

# CMICOMMISSIONEDREPORT

## **Bands Crossing Borders**

A Review of the Cooperation between  
South Africa's Field Band Foundation and  
Norges Musikkorps Forbund

Elling N. Tjønneland

**Final Report**  
**February 2013**



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Commissioned by Fredskorpset

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## Executive Summary

The cooperation between South Africa's Field Band Foundation (FBF) and the Norwegian Band Federation (NMF) was initiated in 1999. Fredskorpset (FK) has remained the main funder of the *Bands Crossing Borders* (BCB) cooperation since 2001. It is now the longest running project funded by Fredskorpset. In Norway the project seeks to offer a new perspective on music; facilitate the use of music activity in NMF's work with life skills and social development; and help create an awareness of North-South issues amongst members and the Norwegians in general. In South Africa the projects seeks to build capacity to provide instruction in music for the band members and to develop and strengthen a national learning facility, The Field Band Academy. This project will now phase out in its present form.

This review was commissioned by FK. The main objective is to document results and gain knowledge of factors for successes and failures. Data was collected through desk studies of a range of project documents and other written material. In addition interviews, including focus group discussions, were held with former participants, staff and other stakeholders in Norway (Bergen, Oslo and at Toneheim Folkehøgskole) and in South Africa (Johannesburg, Pretoria, Durban, East London, Grahamstown, Stellenbosch and Cape Town and at the Field Band Academy).

### The Project

The main activity in BCB revolves around exchange of personnel. Members of the FBF spend a year in Norway attending a

Norwegian folkehøgskole to upgrade their musical skills and to provide fellow students and bands in the NMF with information and knowledge of South Africa and South African music culture. The NMF deploys members who can contribute to the upgrade of musical skills of - primarily - teachers and tutors in the FBF. Towards the end of the period the focus shifted from working in the bands towards helping to establish and run music education at the Field Band Academy.

The activities under the co-operation have been high. They have also in general been implemented in accordance with plans and budgets. A total of 47 South Africans and 55 North participants have been part on the exchange.

### Assessments

The review notes that the project has been very well managed. There is also no doubt that BCB has had a strong and positive impact on the skills and personal development of the individuals involved in the exchange. The impact also goes beyond the individuals. In South Africa BCB has been a major factor contributing to the growth and expansion of the FBF. The bulk of the music tutors has been trained by North participants and the management of the bands has improved as a result of the cooperation. However, the review also finds that the establishment of the Academy has been insufficiently prepared and that radical steps needs to be made on order to ensure that the Academy becomes sustainable and can survive a reduced level of support from NMF. This revolves around

accreditation, staffing at the senior level and the need to search for South African music competence outside FBF to replace the North participants.

FBF is also highly successful as a youth development programme in the townships where they operate. The ability to increase life skills of members are impressive. BCB's contribution to this has primarily been indirect.

It is more challenging to assess BCB's role in Norway and in NMF. The project and the South participants have been very important in providing a large number of NMF members – and fellow students at Toneheim – with important encounters with a different music culture. NMF has been exposed to different ways of working with children and youth. The project is making a small, but important contribution to NMF's emerging rethink of its role as social actor, and how to work with minorities and people from immigrant communities. So far the achievements have been limited, but potentials are beginning to be realised. These have been facilitated by the sheer size of the number of former North participants which in combination with South participants are emerging as “drivers of change” within the organisation – an important precondition for achieving “changes in the mind”.

### **Best practices**

The review identifies a number of factors contributing to the success of BCB. This revolves around strong ownership of the project by the leadership in both NMF and FBF. Both partners have also benefitted from the personnel exchange and the achieved “changes on the ground”. The programme management has also been strong and has been able to respond to challenges and problems in the implementation, and to make

required adjustments or changes. The support provided to participants has been good and professional. Dedication and hard work combined with a commitment to stay for a long period and for “as long as it takes” have been crucial for the achievements.

### **Challenging issues**

The challenges in this personnel exchange have been to set realistic goals. The launch of the Academy, although justified, was far too ambitious. The activities and the outputs from the Academy are impressive, but BCB does not have sufficient resources to deliver and turn this into a sustainable project. It goes well beyond what can realistically be expected from personnel exchange. The BCB has also failed to prepare for its own exit and have instead searched for new activities and objectives. Furthermore, the review also notes that NMF could do more to develop their own role as social actors in Norway using lessons from BCB.

### **Recommendations**

The review ends with a set of recommendations to the FK, to NMF and to FBF. As donor the FK needs to take a more active role in helping to manage the exit in providing required support to ensure sustainability of results. The NMF needs to stay focused on the planning for the phasing out of music teaching at the Academy and develop more ambitious goals for using experiences from South Africa and the FBF in Norway. The FBF needs to put a proper management of the Academy in place and develop a plan to make it sustainable, including the recruitment of South African music teachers. It must also consolidate the management of FBF and ensure that there is a proper balance between the resources provided to the Academy and the resources provided to the bands and its members.

## Acronyms and Abbreviations

BCB	Bands Crossing Borders
CMI	Chr. Michelsen Institute
FBA	Field Band Academy
FBF	Field Band Foundation
FET	Further Education and Training
FK	Fredskorpset
MFA	Ministry of Foreign Affairs
MoU	Memorandum of Understanding
NMF	Norsk Musikkorps Forbund
NOK	Norwegian kroner
Norad	Norwegian Agency for Development Cooperation
SFO	Day-care facilities for school children (“skolefritidsordning”)
ToR	Terms of Reference



## 1: Introduction and Methodology

Fredskorpset (FK) is a Norwegian government agency which seeks to contribute to development and change through global exchange of young people and professionals. Since 2001 more than 5000 FK participants have been exchanged between partnering institutions in Norway and in the South, and between institutions in the South. In 2011 577 FK participants were exchanged between 380 organisations in 50 countries. The financial allocation from the government's development aid budget that year was NOK 186.7 million.

The exchange programme is aimed at creating changes “on the ground” and “in our minds”. *Changes on the ground* are assumed to be created through facilitating the development of skills, knowledge, and technical capacity in institutions, which in turn shall enable these institutions to deliver better services and benefits to people and communities where they operate. *Changes in our minds* are created by promoting a set of values and relationships with individuals where there is equity in the relationships – both on an individual and institutional level. An important principle in this regard is reciprocity, meaning there should be preparedness to both give and receive, to both learn and teach, amongst all parties within the partnerships.

Bands Crossing Borders (BCB) is the longest running FK-funded co-operation project. The cooperation between Norges Musikkorps Forbund (NMF) and the Field Band Foundation (FBF) in South Africa originated in 1999 and with FK as the main funder since 2001. The partners have been informed that project will phase out in its current form. “Culture and sport” is no longer a priority area in the FK strategy.

### Purpose of study

The purpose of this study is outlined in the Terms of Reference (ToR) provided in annex 1. The main objective is to document results and gain knowledge of factors for successes and failures. The ToR provides three main guidelines

- The study shall explore and document results achieved in South Africa, as well as in Norway;
- the main focus should be on the institutional level, and if possible also on the community level; and
- the approach should seek to capture and reflect on results both “on the ground” and “in the minds.”

A number of specific and indicative issues are listed. They include:

- How have the long-term, repeated exchanges over 11 years affected FBF and NMF and their surroundings? What kind of competence, values and mindset is left behind?
- What musical and organisational development can be seen as a result of the project? How has the organisation been influenced by the cooperation?
- How many South Africans and Norwegians have been reached by the project, in which arenas?
- To what extent can the expansion and success of Field Band Foundation be attributed to the cooperation with NMF through FK Norway?
- What kind of traces have Norwegian participants left in South Africa? In the bands where the Norwegians have worked, in the communities. What kind of traces have the South African participants left in Norway? In the bands where the South Africans have done workshops, in Toneheim Følkehøyskole where the participants have been based since 2003?
- How have the participants contributed after the return to their home country? How have they been followed up by their respective organisations?
- Networks, web of relationships: Have new relationships developed? What are these relations used for?
- What kind of image of Africa is presented through the project, especially in the media?
- Has the programme been given attention, by the authorities and by the media?
- How has the project been able to manage the gender aspect?
- What is the link between the musical and organizational development and the life skills in this project? Has the programme been given attention in South Africa, by the authorities and by the media?
- What have been the major success factors/good practices/lessons learnt?

## Methodology

Data collection is based on interviews and studies of project documents and other relevant written material. All the main project documents in the 2001-2012 period were consulted. These included all collaboration agreements, work plans and reports to FK (the exception here is mainly the reports from the 2005-2006 period which we failed to locate both in the NMF and FK archives). In addition a number of reports and studies from the FBF provided important information and assessments also of the role of Bands Crossing Borders. These included impact assessments from 2006 and 2010 and several studies on management and the preparations for the establishment of a national learning facility (the Field Band Academy). These documents are referred to in the chapters below.

In addition the review also consulted several studies from FK and Norad which contained relevant information and assessments, some also included discussions of the Bands Crossing Border project.<sup>1</sup>

The interview data were crucial in helping the reviewer to develop the understanding and assessments of BCB and its evolvement. Discussion and interviews were held with a total of 70 persons in Norway and South Africa (see the list provided in annex 2). 37 persons – mainly former participants - were interviewed in a series of focus groups (a total of 9). The bias that emerges from these interviews needs to be mentioned. When asking people about the project or whether they themselves have been successful, it would be naïve to expect totally disinterested answers – especially when many respondents may feel that a continuation of the BCB and support from the Fredskorpset may depend or be influenced by the review.

This being said, it turned out to be quite easy to tease out underlying experiences and observations on which the respondents make their judgments. The focus group interviews in particular proved to be an effective mechanism for frank discussions and exchange of views. The large number of interviewed was also of great help in arriving at independent assessments of the achievements and results of the cooperation.

