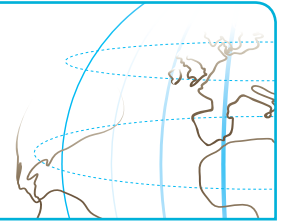


Norad Programme in Arts and Cultural Education (ACE)



NORWEGIAN CENTRE FOR INTERNATIONAL COOPERATION IN HIGHER EDUCATION

Annual Report 2009

August 2010

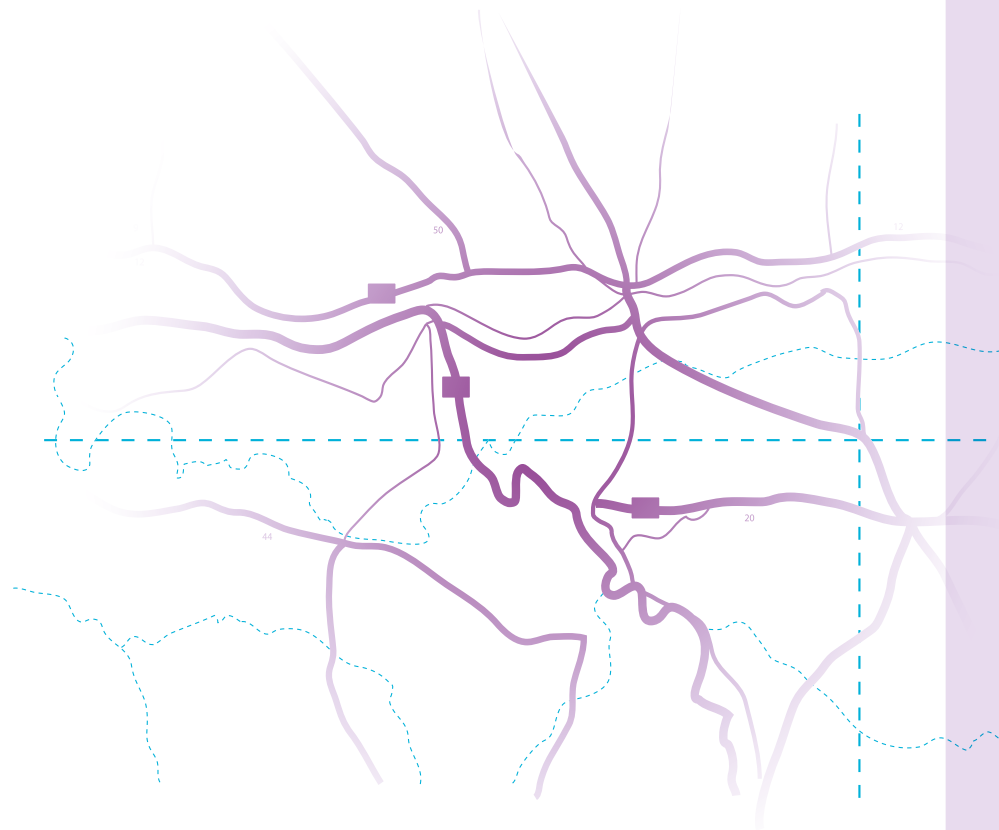


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Introduction

The Norad programme in Arts and Cultural Education (ACE) is a programme for cooperation between institutions for cultural education in the South and their partners in Norway. The programme aims to contribute to the strengthening of cultural education institutions in the South by means of joint activities and professionalisation of artists and art forms. The programme is financed by the Norwegian Agency for Development Cooperation (Norad) and managed by the Norwegian Centre for International Cooperation in Higher Education (SIU).

The year 2009 combined two programme periods, namely the first part of the extended programme period 2009–2010/11 following the former programme period 2006–2008/2009. The extended programme period secures a prolongation of the projects from the programme period 2006–2008/2009 for two to three additional years. Also, one new project has been granted funding for the years 2010 and 2011. The total budget frame for the current programme period is NOK 10 million.

Four objectives have been set for the ACE Programme:

- To establish models for cultural education that lead to formal qualifications for the students
- To contribute to the development of art and culture as sources of income for graduates and cultural institutions
- To strengthen the competence and independence of cultural institutions involved, by contributing to the development of professional cultural arenas and networks in Norway's main partner countries and between countries in the South
- To contribute toward gender balance among students

To be able to record whether the goals and objectives of the programme have been reached, three quantitative indicators of success have been given special emphasis. These are capacity building, gender balance and scientific quality (for more information, see the chapter on indicators of success). In addition, qualitative descriptions of the goals reached in the programme and at project level are emphasised in the report.

Projects 2009–2010/2011

Project and partner information		
Project title	Institution(s) in the South	Norwegian Institutions
Community based arts: regaining and modernising cultural heritage education and professionalisation of the community artist	Marangu Teachers College, Tanzania	Hedmark University College
Dance on!	Dance Trust, Zimbabwe	Oslo National College of Arts
Raising the competence in the Department of Dance and Music at Bagamoyo College of Arts	Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSuBA) (former Bagamoyo College of Arts), Tanzania	University of Stavanger
From musicianship to formal education - bridging the gap between musical practise and institutional demands. A collaboration of musical education between Norway, Zanzibar and Palestine	Dhow Country Music Academy, Zanzibar (Tanzania) and Said National Conservatory of Music, Palestine	Agder University College
Ethnomusicology in Uganda: Education, Research and Preservation of Cultural Heritage	Makerere University, Uganda	University of Bergen, Grieg Academy
A community education programme of the South Africa College of Music (UCT) and MUSEDI (Music Education Initiatives) as a vehicle for exchanges	University of Cape Town, South Africa	The Norwegian Academy of Music
Developing visual literacy in cross cultural communication	University of Bamako, Mali	University of Tromsø

The seven projects in the programme portfolio, which have been in operation since 2006, include 14 cooperating institutions in the South and Norway. All the projects are located in Africa, three of them in Tanzania within the fields of music, theatre and dance, one in Mali on visual cultural studies, one in Uganda on ethnomusicology, one in South Africa on music and one in Zimbabwe on dance.

