to have that, not only focusing on traditional techniques, or traditional culture but the link between [traditional culture and contemporary practices]."*

Nina and Idriss also found story 23 to be an interesting example of how the recuperation of traditional cultural customs can contribute to social transformation -in reference to the dialogue created amongst castes in the North of Senegal the user talks about.

> Story 23 is told by a *tchoubalor* (fisherman) from Fouta, in the North of Senegal, who manages Goomu Pinal, a theatre group. He is invited to organise one edition of the Festival de l'Eau in his homeland. While given this task, he feels validated in his identity as a member of the *tchoubalor* caste*,* since the Pulaar traditions are recovered and actualised during the festival and he is able to put in act and share the spiritual and cultural knowledge of his elders. At the same time, he witnesses how the Festival brings together different castes which would not interact with each other.

Nina Tellegen explained:

> *"(...) the Pekane, the chanting, [becomes] a way of overcoming these differences. I think for DOEN it would be important to be able to contribute to overcoming this type of differences from an artistic perspective; so not just by getting people to sit together and discussing things, but to use traditional culture and [quoting Mr Komé]: 'to immerse ourselves in our cultural past to bring back to life our cultural heritage which is about to disappear'."*

Idriss Nor added as significant the fact that these old traditions are not just being re-enacted, but are given a new meaning through cultural activities organized around the theme of water, being the river Senegal the meeting point for the festival.

The whole discussion around story 23 raised interesting issues about the criteria of selection in DOEN and the difficulties they face when assessing applications in the international culture programme. Gertrude Flentge found the analysis of these stories interesting, but for her the meaning behind the change was too

elusive:

> *"(...) [the stories from Festival de l'Eau] were very significant to me because I saw their application before this evaluation and I had not appreciated any of the depth I see now behind these stories, so this is really revealing to me. Besides that of course the stories are really attractive and I could see a lot of potential in terms of reviving a tradition and what that could mean for the social cohesion in society, but I don't know if they really have this effect, so I didn't choose them."*

Everyone agreed that it was difficult to consider the meaning behind the changes in the stories from Festival de l'Eau and that eventually, in order to work with these type of projects that can impact on such a diverse culture, more should be learnt in advance about this culture, for instance through visiting, collecting information from local experts, and intensifying the dialogue with organisers.

Finally Idriss, Gertrude and Yu-Lan also found very significant story 21 in what respects to **transmission of knowledge** from a traditional to a contemporary practice, in spite of not selecting it as the most significant change story for this particular domain.

> In story 21 a self-educated visual artist explores a traditional ceramics technique thanks to the expertise he receives from two Serere women potters from Nguénienne and in doing so expands his artistic practice.

As Yu-Lan explains:

> *"(...) I like how he combines the more traditional technique with the modern technique (...). He makes a translation of them."*

And Gertrude concludes:

> *"(...) I found quite beautiful how this old technique, as he claims, gives him a more solid basis in his more-or-less contemporary practice, and also how the re-establishment of this technique with nature makes it actually more accessible to him. Normally you would say that a big technological development makes things easier. But he really claims that because he can work with this technique [working with ceramics] became accessible [to him] (...)"*

Insights gained from the selection process:

DOEN decision-makers found most significant the changes dealing with awareness of identity, vocation, reinforcement of identities and transmission of knowledge.

-In terms of awareness of identity, they found most significant that an appreciation of diversity put the user in contact with her own identity and with the meaning of her practice.

-They found most significant how a strong sense of vocation which finds a channel to express itself can lead to turn someone's life around.

-They found most significant that users of artistic activities are able to link their traditional culture with contemporary practices, immersing themselves in a double process of re-enactment and actualisation of their traditions. They also found very significant that younger generations have now access to this traditional knowledge.

-DOEN director and DOEN team manager for social cohesion found very significant that differences in castes can be overcome by knowledge sharing and preserving cultural heritage. They think DOEN could play a role in contributing to this type of changes.

As before, DOEN decision-makers found most significant when they see the potential of the change to become sustainable, and they can make a clear connection between the change and the artistic activity which influenced it.

MS selection and analysis -Stories from UGANDA and TANZANIA

Process of research

First Round of MSC technique:

We approached five art organizations from Uganda and two art organisations from Tanzania to participate in the evaluation.

All those art organisations who received structural and project support from DOEN in the past six years in Uganda and Tanzania joined the evaluation: Amakula Kampala, Bayimba Cultural Foundation, Slum Cinema Kampala, and Music MayDay Tanzania [15]. The stories collected from their users talk therefore about changes influenced by activities supported by DOEN.
Kilimanjaro Film Institute from Tanzania also contributed to the evaluation during the first round. They became a partner of DOEN after the evaluation started, therefore the story they contributed with is not related to an activity funded by DOEN.

These organisations currently supported by DOEN were joined by two guest organisations who in spite of not being DOEN partners kindly accepted to contribute to the research, so that we could gather further information beyond DOEN's support: they were FEMRITE and Maisha Film Lab.

Eighteen people participated in a workshop at the National Theatre on October 21, 2009 which was conducted by Claudia Fontes and Ugandan writer, journalist and editor David Kaiza.
After introducing the evaluation and the MSC technique to the group, the participants were split in two groups where they were interviewed about their most significant change stories. One group was interviewed by Claudia Fontes and the other by David Kaiza, who also helped us after the meeting providing contextual information on the stories we had collected.
While each person had a personal interview, the other participants in each group contributed asking questions as well.
Five other users were interviewed by e-mail as they could not attend the meeting, either because they were based in Tanzania or because they had professional commitments.
The interviews collected were later transcribed and edited as lightly as possible, and the final version was sent to the users for their authorization.

We collected a total of 28 stories from Uganda and Tanzania:

- 23 users told us 22 stories which answered question A (stories 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26 and 28), that is, they talk about most significant changes in relation to artistic activities run by the seven art organisations participating in the evaluation, and 6 stories which answered question B (stories 14, 16, 19, 21, 24, 27), that is, they talk about most significant changes in relation to artistic activities in general, beyond the artistic activities run by the seven art organisations participating in the evaluation.

- 13 out of the 28 stories collected are related to activities supported by DOEN in the past. They are stories 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 25 and 26.

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[15] Since at the beginning of the evaluation DOEN international culture programme had only one partner in Dar es Salaam, and a prospective partner in Arusha, two very distant cities in Tanzania, it was decided from the logistical point of view that a financially viable way to include Tanzania in this evaluation was to invite the organisation which was already a partner to join the organisations in Uganda in their analysis.

These stories can be read on the website dedicated to this research under: http://howdoyoudoen.nl/?tag=uganda. All participants were asked for authorization to publish their testimonies on this website. All of them agreed on their publication, and most of them provided images to illustrate them.

The group of stories collected from Uganda and Tanzania come from different artistic backgrounds: music, contemporary dance, theatre, filmmaking, video-reporting, literature, visual arts, and platforms for debate on cultural policies. All users affected by the changes are artists, with the exception of one academic film researcher in Uganda, and a volunteer/reporter working with youth groups and a media graduate in Tanzania. Ten women and twelve men took part in the sample. They talk about changes that impact on people in urban, suburban and rural environments, from children to the elderly, from refugees to politicians.

Second Round of MSC Technique:

A second meeting took place in Kampala on 21 and 22 January 2010. The following representatives of the local decision-makers attended the meeting:

- Faisal Kiwewa, Director at *Bayimba* International Festival of Music and Arts;
- Sarah Nsigaye, coordinator of Amakula Kampala;
- Chistopher Kunihira, Programmes coordinator at Vodap Kinsenyi, hosts of Slum Cinema in Kampala;
- Francis Moris, Acting Program Manager/Project Officer - Talent Development at Music MayDay Tanzania.
- Hilda Twongyeirwe, co-ordinator of FEMRITE (Uganda Women Writers Association);
- Musarait Kashmiri, Program Director of Maisha Film Lab[16]

David Kaiza witnessed the discussions during the second round and contributed facilitating the conceptual analysis and providing contextual information.