## The Review Process

This review was commissioned by the FK. It was carried out by Elling N. Tjønneland, senior researcher at the Chr. Michelsen Institute. The bulk of the work was carried out in September-November. Interviews in Norway – in Bergen, Oslo and at Toneheim Folkehøgskole – were carried out in September. In October the reviewer visited South Africa and interviewed in Johannesburg, Pretoria, Durban and at the Academy, East London, Grahamstown and Cape Town/Stellenbosch. Supplementary interviews in Bergen and Oslo were carried out in November, including a discussion with the FK of emerging findings.

The reviewer also observed the FBF National Championships in Johannesburg and attended a concert with Vestre Aker Musikkorps in Oslo which also included a joint performance with the current South participants at Toneheim.

The review has benefitted from the support and assistance from a number of people. In particular I would like to thank Live Bjørge at the FK Head office, Stig Ryland and Silvelin Havnevik at NMF in Bergen, and Retha Cilliers and Marit Bakken of FBF in Durban.

I would also like to take this opportunity to gratefully acknowledge and thank the NMF and the FBF and the numerous individuals interviewed. They gave graciously of their valuable time to provide information, analysis, interpretation and explanations. The views of all of these stakeholders were crucial in helping me to formulate the assessments and recommendations contained in this report.

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<sup>1</sup> The studies which included data from BCB are Axel Borchrevink, *Study of Selected Fredskorpset exchange projects*, Oslo: Norwegian Institute of International Affairs 2003 (*Paper No 656*); Trine Olsen Slagman et al., *Change-agents for development: A study of individual and social results of the FK exchange program*, Oslo: Kulturell Dialog AS 2005; and John Carlsen et al., *Evaluation of Fredskorpset*, Oslo: Norad 2006 (*Evaluation Report 2/2006*). All documents are available from the FK website.

The Draft Report was submitted to FK in December. I have attempted to address the issues raised in the ToR and comments to the draft report. Needless to say, the shortcomings and omissions are entirely mine. I am also responsible for the views and recommendations expressed in this report.

## 2: The History of a Project: an Overview

The cooperation between South Africa's Field Band Foundation (FBF) and the Norwegian Band Federation (NMF) was initiated in 1999. Fredskorpset (FK) has remained the main funder of the *Bands Crossing Borders* (BCB) cooperation since 2001. It is now the longest running project funded by Fredskorpset. This chapter provides an overview of the partners and the evolution of the partnership, objectives and activities.<sup>2</sup>

### The Partners

The *Field Band Foundation* (FBF) is a young organisation. It was formally established in 1997 with funding from the South African PG Group. This company had selected this project as its gift to the Nation in connection with its centennial celebrations. From the inception the purpose was to promote, establish and develop educational and recreational community-based field bands in disadvantaged areas. Operations commenced in 1999 with five bands and 600 members. In 2012 FBF had about 40 bands, including a few "baby bands" under establishment (with operations beginning with the new school year in 2013). All are based in townships and disadvantaged areas, many in rural and mining towns. They are now present in all provinces in the country.

Each Field Band may have up to 120 members (many, especially new bands, may have much less) consisting of marching musicians playing brass and percussion instruments, dancers and stationary instruments such as steel drums, marimbas and African drums. The total membership may be approaching 5000. They typically cover the age group between 7 and 21 with the average age being around 13-15 years. The FBF considers itself as being youth development programme using music and dance as a mechanism.

One FBF project would normally consist of two bands sharing a band coordinator, five tutors in music and dance, a social worker as well as 85 instruments and a vehicle (truck) for transport and storage of instruments and equipment. The band coordinators and the social workers would be employees while the tutors are volunteers receiving a stipend. Each band would normally meet for 2-3 hours twice a week for rehearsals (excluding school holidays and examinations). Each band would also provide training in life skills with a particular focus on HIV/AIDS. The FBF has since 2008 also run a special support programme targeting orphans and vulnerable children ("Children in distress")

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<sup>2</sup> The source of information in this chapter is mainly annual reports and project documents combined with supplementary data from interviews.

programme). The FBF also has a small scholarship programme with stipends being provided for talented members to pursue further education. The 2010 annual report from the FBF mentions that 23 members received stipends in 2008 for studies in a range of subjects at tertiary institutions and further education and training (FET) colleges. These stipends were funded by corporate donors. In addition the FBF has foreign-funded exchange programmes with the US and Norway.

The FBF has a small Secretariat based in Johannesburg and regional coordinators in most regions which provide support to band coordinators and help launch new programmes. The FBF organises annual national championships which bring together all bands (from 2012 only the best bands from each region participates).

In 2010 the FBF launched the Field Band Academy (FBA), a boarding school providing training in academic subjects, life skills, music and dance for FBF leaders. The main focus is to train tutors in music and dance which includes training in academic subjects and life skills. The training now lasts for one year with an intake of 30-40 students.

Most funds are mobilised locally. The corporate sector has remained the main financial sponsor with individual companies typically funding a band (instruments, staff). The national government (Department of Arts and Culture) funds the annual championships and the National Lottery Distribution Trust funds the fleet of trucks (two bands share one truck). One municipality also sponsors two bands in the Eastern Cape. The Academy is funded by a private company and foreign funding (FK and Norad). Some foreign funding is also provided for the HIV/Aids-awareness/life skills training and the children in distress programme.

*Norges Musikkorps Forbund* (NMF) is a much larger and established organisation. It currently has some 63 000 members in 1600 bands, a staff of 40 and a budget of about NOK 85 million. The membership has been relatively stable in the last ten years after a steep decline during the 1990s (down from 120 000 members in 1991). The NMF was formed in 1918 and is the largest voluntary cultural organisation in the country. In recent years it has organised seven annual national championships. It organises many summer camps which brings together several thousand members.

The NMF has in its current programme of action (2010-2014) more strongly emphasized its role as a social actor (“samfunnsaktør”). This includes more focus on attitudes, life skills and on involving all population groups, including children from the minorities. A new programme (“born to play”) is an important instrument here. So are efforts to increase NMF’s international engagement.

The NMF is also a part owner of Toneheim folkehøgskole, a school focusing on music education.

## **Origins and Objectives**

The cooperation between the FBF and the NMF began in 1999 and was initiated and facilitated by the Norwegian Ministry of Foreign Affairs and the Norwegian Embassy in Pretoria. At the time the Embassy highlighted cultural cooperation between Norway and South Africa as one of the main priorities in the development cooperation between the two countries. A special focus was placed on music. The main outcome of this was the 1999 launch of Mmino – a major Embassy-funded music co-operation between Concerts Norway (Rikskonsertene) and South Africa’s National Arts Council. Linked to these efforts was also an initiative to facilitate co-operation between the NMF and the FBF. The Cultural Section in the Ministry of Foreign Affairs facilitated a contact visit by the FBF to the NMF

in 1999, including visits to Norwegian bands in different parts of the country. Shortly afterwards a delegation from the NMF made a similar visit to the FBF and South Africa. At this stage the intention was to provide support from Norway/the NMF to the FBF with a focus on strengthening the capacity of tutors and on providing financial support for the purchase of music instruments.<sup>3</sup>

This led to formal co-operation between the two organisations. It began with young members of the FBF attending the summer school at Manger Folkehøgskole in 2000. Financial support was secured from the Ministry of Foreign Affairs for the first two years. The Mmino-programme reports that they supported the project at the tune of about NOK 100 000 a year (a funding stream which was in place until 2005).

The Norwegian Fredskorpset (FK) was then approached and funding was secured from this source from 2001. The FK-funded co-operation programme between the two organisations was named *Bands Crossing Borders*. It has until the present remained the main source of Norwegian funding. From 2009 an additional grant was secured from Norad's Civil Society Department for the FBF Academy. *Ad hoc* funding has also been provided by Mmino (such as a contribution to the FBF tour to Norway in 2008).

The first collaboration agreements and project documents between the FK and the NMF (covering the 2001-2003 period) identified the main objective to be to make the FBF self-sufficient with instructors and to promote growth and expansion in the FBF. Music teachers from the NMF should spend a year in South Africa teaching the FBF tutors music theory, playing of instruments and teaching methods. They would also teach groups of children music theory and playing and maintenance of instruments. Instructors from the FBF would spend a year at Manger Folkehøgskole for further training. The benefit of this co-operation for NMF is also emphasized as an additional objective. The NMF and Norwegian band members would be exposed to South Africa's musical culture through visits by the South African instructors at Manger. The South Africans were expected to spend weekends and school holidays touring the country and playing with local bands.

The first agreements envisaged that FBF would be self-sufficient with instructors by 2005.

These objectives were retained in the 2003-2005 agreements. However, the musical exchange was now listed as an overall objective alongside supporting the FBF to make them self-sufficient with instructors by 2005. The collaboration agreement for the 2004-2005 period dropped the reference to self-sufficiency by 2005. The rapid expansion of FBF did not make it realistic to achieve self-sufficiency by an early date. More time was required.

The new collaboration agreement from February 2005, covering the 2005-2006 period, reiterated objectives from the previous year (but dropped maintenance of instruments). The objectives were formulated more clearly. Three aims were listed:<sup>4</sup>

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<sup>3</sup> See also the report from the first visit by NMF to FBF in December 2000 (Hakon Mogstad & Øyvind Storheim, *Rapport fra tur til Sør-Afrika 1.12. - 10.12.99*, unpublished memo, 6 pages, January 2000). The Mmino programme is further discussed in Elling N. Tjønneland & Joseph Gaylard, *Keeping music alive! A review of Mmino - The South African-Norwegian cooperation in music* (Bergen: CMI 2012 (CMI Report No 4, 2012) available from <http://www.cmi.no/publications/publication/?4632=keeping-music-alive>

<sup>4</sup> The quotes below are from p. 3 and 4 in *Collaboration Agreement between Fredskorpset and Norges Musikkorps Forbund*, signed 28.02.2005.