The educational programmes offered range from diplomas to master programmes. The partner institutions cooperate on selecting the students. The programme provides scholarships to the students enrolled in the programmes as well as costs for institutional development facilitating the students' programmes.

Overall achievements in the programme period 2006–2008/2009

As 2009 was the final year of a three year programme period, the overall assessment of the achievements described in this year's annual reports from the projects is that the majority have reached the objectives they have set for the programme period.

The main achievement is the graduation of students and their return to their home institution or employment at other relevant institutions in their home countries. However, some of the projects have made adjustments of their original planned objectives. For these projects, the prolongation of the projects for a two-year period will be essential to fulfil their set goals.

The following paragraphs are an assessment of the results in relation to some of the main objectives set for the programme period 2006–2008/2009.

Establishment of models for cultural education that lead to formal qualifications for students

One of the strengths of the programme is the variation in models for cultural education. The flexible framework has made it possible for the projects to choose an organisational model that fits with the educational level, planned activities and framework conditions at the involved institution(s) in the South.

With the variation in the models for cultural education, it is difficult to draw any conclusion as to whether one model is more sufficient than other models. However, the reports from the projects indicate that it is of great importance that the model chosen is in line with the defined needs and level of potential development at the institutions in the South. The lack of doing so may result in some of the goals of the project not being reached, such as the project between the Dhow Countries Music Academy and the University of Agder. The project has for several years planned to establish a BA degree and a strategy for university entry. The partner institution in Zanzibar seems to have limited potential of reaching this goal within the designed programme period.

The annual reports seem to indicate that a successful choice of model is based on throughout knowledge about the entering qualifications of the students. However, some of the projects have met the experienced lack of knowledge among the students by adjusting the curricula in the courses offered. This includes the projects between Marangu Teacher College and Hedmark University College and between Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa) and University of Stavanger. Based on the good results from these projects, the adjustments seem to have worked out, but have also required extra academic resources and efforts invested both by the project partners and the students themselves.

Contribute to the development of art and culture as sources of income for graduates and cultural institutions

Several of the projects report that working positions have been established as a result of the programme. However, since the programme is of a restricted size, the number of working positions developed is limited.

An example of the training of candidates through the programme being a source of income is the graduates from the cooperation between the Marangu Teachers College and the Hedmark University College. The graduates have been hired as teachers at the Darajani secondary school that has implemented the optional subject «Theatre Art for Secondary School» to their curriculum. This is a very popular subject with 70 students participating.

Another example is the two candidates that have graduated from the project between Dance Trust of Zimbabwe and Oslo National College of Arts. Last year included the graduation of the first female candidate from the cooperation. She completed her studies after returning from maternity leave in 2008 and has returned to Zimbabwe. The male graduate's artistic talents gave him a work position at the Norwegian Carte Blanche Company which is a good start of an international career as a dancer.

Since the programme only to a very limited extent offers direct economic support to development of the institution, the programme's contribution to the development of art and culture as sources of income at institutional level is limited. However, through the establishment and strengthening of study programmes, the education offered at the involved institutions is becoming more attractive also for students with funding from other sources.

Strengthen the competence and independence of cultural institutions involved, by contributing to the development of professional cultural arenas and networks in Norway's main partner countries and between countries in the South

Several of the institutions involved in the projects in Tanzania cooperated before they had projects under the programme. However, the programme has provided several meeting points though participation in seminars and meetings. As a result, the institutions have experienced that their previous cooperation has been strengthened as a result of their involvement in the programme.

From 2010, a new workshop project on archiving of music and dance will receive funding from the programme. The workshop project involves two of the programmes' institutions in Tanzania, one in Uganda and three in Norway and will further contribute to the development of professional cultural arenas and networks between the partners.

Contribute towards gender balance among students

The projects have to various degrees reached the goal of contributing to gender balance between the students in the projects. As described later in the report, the degree as to which this objective has been reached is influenced by two factors, namely the general education of girls in the partner countries and the education of girls within the fields of arts.

An important contribution to secure gender balance among future art students is given through the project between Marangu Teachers College and Hedmark University College. As described above, the Darajani secondary school has implemented the optional subject «Theatre Art for Secondary School» to their curriculum, offering girls attending the school the option of choosing art and cultural education as a topic.

General impressions from the Annual Progress Reports

The two main partner institutions in the projects have a joint responsibility for implementation and monitoring of activities, and should submit an annual progress report to SIU each year. The partner institution in Norway has the overall responsibility for collecting and compiling all necessary data of the cooperation in order to comply with the requirements set by the programme for annual reporting, including a 2009 financial report.

Progress in the implementation of the projects

As 2009 is the final year of the programme period 2006–2008/2009, most projects report on the completion of activities according to plans, including the graduation of candidates¹. The return of the graduated students to their institutions is a main accomplishment in several of the projects. A good example is the return of two of the graduates to the Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa). The graduates are now employed as dance teachers at the institution. This raises the level of formal and practical qualifications at the Department of Dance at TaSUBa to a large degree. Another project that has reached good results in terms of graduation of students is the cooperation between the University of Bamako and University of Tromsø with six graduates in 2009. In early 2010, four MA candidates who have been supported under the project between Makerere University and the University of Bergen will graduate.

However, the projects also report on deviations from the original plans. The deviations may be placed in two main categories, namely related to students/student activities and institutional development.