During this meeting the local decision-makers read the stories, identified key-words for each story, grouped these key-words in six domains of change, and chose the most significant story under each domain of change.

The domains of change created in Uganda by the local decision-makers were:

- Personal Empowerment
- Professional Development
- Networking
- Bulungi Bwan'si
- Embracing Diversity
- Advocacy

These six domains of change with their respective key-words or dimensions of change were used later in Amsterdam by DOEN decision-makers to select their MSC stories.
A team of DOEN members of staff gathered in Amsterdam on 2 February 2010 to analyse the stories from Uganda and Tanzania. They were:

- Gertrude Flentge, Programme Manager Culture, Media & Human Rights;
- Nicole Rietvelt, Team Assistant Sustainable Development;
- Idriss Nor, Team Manager Culture, Welfare & Social Cohesion;
- Kim Kiszelnik, Programme Manager Sustainable Development;
- Yu-lan van Alphen, Programme Manager Culture & Social Cohesion.

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[16] Musarait Kashmiri only was able to contribute to the first part of the first day of the analysis, as she had to attend previously arranged commitments overseas.

Analysis of Most Significant Changes by domain

PERSONAL EMPOWERMENT

Criteria of analysis:

The local decision-makers understood by personal empowerment the condition of being able to choose, develop and strengthen one's position in reference to others.
They placed under this domain those stories they found significant in relation to:

- Changes in which users gained a sense achievement, and experienced the results of their actions becoming tangible, resulting in personal fulfilment.

- Changes in which users experience a process of actualisation, realisation of personal potential and taking pride in oneself.

- Changes where the self-esteem of the users is developed and reaffirmed.

- Changes in relation to the authorship on stories, either because users found a new perspective to tell their stories, or felt empowered by telling their own stories.

- Changes in relation to feeling personally motivated and discovering oneself.

- Changes in which the users experienced a sense of liberation and empowerment of their creative processes.

- Changes in personal attitude towards assuming responsibilities.

- Changes in relation to a reinforcement of cultural or artistic personal identities, like experiencing a sense of belonging and finding acceptance in kindred groups.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

The local decision-makers did not reached consensus when selecting MS stories under this domain.

Four out of five local decision-makers -Sarah, Faisal, Francis and Chris- selected story 11 as the most significant change story in personal empowerment because the user goes through a life-reaffirming change, from considering ending his life to building a positive environment around him.

> Story 11 is the story of a Ugandan visual artist who gets deported from United Kingdom after living there eight years. He finds himself back in his own country in a very fragile psychological state, emotionally and financially broken-down, not finding ground underneath his feet and deprived of a sense of belonging. He then receives some training on how to make documentaries, and as a consequence he gains focus in his mind and manages to give a new start to his life. He even finds some financial stability and regains motivation to start a visual arts self-initiative with children, to whom he helps with school-fees.

Faisal explained why he found the change in this story to be the most significant:

"[...] Wamala makes a very emotional and powerful movement, the development from being a deportee from Great Britain, being here for some time without nothing [...]. That transformation from having no money, not even for transport to take him home, to the level of starting to pay someone's schools fees, [...] it's really something that takes a lot of hard work, and that makes his story really strong."

To what Sarah added:

"[...] I will still settle for [the change in the story of] Wamala, because of the circumstances he came from, from where he was to where he is now, to giving others hope, to helping others, the journey where he came from is awesome."

And Francis:

"The most significant change, I think, is in Wamala's story because when we talk about personal empowerment, for the guy himself, having been deported from the UK, coming to Uganda and having nothing... He had earned a lot of money in the UK but he couldn't bring anything with him to Uganda and he was full of disparity and he was very depressed. And then he says 'I used to wonder what had happened to me, so in that sense Slum Cinema holds me in a way that I can't think [of committing suicide anymore]. I had to act and they kept me busy'. [...] the story of Wamala is really about personal empowerment after realizing that there is something that he can do, from being deported and helped from committing suicide, which he could maybe fall into doing, or maybe going to stealing. Then him turning his life, he was a guy who was hanging on a cliff and surviving, then starting a new life. I think this makes Wamala's story the most significant in this category."

Chris gave some context and spoke about how these type of stories are an everyday tragedy in Kisenyi, and how Slum Cinema supports these people who are at the edge of killing themselves by giving them a focus. He justified his selection as follows:

"Everyone starts from somewhere. You break barriers, but nobody wants to start from a death point, that's the hardest way. The biggest thank you is from someone who is almost dead and comes back to life."

Though Hilda was challenged by the others, she selected instead story 23, a story from her own organisation, as the one with the most significant change because of the strong sense of empowerment the user feels in relation to his artistic practice.

> Story 23 is the story of a professional scientist with a strong passion for poetry who finds in FEMRITE a positive environment that stimulates him to write, to develop his thinking about writing, and above all, provides him with a 'we can' attitude.

Hilda explained:

"I find [the change in] Iga's story also strong, in terms of finding a community that accepts him and then that community finally empowers him and takes him to another level of thinking, of making him come from a point of 'I think I can never make it with what I'm writing' to the point of 'ah, I can'. I think that is strong for me."
He's really quite an empowered person, but interrupting the situation that changes his perception from 'I can't' to 'I can'; that is what makes it very important for me."

Faisal, Francis, Sarah and Chris also found story 28 to be very significant because of the gender barrier the user overcomes, and how she negotiates her new professional passion with the limitations imposed by her own cultural identity.

> Story 28 is the story of a young camera woman of Maasai descendant who receives life-skills training at Kilimanjaro Film Institute in Arusha. Through this course she gains self-confidence and manages to take very difficult personal decisions which go against the very conservative mindset of her family and elders. As a result, she feels herself empowered as a woman and as a camera lady.

As Faisal explained:

> *"[...] also Glory has a point when she talks about her culture, which I believe that's a struggle for culture and self-identification, [...] she is a Maasai, pure Maasai, but she also admits that she has to change to live with the standards of what she's doing. And [...] she's trying to balance the two."*

And Francis concluded:

> *"[...] there is a remarkable sense of personal empowerment to Glory, regarding the Maasai culture, [...] after being empowered with the right skills and training, she then became aware and emancipated."*

Finally Faisal also gave some feedback on story 22, as he found that the story reflects a more intellectual struggle artists go through. He found this aspect significant under changes in personal empowerment, though he did not find it to be the most significant of all.

> Story 22 is the story of a writer who attends regularly peer-to-peer critic sessions at a writer's reading club. Through the confrontations she has at this club, she comes to appreciate and write poetry, a literary genre she was very biased against.

Faisal explained:

> *"You can see that what she is going through is not at the level of [personal] struggling but at an intellectual level of identifying who she is and what she wants to do. So although she has not made that decision yet, she's still struggling and it's understandable that it is so hard for her to decide whether she wants to be, so it's quite an interesting story."*

Insights gained from the selection process:

Most of the local decision-makers found most significant that artistic activities can have a holistic effect and contribute to overcoming personal emotional and financial traumatic situations, to the point of saving lives. They also found significant when the artistic activities can prepare users to deal with differences between cultural identities and to overcome restricting mandates.

One local decision-maker found most significant instead to be able to inspire a can-do attitude in users of her organisation and to empower artists by providing a safe and positive environment where to discuss ideas at a peer-to-peer level.

Another of them found appreciated that this peer-to-peer platform provided one user with the intellectual struggle and doubt that goes with creative processes.

2-Selection and analysis made by DOEN decision-makers:

All DOEN decision-makers selected story 11 as the most significant change story under the domain of personal empowerment. Their choice of story and the criteria of selection coincided with the choice and criteria of most of the local decision-makers in that they found it was the story where the intensity of the change was the deepest. However DOEN decision-makers pointed at the fact that it was significant to them because it is also a change in empowerment that might eventually contribute to the arts.