- *Exchange instructors and teachers in order to gain knowledge along with approaches to music pertaining to the different cultures.*
- *Train instructors in the FBF to gain musical, administrative and organisational skills and furthermore assist them in mastering viable and effective tuition methods.*
- *Exchange of music from the two cultures through the participants.*

The tasks and duties of the participants were also more clearly defined. For the North participants this included:

- *Train instructors and musicians in the FBF in subjects pertaining to music theory, tuition methods, organisational- and managerial skills, and instrument maintenance.*
- *Empower the target groups to run the organisation efficiently, and give rise to a qualified staff of teachers.*

For South participants the duties were listed as:

- *To create a common ground with Norwegian band musicians, and exchange music skills along with hold presentations in workshops about South African music in particular and south issues in general.*
- *Gain experience and skills in leading different kinds of ensembles.*
- *Learn tuition methods, music theory, presentation skills, and organisational skills.*

These aims and objectives were with minor modifications retained in subsequent years. The 2009-2011 collaboration agreement included a new component: support for the establishment of the FBF Academy. It says

*... FBF leadership has now decided on establishing the Field Band Foundation Academy. It is their vision that this will lead to a better run organization on a local, regional as well as national level. In south the project will be part of developing, evaluate and implement subjects at the Academy. They [the North participants] will focus on raising the level of teaching methods and improving the awareness concerning a holistic teacher/pupil interaction within the frames of the academy. Taking the exchange participants out of the local communities on a daily basis is a step in the direction of making FBF less dependent of the program in the running of their projects.<sup>5</sup>*

This agreement also briefly alluded to an aim of seeing “the tuition concept [in Norway] combining life skills and music implemented into the NMFs general agenda.” This was further developed in the 2011-2013 collaboration – the last period of FK-funding along these lines. This agreement introduced a much stronger emphasis on life skills and social development in Norway. It also made an explicit reference to Toneheim Folkehøgskole as a model for the FBF Academy. The agreement identified the aims as:

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<sup>5</sup> From p. 4 and 5 in *Collaboration agreement 2009-2011 (2 rounds) between Fredskorpset and Norges Musikkorps Forbund (NMF)* (signed 15 July 2009).

*NMF's main objective is to provide new areas of creativity and to offer new perspectives on music for all our members. This includes the way music can be used as a tool to work with life skills in Norwegian bands.*

- *The NMF would like to offer a new perspective on music for our 68 000 members*
- *The NMF would like to use musical activity to work with life skills and social development*
- *The NMF would like to create an awareness of North-South issues among the people of Norway.*

*FBF's main objective is to achieve a higher average skills' level amongst FBF youngsters as well as a more efficient training program to develop FBF's future leadership and make the organisation self-sufficient with their own staff.*

- *The partnership would like to the Field Band Academy (FBA) develop with the basic ethos of the Norwegian Folkehøgskole concept and being overtaken by Field Band's own staff that are specially trained and designated for the task.*
- *FBF would like to provide its members with a higher general skill's level to a point where they can continue their education or be employed.*
- *The demand from sponsors to establish new FBF project is great. FBF has a goal of expanding to all provinces and to run projects successfully in all parts of South Africa.<sup>6</sup>*

The collaboration agreement and project documents indicate a relatively linear progression in formulation of objectives. For FBF it has revolved around the expansion and consolidation of a youth development programme with the NMF playing a key role in providing music teachers and helping to build local capacity. This culminates with the launch of a national training facility, an Academy, in 2010. Within Norway there has been a move from emphasising exposure to a different musical culture to also – in the current period – to highlight information on North-South issues and the role of music in promoting life skills and youth development in Norway. How have these objectives been reflected in activities?

## **Activities**

The main activity in *Bands Crossing Borders* revolves around exchange of personnel. Members of the FBF spend a year in Norway attending a Norwegian folkehøgskole to upgrade their musical skills and to provide fellow students and bands in the NMF with information and knowledge of South Africa and South African music culture. The NMF deploys members who can contribute to the upgrade of musical skills of - primarily - teachers and tutors in the FBF. A secondary objective was to contribute to the organisational development of the FBF.

The first exchange took place from mid-2001 with two South Africans coming to Norway spending a year at Manger folkehøgskole outside Bergen and two Norwegians going to South Africa. The two Norwegians worked as a team dividing the year between four different regions (Johannesburg, Kimberley, Cape Town and East London). The numbers increased in subsequent years with four South

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<sup>6</sup> This quote is from p 4 and 5 *Collaboration Agreement between Fredskorpset and Norges Musikkorps Forbund (NMF)*(signed 22 March 2011).

Africans (South participants) to Norway and six Norwegians (North participants) to South Africa in 2002-2003. The number of South participants dropped back to two in the following year, then increased to three before increasing to four for three years. Since 2009-2010 the number has been five every year. The number of North participants has also fluctuated but has been five or six in most years. In total, 47 South participants have spent a year in Norway (including the five South Africans currently in Norway). 55 North participants - including the current six – have been to South Africa (the total number of exchanges from Norway to South Africa is 62 because 7 North participants have stayed in South Africa for two periods – an arrangement which began in 2007-2008).

### **South Participants**

The South participants have been following a fairly standardized programme during their stay at a folkehøgskole. This includes visits to NMF-bands during weekends and school holidays. After returning to South Africa they are provided with a stipend from FBF and deployed to one of the bands as tutors. For the first two periods the South participants were enrolled at Manger folkehøgskole, but beginning in 2004-2005 they moved to Toneheim folkehøgskole outside Hamar, considered to be an easier location from a logistical perspective. Toneheim is also a bigger institution and better equipped to manage the programme.

The visits to the NMF school bands and tours of Norway were intended to provide an encounter with South African music and music culture, including the stronger emphasis there on playing by ear, movement and dance. It also provided an arena for dissemination of information on the NMF's engagement with South Africa and on conditions in that country, as well as general information on north-south issues. A focus on millennium development goals is also highlighted in the annual work plan's section on dissemination.

Beginning in 2009 the annual Hot 'n Funky workshop was introduced. This was basically an extended version of the weekend seminars. It took place over a week (in the school winter holidays) and with 30-50 to children and youth recruited from school bands. The South participants provided instruction. Such workshops have been held in Hordaland (two), Rogaland (one) and Østfold (one).

Towards the end of the period the South participants have also in a few instances engaged more with the NMF's special bands and "amatørkorps". At Toneheim the South participants has helped establish the Toneheim Field Band (from 2010) which also plays South African music. This reflects a general increase in the qualifications and skills of the South African participants. The current (2012-2013) participants are all graduates of the FBF Academy.

In addition to these activities the National Field Band (composed of performers from different bands) has visited Norway and NMF on three occasions. The first tour – with 25 participants - was in May 2002 linked to the official visit by President Thabo Mbeki. The second tour – also with 25 band members - took place in 2005 linked to the Norwegian centennial celebration of the dissolution of the Union with Sweden. The third was in 2008 linked to the 90<sup>th</sup> anniversary of the NMF. This involved 19 performances over ten days in Western Norway.

### **North Participants**

The activities of the North participants have been to provide teaching and instruction to music tutors in the FBF. During the first five years there was also some direct instruction of Field Band members, but since 2006 the North participants have focused solely on instructors, teachers-in-training and

band coordinators. During their stay in South Africa the North participants worked in teams of two and in different regions. At first they worked in four different regions during their stay but this was quickly reduced to three and then to two regions.

Teaching was focused on musical theory, tuition methods and music skills. This included the establishment of “tutors-in-training” projects in the bands. The instruction revolved around music theory and skills, teaching methods and more. Furthermore, there has been much emphasis on management linked to preparation and organisation of rehearsals. Typically, the work of the North participants involved morning sessions with tutors and tutors in training and rehearsals in the afternoon. Each band would normally rehearse two afternoons per week.

Since 2003 the North participants have been instrumental in organising and providing instruction at national workshops. Since 2005 two-three workshops for tutors – and later also for senior members – took place. They were funded by BCB and the FBF’s partner Vlamo – the Flemish Association of Music Bands and Musicians). These workshops brought tutors from the different regions together for further training and exchange of experiences. Additional national workshops for coordinators and social workers also took place with corporate funding. These workshops have not been organised following the establishment of the Academy in 2010 (see below). The exception was the workshops linked to the 2010 World Cup.

North participants have also participated and performed at a variety of functions in various events such as the annual FBF National Championship. In 2010 North participants also took part in the FBF band performing at the opening and closing ceremonies of the FIFA World Cup. Several hundred FBA members took part in World Cup events. This included 430 FBF children involved in the opening ceremony, 240 FBF members playing at the closing ceremony and 61 FBF children leading the street parade taking the cast to the opening ceremony at Soccer City. BCB participants were in charge of the parade and performances at the ceremonies. In 2011, nearly 105 Norwegians, including staff and board members of the NMF, former North participants, partner representatives from Toneheim, FK and MFA and NMF’s national Youth Brass Band took part in the ten year celebration of the NMF-FBF celebrations organised in conjunction with the October National Championships in Johannesburg.

One of the 2008-2009 North participants had a background in social work. This recruitment was intended to contribute to the FBF’s emerging and expanding work in this area – mainly revolving around HIV/AIDS and related to the new children in distress programme. This was not repeated in subsequent years and there has been no direct involvement by North participants in FBF’s work in this area.

In recent years the FBF has also commissioned some of the former North participants to perform specific tasks after the completion of the posting in South Africa. They have normally been commissioned through the NMF. This has mainly been linked to the Academy. In two cases the former participants have also combined the position of coordinator of the North participants. In these two cases costs have been shared by the two organisations.

### *FBF Academy*

Since 2009 the Academy has been a main focus of the cooperation. In 2007 the FBF began to explore the possibility of establishing its own learning facility. This facility was intended to strengthen the internal capacity of FBF and expand its skills base. The initial focus was to get qualified tutors in

music and dance by offering study opportunities to post-school leavers who aspired to become tutors and who could later progress into other leadership roles. A curriculum specification was developed in early 2009 and the first pilot was held in the October/November 2009. The first regular intake – some 30 students - at the new Academy located in Eshowe in KwaZulu Natal took place in 2010.<sup>7</sup> The Academy was set up as a boarding school. The 2010 Annual Report from the FBF reports that the Academy is based on and inspired by the Norwegian *folkehøyskole*-concept. This model is frequently mentioned in BCB-project documents together an emphasis on the relevance of the ethos of this school model.