For the students, the deviations include slight delays in completing their studies, personal and health issues leading to drop-outs from studies and failure to return to home institution and country after graduation. Several of the projects report that they have introduced or would in the future include administrative mechanisms securing that the students are legally bound to fulfil their obligations as receivers of scholarships under the programme. The above challenge is faced by the cooperation between Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa) and the University of Stavanger, having one student trained in Norway failing to return to Tanzania after graduation. Another example is the cooperation between the University of Cape Town and the Norwegian Academy of Music, where the partners have found it challenging to make the students become fully engaged in the curricula at their home institution. This might partly be due to the fact that they have to pick up courses half way through the semester as these are not compatible with the Norwegian semesters. However, the partners' emphasise that better procedures for the selection of students have been introduced to reduce challenges in the future.

At the institutional level, one project experienced slower institutional development than expected. This is at the Dhow Countries Music Academy in Zanzibar, cooperating with the University of Agder and the Edward Said National Conservatory of Music. The project has faced several challenges in terms of long-term lack of academic leadership at the institution and that the entry qualifications of the students were lower than expected. The

project partners have put efforts into dealing with the above described challenges, but still face challenges with the partner institution at Zanzibar having limited formal and academic qualifications in teaching music.

Cooperation between partner institutions

The projects were asked to report on experiences with the cooperation and division of labour with regard to work distribution e.g. administrative procedures, student recruitment and enrolment procedures, tutorial and academic activities etc.

An overall impression is that the long distance cooperation between the partner institutions is working well despite numerous cultural, practical and administrative challenges. As the partners in 2009 had worked together on the project for a three year period, trust and mutual understanding seem to have been established. As an example of how the projects work on reaching such an understanding, the project between the Dance Trust of Zimbabwe and the Oslo National Academy of the Arts should be mentioned. During 2009, the partners invested time and effort in developing a partnership platform to secure good institutional development. The partnership platform takes the form of written documents that describe in details the rights and obligations of each of the parties. The documents are examples of best practises for development of a good relationship between project partners.

Information about the students

More detailed information about study progress in relation to aims and plans as stated in the course curriculum is also part of the annual report. With the exception of a few dropouts and set-backs due to practical and unforeseen problems, the project reports are positive with regard to overall student progress, meaning that most of the students have completed their studies as planned.

Indicators of success

The overall success of the ACE programme can be measured by relevant quantitative indicators for the individual project participating in the programme relating directly to stipulated programme output and success indicators as stated in section eight of the Programme Document.

The projects were asked to provide information on the following quantitative indicators of success, if applicable, in 2009:

1. Capacity building: The number of candidates graduated and degree awarded and the number of working positions established as a result of support by ACE.
2. Gender balance: The number of female and male candidates graduated and degree awarded and the number of working positions established as a result of support by ACE for women and men respectively.
3. Scientific quality: The number of activities that had been organised, nationally and internationally. The projects were also asked to give a general narrative description of results and activities in 2009 that in particular may expose the utility of the project.

¹ For more details, see the individual reports from the institutions.

Capacity building

In 2009, a total of 33 students graduated or were awarded a degree or certificates from an ACE programme:

Rewarding of degrees			
Rewarding institutions	Degree	No. of female graduates	No. of male graduates
Marangu Teachers College/Hedmark University College	BA	2	3
Dance Trust Zimbabwe/Oslo National Academy of the Arts	BA	1	1
University of Cape Town/Norwegian Academy of Music	Part of BA	0	5
University of Bamako/University of Tromsø	BA/MA	2/2	5/4
TaSUBa/University of Stavanger	BA	1	2
Dhow Countries Music Academy/University of Agder	Diploma	0	1
Makerere University/University of Bergen, Grieg Academy	MA	3	1
Total no. of graduates		11	22

In general, the numbers of graduates from the projects are according to the projects' plans. Several of the graduates started their training in the beginning of the programme period in 2006 and therefore graduated last year.

With regard to the number of working positions established as a result of support by ACE in 2009, the projects report that a total of eight positions have been established. This is a positive trend as one of the goals of the programme is establishment of working positions at the institutions in the South.

Gender balance

The following table shows the gender balance between the students in the projects under the programme.

Number	Female	Male	Total
ACE fellows	14	28	42
Norwegians	7	9	16
Quota/others	0	2	2
TOTAL	21	39	60

A total of 42 students received ACE scholarships in 2009. 14 of these were female students and 28 male students. The gender distribution between the ACE students is 33.3 % female and 66.7 % male students. According to the ACE Programme document for the programme period, gender balance among the students attending the projects should be pursued. The relatively low number of female ACE students as compared to male is, to a large extent, a result of the student recruitment stage where the projects are faced with local values concerning gender roles. This prevents women from seeking and getting access to education and training, in particular in fine and performing arts.

Gender equity is an important issue in the student selection process. On the other hand the selected candidates should have the highest artistic and academic qualifications. In many countries in the South, with the exception of higher education,

arts and cultural activities take place in the informal sector of the education system and as extra curricula activities. Since the majority of children do not enter higher education, few girls get the chance to participate in organised art training during their school years.

Despite the complex challenges involved in reaching the overall aim of gender balance among the students, continued focus and awareness about the value and importance of having more female students recruited into the projects is the best way to eventually improve the gender distribution within the programme and the position of girls and women within arts and cultural activities in the involved societies in general. It might also highlight the need in the future to include mechanisms for gender mainstreaming in programmes comparable with the ACE programme.

Scientific quality

In the programme, the concept of scientific quality is first and foremost understood as good artistic quality of the training of the students involved in the various projects. This should be reflected in the students' participation and contribution to professional staged performances with broad audiences nationally and internationally. The performances are important at various levels; for the students to gain working experience and for the institutions in the South to further establish themselves as professional art institutions. An example is the students from the project between the Marangu Teachers College and Hedmark University College who took part in drama and music shows at the ceremony of inauguration of the 4H clubs in Marangu in April 2009.

Main administrative activities in 2009

As for administrative goals, the year 2009 was spent on further developing a good administration of the programme in cooperation with the programme board and Norad as the owner of the programme.