As Yu-Lan said when explaining her criteria:

> *"For me Frey Wamala, [the user] in story 11, had the greatest personal empowerment because he comes from such a dark place. But also what Wamala went through was more linked to the cultural sector. [...] maybe the reason he joined Slum cinema was his interest in arts in the first place, so I feel that in the long term the change in Wamala is still the most significant for the cultural sector."*

And Nicole Rietvelt added:

> *"I choose story 11 because [...] he experienced a really big personal development, and also because he says 'I remembered the dream of my life and started my own art project'."*

Finally Gertrude added:

> *"His personal development happens on many levels: he gets out of his personal trauma;   through working behind the camera he finds a way of communicating satisfactory to others; he re-finds his creativity at last. So the change is not only triggered by a cultural activity, but also leads to a personal development in which his creativity gets unlocked at another level."*

Like local decision-makers, DOEN decision-makers also found story 28 very significant, but they found it particularly significant because of how the user deals with identity stereotypes, so they decided to analyze it under the domain of change 'Embracing Diversity" (page 77).

Insights gained from the selection process:

Like the local decision-makers, they also found most significant that cultural activities have the potential of saving lives. However, they stressed the fact that this personal empowerment was most significant to them because this reaffirming-life change resulted in a self-organised initiative for the arts, feeding the change back into the cultural sector.

PROFESSIONAL DEVELOPMENT

Criteria of analysis:

The six local decision-makers understood by professional development the build-up of sustainable conditions for users to acquire knowledge, skills, tools and infrastructure which enhance their professional activities.

They grouped under this domain of change stories related to:

- Changes in users who gained a sense of direction, a professional focus and an understanding of the gist of practice, including, for instance, the realisation of the potential of the camera in video-reporting.

- Changes experienced by users who obtained a professional formation, including the possibility of bridging theory with practice, becoming effective, expanding their intellectual horizons, expanding their professional portfolio and acquiring new skills.
- Changes in users whose skills are now being validated, and in relation to this, changes in which artists feel validated by society.
- Changes in the quality standards that users set for themselves.
- Changes in relation to users understanding the context they operate professionally in.
- Changes in relation to the capacity of profiling oneself professionally.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

When choosing the most significant change story under the domain of professional development, the local decision-makers selected two stories: 25 and 1.

Francis, Faisal and Hilda selected story 25 as the story describing the most significant change.

> Story 25 is the story of a media graduate who gets additional training at an international workshop for video-reporting held in Tanzania and The Netherlands. Through this training she gets to interact with tutors and students from The Netherlands and pushes herself to raise the standards of the quality of her work. This experience is especially meaningful to her since for first time she can put into practice the theory she had learnt during her studies in Tanzania.

Francis found the change to be the most significant because of the understanding the user gained on her own profession:

> "[...] I think she took part in most of the things we filed under 'professional development'. First of all, she has a sense of direction, she knows that this is the area she wants to work with. She also takes challenges in improving her knowledge, not only in a local area but also at a global level [...]. Also at a local level, she understood that in the Tanzanian media in the street they follow much of what the textbook says, [...] and she realized this and she was taking it into account. That informs her in being able to level up the quality of what she has been doing and her professionalism as well. She understood that there is also a very big [...] "demand in profession and leading professionals in the media", and she really wanted to grow as a professional.[...]"

Faisal found stories 25 and 13 both to describe very significant changes in professional development, but he finally selected story 25 because of the different attitude the user has towards the professional limitations given by the local context:

> "I have two stories that I like, they are really strong, [the stories of change of] Susan [25] and Judith [13]. For Judith, [...] she portrays how personally she benefited from all these processes, and she really shows you how it has changed her character, her perspective. Now even she can turn down a job if it doesn't reach the criteria that she feels she deserves, or she feels that art deserves. So that is very important and that comes from being strictly focused. However I also tried to look at Susan's story in a way as embracing diversity, in that you try to do something that is good but you also deal with the circumstances, even if you can't really discover as much, you have to deliver something. So it's also another effort extra, however much this is what I have, I have to use it, which is not in Judith's story; Judith says that 'if it's not like this, I'm not doing it'."

Hilda also found story 25 as the most significant because of the opportunity the user finds to persevere in her professional path and to put into practice the theory she had learnt:

> "[...] I find Susan's a strong story, because I know that some people will train and they will stop there. So for me, the fact that she gets her theory and follows it up with practice and really works and is developing it, and fights with her family and still knows what she is going for, she is determining her destiny, I think I find it a very strong story."

Sarah and Chris found instead the most significant change in story 1:

> Story 1 describes the change experienced by Paul, a young man who had trained as a telecommunication engineer, but for seven years followed his true passion which was film, and pursued individual attempts to gain access to information on filmmaking without much luck. He finally finds a platform where to get this information from and develops his passion, understands the ABC of filmmaking and has success applying this knowledge to his artistic production, to the point of having his work showcased recently on international film festivals.

Chris selected story 1 as the most significant because he considered changes in professionalization to be more meaningful when the beneficiary of the opportunities of professionalization is someone who has the passion and tenacity to pursue his/her vocation:

> *"(...) if someone builds from what he or she loves, that is entirely different, it is touching. (...) then the development of skill and professionalism which comes with passion is entirely different, [because it comes] from what you go through when you have to pass [challenges]."*

In spite of considering it most significant, Sarah felt self-conscious about selecting story 1 over story 25 because it is a story of change influenced by her own organisation. However, after listening to Chris' reasons, she decided to select story 1 because she found significant that the user finds finally a platform where to channel his strong vocation:

> *"I want to thank Chris because I have been battling with my conscience because I'm clearly torn between the stories of Paul and Susan. But when hearing it from somebody else, it also helps a lot. Like him, I think I'll go for Paul's story [story1] as the story with the most significant change in it. In the case of Susan [story 25], she went for professional development, she has drive, she has problems with the family, she decided against all odds, because even she was risking her life to go out and do something, but she still went ahead, which is very admirable and also it is commitment and knowing what you want to do and going for it. Nevertheless, she had already trained to be in this profession, she has come from university, she has access. The difference between Paul and Susan is that you also have to appreciate the nature of education in Uganda, where (...) most of us have studied things that we actually do not like."*

Insights gained from the selection process:

The local decision-makers found most significant when users are able to put into practice the purely theoretical education they receive in local institutions, which seems to be a structural problem in the education system in the region. They found significant that potentially this can also make users understand better the context and the conditions they work in, and motivate them to raise the standards of quality of their professional practice while keeping themselves flexible and open to the opportunities the context offers.

They found also most significant when users find platforms where to gain focus and channel their professional passion and drive, so that their talent is preserved and developed instead of wasted in alternative professional paths.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers reached consensus when doing the MSC selection. In coincidence with the analysis made previously by Chris and Sarah, they found story 1 to be the most significant of all under the domain of professional development because of the validation the user experiences as an artist.
This point was raised mainly by Nicole, who explained:

> *"I really like [the change in] story 1 because he started from no film background, he just loved films, he tried something himself and it didn't worked, and [then] Amakula was like the door to the film-world. Their workshops had really a big impact [on him], not only because he learnt technical skills but he learnt about the whole world. He made a really big journey because these films travelled around the*

world and he was validated as an artist. He always loved film, and now he really became a filmmaker. I chose [the change in story] 1 because of this whole process and the role that Amakula was able to play for him, the impact of that role."

Idriss and Kim, who had initially selected other MSC stories, changed their selection after listening Nicole's criteria. They also found significant that the change can easily be attributable to the activities it is influenced by. As Kim explained:

"I had chosen 12 because I liked that change, but then I heard Nicole explaining why she chose story 1 and how the change can really be attributed to Amakula, and I changed my mind, I choose story 1. In the case of 12 the change is more a self-discovery, there is not such a strong link between the change and the arts organisation behind the change."

Gertrude confirmed how significant it is for DOEN to see a link between the change and the activities it is generated by:

"(...) he came out of nothing, he learnt a lot and on many different levels, and a lot of it can be attributed to Amakula. I also like very much the way he describes what he learnt for example with the One Minutes film project, to value each minute of film you make but also this one minute as containing every aspect a film has. So I think it's also a really deep change in terms of professional validation and professional development."