Different teaching models were developed and put to use at the Academy. At the beginning the idea was to keep students for a period of two years based on shorter modules with frequent visits and work stays in at their home bands. With the current intake (2012-2013) the nearly 40 students spend the whole time at the Academy and complete the studies in one year.

In 2012 the Academy moved from Eshowe to a former catholic mission station in Oaklands near Verulam in KwaZulu Natal. On the premises there is also public primary school and a boarding school for girls at the secondary level. Both schools provide ample opportunities for practice – gaining experience from teaching pupils, giving concerts and more.

In mid-2012 public accreditation was secured for the academic subjects (under the national accreditation for general and further education). In the music subjects the Academy is using the British Royal School of Music curriculum (which has mechanisms for examination in South Africa). They are currently exploring the feasibility of securing South African accreditation. There are no accreditation arrangements in place for the dance subjects.

The NMF has secured additional financial support from Norway through Norad's civil society department. An annual grant of NOK 500 000 has been channelled through the NMF to the FBF since 2009. From 2012 Norad provides a three-year grant directly to the FBF for the running of the Academy (at the level of NOK 500 000 annually).

The North participants constitute the teaching staff in music. Teaching staff in movement/dance and academic/life skills are locally recruited consultants. In addition the FBF has commissioned – through the NMF - a former North participant as the head of the music subjects/department. She constitutes - together with the head of academic/life skills and dance departments - the *de facto* collective leadership of the Academy. From 2012 a local part time consultant reporting to the FBF CEO is also acting as the head of the Academy through frequent visits to the Academy and through phone and email communication with the department heads.

Beginning in 2012-2013 (the Academy uses the Norwegian school year and not the South African which uses a calendar year), the Academy introduced a “facilitator-in-training” targeting former students and tutors. They work as teaching assistants. The aim was to build their capacity so that

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<sup>7</sup> See the report from the consultancy commissioned by the FBF board to explore these issues, Turnaround group, *Research Report. Review of options for the establishment of a holistic learning facility linked to the needs of the Field Band Foundation, 10 May 2008* (unpublished). Early in the following year the Turnaround group finalised the *Curriculum Specifications developed for the proposed Field Band Foundation Academy*, 3 February 2009 (unpublished). This company also compiled a report of the 2009 pilot, Turnaround group, *Field Band Foundation Proposed Learning Facility, Review of Pilot held in Eshowe, KwaZulu Natal from 26 October – 20 November 2009, Draft 1: 29 November 2009* (unpublished).

they at a future stage may be able to take up the position as a full teacher. Within the music department there are currently three such facilitators (and one in the dance department and none in the academic department).

### **The Future – Beyond 2013**

In January 2012 the FK formally informed the NMF and the FBF that FK-funding will come to an end with the expiry of the present contract in mid-2013. “Culture” will no longer be a priority area for the FK. The FK has made funding available for preparing a new project under the priority area “health.” Such a proposal is currently being prepared and may be submitted in early 2013. This is intended to shift the focus of the cooperation and personnel exchange from general training of tutors towards the training in how to integrate people with disabilities and the role music and music therapy. The intention is to promote greater understanding and share practical knowledge of how musical activities can be tool for health promotion and social inclusion in different societies. This is expected to benefit both NMF and FBF.

The FBF is preparing to establish one or two bands in the Free State province which will also include children and youngsters with disabilities (a request from the sponsor of the new bands in the Free State). The North participants may help in this project - drawing upon Norwegians experiences and the role of music therapy - both through stays in the bands and by providing teaching related to this at the Academy. South participants staying in Norway may benefit from Toneheim’s experiences in this area.

In addition NMF has also submitted an application to the Ministry of Foreign Affairs requesting funding for a three-year programme. The application focuses *inter alia* on activities such as short-term visits by former North participants and the NMF to the Academy to provide follow-up training and instruction through national workshops, on workshops by the FBF for the drivers of the band vehicles, and on establishing Hot ‘n Funky as a summer camp. Following the submission of the draft report and its recommendations and further discussions between NMF and MFA the reviewer has been informed that a new application is being prepared which will focus on securing the sustainability of the FBA.

The Norad-funding for the Academy is provided for a three-year period, beginning in 2012.



### 3: What has been Accomplished? Achievements and Results

Activities under the co-operation have been high and they have in general also been implemented in accordance with work plans and budgets. Is *Bands Crossing Borders* reaching its objectives? How is the score on achievements and results? This chapter will seek to provide answers to these questions based on the findings from this review.

ToR has requested an assessment along three dimensions; the individual, institutional and community level. Personnel exchanges are at the core of this (and other) FK-project. Interviews conducted in Norway and South Africa give a very consistent picture of strong personal benefits for everybody. A total of 42 participants (including 10 current participants) were interviewed as part of the review – 21 from the North and 21 from the South. The data shows a noticeable difference between the two groups of participants. The South participants tend to be younger and have much less technical (music) and life skills, while the North participants tend to be older and more experienced with much stronger music skills. Participants from the South arrive as students with low skills (but their skills has improved significantly over the years) and the North participants go to South Africa as teachers.

Despite these differences both groups emphasise how they have benefitted from the programme through encounters with different cultures and social contexts. On both sides it is claimed that they have gained new knowledge and skills which has been of help in their own personal development, and in their work and career after the return to the home country.

The sample of former participants is biased. While the sample does include participants from all periods, it is – with a few exceptions – participants which have maintained some sort of contact with NMF or the FBF. This being said: most of the former participants have maintained some links with the organisations, although only a minority are employed in the organisations or are working as tutors and instructors in local bands (see more on this in the section on institutional development below). Importantly, discussions with the participants revealed a fairly consistent pattern when they were asked to elaborate on the experiences and observations which made them arrive at their conclusions. For the South participants the support and encouragement provided by Toneheim Folkehøgskole were of immense importance and the factor that most frequently was singled out together with the tours and experience from meeting NMF school bands. It also helped improve their skills as tutors and instructors.

Frustrations typically revolved around language barriers and the difficulties of being at a school where the medium of instruction is Norwegian. These challenges were largely overcome. Then there were many frustrations related to adjustments and in finding their place in the FBF after the return to South Africa. This was a bigger problem in the past, but is still a challenge for returning South participants. For a few South participants, the stay at Toneheim has also been important in helping them selecting a career which may make them professional musicians – this includes one former participant now pursuing university studies in Norway (with one more expected to enrol next year).

For the North participants, the stay in South Africa appears to have been equally rewarding. While many arrived, perhaps particularly in the early days, with the expectations that they would simply be teachers transferring knowledge, this quickly changed for nearly everybody interviewed. They have benefitted both personally and professionally. Importantly, there is also a strong emphasis by many former participants that the management of the project at NMF has been an important success-factor. NMF has provided the required professional support, they have been receptive to feedback and requests, and they have been very efficient in adapting to changing needs and requirements.

The more precise impact on individuals cannot easily be measured. A range of factors are contributing to individual development. The role of the personnel exchange cannot easily be singled out. The interview data and the available documentation make it fairly easy to conclude that the Bands Crossing Borders has had a strong and positive impact on the skills and personal development of nearly all individuals involved in the exchange.

What can the review tell us about the role of the co-operation and personnel exchange on the institutional development of the NMF and the FBF – and of its wider social and community impacts?

## In South Africa

NMF's main and direct contribution to the FBF lies in its role in providing training and capacity building of music tutors. Expansion and skills upgrade of teachers and instructors are major and critical factors behind FBF's ability to consolidate and expand the number of bands. Currently (2012), the FBF has 122 instructors of which 103 are music instructors (the others are dance instructors). 13 of the music tutors are students at the Academy and 5 are currently at Toneheim with 85 working in the bands. 18 of these 85 are former South participants and 40 are former Academy graduates (from 2010 and 2011). This implies that 80% of the current music instructors have been trained for at least one year through the BCB programme. Many of the other music instructors have also benefitted from exposure to former North participants (through shorter training and instruction in the bands).<sup>8</sup>

The retention rate of former South participants is also considered to be high. 18 are currently working as tutors (and tutors are not employed, but receive a small stipend). Some are also employed as band coordinators, regional coordinators or in the FBF Secretariat and the Academy. This suggests that more than half of former participants are directly involved. A few of the early "pioneer" participants are still involved. Many more have related jobs (e.g., as professional musicians or fulltime students) but still maintain contact with the FBF.

Furthermore, the contribution by the BCB programme is also indicated and very visible in the musical quality of the field bands. There has been a steady and strong progress in musical skills of the tutors

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<sup>8</sup> The source for this information is the updated current list of all tutors with data on their background (provided by FBF, no date).

and the management of the local bands. This has translated into improved musical quality of the bands and its members. This is visible in the increased quality of the national championships, in performances and in the rise of the entry-level skills of the South participants going to Toneheim.

The interviews with FBF staff and others also revealed another important outcome of the activities of the North participants - their positive contribution as role models for young black South Africans. This was never a defined activity and objective, but was repeatedly highlighted by several as very important. The North-participants did not come with any “baggage” and were not associated with racial and political divisions. Their pedagogical approach was also considered to be highly suitable for the conditions facing children and youth in the townships.

The contribution of BCB on other dimensions of FBF’s organisational development has been more limited. Beyond direct impact on individual bands the BCB contributions have mainly been indirect – by providing informal advice and providing Norwegian experiences and lessons.