A main issue of interest was the need for a clarification of the future of the programme after the completion of the current programme period. The programme board and SIU had a dia-

logue with Norad as the owner of the programme about their wishes for a future programme for arts and cultural education. The conclusion reached in 2009 was that establishment of such a programme should be seen in relation to the follow-up of the evaluation of two other programmes for education and research funded by Norad, namely the NUFU programme and the NOMA programme. Conclusions about the future of the programmes are expected to be available during the year of 2010.

The Programme Board

The members of the ACE Programme Board were appointed by the SIU board of directors for the period 01.06.2008 till 30.06.2011.

The mandate of the programme board includes among others to assess applications and distribute financial support to projects, to have the overall responsibility for the annual report to Norad and to advice on the development of the programme to SIU and other stake holders.

Members of the ACE board	Deputy members of the ACE board
Chair: Associate Professor Bjørg Julsrud Bjøntegaard Norwegian Academy of Music	Assistant Professor Anne Meek Nesna University College
Associate Professor Dag Jostein Nordaker, University of Stavanger	Associate Professor Inger Lise Eid, Oslo National Academy of the Arts
Professor Thore Roksvold, Oslo University College	Head of Administration Anne Aagaard, University of Tromsø
Head of Academic Affairs Ingjald Selland, Bergen National Academy of the Arts	Adviser Kari Bjørge Johnsen, Bergen National Academy of the Arts
Student Elisabeth Kathleen Ofstad, Norwegian Association of Students	

Accounts from the institutions 2006–2009

Accounts 2006–2009								
Institutions	Budget 2006	Accounts 2006	Revised budget 2007	Accounts 2007	Revised budget 2008	Accounts 2008	Revised budget 2009	Accounts 2009
University of Bamako/University of Tromsø	367890	52867	778913	778913	980770	886149	754871	637032
Marangu Teachers College/ Hedmark University College	464850	422607	779293	768514	747829	747665	649699	631625
Dance Trust Zimbabwe/Oslo National College of Arts, Faculty of Performing Arts	303480	257476	559764	559760	488080	456981	488489	345539
Bagamoyo College of Arts/University of Stavanger	396480	396480	698147	697320	662820	538882	441938	397294
Dhow Country Music Academy/Edward Said National Conservatory of Music/ Agder University College	428000	96349	1029651	458857	1268794	322561	564800	204998
Makerere University, Music, Dance and Drama Department/University of Bergen, Grieg Academy	663760	175000	706493	587424	933949	705846	723103	594804
University of Cape Town/The Norwegian Academy of Music	281880	191677	591523	453680	521320	481937	558001	390474
Total	2906340	1592456	5143784	4304468	5603562	4140021	4180901	3201766

Annual Progress Reports from the institutions

This section contains a summary of the 2009 Annual Progress Reports as reported by the institutions. The content of the report is the exclusive responsibility of the reporting institutions.

From musicianship to formal education-bridging the gap between musical practise and institutional demands. A collaboration of musical education between Norway, Zanzibar and Palestine

Partners

Dhow Countries Music Academy (DCMA) and University of Agder (UIA)

Other partners: Edward Said National Conservatory of Music (ESNCM), Palestine

Synopsis and the objective of the project

The project addresses the sustainability of DCMA as its main objective. Sustainability is understood as:

1. Professional sustainability (having competent teachers, recruiting future teachers)
2. Institutional sustainability (having a formal status, offering formal education)
3. Financial sustainability (being able to raise its own funds, plus secure long term financing)

How to achieve the objectives

1. Create a three years certificate program for DCMA's students and teachers that can be formally accredited by the Tanzanian and international music institutions
2. Establish and run the first round of a diploma program for a selected group of DCMA students as shortcut leading up to university entry while also improving their skills as musicians and teachers
3. Establish a framework for educational exchange, which in the future also can become a source for income

Future vision

Create a BA degree program for DCMA teachers in exchange with BA students from University of Agder and ESNCM

Progress in the implementation of the project

The professional sustainability at DCMA made two important steps in 2009: After implementing the new structure for Artistic Department of the Academy, the faculties of Traditional Music (Taarab and Oriental, Kidumbak and Beni, Ngoma – drumming and dancing), Western Music (Afro Beat, Pop and Jazz) and Music Education (Music for small children and schools programs) are lead by local teachers.

In September 2009 DCMA employed a new artistic director. The artistic director introduced and implemented the use of teachers and students diaries and focuses her work on teachers training and the development of syllabi and curricula.

Like in previous years, the "Fredskorps" (FK) teachers are fully integrated into the Artistic Department, assisting the leaders of the faculties of Traditional and Western music. One of the FK teachers also coordinates the diploma program. The Palestinian FK teacher plays an important role as well, guaranteeing a continuation in training primarily teachers in Arabic Music Theory.

Training of candidates

The first diploma certificate was handed out to one candidate in August 2009. The graduate gave a final presentation on music research, training in music technology and recital on classical guitar.

In March 2009 three students passed a degree in music theory. Two of the students need a two-three months training in Egypt which could not be realised in 2009 as both teachers were needed in the academy. Their final training is planned for 2010.

One of the teachers went to Kristiansand through the FK programme (January to December 2009) where he gained a lot of teaching experience and worked with the Palestinian FK teacher on his skills in Arabic Music Theory/Makam. He fulfilled all musical and theoretical requirements for the diploma with the exception of one part. In April 2010 the diploma candidate starts working as full time teacher at DCMA.

One student continued his training in instrument repair and is at the same time employed (15 hours per week) at DCMA. He will need one more long-term training (two-three months) to accomplish his abilities.

One candidate is getting a special training in methodology by the Norwegian FK teacher and will receive a special designed certificate for the training in August 2010.

Other activities

In July 2009 the second workshop on instrument repair with the teacher from Palestine took place at DCMA. The academy established a permanent work-station for instrument repair before the workshop. To make the training more efficient, four other students and one librarian took part in addition to the diploma student.