Yu-Lan also found story 1 as very significant under the domain of change of professional development but she pointed out that for her the complete ideal change would be a combination of stories 1 and 3, since in story 3 the user produces a long feature film. In this sense, she was calling the attention towards the scope of change DOEN finds significant when they assess professional development changes, from initial training to more challenging stages of professional development:

"[I found significant] in story 1 that Amakula was for him an introduction to the professional film-world, because he was all new to it. So far he had learned skills from the internet and self-study but there was for him nothing else contributing to his development. But then he ends his story explaining that it is very difficult for young filmmakers to make a film, so the question is in what way Amakula has really contributed to a professional development. Then I found that in story 3 she accomplished a film in the end, or at least she was working on a film and it is almost already finished.[17]
Actually story 1 and 3 together they would make like the perfect change: from starting to develop skills and create your first short film and then finishing it all with a feature film, for me that would be like the "perfect" change."

Kim, Idriss and Gertrude also gave some feedback on story 12 because they found the change in the creative process of the user very significant. However they did not find a strong link between the change of attitude the user experienced and the activity he was taking part of and this made them not to select this story in the end as the MS story.

> Story 12 describes the change in the creative process of young filmmaker Dilman Dila, who changes his approach to expression through film when meeting the refugees coming back home in Acholi and Karamoja, in the North of Uganda. Having set off to make a documentary with the preconception that he would find only misery and sadness in these people's lives, he finds quite the opposite input from them. The positive attitude these people had about their future in spite of their grim past, makes him make a U-turn in his creative process, abandon the dark style he had to his narrative, and embrace a more positive and challenging creative process, feeling now mature as an artist.

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[17] Story 3 is also told by a user of Amakula

Idriss pointed out why this story of change was also significant for him:

> *"(...) this person even resisted his mentors and he says that he finally found his niche, a sense of direction, and that he professionally got accelerated to a more important stage."*

To what Kim added:

> *"(...) What I really liked about 12 is the discovery of the expression and how he channels it into the kind of stories he wants to tell and share.(...)"*

Idriss also found significant story 25 because of the evidence of attribution in the change:

> *"I found very interesting story 25 concerning the professional development, because you can see that although she was already kind of prepared and she had skills, it is only then [at Music MayDay activity] that she can really put them into practice, so that is a change you can really attribute to them, she bridges theory with practice, she acquired skills she did not have before and becomes more effective."*

Insights gained from the selection process:

DOEN decision-makers consider that platforms for the validation of artists can bring most significant changes in the professional development of the users.

They find extremely significant to find evidence and to be able to attribute the change they perceive to the activity provided by the local organisation.

When considering most significant changes under professionalisation, they take into account a big scope of changes, from first steps into a professional arena to a more advanced professional position from where to be able to deliver long-term projects.

NETWORKING

Criteria of analysis:

By "networking" the six local decision-makers meant the act of interacting with peers creating networks of support, resulting in:
- multiplying platforms for the sharing of knowledge and artistic experiences
- access to information, means and resources,
- opportunities to develop common strategies, like finding a platform, incrementing unity and collaborating.
- increase of exposure and visibility in front of new audiences,
- opportunities to travel and confront their experiences in other scenarios. They made a point that when these experiences are accompanied by international recognition, a further consequence is the obtention of local approval,
- new opportunities for networking in general.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

Chris and Francis selected story 7 because of the impact the networking opportunities had on the artist

experiencing the activity.

> Story 7 is the story of a hip-hop artist called Abbas Hassan aka Ugly MC, a member of Arise Hip-Hop Uganda, a hip-hop group that performed in front of an international audience for first time during the Bayimba Festival 2009. As a result, he learnt how to market himself and his project, got visibility and was invited by a major producer from Kenya to do a project.

Chris explained his criteria of selection as follows:

> *"I'm trying to look at how much you achieve after networking. In his line of profession, being a hip-hop musician… if you sign the deal, you are supposed to do something; to me, that is an accomplishment in terms of networking."*

Francis added:

> *"I also go for [the change in the story of] Ugly MC, because there's a lot he achieved out of the networking opportunities [he experienced]. [...]To go from being a local artist to getting a deal with a producer like Ambrose, and getting a chance to perform in the music festival, I think that is very significant."*

Faisal also found very significant story 7, though he would not select it because the collaboration with the Kenyan producer resulting from the networking has not happened yet.

Therefore, though very fond of the change described detailed in story 7, Hilda, Faisal and Sarah selected story 6 instead as the story with the most significant change, because the opportunity of networking that the user experiences generate a change in others as well.

> Story 6 is the story of a fashion designer who coordinates a workshop for vulnerable children during the Bayimba Festival 2009. Because of the frame of trust provided by this platform, she finds a suitable environment to interact with her students, understand the hard circumstances of their lives, and empathize with them. As an example, she tells us about her interaction with Juliet, a young ex-abductee victim of Kony's army, who finds in the fashion workshop the chance to focus on her own abilities and to envisage a possible future for herself.

As Hilda explained:

> *"There's a strength in Stella's story that goes beyond her in her networking, [...] while other people's networking is for themselves, like in the case of Ugly MC -the networking has really built him-, Stella's networking goes beyond her to enrich other structures."*

Sarah confirmed Hilda's criteria:

> *"[...] Stella networks and [...] chooses to also hear what those people want, and for me I think that is also very strong."*

Faisal also found the most significant change in this story because the opportunity of networking generated a very tangible result: the opening of unexpected channels of communication amongst the participants of Stella's workshop; she realizes this and generates further changes for them:

> *"[...] there is something we can see [happening to Stella]. Her story of change is something that she achieved, even if it goes over her, but you can still see that there is something that came out straight away, and she realized it herself."*

Faisal gave also some feedback on story 2, as he found the potential trapped in the change very significant.

> Story 2 is the story of a film researcher who gains access to vital information and material through which she is now able to pursue her unique research on African cinema. As the first person to do a research on film -let alone African film- in the literary department at Makerere University, she manages to influence their curriculum, resulting in the creation of a course on film-research at the university.

"[The change in] Rosemary's story is so powerful that it not only contributes to her dissertation but it also contributes to the academic structure of the university, which has not been existing, and it will really help so many people. And through those people, if they are structured in that way, it can also help the sector professionally and equipping them with information and knowledge. So that's very significant when it comes to networking, but we can't value it because we don't know how many people will be enrolled, it's just the potential [of it that is significant]."

Insights gained from the selection process:

Two of the local decision-makers found most significant when networking opportunities translate into professional deals which secure the realisation of the professional capacities of users. They also found most significant that the networking activity brought visibility to artists beyond the local scene.

The other three local decision-makers found the biggest significance in a change where results became tangible and that exemplifies how networking can have an impact on a wider community as well, as the user managed to unblock channels for communication to share trauma.

Bayimba's director found very significant the potential laying for the sector in when networking opportunities are provided to academic researchers, who manage to improve their research and influence the academic curriculum.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers did not reach consensus and selected different stories as the most significant change stories under this domain.

Yu-Lan and Kim found that the most significant change was described in story 4 because of the multiple and diverse outcomes that the opportunity for networking brought to the user.

> Story 4 is the story of a young practitioner of contemporary dance who experienced a workshop on Eastern African dance where he had the chance to meet other dancers from the region and to exchange knowledge about different dance practices. He gained exposure and as a consequence, he got invited to coordinate a workshop in Nairobi, something he had never done before.

As Yu-Lan explained:

"The platform Sam Lutaaya found in Bayimba was giving him the means and feedback to discover contemporary dance, develop his own style, share his knowledge with others, perform, and maybe in the end [motivated him to start] his own dance school. I have the idea that the regional contemporary dance sector can benefit from his change, and that is why I chose this story [as the most significant]."

And Kim added:

"[...] It is really interesting to read the changes he has gone through in only two years time. Also it is about networking in a lot of different meanings: it is about sharing knowledge and artistic experiences because of the workshop he was given by James Mweu; it is about mobility, because he got the chance to give a workshop in Kenya; it is about exposure and gaining visibility, because he got to perform on a lot of different stages. I feel all these opportunities in networking gave him a very important thing: he could express himself with his contemporary dance and be understood."