### **The Academy – Unfinished Business**

The establishment of Academy was is a major outcome of the BCB programme. It was also often cited by persons interviewed in both countries as a major or even the main result of ten years of co-operation. At one level this is a logical culmination of a teaching programme which first targeted tutors and band members on the ground, then progressed via a focus on tutors, teachers in training and national workshops and from 2010 with a sole focus on delivering training through a national training facility. The achievements of this Academy, as measured through student numbers and their subsequent deployment as tutors in FBF, are impressive by any standards. It is even more impressive taking into the account that it is a boarding school where nearly all students are coming from very disadvantaged backgrounds.

At the same time the current challenges facing the Academy provides a good indication of what BCB and FBF has managed to achieve and what remains to be done. Three critical issues stand out:

**Curriculum and accreditation:** Great efforts have been put into curriculum development. Curriculum development is also progressing well with written material and documentation largely in place in academic subjects and in music (but apparently less so in dance). There is an ongoing challenge to ensure that the three streams are properly integrated and to ensure that the students are sufficiently trained to deal with the many practical issues they have to cope with when they are deployed to the bands. This was frequently mentioned as a challenge by persons interviewed in the bands.

Accreditation remains a major challenge and has not been properly solved. This is an important issue – partly because of the need to ensure that the curriculum confirms to South African standards, and partly to enable the Academy to issue accredited certificates to participants. Students graduating from the Academy need to get as much “written documentation” as possible when they enter a labour market with very high unemployment levels. This is particular challenging given that the Academy teaches different subjects to a student mass with highly uneven educational skills.

Accreditation is also challenging and demanding due to the South African bureaucracy in this area. This can make the process both slow and painful.<sup>9</sup> So far, the Academy has secured accreditation for

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<sup>9</sup> Accreditation is a complex issue. A good and highly relevant update on the issues and challenges is provided in several articles in Helene Perold, Nico Cloete and Joy Papier (eds.) *Shaping the Future of South Africa's*

academic subjects, they are still exploring how to proceed – and if they should do it - in relation to music. There are no moves in relation to dance. At best accreditation can take another couple of years.

**Management and staff:** It has turned out to be a lot more demanding than originally assumed to run with such an Academy. Managing a boarding school is demanding. Both the FBF and the NMF have underestimated the challenges of having to teach students arriving not only with generally poor qualifications, but also arrive with very uneven qualifications. This has made teaching far more demanding than originally expected.

The Academy does not have permanent senior staff but rely on external consultants and the North participants for all senior positions. There is an urgent need to establish and fill senior positions – beginning with a headmaster and probably also a senior administrator.

This illustrates a general problem. The FBF has expanded rapidly, but have not been able to ensure that management and senior staff have the capacity to provide the required support. This has led the FBF board to take action. Management consultants were appointed and plans drawn up to ensure that the FBF has the staff and management to cope – not just with 40 bands but also with future expansion. A number of new positions are being established and are in the process of being filled. This process has not yet dealt sufficiently with the staffing of the Academy (beyond appointing a part time consultant working with the Academy's department heads and reports to the CEO). It is important that this is being addressed and that a proper plan for senior staffing of the Academy is prepared.

**Music teachers and Sustainability:** This is the most serious and immediate challenge facing the Academy. All six music teachers are North participants and the department head is also a Norwegian partly funded by BCB and partly by the FBF. The BCB documents do not identify plans or actions to be taken to deal with the situation in mid-2013 when current funding expires and the North participants leave, but notes that the Academy will be self-sufficient in staffing from 2016. The application from the FBF to Norad (from late 2011) identifies the launch of a new programme – facilitators-in-training – as the key mechanism to ensure sustainability. However, a year later it is obvious that this programme is not going to deliver in accordance with plans – there are too few facilitators in place and they will not be in position to replace the North participants, by mid-2013 or even by 2015. Nor will a possible deployment of one or more of the current South participants at Toneheim be able to replace the role of the North participants.

This review has noted surprisingly limited preparation for the possible ending of North participants at the Academy. Both partners hopes and assumes that funding somehow will continue. It is expected that it can be achieved through continued FK funding but with a new focus on health and the role of music in integrating children with disabilities. The new application submitted to the Foreign Ministry brings in new components but does not address the issue of continued teaching at the Academy. There appears to be no efforts, plans or considerations of finding alternative solutions.

The overall conclusion from this review of BCB and the Academy is that although the establishment of the Academy was justified and the activities have been impressive, the planning has also been

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*Youth. Rethinking post-school education and skills training*, Somerset West, African Minds 2012 (available from [chet.org.za/download/file/fid/519](http://chet.org.za/download/file/fid/519)).

insufficient. The main challenge facing BCB is how to scale down the role of North participants and to phase in the use of South African music teachers. The approach of the FBF and BCB has been to seek to grow what they refer to as “our own timber” – selecting good candidates from the bands and train them to become tutors, youth leaders and to occupy senior positions in the organisation. This may have contributed to a situation where the BCB and the FBF have neglected and failed to recruit from the South African skills base outside the FBF ranks.

The FBF, and especially evident in BCB-documents, often claims that what they are doing – mobilizing and educating youth through the medium of music and dance – is unique and that there are not sufficient skills within South Africa to provide instruction for these activities. This has led to an approach where it sometimes claimed, including by some of those interviewed, that only the North participants can do this properly, or that the instruction provided by South Africans would be inferior. The North participants can only be replaced when a sufficient number has been trained by FBF themselves.

This approach fails to recognize that there many South African resources than be relied upon. There are many township-based community arts centres providing similar type of holistic education through the use of music and dance (many also funded by Norwegian NGOs or the Norwegian Embassy through Mmino). There is still poor attention to formal arts and music education in the public school-system (especially in the townships), but some progress has been made – especially in Gauteng and Western Cape (in Gauteng some 250 students passed the Senior certificate in music at the public music schools in 2011). There is also significant formal teaching at tertiary institutions. To make the Academy viable much more emphasis must be placed on mobilizing existing skills in South Africa. Plans for this need to be drawn up and the role of BCB be shifted towards providing back-up support and mentoring of new teaching staff recruited from outside the FBF.

### **Wider Impact – The FBF and BCB as Social Actors**

FBF is primarily a youth development project using music and dance to build the life skills of its members. All bands are based in townships and many are located in rural and mining towns. Data on the social background of the FBF members also reveal that most come from poor and very poor backgrounds. 25% of the members do not live with their parents and more than 60% of the parents or guardians of the FBF members are unemployed.

Life skills training and social relief programmes are major components of the work in the bands. Such training is conducted primarily through workshops focusing on HIV/Aids awareness, but also more briefly during rehearsals. Each workshop lasts from 1-3 days. A key objective is to promote voluntary counselling and testing and to ensure that member do regular HIV testing. For 2010 the FBF annual report mentions that 61 workshops were attended by 1416 members. 884 members volunteered for testing that year and 3 tested positive. The figures for 2009 were 997 and 11, and for 2008 338 and 4. For 2012 more than 60 workshops are planned for different age groups in all regions and bands. The target for 2012 is to have 1300 members tested. Those that are testing positive are being referred to the local health services for follow-up and treatment. The identity of those testing positive will not be revealed to the FBF.

Through the “children in distress” project the FBF targets vulnerable children in the bands. In 2011 276 children were reached through this social relief programme. 175 children were in the programme in 2010. The social worker identifies children in needs, does home visits, facilitates

contact with community social workers and authorities if needed, and provides various types of material support. In practice the social workers in the bands are doing what is normally provided by the schools in the privileged areas and in the suburbs.

There are no hard data enabling firm conclusions of the impact of the programme on the youth in the targeted townships. Available documents – in particular the 2006 and 2010 impact assessments commissioned by FBF – and anecdotal evidence also suggest that is the FBF is a highly efficient programme and succeeds in improving the life skills of their members.<sup>10</sup> In some of the townships where they are active they are the main and the longest running youth programme. The HIV/Aids figures referred above are significantly behind national averages for comparable age groups and may indicate effectiveness, but data are not sufficient to draw firm conclusions about cause and effect.

This does not imply that the bands are not struggling. Many of those interviewed also reported that it is a constant battle to maintain the interests of the band members and to ensure that they arrive at rehearsals and remain committed. There is also a high turn-over in many bands. The biggest challenges may be in bigger townships where the children have access to other activities.

The FBF appears to be well known and recognized in communities where they are active. This is indicated also through invitations to perform at community and local government functions. Beyond this the knowledge of FBF appears to be more limited. They have good relations with corporate sponsors, which includes many of South Africa big companies. This is also due to the fact the FBF has been highly successful in maintaining good financial management. FBF also receive funds and are supported by the National Department of Arts and Culture. The recent support from a municipality in establishing two bands in the Eastern Cape (Emalahleni) also indicates a growing recognition. The FBF performances at the opening and closing ceremonies of the 2010 World Cup were also an expression of FBF's expanding position (although FIFA rules prevented any marketing of FBF at the ceremonies).

However, the FBF may still have to do more to get a better and more structured relations with government institutions, including local authorities. The 2006 impact study also highlighted this citing education and national youth policies as examples where opportunities for more public support should be explored. Education, in particular, is a case. A formal cooperation with provincial departments of education may help facilitate access to school venues and also formal recognition as an extra-curricular activity – and may in turn also help stimulate both musical education and social work in the township schools. At the time of the field visit in South Africa an MoU was in preparation between the FBF and the Gauteng Department of Education. This may provide a model or template for making progress also in other regions. Similarly, more structured relations could be developed at provincial and local level with social welfare and youth development initiatives.

South Africa is a very male dominated society and this is also reflected within the FBF. The FBF has a relatively large number of female members and do not experience any major gender problem in the recruitment. Most tutors are however men with only 29 out of 122 being women. Gender issues are being addressed at life skill workshops and at the Academy. This is also done indirectly – such as the Academy where all students have to take turn doing household chores.

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<sup>10</sup> See Turnaround Group, *Field Band Foundation Impact Study*, 2006 (unpublished) and Andre Proctor with Munyaradzi Saruchera, *Impact Assessment and Learning System Design*, Cape Town: Keystone Accountability, 2010 (unpublished).