As the diploma candidate is only available for short term trainings (one to two weeks) and as there is no chance to send DCMA students to Palestine due to Israeli visa restrictions, these trainings are very costly. DCMA has therefore looked for alternative training possibilities. Through the Global Music Institute in Berlin, DCMA got in contact with the Turkish Music Institute that is running an instrument workshop and offering proper education and a long term training. The aim is therefore now to send the DCMA diploma candidate for final two month training to Germany in 2010.

The Norwegian FK coordinator wrote a final report as an evaluation of the first round of the diploma programme in August 2009. In October a first evaluation meeting took place in Kristiansand with participants from both main partner institutions.

The call for new candidates has recently been posted. The second round of diploma for four new candidates will start in April/May 2010.

The research seminar in cooperation with the University of Dar es Salaam (UDSM) is part of the new study plan and included in the academic calendar of DCMA and UDSM.

The Norwegian FK representative and one of the DCMA teachers took part in the Ethnomusicology Symposium at UDSM in July 2009 and wrote a report.

Changes according to plans 2009

The recruitment of the new diploma students is one semester delayed. According to the revised project plan, the process will take place in April 2010. The completion of the studies for some of the current diploma students is delayed, but will be realised within the project period as described above.

Work plan 2010

The work plan for 2010 includes completion of the final studies in Egypt and Germany for the remaining diploma students and thereby the complete graduation of the first group of diploma candidates. The work plan also includes recruitment and start of studies for four new diploma candidates. Individual study plans will be developed for the candidates.

Next year plans includes the implementation of the annual research seminar in cooperation with UDSM, the building up of a systematic archive and participation in the project on workshops for basic principles of audio/visual archiving of music and dance. The partners will continue to work on the strategy for qualification for university entry and the establishment of a BA program at DCMA in cooperation with University of Agder and ESNM. Finally, it includes plans for expansion of the network of academic and artistic exchange.

Cooperation between partner institutions

The project reports that the cooperation and communication between the involved partners in the project is working very well. Due to the problems of exchange with Palestine the project has to work further on the possibilities of cooperation with ESNM, the cooperation with the institution is more or less reduced to the FK program, receiving a teacher from Palestine and working together of FK teachers from Zanzibar and Palestine in Norway.

With the new project on principles of audio/visual archiving of music and dance, DCMA will expand its cooperation with Makerere University (Uganda), Bagamoyo College of Art (now TaSuBa), University of Stavanger and University of Bergen.

Information about the students

DCMA strives to support female students by encouraging them to learn an instrument in addition to singing which is the traditional role of women in Swahili music. In spite of great success in the first years the project lost some of their advanced female students due to marriage. 2009 was the first year when the project offered two scholarships to especially talented women.

Raising the competence in the Department of Dance at the Taasisi ya Sanaa na Utamaduni Bagamoyo – Institute of Arts and Culture Bagamoyo, Tanzania and starting cooperation with the Department of Fine and Performing Arts, University of Dar es Salaam

Partners

Taasisi ya Sanaa na Utamaduni Bagamoyo – Institute of Arts and Culture Bagamoyo (TaSUBa) and University of Stavanger (UoS)

The project is part of the NOTA (Norway-Tanzania) project which is a cooperation project between TaSUBa (Taasisi ya Sanaa na Utamaduni Bagamoyo – Institute of Arts and Culture Bagamoyo) in Tanzania and Stavanger Municipality through Stavanger School of Culture and the University of Stavanger, Institute of Music and Dance.

Synopsis and the objective of the project

The objective of the project is to raise the competence in the Department of Dance at TaSUBa (Tasisi ya Sanaa na Utamaduni Bagamoyo, formerly Bagamoyo College of Arts) through educating three new dance teachers with a BA in Dance and Dance Education at the University of Stavanger. The three students will be employed in the Department of Dance at TaSUBa when they have graduated.

TaSUBa is presently in the process of planning a BA-degree. This means that they have to raise the competence in the existing staff as well as employing new staff with higher education (BA degrees). The University of Stavanger offers a BA-degree that includes both practical and theoretical dance subject, as well as pedagogical subjects. The three students in the programme are former students at TaSUBa/BCA, and will at the end of their studies have competence both in traditional Tanzanian and western dance forms.

Five semesters of the BA degree are taken in Norway in order secure that the students reach high standards in various dance subjects, while one semester consists of studies of pedagogical subjects at the University of Dar es Salaam (UDSM).

Progress in the implementation of the project

The three students that have studied for a BA in Dance and Dance Education have graduated as planned. They passed all their exams and subjects and have been awarded a BA degree from the University of Stavanger.

Two of the students have returned to Tanzania and reported to TaSUBa for their work in late November 2009. One of the students is still in Stavanger (by March 2010).

Both the formal and the actual competence in the Department of Dance at TaSUBa have been raised significantly due to the students returning. The graduates have signed a contract for a two- year employment period, the hope is that they will be permanently employed. Their salary costs are shared between TaSUBa, the NOTA project and remaining funds from the ACE project.

Changes in relation to plans 2009

One of the graduated students did not return to Tanzania as his contract with TaSUBa required him to do. While studying in Stavanger he has established a family with a Norwegian partner. In meetings in May/June he informed that he would return to Tanzania. However, after graduating he has not made any more contact with the University of Stavanger.

The working contract between the student and TaSUBa is made according to Tanzanian regulations and is not corresponding to Norwegian juridical standards for such contracts. The graduated student can therefore not be held legally responsible for his lack of return to Tanzania. The partners in the project are disappointed by graduated students' lack of honouring the contract.

Results in 2009

The graduation of the three Tanzania students is part of a wider plan to strengthen the institutional capacity at TaSUBa as there up until now has been a lack of dance teachers with higher formal training at TaSUBa. By returning to TaSUBa as teachers the two graduates have significantly raise the general professional standard of the department.