Idriss also found story 4 very significant because the change was multilayered and because it also could be easily attributable to Bayimba.

However, he selected the change in story 7 (see page 67) as the most significant, coinciding with two of the local decision-makers (Francis and Chris):

> "For Abbas the Bayimba festival was the 'breakthrough' moment as he puts it. It was there that he met all the other musicians and had the possibility to be exposed to a bigger audience. Besides 'networking', the festival validated him also as an international artist, who then -maybe thanks to Bayimba- got the possibility to perform during the World Music day."

Nicole explained that the stories of change she found more significant were the ones where the change was affecting not only the users but also a wider community, as she thought this is a strong criteria of selection in DOEN. In this sense, she used the same criteria of selection than Faisal, Hilda and Sarah under this domain. She found then her most significant change under 'networking' in story 14.

> Story 14 is the story of a filmmaker who is invited to a storytelling event in Sweden. From there, she has chances to network with other storytellers, and this networking opportunity results in different outcomes: the 1st Eastern African storytelling festival is started, together with other storytellers she disseminates storytelling practices in high schools in Nairobi, the Aga Khan Foundation incorporates storytelling in their pedagogical methods, and the user's family change their perception on artists and art studies.

And she explained why:

> "This story would be my choice for this category as the change described in it not only has a large impact on the art of storytelling, but also in a more general sense on people's/ society's views on music, dance and drama in general. As she describes people no longer see storytelling as a dead old tradition and are actually inspired by her activities even to the extent that her 'family and friends are strong advocates of studying Music, Dance and Drama' in general now. I think this mentality change is a really impressive result.

Gertrude found significant in story 14 that the change was about reviving an old tradition and it even triggered a development in new education methods. However, she finally found the change in story 2, -the story about the film researcher in Makerere University literature department described above- to be the most significant because:

> "(...) it touches on the importance of local knowledge building in the development of a sector and artistic production, and with that on [the issue of] ownership of stories. These are basic conditions for building an African film culture and, in the end, for the self-analysis of people in the country/continent. I also liked the story because it had a strong spin-off in terms of Makerere University developing a course unit on African film and the importance of the research she is doing comparing how African culture is depicted in films made by Africans and by non-Africans. Again, a crucial research in development of African film culture that can raise awareness in and outside Africa on the issue of non-ownership of Africans on their 'stories'."

Nicole also gave some feedback on the change in story 2:

> "In story 2, I was very impressed with the chain of events caused by networking, as the access [to information] provided by Amakula eventually caused the university to take the subject on as a course."

Finally, Nicole also pointed at an element of change she found very significant in stories 13 , 18, 21, where users describe to have found a group of belonging. She made the point that maybe they were small changes in terms of networking, but that at personal levels they worked very well in bringing self-esteem to the users and improving the quality of their work. And she suggested:

> "I think it can be really interesting for DOEN to see if we would be able to support people on this level, through these small scale networks, as they seem quite essential."

Commenting also on the figure of the 'frontrunner' DOEN is including in their new policy[18], she mentioned also story 18.

> Story 18 is about a female writer who writes erotic poetry, who finds a platform of expression for her particular literary interest, and opens up the genre for others.

Nicole explained:

> *"[...] she not only made her own voice be heard, she also opened up the space for female erotic poets in general, and I think she might be an example -taking into consideration that she tells us in her other story that she started a poetry award by herself- of a 'frontrunner'. [...] By "frontrunner" I understand a pioneer, someone who is willing to take risks and explore avenues of change, someone who sets an example and opens up new opportunities for others."*

Insights gained from the selection process:

For DOEN decision-makers it is most significant to provide platforms for the sharing of knowledge from where artists can develop their artistic language, gain visibility, mobility and exposure both locally and internationally, and create meaningful connections with audiences.

They found most significant how through the international validation of artists new forms of art are accepted by the public, what brings in turn a change of perception on the arts sector. The programme manager found most significant that old traditions can be brought back to life from a contemporary perspective.

Two DOEN decision-makers found a strong significant link between changes in networking and advocating activity. The programme manager found especially significant the evidence about local academic research and she related this change to the potential she sees in being able to tell one's story, which in turn can raise awareness in audiences, both locally and internationally.

Nicole, assistant to the international culture programme, found very significant the supportive effect that small scale networks have on individual artists and suggested that DOEN could play a role in supporting these micro-networks. She also found most significant that some of the users self-initiatives coincide with the figure of the "frontrunner" that DOEN plans to encourage through their new policy.

Finally, the criteria of attribution when selecting MS stories came out once again, stressing the concern in DOEN to be able to associate the change to the artistic activity it is said to be influenced by.

BULUNGI BWAN'SI

Criteria of analysis:

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[18] According to the description of 'frontrunner' that appears in DOEN plan for 2010:
> "(…) *We see frontrunners as entrepreneurial people that:*
> · *Take risks;*
> · *Have a creative or innovative approach;*
> · *Know how to successfully execute groundbreaking ideas;*
> · *Have/use an approach that can serve as an inspiring example for others;*
> · *Manage their organisation in a sustainable and social manner;*
> · *Find achieving social and/ or ecological goals the most important aspect of their project;*
> · *Find unexpected connections between different themes (for example cross-overs between sustainable, social and cultural issues) ".*

'Bulungi Bwan'si' is a Lugandan expression which can be translated as "Working towards achieving a common good".

Under "Bulungi Bwan'si" the local decision-makers grouped changes that according to them could eventually lead to a common good, that is, changes in the behaviour of individuals which affect their communities, by establishing altruistic values, building a sense of collectiveness, empowering people towards self-organisation and taking responsibility of their own living conditions.

Bulungi-Bwan'Bulungi Bwan'sisi is a traditional communitarian practice of the Baganda, where community members engage in practical community self-help activities.
David Kaiza explained how the concept of Bulungi-Bwan'si evolved and diluted along Ugandan history:

> "Initially the practice of Bulungi-Bwan'si was made possible by the traditional Buganda structure of command and hierarchy. You had the King (Kabaka) at the top. Below him was the Parliament (Lukiiko). There was a series of county chiefs (Ssaza Chiefs) and below them the Sub-County Chiefs (Gomboloola Chiefs). In the event that public works needed labour, it was the duty of the lower chiefs to mobilise the households for the work. It might be cleaning the roads, constructing the roads, building bridges, clearing or creating canals (for canal boats), etc.
> This continued during colonialism because the British administration did not interfere with the traditional government structures of Uganda.
>
> Come into the post-colonial era and in 1966, former president Milton Obote abolished kingdoms (with arguments one way and the other). This effectively broke down the structures that made Bulungi-Bwan'si possible. Although something of the same continued, it came to be seen as coercive - the new rulers lacking legitimacy whether of acceptance (like the kings) or of overwhelming force (colonialists).
>
> Starting with the late 1980s, the New revolutionary government created the Local Council (LC) system that used the same idea of incremental hierarchical governance. At the top you had the president, then the Movement System. At the district (largest local governance unit below the state), the LC five chairman, cascading down to LCI. I still recall a time when the LC was used for the same Bulungi-Bwan'si. But this petered out quickly because of many factors. The Structural Adjustment Policies of the IMF and World Bank among others broke the concept of society and with the introduction of monetary and ideological reform (Privatisation), the belief that you ought to work for yourself and that the public could be done by a company winning a tender thence turned the idea unfashionable, old and unproductive.
>
> In a way, the NGOs are an extension of the privatisation of public space for they are in part formed by peoples and groups of people among whose aims are to run private/public ventures. In a sense then, NGO work can be interpreted as monetised Bulungi-Bwan'si because the money is understand as facilitation. Money is not, strictly speaking, an object to be expanded and more earned of.
> With the return of the kingdom [in 1993], a kindling of service to the greater good sparked, but it has leaked into by so much else of post-SAPs and post-independence eclecta meaning the original philosophy is thin and indefinite. The burning down of the Buganda royal tombs[19] brought this back in a welter. But beyond people putting money to rebuild the tombs, masses and masses of garbage remains uncollected, roads unmaintained, sanitation untended; things run amok because responsibility has been devolved ineffectively. Bulungi-Bwan'si is dead."