The BCB contribution to the FBF's social role as a youth development programme has primarily been indirect. By building the capacity of tutors and strengthening the musical competence they have made the FBF stronger and more attractive for children and youth. Significantly, the North participants have also been important role models in the bands where they have worked. They have made important contribution in their interaction both with tutors and with students at the Academy. This dimension should not be underestimated. Many people interviewed as part of this review singled out this role as very important.

The direct contribution to the social relief work has been limited. In 2008-2009 one of the North participants had qualifications as a social worker, and the expectations were that he would assist with the new children in distress project. This failed to materialize and subsequent North participants have continued to focus on the music dimension.

### **And in Norway**

It is far more difficult to assess the BCB's contribution to the development of the NMF and the wider social role. BCB is a small project and the NMF is big organisation compared to the FBF. Generally the BCB has had a positive role, but it is only towards the end of the current period that we are beginning to see the full realization of its potential. Many both within the project (former participants) and outside have tended to see the project as having a life of its own and that more could have been achieved. BCB has generally been successful in exposing a large number of NMF members (and other Norwegians) to South African music and culture, but has – until the end of the period – made less progress in making use of South African experiences and cooperation in strengthening NMF's role as a social actor and in its recruitment and work with minorities and immigrant communities.

The project has been well anchored in the NMF leadership and Secretariat which have provided the required management support and has helped to facilitate changes and reorientation as required. The training of South participants first at Manger and then at Toneheim has been very effective both related to music and life skills. With the improvement in qualifications of the South participants they have also been able – in the latter part of the period – to make a growing impact also on music life at Toneheim. This includes contributing to the establishment of a field band at the school which also performs South African music.

The NMF has also succeeded well in the implementation of the tour program with the South participants spending weekends and school holidays with Norwegian school bands. The demand for such visits has generally been great. The visits have also been successful in the efforts to introduce Norwegian band members to South African music and dance, and also to South African and north-south issues. The Hot'n Funky seminars were an effort to expand the weekend-concept and run it over a week. The first such seminar also included bringing a FBF dance tutor and choreographer to the seminar. These events have exposed the participants to new experiences. For many it has no doubt been an experience they may never forget.

Furthermore, the workshops with the South Africans have tended to mobilise and attract youth which may not be easily mobilised through NMFs traditional approach. The combination of music and dance introduced by the South Africans appears to have been successful in reaching out to members where NMF in some cases may have struggled to capture their interest.

However, data also indicates that the age groups primarily attracted are younger children (up to 15-16 years) while they have struggled more to mobilise older youth. Nor have there been much engagement with other bands for older members (“voksen-korps” and “amatørband”). However, in the last couple of years there has been some interaction – including joint performances – with several of the established and “adult” bands. This is a reflection of the growing musical skills of the South participants which makes them more attractive. This has probably been reinforced by former North participants and other with strong interest in South Africa in these bands, have helped to facilitate links with the South participants.

The “Hot’n funky” winter seminars and the workshops with local school bands have been popular (as indicated by repeat requests from many bands) and successful as events. Their lasting impacts in the bands, however, are more uncertain. In many cases these events do not involve band leaders and instructors which make it difficult to build continuities. Nor are there any tools or material available which may help the bands to continue with South African music and methodology after the seminars. (A tool, especially for beginner bands, is in the process of being developed). In some cases in recent years “the South African approach” has been taken up and provided direct inspiration to bands.

The “Hot’n funky” seminars have suffered from the timing (school winter holidays) which means that they struggle with recruitment and attendance. They tend to attract children that have no other options or plans for the holidays. It would probably have benefitted from being shifted to the summer holidays and held in connection with the ordinary NMF summer camps. In the current period the aim is to have 60 participants annually. This figure is unlikely to be met (in 2011 they reached 30).

There has been wide and substantial coverage of South Africa and BCB in NMF’s own media publications which reaches its 68 000 members. There has also been good coverage, especially in local media, of visits by South Africans to school bands. The South participants, leaders from the FBF and – on three occasions – tours by the FBF national team, have all contributed to making BCB known to a wide audience of NMF members.

### **From Encounters between Cultures towards Institutional Change and Integration?**

It is more difficult to draw firm conclusions about BCB’s role in the institutional development of the NMF. So far it has probably been limited. Anecdotal evidence suggests that BCB is still regarded by many within the NMF as a separate activity not really integrated with the NMF. Frequently, remarks have been made by (local) NMF officials that the NMF may spend too much money on BCB - not knowing or realizing that most funding is coming from FK and other external sources. For many NMF staff members the visit to the ten year anniversary of the cooperation in Johannesburg in 2010 was an eye opener and helped broaden the ownership of the project.

The NMF has made new and firm efforts to address life skills and social development, and to broaden its engagement to include minorities. The recently launched “Born-to-play” programme is an important platform for these initiatives. Currently the NMF is also piloting new efforts to work with minorities. This includes vitalisation and strengthening of the oldest school band in Norway at the Møllergata school in Oslo, an inner city school now dominated by children and youth from minorities and immigrant communities. Efforts are also being made to work at two asylum centres together with new activities to strengthen the cultural schools, *inter alia* by linking them with the day-care facilities for school children (SFO).

The South African links and the Bands Crossing Bands project may have not been used in any systematic way in these efforts. It has probably made significant indirect contributions. There are important synergies and future potentials. This is already evident in the Møllergata pilot project mentioned above. This is led by former North participants who attempts to draw upon some of the lessons from South Africa and the FBF in the efforts to work with these communities. BCB has helped to show NMF that things can be done in different ways. The play by ear approach coupled with movement and dance in efforts to ensure improved life skills and integration are producing results. BCB has been important in informing NMF's recent efforts to become a more visible social actor, to address life skills and social development and it has contributed to the "Born-to-play" initiative.

The impact of more than ten years of cooperation has also led to the emergence of a sizeable group of more than fifty former North participants. The sheer number coupled with a strong BCB management in the Secretariat, including the employment of former participants in the NMF, has created potential important drivers of further change in NMF. Seven former North participants are now employed in NMF's Secretariat and most of the former participants are or have been active in local bands. This group of former participants is making an important contribution in turning NMF into a more effective organisation in addressing new challenges. This is – perhaps – one of the main results in Norway from the cooperation with FBF.



## 4: Lessons Learned and Recommendations

The history of *Bands Crossing Borders* is also the history of two very different organisations operating in vastly different contexts who found each other. FBF was a young organisation run by enthusiasts. They had a vision to use music and dance to create a better life for children and youth from some of South Africa's most poverty-stricken communities. NMF, on the other hand, is a huge and professionally managed organisation. For decades it has managed its operations the traditional way with no real exposure to conditions in developing countries.

Both the NMF and the FBF have benefitted from this partnership which revolved around personnel exchange. For the FBF the BCB and its provision of music tutors were instrumental in making its growth and expansion possible. For the NMF BCB has been an "eye opener" exposing the organisations to a different field band culture and to new ways of mobilizing and working with children and youth. For the partnering institutions the BCB was considered important in creating changes on the ground.

While the cooperation has been highly beneficial this review has also noted that BCB faces many challenges. In South Africa this revolves around lessening the dependence on the supply of Norwegian music instructors, and a shift to more use of South African skills. In Norway there is a need to make more use of the lessons from BCB in the NMF's work with children and youth from minorities, immigrant communities and new youth cultures.

### Best Practices

BCB started in 2001 and comes - in its present form - to an end in 2013. It is the longest running FK project and in many respects a flagship project. The achievements of the BCB project, and its successes and shortcomings, also provide a number of lessons and best practices. The main ones are:

*1: Ownership.* Often personnel exchange of this type revolves around the commitment of one or a few individuals on both sides. This is often an important factor for success, but to ensure that this works and is beneficial beyond those directly involved it is also critical that there is ownership and commitment also from the leadership in both parties. This has been a strong feature of BCB, both within NMF and within FBF. Importantly, there has also been good communication and good chemistry between the leadership in the two organisations. They are meeting frequently and speak their minds.

*2: Personnel exchange must be beneficial to both partners.* To make the cooperation last it must be beneficial for both. This has been the case with the BCB. For the FBF it has provided a main source of capacity building. For the NMF BCB is a much smaller activity. But it has been a source of much joy,

and it has exposed many members and officials to new musical experiences and ways of working with children and youth.

*3: Flexible programme management.* Programme management has been strong on both sides, but especially in Norway. In South Africa the leadership has been strong. Most importantly, a strong feature has been the ability to respond to challenges and problems in the implementation. The managers have listened to feedback and suggestions from participants and have made required adjustments or changes in implementation. This includes the ability to learn from failures and achievements and to adjust or scale down ambitions. This has included changing modes of skills transfers culminating with the launch of a national learning facility.

There are several dimensions to this. Amongst them is the involvement of participants in planning and programme development, avoidance of prescriptive attitudes and an ability to adjust to changing and evolving contexts. Programme management has been stronger on the NMF side, but has primarily been focused on BCB's role in South Africa and in supporting the South participants in Norway, and less on integrating BCB within NMF. This may also – partly - be linked to the fact the programme management is located in NMF's communication department and not with the music department.

*4: Support to participants.* This has generally been a strong feature of BCB with the NMF playing a major role. This has included an increasingly better selection process of new participants (also facilitated by growing popularity of the programme), and strong efforts to facilitate transfer of knowledge experience from outgoing to incoming North participants. This has included joint seminars (over three days), and also – in recent years – overlap between participants (some have stayed for two periods).

*5: Dedication, commitment and hard work:* Technical skills are important in the personnel exchange, but beyond a minimum level, the dedications of the participant, the commitment to programme objectives and a willingness to work hard have proved to be major success factors.

*6: The role of participants after the return to the home country.* While few former participants have been employed by the organisation after the return to the home country, many have maintained close links and contributed in various ways. This is particularly the case in the South where a large number have continued as music tutors in the bands. In Norway, most former participants are still in touch with each other and with NMF. They have often been important “drivers of change” in their immediate NMF environment. This has led to an emerging “changes in the mind.”