TaSUBa is in the process of establishing a BA programme, and plans to have the curriculum for the programme approved by the national authorities within 2011. The graduates from the ACE programme are expected to be an important part of the planning and running of the BA degree.

The graduates have competence in traditional Tanzanian dance from their former studies at TaSUBa and also have significant competence in Western dance, as well as dance technique and methodology. Based on these qualifications, they should be able to use their competence to adapt their teaching to Tanzanian conditions and the background of the dance students at TaSUBa.

Work plan 2010

The students that have returned to TaSUBa as teachers will continue their employment all through 2010. The chairperson of the NOTA project, who is also working within the dance section at UiS, will travel to Bagamoyo in March 2010 to follow-up the two students at their new work-place.

Cooperation between partner institutions

Most of the administration of the programme has been done at the University of Stavanger since the students have been conducting their studies here. Tutorial and academic activities have been handled by UiS, while more practical matters are dealt with by the NOTA administration.

The Department of Fine and Performing Arts at the University of Dar es Salaam was primarily involved when the students studied there for one semester in 2008.

Information about the students

Study progress

The study progress of the students has been according to the course curriculum for a BA degree in Dance and Dance Education at the University of Stavanger. There has been special classes provided for the ACE students in some subjects, some because of language and some to compensate for the different dance background from the Norwegian students.

Highlights

The fact that all three students have graduated and that two of them are now employed as dance teachers at TaSUBa is the greatest highlight of the project. The achievement has raised the potential professional level at the Department of Dance at TaSUBa tremendously, both in terms of formal and practical qualifications of the new teachers. This is if the competence of the new teachers is fully utilized.

DANCE ON!

Partners

Dance Trust of Zimbabwe (DTZ) and Oslo National Academy of Arts (KHIO)

Synopsis and objectives of the project

Main objectives for the project period 2006- 2009:

- BA programme in dance: Two students from Zimbabwe to study dance in Norway
- Goal: to obtain a BA degree in dance (3 years).
- Institutional cooperation to strengthen Dance Foundation of Zimbabwe

Goal: formalization of Dance Foundation Course

Extended project: «Dance on - more steps» 2009-2011:

- Capacity building towards formalization of DFC Institutional and staff development
- Develop a one year fulltime dance education in Harare for two students from the junior company at CNCD, Maputo
- Transfer of gained knowledge to home institution
- Work opportunities in home country
- Obtain an individual one year diploma in choreography
- Strengthen choreographic skills at Dance Foundation of Zimbabwe

Progress in the implementation of the project

As planned, the two ACE students from Zimbabwe achieved their BA degree in contemporary dance at KHIO in 2009. The male student graduated in June, with very good artistic results. He received several work offers, and chose to spend one year in Carte Blanche dance company in Bergen, Norway, before returning to Zimbabwe.

The female student was on maternity leave during the spring term of 2009. She returned to Oslo from Harare primo June to prepare for her studies, and graduated in December 2009 as planned. The graduate has returned to Zimbabwe.

Institutional cooperation in 2009 focused on the evaluation of 5th semester which the two ACE students spent in their home organization in 2008. The evaluation focused on assessment of both the academic and artistic content as well as financial reporting.

As for the activities related to the extended project period, the partners have specifically worked on detailed planning and routines to secure high quality activities, leading to a few months delay in the workshops originally planned for the last part of 2009.

Changes in relation to plans 2009

According to the work plan the partners had planned to start the capacity building workshops for DTZ in September 2009. However, the financial reports and evaluation of the 5th semester for the ACE students, showed the need to focus on among others the administrative framework, reporting routines and role definitions. The partners spent time during 2009 on these issues to prepare for better project results.

From the Norwegian partner's perspective, this process was imperative for further implementation of the project. The project partners are pleased to report positive results, formulated as a partnership platform and a plan for management routines. An adjusted work plan is now approved by the partners, and the capacity building workshops will take place from May 2010.

Results in 2009

In 2009, two BA students took part in the programme, one female and one male student.

The project does not report on the number of researchers being involved in the project. It is reported that the extended project period includes two work positions in the coming year.

When it comes to activities that have been organised nationally or internationally, both students served as co-examiner for DFC term practical examination in contemporary dance. Their joint 5th semester choreography assignment on African Jive for students at the Dance Foundation Course, was shown at the Harare International Festival of Arts (HIFA). At the HIFA Festival, the female dancer was a guest dancer with DFC for the dance

production «The other side» by the Spanish choreographer Fernando Hurtado. The student's own choreography assignment for Tumbuka Dance Company was presented in a studio showing.

At KHIO, the male dancer participated in a workshop with Carte Blanche Dance Company in Bergen. Dance classes were given by Ted Stoffer and the workshop by Camilla Spidtsøe. He studied the choreography «K 626» by Emanuel Gat in a workshop given by Lise Tiller. For graduation he had solo work in the new choreography «Streets of Barcelona» by Christopher Arouni, shown six times for approximately 1000 persons.

Back in Oslo the female student participated in the project of MA students in choreography called «Site Specific» with two performances. For graduation she participated in Balletthøgskolen - KHIOs 30st anniversary, in the choreographies «Turn of Events» by Alan Lucien Øyen and «My Love, The Wave» by Christopher Arouni (five performances for approximately 1000 persons).

As for student quality, the ACE graduates have participated in various dance productions both in Harare and in Oslo, performing for a public audience. In dance world, positions are often obtained by audition. The male ACE graduate received numerous work offers when graduating, by a Swedish, and a Belgian company, in addition to the preferred Carte Blanche in Bergen. The female ACE graduate participated in several performances in Zimbabwe while on maternity leave from KHIO.