The Ugandan local decision-makers found very significant that they could identified signs of change towards "Bulungi-Bwan'si". Francis Moris from Tanzania explained that even if the practice of Bulungi-Bwan'si was alien to him, he could easily capture the concept and meaning of the criteria chosen by the Ugandan participants.

They placed under this category changes dealing with:

• Management of power
• Setting a precedent

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[19] The Kasubi tombs were burnt on 17 March 2010, weeks before this report is being written. They were a Word Heritage site of deep meaning for the Baganda.

- Taking risks for others
- Identifying common good/ground
- Inspiration -being inspired or inspiring others.
- Developing a reading culture
- Sense of ownership on collective platforms
- Empathy

It calls the attention that Nicole's definition of a "frontrunner" on page 71 touches three dimensions of the changes towards "Bulungi-Bwan'si" as defined by the six local decision-makers: setting a precedent, taking risks for others and inspiring others.

MSC selection process:

1-Selection and analysis made by the local decision-makers:

All local decision-makers selected the change in story 9 as the most significant.
Most of them found that the change in stories 9 and 10 was the same, as it shares the same characteristics and affects the same community, so they treated both stories as one.

> Story 9 is the story of a video reporter from Kisenyi, a big slum in the outskirts of Kampala, who after receiving training in editing and documentary-making starts using the camera as a social instrument, to give voice to his community in order to make visible social issues like violence against children, AIDS, and sanitation conditions, amongst others. As a result, he realizes that the community, and especially the youth, start changing their behaviour for good.

> Story 10 is the story of a musician, also from Kisenyi, who tells us how the use of the video camera made his community gain visibility, and as a result now urgent issues of security, infrastructure and sanitation are attended by NGOs and even the government. This brought in turn a change of behaviour in the community, who do not see the video camera as an enemy anymore, but as a tool for social transformation.

Hilda explained that the change described in story 9 was so meaningful for her because it was giving control to people who live in a very disempowered community:

> *"Okello has taken on the role of watchman, in a way, for his society. He's looking beyond himself, looking at his society and how he can use that camera to make a positive change. Somewhere he talks about how the society is quite complicated and how if the police comes in, they can get arrested [...] but now with the camera they are not harassed anymore. So their story becomes very strong for me because of the kind of society they are in, the kind of complicated society that they are contributing to. Because you can have an easier common good cause in a different environment, but in this environment I think they are a strong force."*

Francis found story 9 and 10 to be the most significant as a whole:

> *"I think I go for [the stories told by] Okello [story 9] and Wasswa [story 10], because when you talk about the common good, I think Okello and Wasswa managed to play that part, to get the community together, to solve different problems. [...] their camera is being used as a tool to promote security in their society. [...] if something happens now, these people can call the people from Slum Cinema, and when they go there, everything gets settled. If there are people who are about to make a fight, then they stop it. I think this is very important."*

Faisal selected the most significant change in reference to both stories:

> *"I choose Wasswa and Okello's [stories of change], because [the change with] these two guys, it really goes beyond, it goes into protecting and putting security to these vulnerable people, who have no-one to speak for them and now they have the camera to speak for them. So that's really more powerful than anything else."*

Chris, who witnesses this transformation on a daily basis, since he is part of the organisation hosting Slum Cinema commented:

> *"I guess you cannot be in their shoes, it cannot happen, it's hard to imagine. The capacity to come from who they are… from being this street person to the next day be helping with that [type of change], it kind of overwhelms my understanding."*

Sarah also found these two stories most significant:

> *" (...) I found most significant the change told by the Slum Cinema guys because of where they are coming from, the environment and what they have succeeded in doing."*

However she made a point in that she could not see evidence of a conscious decision taken by these two users to create this change towards common good; for her they were presented with this training and they took it, but it wasn't about their own initiative in the end. This aspect made her think that story 16 was also very significant to her.

> Story 16 is the story of a young TV reporter who gets a commission from WHO to document emerging health issues amongst the returnees in Northern Uganda. The WHO had the idea to document the grim state of the health units in that region. However, when the user gets to the place he finds a more appealing story around a homeless returnee family, decides to tell their story instead in order to call the attention on the precarious situation of elderly returnees. Then he plans the making of a film through which he hopes to raise enough funds to buy a house to this family.

Sarah found it very significant that the user in story 16 takes a conscious decision to make something for the good of other people; however she did not select it as most significant because the impact his change has on others in terms of "Bulungi Bwan'si" is less strong than in stories 9 and 10.

> **Insights gained from the selection process:**
>
> The most significant change for the local decision-makers was the capacity that disenfranchised users developed for managing power relationships and gaining control on a harsh and threatening social context, bringing the community together under a common good.
>
> Sarah, coordinator of Amakula Film Festival, pointed out that the sense of self-initiative demonstrated by users is most significant when working towards *Bulungi-Bwan'si*.

2-Selection and analysis made by DOEN decision-makers:

Most of DOEN decision-makers -Gertrude, Idriss, Kim and Yu-Lan- selected story 6 as the most significant story under the category of *Bulungi Bwan'si*.
This is the story told by the fashion-designer who coordinated a workshop with vulnerable children during the Bayimba Festival, discussed on page 68 by local decision-makers under the domain of "Networking".

Gertrude selected it as most significant under the domain *Bulungi Bwan'si:*

> *"(...) because of the depth of the change in terms of the empathy she was able to give to this girl, and the effect that this had on this girl, who started to feel alive for some moments again, I think it is so deep and significant... Also the effect it had on Stella in realizing how she can work differently to provoke real changes. That is really significant to me especially related to the category 'Bulungi Bwan'si', but also because this means the quality of her work is improved and therefore she can be much more effective in provoking change."*

For Kim:

> "I found [the change in] story 6 the most powerful. (...) it could be a very important thing in Bulungi Bwan'si. (...) She goes into the story of that one girl and has empathy for her and tries to bring a change for that person within a community so that that person can actually function in the community. (...) For me the essence of a good functioning community is to have space as an individual for your own personal development. Not space in the sense 'do whatever you want' but in the sense of 'we as a community understand you'."

Yu-Lan van Alphen made her selection thinking of the impact the change had on others, and referred to the background of the people who benefited from the users' change:

> "It is really hard to say this story is more significant than the other one under this category, because it's all working towards a common good, so for me everything contributes.
> In the end I selected story number 6, and what made my decision was that though Stella maybe affects a smaller group of participants [than the other users telling stories we classified under "Bulungi Bwan'si], these participants come from more difficult backgrounds."

Nicole was the only DOEN decision-maker who did not select story 6; instead she found the most significant change under this domain was told by stories 9 and 10, coinciding with the analysis made by local decision-makers:

> "When I read all the stories one after another, what I remember was the importance of the camera in stories 9 and 10, which comes back every time, and how they use it as a tool to register problems so people can't be ignored anymore. I thought it was really important in story 10 that they used their skills in this manner, so I'm going to select this change as the most significant, because I was impressed by the meaning they gave to the camera. It is really impressive the way they describe how they use the camera, and especially how they use it in management of power.[...]"

Gertrude, Nicole and Idriss also found very significant story 5 because of the multi-layers of the change, so they gave some feedback on it.
Gertrude explained why she found it most significant:

> "I also found the change in Story 5 very significant because of the many layers on which the change had effect. I find also very significant the fact that Bayimba was providing a cross-disciplinary platform. The changes he describes concern the development of cultural expression in itself (cross- disciplinary and intercultural inspiration, giving African input from their own traditional culture in the hip-hop movement), the building of networks and infrastructure, the empowerment of youth to give their opinion, and finally provoking change in politics so that better conditions for artists could be created. I think what he describes is really essential for the growth of the sector in itself. From a DOEN perspective, in terms of our policy, this story is very significant."