*7: Commitment to stay.* Part of the success is also explained by the fact that the project has run for a long period. The results could not have been achieved if it had ended after 3 or 6 years.

## Challenging Issues

A number of challenging issues also emerges from the findings from this review. This includes:

*1: Set realistic goals.* BCB has probably become too ambitious with the launch of a national learning facility through the establishment of boarding school. While such a task may be justified, it goes well beyond what realistically can be expected from a programme focusing on personnel exchange. The BCB is now *de facto* running a large part of the school. They are doing this very well – on a day-to-day

basis. However, BCB does not have the resources, capacity and probably not the competence to turn this into a sustainable project.

*2: Insufficient preparation for exit.* BCB has not prepared for an exit strategy. Instead they have explored options for continuing the personnel exchange with new objectives and new activities. The unintended effect of this has been insufficient focus on sustainability and the need to mobilise South African musical resources to replace the role of the North participants. Exit strategies do not necessarily imply bringing the co-operation to an end. It may also imply scaling down, providing back up support to South African music instructors, and exploring new ways of working together.

*3: The role of BCB in Norway.* The cooperation is asymmetrical with students coming to Norway and teachers going South. This is unavoidable, but the challenge is that co-operation is not able to break out of this mode. This can lead to a situation where NMF fails to make proper use of resources and skills from the South African experience in developing their own role as social actors and in its efforts to engage with integration of children and youth from minorities and immigrant communities.

## Recommendations

Based on these findings and observations a number of recommendations can be made related to the FK, the NMF and the FBF.

### Fredskorpset

1: BCB and the personnel exchange between NMF and FBF has been a major success story, but FK needs to take a more active role in its assessments of applications and project documents to ensure that objectives are realistic and that plans for an exit is in place. Left on its own the partner organisation may not always be able to stay sufficiently focused on this.

2: FK should work with other Norwegian donors (Norad, the Ministry of Foreign Affairs and the Embassy in Pretoria) to ensure that a proper plan is put in place that can help make the Field Band Academy sustainable. This will include providing required funding for the transition. The transition will include the gradual phasing out – say over a 3-year period - of instructors from Norway and the parallel increase in the use of South African music instructors.

### Norges Musikkorps Forbund

1: Help ensure that the Academy can recruit and phase in the use of South African music instructors over a defined period – and stay focused on this goal.

2: Develop more ambitious goals for the use of experiences from BCB and South Africa in NMF's efforts to become a stronger social actor.

### Field Band Foundation

1: Ensure that the Academy has a proper management in place able to provide the school with vision and leadership, and develop a proper action plan to make it sustainable and less dependent on instructors from NMF.

2: Stay focused on consolidating the management of FBF. Ensure that there is a proper balance between the resources provided to the Academy and resources provided to the bands and its members.



## **Annexes**



## 1: Terms of Reference

### Background

**FK Norway (Fredskorpset or only FK)** contributes to change through global exchange of young people and professionals. FK Norway facilitates exchange between partnering institutions in Norway, Africa, Asia and Latin-America. Individuals and institutions share competence and experience across cultures. Development and change is not only expected to happen in developing countries, but also in Norway.

FK Norway is a tool for Norwegian development cooperation, and is fully financed from the National Budget. For the year 2011, the budget allocation was NOK 186,7 million, and 577 FK participants were exchanged between 380 organizations in 50 countries. These organizations work in a wide variety of sectors, ranging from business development, environment and governance to health, education and culture. FK Norway represents a unique program globally, facilitating mutual, reciprocal exchange between organizations and institutions in Norway and developing countries. Over the past 11 years, more than 5000 FK participants have been exchanged.

FK's core business is to contribute towards creating changes "on the ground" and "in our minds". We have developed a "Theory of Change"; an explanation of and assumption as to how the FK exchange programs contribute towards these changes on the ground and in our minds. *Changes on the ground* are assumed to be created through facilitating the development of skills, knowledge, and technical capacity in institutions, which in turn shall enable these institutions to deliver better services and benefits to people and communities where they operate. *Changes in our minds* are created by promoting a set of values and relationships with individuals where there is equity in the relationships– both on an individual and institutional level. An important principle in this regard is reciprocity, meaning there should be preparedness to both give and receive, to both learn and teach, amongst all parties within the partnerships. Changes on the ground always correlate to, and may impact changes in the mind, and vice versa. Furthermore, by being a part of the FK exchange program, the partner organisations and their participants also become "a part of a web of new relationships and network". Most other studies about FK have been focusing on technical capacity development rather than on changes in values and relationships. A study from 2011 explores "Changes in the mind" in Norway. In the current review that is being commissioned now, we want both aspects to be explored, as integrated processes of change.

**The Norwegian Band Federation (Norges Musikkorpsforbund or NMF)**, founded in 1918, is the largest organisation for bands in Norway, with approximately 68 000 members. NMF is a nationwide non-profit organization.

**The Field Band Foundation (FBF)**, founded in 1997, is a South African band organisation working in the black and coloured communities and townships of South Africa. Today they have 38 bands divided on 19 regions in 8 provinces. Currently the organisation has close to 4750 members and 95 tutors. The Field Band Foundation is a non - profit organisation which seeks to improve the quality of life of disadvantaged youth by offering them an opportunity to participate in bands. Through music and dance at risk youth are given a positive and desirable activity which teaches them life skills. The skills' development program keeps a focus on personal development through structured life skills programs including a HIV/AIDS element. The program is designed to provide motivation for behavioural change to enable the youth to protect themselves and develop skills to such a level as to be able to join the formal economy. The organizations last achievement was the opening of the FBF Academy (FBA); a training facility for FBFs future staff.

### About the partnership

The cooperation between the Norwegian Band Federation (NMF) and the Field Band Foundation (FBF) in South Africa started in 1999, with the first FK exchange taking place in 2001. 2011-2013 will be the eleventh and twelfth year of Fredskorpset exchange for the partnership. This cooperation is the longest ongoing FK collaboration, with almost 100 band instructors having been exchanged between Norway and South Africa since the beginning.

The development of the organisation and of the cooperation between them is reflected in the objectives stated for their FK projects, changing through time. Below are the objectives for the first FK project from 2001 and the objectives for the ongoing exchange:

#### **Objectives for the FK project 2001:**

With funding from the Norwegian Ministry of Foreign Affairs, NMF and FBF have started a five year project where *the main objective is to make the organisation self-sufficient with instructors and to promote growth and expansion in the Field Band Foundation*. During the apartheid years there was no access to musical training for people of colour in South Africa and this situation has not improved as only people with financial freedom can now afford musical training. The co-operation primarily aims to tutor instructors, but also to give talented instrumentalists an opportunity to live from a career as a musician, and to get them into work as the professional musicians.

NMF and FBF wish to start a 3-year project as a Fredskorpset project, which can contribute to fulfil the objectives and aims of the co-operation to its fullest. The whole idea of the co-operation is to join an exchange of culture and competence, and the collaboration is going to give something back to both the Norwegian and the South African band movement.

*(From Collaboration Agreement 2001)*

#### **Objectives for the FK project 2011:**

*NMFs main objective is to provide new areas of creativity and to offer new perspectives on music for all our members. This includes the way music can be used as a tool to work with life skills in Norwegian bands.*

1. The NMF would like to offer a new perspective on music for our 68 000 members.
2. The NMF would like to use musical activity to work with life skills and social development.
3. The NMF would like to create an awareness of North–South issues amongst the people of Norway.

*FBFs main objective is to achieve a higher average skills level amongst FBFs youngsters as well as a more efficient training program to develop FBFs future leadership and make the organization self-sufficient with their own staff.*

1. The partnership would like to see the Field Band Foundation Academy (FBA) develop with the basic ethos of the Norwegian Folkehøgskole concept and being overtaken by Field Band Foundations own staff that are specially trained and designated for the task.
2. FBF would like to provide its members with higher general skills level to a point where they can continue their education or be employed.
3. The demand from sponsors to establish new FBF projects is great. FBF has a goal of expanding to all provinces and to run successfully projects in all parts of South Africa.

*(From Appendix 1 to Collaboration Agreement 2011)*

Over the years, Field Band Foundation has expanded widely, entering into new regions, starting new bands, and increasing the number of children reached. Even though the cooperation with NMF mainly focuses on music, there are positive results also when it comes to life skills and development outside the area of music. One instance of this is that there seems to be far lower hiv/aids prevalence among the FBF children and youth than among other kids. The CEO of FBF states: “The Norwegian participants are the embodiment of the Life Skills we want to teach”.

The cooperation with South Africa has inspired new projects in NMF, like Hot n’ Funky and to work with attitudes in the project Born to Play.

## **Purpose of the study**

As this project is the longest running FK project, we see a need for documenting results and gaining knowledge on factors for successes and failures.

FK has informed the partners that the project will phase out in its current form. Any potential further collaboration with FK will be informed, among other factors, by this external evaluation.

## **Intended users and uses of the study**

FK Norway is the **main user** of this study:

- We wish to document results from the project, in South Africa and in Norway.
- We would like to learn from concrete cases, to improve the ability to advise partners in designing and running similar projects for achieving results .

NMF/BBF can also be users of this study:

- The partner organisations see it as useful to document results achieved and to learn from the experiences, as seen from the outside.
- The evaluation can give advice to possible further cooperation for the partners with or without FK support, and may also be of interest to other donors.

Other partner organisations , as well as future partners in FK can also be users of the evaluation:

- The evaluation can help partners to improve the ability to design and run relevant projects for achieving results.