As for partnership cooperation and implementation of extended project program in Zimbabwe, the partner organizations have taken the time to establish a partnership platform and other cooperative documents. Dean of KHIO Faculty of performing arts and Chair of Dance Trust have both taken part in the process.

The South-South component including the National Song and Dance Company of Mozambique, which is based upon long term cooperation between partners.

Work plan 2010

As for auditions for the one year dance education in Harare for students from Mozambique, it is agreed that auditions will take place in Maputo in May 2010. Applicants should be female members of the National Song and Dance Company's junior group. The academic year starts September 2010.

Capacity building workshops for DTZ has been postponed to 2010. All workshops will take place in 2010 and start in mid May. Zimbabwean facilitators for specific subjects are contracted, and may hopefully serve as a future network for the institution.

The one year diploma in choreography will start at KHIO in August 2010. The candidate is selected by joint decision of the partners.

Cooperation between partner institutions

The partners has worked closely during 2009. The two main subjects have been the evaluation of 5th semester cooperation and the 2006-2009 project period, as well as preparation for the extended project period. The partners met in Oslo in June and in Harare in October 2009. To secure a common understanding of project framework, financial reporting and role definition, the partnership postponed the capacity building workshops for DTZ with approximately six months. The partners have signed a partnership platform document, and project management routines are worked out by KHIO. In addition, the financial reporting

from IoN on allocated funds in 2008 resulted in new partnership reporting routines.

Information about the students

Two students with funding from ACE (one male and one female), nine Norwegian students (two male and seven female) and one student with other financing (male student) have participated in the BA programme. All students completed their studies in 2009.

One Quota student from Dance Trust of Zimbabwe has studied contemporary dance at KHIO from August 2007. The student will graduate in June 2010.

Study progress

The two BA students in contemporary dance have obtained their degree in 2009. The male student was casted as soloist in several student performances, and experienced several work offers when graduating. He is now successfully dancing with Carte Blanche in Bergen, Norway.

The female student gave birth at the end of 2008 while in Harare on the 5th semester. She had one term maternity leave before she returned to Oslo to finish her BA. Despite the traditional role of many women in the Zimbabwean society, she came back to finish her degree. She completed all requirements of the study program and obtained her BA degree as the first female DFC graduate ever.

Highlights

The ACE candidates completed their studies with good results. With the female graduate a barrier was broken, as she was the first female candidate graduating from the project. It is encouraging that she finished her degree, and even more so after giving birth. It is equally satisfactory that the male student's artistic talents gave him the prestigious work position at Carte Blanche dance company.

As for the institutional cooperation and development, the partners regard the partnership platform a major achievement. Preparations for the capacity building workshop and contact with local expert facilitators are promising aspects for the 2010 activities.

Community based Arts- regaining and modernizing Cultural Heritage Education and professionalizing the Community Artist

Partners

Marangu Teachers College (MTC) and Hedmark University College (HUC)

Synopsis and the objective of the project

The overall aim of the project is to develop and improve the quality of community based art education and practice within higher teacher education in Tanzania. The specific objective of the project is to upgrade the skills of the college staff and Diploma students at Marangu Teachers College to Bachelor degrees within Arts and Cultural studies with emphasis on Theatre/Drama.

In addition, the project wants to develop sustainable cooperation strategies for further competence and capacity building among the participating institutions to ensure continued improvement of the quality of Community Arts. An objective is to

make recommendations to relevant Tanzanian authorities about implementation of art subjects with regard to adjusting of the curriculum of Teachers education and Secondary school.

Further, the project include undertaking a small scale research study to find out if the “artist students” are aware of the importance of local and traditional culture and heritage. In addition, the focus will be on how the local and traditional culture’s place in a global world will be sharpened through creative and aesthetic practice in combination with cultural and social studies.

Progress in the implementation of the project

In 2009, the student group starting their studies in 2008/2009 finished their courses totalling 180 ECTS credits. The courses were completed in September 2009. Graduation is expected to take place in April 2010. The students took courses with the following subjects: Community Arts add-on program (30 ECTS) and Theatre Arts for children and youth (50-60 ECTS). In addition, they did a research project including field work.

Five new students were enrolled in the program in January 2009. They have completed courses with the following subjects: Applied Theatre and Music (20 ECTS) and Theatre Art for Children and Youth (60 ECTS). The students are progressing with the rest of their coursework as planned.

In September/October 2009 all students and other earlier graduated ACE students participated in a seminar and workshop on Tanzanian oral traditions and storytelling. This is a part of the subject Drama (30 ECTS).

MTC and Darajani secondary school implemented the new syllabus for Theatre Arts in secondary schools in January 2009. Darajani is, as far as the project partners know, the first secondary school to implement this syllabus. The syllabus was developed and promoted as an optional subject by The Ministry of Education and Vocational training in November/December 2008. The form one pupils, about seventy in all, half and half of boys and girls, have undertaken this as an optional subject. The subject goes through form four, ending up in a national examination.

Results in 2009

A total of five students were admitted to and graduated from the programme in 2009, three male students and two female students. Two researchers are involved in the project, one female and one male and four working positions have been established as a result of support from ACE.

In 2009 the five students attended the Sauti za Busara (Swahili music festival «Sounds of Wisdom») in Stone Town, Zanzibar. They did an ethno musicological field study on the diverse musical expressions and performances from various parts of Africa. They also attended seminars at The Dhow Countries Music Academy (DCMA) in Stone Town, observing singing and playing techniques of Taraab musicians and drumming/ngoma techniques of mainland performers. One of the participating researchers held a concert at DCMA, performing Norwegian folk music on the Hardanger fiddle, the Sallow flute and on Jaws harp.

The other researcher presented the paper: «Community Arts - The Theatre’s Voice» at Drama Boreale, The Nordic Drama in Educational Congress in Vasa, Finland in August 2009. The two researchers held a presentation together of the project at Hedmark University College: Forum - Cross cultural subjects in June 2009.