Insights gained from the selection process:

DOEN decision-makers found most significant that users are given platforms from where they are able to empathise with vulnerable people, who find in this way a space of personal development and understanding to better contribute to the community.

Two DOEN decision-makers coincided with the analysis of some of the local decision-makers in that the most significant aspect of the changes in *Bulungi Bwan'si* was that disenfranchised people were reached and given control on their lives through artistic activities and were finding artistic strategies for having a voice and managing power.

The international culture programme manager explained that for her the quality of the artist's work is in direct relation with a better capacity of generating change.
She also valued the potential of cross-disciplinary and intercultural platforms from where to advocate for better conditions for the sector.

EMBRACING DIVERSITY

Criteria of analysis:

By "embracing diversity" the local decision-makers defined changes in the behaviour of users regarding difference, be them cultural, gender differences or differences in the forms of expression. They grouped under this category changes dealing with:

- Development of tolerance
- Freedom of expression
- Identity issues/differences, including gender stereotypes
- Appreciation of difference, including different forms of art

MSC selection process:

1-Selection and analysis made by the local decision-makers:

All the local decision-makers agreed on story 4 being the most significant change story under the domain of change 'Embracing diversity'.

Story 4 had been partially selected by DOEN decision-makers as most significant under the domain of change 'Networking and circulation of artworks", as they found the networking dimension of the change in this story to be more significant than the identity issues the user deals with (see description of story 4 on page 69).

The six local decision-makers found instead that the most significant aspect of the change described had to do with the appreciation of diversity the user experienced by sharing creative processes with other contemporary dancers from the Eastern Africa region.

Chris explained why he found this change most significant:

> "[I find significant that] there are certain things which have to do with skill and talent, which come from different countries, which we don't have here and that we're just embracing and loving them, and thinking that they matter and working on them, in order to improve them."

Faisal agreed with Chris:

> "(...) As he explained, Sam has tried to understand and embrace other cultures in the dance context. The exposure that he had, the chance that he had to work with other dancers from East Africa, gave him the chance to understand how they perceive dance in their own countries, which he didn't know, and he accepted that. He also talks about understanding contemporary dance, because maybe he was asking himself all these questions of 'Why contemporary dance? Where did it come from? Why do I do it?'. So in this process of learning he got to know what this dance is about and he got to accept it in all its formalities, be they destructive or constructive, motivative or innovative. So I find that interesting and strong."

And Francis added:

> "I find this story of Sam [most significant because of] the way he experienced the resistance from society about what he was doing, particularly, which was not a form of our type of dance. He tried to introduce things, by embracing something else that is different.[...]"

Sarah and Hilda agreed with them and pointed out that it was easy to understand in this story the user's background and therefore to understand better the meaning of the change in relation to the other stories

selected by them under this category.

Insights gained from the selection process:

The local decision-makers found most significant that the users of their activities are appreciating diverse cultures and art forms because the process of understanding others results in a better understanding of oneself and therefore by embracing other cultures the local culture gets richer, even if the introduction of difference means that resistance has to be overcome.

2-Selection and analysis made by DOEN decision-makers:

All DOEN decision-makers selected story 28 as the story describing the most significant change relating to "Embracing diversity".

Story 28 had been selected as most significant by some of the local decision-makers under the domain of "Personal Empowerment" (see summary of the story on page 61). While the local decision-makers did not find very significant the element of embracing diversity the change had, this was the most significant dimension of the change for DOEN decision-makers, as they found that the change had been produced when the user embraced a cultural environment different to her own.

Kim found the change in story 28 to be the most significant because of the impact the change has at so many different levels in the life of the user:

> "[The change in] story 28 affects the whole being of a person, the whole way of how life is for that person: the relation with her family, the impact on who she married, the position she takes in society standing up for herself as a woman. I think those changes are huge."

Idriss agreed:

> "I also think that for Glory [the change] with the Kilimanjaro Film Institute was much more fundamental in how it affected her: now she is also making art. I think [the change in story] 28 is more holistic [...]."

Gertrude explained her criteria of selection from DOEN's perspective:

> "I think for DOEN we would go for 28 because of what Kim said. The story is so significant at all kind of levels, but also on a cultural level I would say, since we are very interested in the "conflict" between traditional culture and contemporary society, as it became very clear yesterday during the analysis of the stories from Senegal, in what effect this has on cultural identity of people and maybe how artistic languages can be developed rooted in both (tradition and contemporary society). The story shows a girl who really found a solution or at least she is in the middle of the process of finding her way in that conflict."

Yu-Lan concluded:

> "For Glory it was a very personal change but then I can also see it is an important change for the whole discipline and for her as a woman filmmaker to contribute to what I feel is more like a male dominant discipline. Therefore I feel her change is for herself bigger but can also have a bigger impact [on others]."

During the process of selection of their most significant story, they also found story 22 as very significant. This story had been considered by the local decision-makers under the domain of 'Personal Empowerment' (see page 62).

Kim gave some feedback on this story in particular:

"Story 22 is about embracing a different form of art, [she changes] from writing [narrative] to [writing] poetry. I think it is beautiful that through a club people learn to appreciate art, and I guess it is also what we want to achieve as DOEN: [we want] people to learn to appreciate and also express themselves through an art form."

And Gertrude contested:

"I think 22 is a nice deep change, but in fact it is maybe of personal importance. For DOEN it is great that she learnt to appreciate a new art form, but she was already an artist, and now she doesn't write novels any more... The effect for DOEN is not really that big."

Insights gained from the selection process:

DOEN decision-makers coincided with the local decision-makers in that the most predominant dimension of the changes in embracing diversity was the appreciation of cultural and artistic difference.

When selecting the MSC story, they highlighted the holistic approach applied by the art organisation influencing the change. They also found most significant that the user in this story negotiates quite successfully between her traditional culture and the opportunities she finds in contemporary society and that this change can have a multiplying impact on others.

One DOEN decision-maker found most significant that a woman had access to a male dominant industry like film, as she could see that the inclusion of women could bring a positive development for the sector.

Though DOEN finds significant to contribute to the better appreciation of art and people expressing themselves, they find those changes which are at a collective level more significant.

ADVOCACY

Criteria of analysis:

By "advocacy" the local decision-makers referred to the action of influencing others in society in order to create changes relevant to one's group of belonging, be it social or artistic.
They identified changes in advocacy as changes where users manage to change others' mindsets and influencing institutions, but they also found significant under this category changes that set the conditions for advocacy to happen, like empowering others, realising the role of art in influencing society, developing trust in each other and creating mental and logistical platforms for new art-forms. Finally, one of the dimensions they chose for the changes in advocacy - 'improving safety in society' - refers to a consequence they considered had been created by users advocating in favour of their community.

DOEN decision-makers found it difficult to analyse the stories following the full criteria local decision-makers proposed under advocacy. They found that some of the dimensions of change placed under advocacy did not sit comfortable under this category according to their own definitions of advocacy. In short, they found that the definition given by local decision-makers was wider and more complex than the one they usually handle. They pointed out that they found it especially difficult to define those changes in reference to creating a structure for new art-forms, which they thought would sit more comfortable in their own analysis maybe under a tag named 'development of cultural infrastructure' or maybe in relation to changes in creative processes.

Gertrude gave her own definition of advocacy trying to follow the dimensions of change given by the local decision-makers:

> *"I would more or less define advocacy as influencing others to provoke change. This would include creating awareness and promoting a change of mindset within civil society in order to organise it better, to pursue influence towards institutions and politicians, for example."*

Kim gave a similar definition:

> *"For me advocacy is to influence society and institutions of a certain opinion you (or a group) may have. So spreading of the word, really. I associate it with social issues."*

Idriss also saw advocacy mainly as the action of influencing others about your own cause.
Yu-Lan confirmed this definition:

> *"(...) For me it is all about changing society through influencing institutions and policymakers, for example. In the case of the cultural sector it is the artists who create the beginning of change."*

MSC selection process:

1-Selection and analysis made by the local decision-makers:

Hilda, Chris, Sarah and Francis selected story 14 as the most significant change story under the domain of advocacy.
Story 14 had been selected by DOEN decision-makers as the most significant under the domain of networking, as they found the opportunities of networking, the exposure and the development of an audience around storytelling more significant than the advocacy element in it (see page 70).