## **Scope**

- We would like this study to explore and document results achieved in South Africa, as well as in Norway.
- We would like the main focus to be on institutional level, and if possible also on community level. We also value the changes that take place in the FK participants' lives and careers as a result of the FK exchange, but want to move further from individual level to organisational and community changes.
- We would like an approach where results both "on the ground" and "in the minds" are reflected, seeing the two as integrated aspects, in line with FK's Theory of Change

## **Key Questions**

These questions are not exhaustive, but are expected to contribute to starting off the study. Relevant questions may be added by the consultant, and some of these questions may be less relevant than other.

## **Field Band Foundation (BBF):**

- How have the long-term, repeated exchanges over 11 years affected BBF and its surroundings? What kind of competence, values and mindset is left behind?
- What musical and organisational development can be seen as a result of the project? How has the organisation been influenced by the cooperation with Norway (starting new projects, working in new ways, starting Field Band Academy)
- How many South Africans have been reached by the project, in which arenas?
- To what extent can the expansion and success of Field Band Foundation be attributed to the cooperation with NMF through FK Norway?
- What kind of traces have Norwegian participants left in South Africa? In the bands where the Norwegians have worked, in the communities.
- The South African participants that have returned from Norway, how have they contributed after coming home? How have they been followed up by BBF?
- Networks, web of relationships: Have new relationships developed? What are these relations used for? Spin-offs, unintended results.

- How has the project been able to manage the gender aspect, encouraging female leadership in FBF, where men still are majority?
- What is the link between the musical and organizational development and the life skills in this project? FBF works on life skills, not only music, and shows positive results, for example in HIV/AIDS prevalence. How has the FK exchange project contributed to this aspect of FBF's work?
- Has the programme been given attention in South Africa, by the authorities and by the media?
- What have been the major success factors/good practices/lessons learnt?

#### **Norwegian Band Federation (NMF):**

- How have the long-term, repeated exchanges over 11 years affected NMF and its surroundings? What kind of competence, values and mindset is left behind?
- What musical and organisational development can be seen as a result of the project? How has the organisation been influenced by the cooperation with South Africa (starting new projects, like Hot n' Funky, and entering into new areas, working with attitudes in the project Born to Play)
- What kind of traces have the South African participants left in Norway? In the bands where the South Africans have done workshops, in Toneheim Følkehøyskole where the participants have been based since 2003.
- How many Norwegians have been reached by the project, in which arenas?
- The Norwegian participants that have returned from South Africa, how have they contributed after coming home? Follow-up activities and information work. How have they been followed up by NMF?
- What kind of image of Africa is presented through the project, especially in the media? With reference to FK's theory of Change, where it is assumed that FK cooperation provides new perspectives of "the others", and removes old stereotypes
- Networks, web of relationships: Have new relationships developed? What are these relations used for? Spin-offs, unintended results.
- Has the programme been given attention in Norway, by the authorities and by the media?
- What have been the major success factors/good practices/lessons learnt?

#### **Approach and Methodology**

A variety of methods can be used in this study. Generally, from our experience, qualitative methods are useful for exploring the kind of change that take place as a result of FK projects. Qualitative interviews of a selection of stakeholders (key persons from NMF and FBF, former participants in the project, bands or communities involved, FK staff) can provide information.

Desk study of relevant background documents:

- FK has project documents and project reports.
- Former evaluations and reviews on FK Norway may add interesting background information: NUPI 2003, KUDI 2005 and Norad 2006 have interviewed the NMF/FBF partnership as part of their fieldwork. The reports are available on [www.fredskorpset.no](http://www.fredskorpset.no).
- NMF and FBF have extensive documentation from the projects, and have also conducted other studies that may be of relevance for this evaluation.

#### **Deliverables/Reporting and dissemination requirements**

- Report with generalized findings, and
- A summary of the report
- A seminar with FK staff (and, if considered relevant by FK, the other stakeholders) to discuss preliminary findings, before concluding
- A seminar with FK staff and external audience invited by FK when the report has been finalized

The report should be written in English.

The results may be freely published once FK has cleared the report for release. FK decides time and channel for first publishing the report.

## 2: List of persons interviewed

### Norway

Live Bjørge	Senior Adviser, Fredskorpset, Oslo
Ole Bjørn Ileby	Senior Programme Adviser, Fredskorpset, Oslo
Stig Ryland	Head of Communication, amd project officer BCB. NMF, Bergen
Silvelin Havnevik	Project coordinator, NMF, Bergen, former BCB coordinator in South Africa and former head of Music department, FBF Academy
Anne Brit Sandsnes	Senior Advisor, Civil Society Department, Norad, Oslo
Elisabeth Nonås Fylkenes	Student, participant Hot 'n Funky, Bergen
Håkon Mogstad	Communication Advisor, NMF, Bergen
Åse Espevik	Producer, NMF, Hordaland, Bergen
Morten Sanner	Teacher, Toneheim Folkehøgskole (North participant, 2002-2003), Hamar
Jon Krognæs	Rector, Toneheim Folkehøgskole, Hamar
Ellen Neverdal	Project leader, BCB, NMF (North participant, 2006-2007, 2007-2008)
Lovisa Midtbø	Special Advisor, Masfjorden Municipality, former President NMF
Trude Drevland	Mayor, Bergen Municipality, former Secretary General, NMF
Anita Finnebråten	Secretary General, NMF
Tutu Jacobsen	Senior Advisor, FK
Nita Kapoor	Director General, FK
Håvard Hovdhaugen	Acting Deputy Director General - Programme
Anne Lise Langøy	Senior Advisor, Section for Cultural Affairs, Ministry of Foreign Affairs

#### *Focus group: former North participants, Bergen*

Christian Larsen (2005-2006)  
Birthe Kråkenes Bjørstad (2006-2007)  
Helene Færeststrand (2007-2008, 2008-2009)  
Silvelin Havnevik (2004-2005)

#### *Focus group: former North participants, Oslo*

Odd-Erik Nordberg (2008-2009, 2009-2010)  
Anne Oksfjellelv (2011-2012)

Oda Salthammer (2011-2012)  
 Geir Moe Daasvand (2009-2010, 2010-2011)  
 Ragnhild Sandbakk (2008-2009, 2009-2010)  
 John Anders Råken (2009-2010)  
 Jon Frode Berg (2005-2006)  
 Knut Vik (2003-2004)

*Focus group: current (2012-2013) South participants,  
 Hamar*

Thulani Dupa  
 Peter Maluleka  
 Hyson Kilani  
 Nomkhosi Mnisi

## *South Africa*

Andes Doubell	National project officer, FBF Secretariat, South participant 2002-2003, Manger Summer Camp participant 2001
Maira Thomas	Project officer (Gauteng), FBF Secretariat, South participant, 2007-2008
Bongani Goliath	Band coordinator, FBF Soweto (Kagiso and Dobsonville), South participant, 2009-2010
Marit Bakken	Head of Music, FBF Academy, NMF project coordinator in South Africa, former North participant (2006-2007, 2007-2008)
Nana Pule	National Social Officer, FBF Secretariat
Herman Mashaba	Chairman of the Board, FBF
Bryan Clarke	Regional Advisor, FBF KZN
Carol Harington	Cabeton Training and Development, Head of life skills and academic department, FBF Academy
Steve Kruger	Cabeton Training and Development, facilitator life skills and academic department, FBF Academy
Nathan Lawrence	Cadet, KZN Philharmonic Orchestra (former tutor FBF Stellenbosch)
Thando Nkangana	Cadet, KZN Philharmonic Orchestra (former tutor FBF Port Elisabeth)
Retha Cilliers	Corporate executive officer, FBF
Rose Juby	Consultant, Turnaround group
Nicky du Plessis	Consultant, Cultural Radius, and Head of capacity development, FBF
Brian Gibson	Deputy Chairman, FBF
Thoko Mlonyeni	Regional Coordinator, FBF Eastern Cape
Andile Msimka	Social officer, FBF East London
Belinda Jackson	Regional coordinator, FBF Western Cape
Neville Arnolds	Tutor, FBF Western Cape, former South participant (2003-2004)
Michael Isaacs	Studying music, University of Stellenbosch, former South participant (2010-2011)
Siv Stundal	Travel agent, Cape Town, former North participant (2001-2002)
Kari Bjørnsgaard	Norway's ambassador to South Africa
Christian Fougner	Councillor, Norwegian Embassy
Siri Andersen	First Secretary, Norwegian Embassy
Margaret Mokhuane	Programme officer, Norwegian Embassy

*Focus group: Johannesburg*

Mashudo Mogotsi (South participant, 2009-2010)	Tutor, FBF Alexandra
Vuyani Mukandi (2009-2010)	Tutor, FBF Springs

Sipho McDonald Fickland (2009-2010)  
Emmanuel Rattle

Tutor, FBF Soweto  
Tutor, FBF Alexandra, Dance instructor/choreographer at  
2009 Hot 'n Funky, Askøy and 2011 Hot'n Funky,  
Fredrikstad

*Focus group: former South participants, FBF Academy*

Heidiry White (2005-2006)  
Dingaan Chabalala (2011-2012)  
Xolani Qoma (2005-2006)  
Hlangani Biyela (2011-2012)

Administrative Assistant, FBF Academy  
Assistant, FBF Academy  
Facilitator in training, FBF Academy  
Facilitator in training, FBF Academy

*Focus group, current students, FBF Academy*

Dineo Mthimunye  
Gift Tlou  
Sikho Bevu

*Focus group, current North participants(2012-2013), FBF Academy*

Eva Bortne  
Tone Jordhus  
Ole Magnus Næsbakken Ekeberg  
Ante Skaug  
Henrik Juul-Pedersen

*Focus Group, former South participants, East London*

Sakhivo Lupa (2010-2011)  
Nolubabalo Piyose (2007-2008)  
Phumezo Hlanganise (2007-2008)

Band coordinator, FBF East London  
Tutor, FBF Emalahleni  
Band coordinator, FBF Emalahleni

*Focus group, former South participants, Grahamstown*

Riaan van Herden (2001-2002)  
Simvile Jamani (2011-2012)

Band coordinator, FBF Grahamstown  
Tutor, FBF Grahamstown



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