The local decision-makers had a deep discussion comparing the changes in stories 14 and 5, trying to factor into their selection different aspects of the change, like the resources the users had at hand in order to advocate, the sense of patriotism behind the users actions, and the impact of the change in a wider context.

Hilda raised the point that in story 14 the user initiates herself a structure to advocate for storytelling as a consequence of the activities she experienced, while in story 5 the user joins a platform from where he advocates change in society. She selected story 14 as the most significant change story under advocacy because she found the role as initiator very relevant to the context:

> *"(...) she herself is initiating integrational storytelling in schools, integrating storytelling with other subjects, trying to influence that it gets into schools, that is her doing it, finding platforms for real, for such things. It comes across different and more powerful than the change in story 5, where Xenson joins the copyrights development group. He is not initiating it."*

This analysis had an influence in Francis, who selected the change in story 14 as the most significant for him under the domain of advocacy because:

> *"[...] after listening the difference between actually initiating something in story 14 and [joining in a platform] in story 5, I find [most significant] that Judith has been trying to initiate things that were not there at all, I mean to create structures and systems that can actually be used [by others]. She was also able to influence the members of her family, and also being able to go to different places, like the university, to inform [and make people aware that] works have to be done. I think she was really able to introduce things that before were not there."*

Sarah also found story 14 as the most significant because of the tangibility of the impact of the change on others:

> *"(...) in terms of numbers, in terms of types of people- she's reaching children, students, girls, Ugandans outside the initiatives, so for me [the change she describes] is the most significant under the domain of advocacy".*

Faisal selected instead the change in story 5 as the most significant saying that:

> "Xenson is advocating through his painting and his graffiti, and he is advocating still in the discussions, he is leading the creation of the copyright law that is being discussed [in the parliament], he is trying to push forward these things. It's more powerful, more national and more patriotic."

Faisal admitted that the impact of the change in story 5 was not so tangible, because the development of the change is not so linear, but "*a chain of things that come into a common goal.*" He found story 5 however to be the most significant under this category because of the different point of departure the user has, in terms of his socio-economic background:

> "I'm looking at a person who comes with no support of either family but he says 'guys, let's come together and do this'."

Insights gained from the selection process:

When discussing their MS story, most of the local decision-makers raised the point that the sense of self-initiative in the user together with the quality of the impact that this self-initiative manages to trigger was most significant to them than when users simply join a cause without initiating the advocacy activity themselves.

Bayimba's director found most significant instead the case of a user who develops a variety of channels and strategies for advocating, ranging from his own artwork to taking part in debates at high policy-making levels. He qualified this activism as more national and patriotic and found it most significant because of the lack of family support that, according to this decision-maker, this user has.

2-Selection and analysis made by DOEN decision-makers:

DOEN decision-makers did not reach consensus under this domain when selecting their MS story and shortlisted stories 16, 19 and 24.

Idriss and Yu-Lan found the most significant change in story 16.
This story had been analyzed by the local decision-makers under the domain "Bulungi-Bwan'si" as one of them found very significant that the change in the user was about feeling empathy and taking responsibility in building common good (see description of story 16 on page 74).

Idriss found instead that the most significant aspect of the change for him had to do with advocacy:

> "(...) I would choose story 16, 'The mango tree in Amuru', because Godfrey could see and feel how powerful the means of art is (i.e. having a camera). I find it important that he managed to influence the 'bigger' apparatus of the WHO on how they perceive refugees from the North."

Yu-Lan was in agreement:

> "(...) story 16 is really about a change in the way the WHO thought about health issues, and he also wants to use his artwork in the future to make changes. I feel that still the artistic view is important to him, he is not using art as a means, but the art in itself is strong enough to create change."

Nicole and Kim decided to select two different stories: 19 and 24.

Story 19 is the story of a poet who decides to start a poetry award named after herself, in order to bring the poetry of her colleagues to the limelight. She ventures into this initiative with no funding or much support, and ends up not only being successful in the whole process, but also calling the attention and being backed up by a member of the Ugandan parliament.

> Story 24 is the story of a dancer and actor who initiates with a friend a platform for standup comedy, a not very well-known genre in Uganda. Against all odds, they manage to develop an audience for this new art-form, raise standards of quality in their productions, impose a culture of professional discipline amongst artists, and even manage to contribute to the change of perception on the arts sector.

They found the most significant change in terms of advocacy, defined as the capacity of influencing institutions and government, in story 19. However they also found that story 24 was describing the most significant change in relation to the creation of a structure for new art-forms. DOEN decision-makers had initially placed this story under advocacy following the wider criteria of advocacy proposed by the local decision-makers. However, they considered this change to be wider than the changes in advocacy as they define them generally, as they found that the most significant aspect of the change was in the development of infrastructure, which according to them would fall more easily under 'professional development' in the analysis designed by the local decision-makers.

Nicole explained her dilemma:

"For advocacy I found it very hard to choose one [story] as the dimensions of the domain are very different. Story number 16 is a very good example of influencing institutions; Godfrey is able to influence people within the WHO to accept his point of view instead of sticking with their preconceptions. However, the other two stories have a broader impact, for the whole discipline and even for arts and culture in general.

Story 19, the story from Beverly Nambozo Nsengiyunva, would be the story that would represent the term advocacy the most, as I interpret it. She brings a dying art, as she describes it, to the limelight and works for the promotion of young, women poets. She is able to achieve recognition on a policy-making level and feels that she achieved endorsement of poetry by the parliament of Uganda. This is a significant change on advocacy, at the political influence level."

Story 24 is a perfect example of creating a structure (mental+logistical) for new art forms. (...) this is not something that I would necessarily classify under advocacy but I would choose this one as the most significant story for this category of change using the terms as defined by the local decision- makers. The dedication for creating an infrastructure for standup comedy is evident and the results are very impressive but I choose this story because they are at the same time creating infrastructure for artists in general, not only for stand-up comedy. He says he wants to show students of music, dance and drama that they can have a future, change the perspective of society on the arts in general, create a standard of payment, show society that you can earn a living from being an artist. All these things are larger than the promotion of stand-up comedy, this change of perspective on the arts benefits all artists. That is why this is the most significant story for me, because of this large impact."

Kim made a very similar analysis to Nicole's:

How I see it the domain of advocacy created by local decision-makers could be split it into two domains:
> *1. Advocacy/Encouragement*
> *2. Infrastructure*

Under 1 I would choose story 19. This story stood out for me from the beginning. I find amazing the courage the user had to just create her own poetry award. How she claims it, she gave poetry a place in Uganda. But also I thought it was a lot about encouragement, for herself but also for all the poets who entered the competition.

Under 2 I would choose story 24, because Julius really created a standard and an infrastructure and has brought change on how to work and how to approach this and teaches this to the students (this changed their mindset).

Finally Gertrude selected story 24

"(...) because the story combines personal power and perseverance with a strong vision. Through this he raises standards of artistic rights and the artistic product, amongst artists themselves, but also in a broader sense and delivers a platform for artists at the same time. I like how the bigger issue of artistic rights and raising standards is combined with a detailed system of how to build this bottom-up."

Insights gained from the selection process:

When selecting the most significant change, DOEN decision-makers selected three stories which show a strong sense of self-initiative in users who want to generate changes for others by creating artists associations and networks and by bringing into the limelight art-forms and issues not validated by the establishment. As a result, they manage to change the views of audiences and clients on art and the arts sector and beyond.

The difference of voting was related to the scope of influence that the artists managed to project. While for Idriss and Yu-Lan it was most significant that the artist influences the perception on society of a big body like WHO, for the rest of DOEN decision-makers it was more important that the influence attained by the artists rebounds on the benefit of the arts sector.