A new subject, «Theatre Art for Children and Youth» (modules 10, 20 and 30 ECTS) was introduced at MTC in January 2009. All ACE students enrolled in 2008/09 and 2009/10 have taken the course modules. The intention with the course is to emphasize theatre arts for and with children as a target group. The teaching of the subject has had a great impact on developing the students’ skills in and knowledge about theatre for young children (age three to eight years).

Theatre performances specially designed for pre-school and the lower classes in primary school has so far not been practiced in the Marangu area. Among the theatre forms developed for the children performances was puppet/figure theatre. The core curriculum for «Theatre Art for children and youth” consists of drama/theatre educational methods, children and play, anthropology, puppet theatre, physical acting, storytelling, dramaturgy and directing. All students carried out a project where they conducted a workshop for students and educators on Theatre Art for Children and Youth, and they also staged and directed a performance for children and/or youth. Three exam performances were performed in kindergarten and primary school in January 2009.

The 4 H youth club, Eastern Marangu Ward was established in 2009 with the formal opening in April 2009. This youth club is the first of its kind in the Marangu ward. The club is a place where young people of both genders can meet, socialize and develop cultural activities. One of the former ACE students is Club Advisor for the club.

The 4H Eastern Marangu Ward consists of 11 youth clubs; one in each village and The Utamaduni 4H club. The Utamaduni 4H club was established through a Community Arts field project run by one of the ACE students. The project’s aim was to invite and motivate youth who had dropped out of school to participate in Theatre and music activity under the title “Theatre for Change and Development for Youth and Society”. The group has 17 members and is winning fame in the region through performances and theatre/music activities. Some members of the group have returned to school in order to finish their secondary education. The group has developed a great number of dramas, comedies and dances and they have through the year played 22 performances.

Theatre Art as an optional subject

70 students took Theatre Arts at Darajani Secondary as an optional subject in the year 2009 while approximately 80 students that were participating in Theatre Arts as extra curriculum. The students took part in drama, songs and traditional dances (“ngoma”). The Theatre Arts students took a part in the ceremony of inauguration of 4H clubs in Marangu that was held at Kinukamori in April through participation in drama and music shows.

The museum has become an important part of the identity of Marangu Teachers’ College. The museum was officially opened in February 2009. The ACE students 2009/10, former graduated ACE students and secondary school students have taken part in the work at the museum as part of their assignment in 15 ECTS “Drama in story collections”. To enrich the collection they collected materials to be added to the exhibitions. These activities have a positive impact on the developing community arts in the greater Marangu community.

Work plan 2010

The five Bachelor students that entered the programme in January 2009 will complete their Bachelors’ degree in Community Arts in December 2010. The teaching will take place through

seminars, workshop and digital classroom gatherings. In addition, the students will spend a seminar in Norway and perform fieldwork activities.

Cooperation between partner institutions

The new project leader outside Norway is a graduate from the first cohort of ACE students. He has shown great enthusiasm for the project and its sustainability, as well as doing a very good job in leading and counselling the students. Also the vice principle of MTC did a substantial job in counselling the students in their bachelor paper.

The MTC Principal has had great influence on employing ACE teacher students at Darajani secondary school. This means that all graduates are employed and are able to work for and develop sustainability of the project in the future. The student work and practice has an impact on the secondary school's staff and students, both in their everyday lessons and in the planning of activities where the topics of drama, music and traditional dance (ngoma) are included in the teaching methods. This capacity building and stability has a positive impact on developing community arts within the greater Marangu community.

Information about the students

The five students (three male and two female) that was enrolled in the BA programme in January 2008 completed their studies in December 2009.

The five students (three female and two male) that was enrolled in the BA programme in January 2009 have passed all exams according to the work plan for the year 2009.

Highlights

Marangu Teachers College has implemented Fine Arts and Applied theatre and music as extra curriculum activities. They are looking into applying to The Ministry of Education and Vocational Training for permission to start a new subject called «Culture and cultural activity».

Darajani secondary school has included the optional subject «Theatre Art for Secondary School» in their curriculum (Tanzania Institute of Education (2008), Theatre Art Syllabus for Secondary Schools I-IV. Ministry of Education and Vocational Training, Dar es Salam, Tanzania). This is a very popular subject with 70 students. A survey among 50 of the Theatre Art students shows that all students want to continue studying the subject. The respondents reports that they have developed talent and gained self esteem. All the theatre art students (optional course and extra curriculum activity) took a part in the ceremony of inauguration of the 4H clubs in Marangu in April 2009. They participated in drama and music shows.

The students who are participating in Theatre Arts, took part in theatre competitions at Mieresini Secondary School. The Theatre competition was arranged by House of Talents in Tanzania in June, 2009. The competitions gathered 20 schools competing in dances, drama, songs, music, comedies and recitations. The Darajani Theatre Art students participated with their play called "ADVENTURE" directed by their theatre teacher. Out of six schools that participated in drama the group from Darajani Secondary School was ranked as number one.

All ACE students and graduates are taking part in developing talents in theatre arts through teaching and directing theatrical activities, either through the college or at Darajani Secondary School. The ACE programme has had a spin-off effect that reaches outside MTC. Community Arts activities are now being

practiced and conducted outside the college within the greater community with ten trained practitioners holding a BA degree and five more ACE students still practicing while studying.

MTC and HUC have a partnership agreement regarding student exchange. A part of the agreement is a guarantee that one or two qualified Quota scheme students will be accepted per year for Masters studies at HUC. The first Quota student was accepted and started studying in August 2009. In 2010 five HUC students studying Globalization and two students studying Drama and Sports are expected to perform fieldwork and have their practice period at MTC.

Ethnomusicology in Uganda: Education and Preservation of Cultural Heritage

Partners

Makerere University (MU) and the Grieg Academy, the University of Bergen (UoB)

Synopsis and the objective of the project

Contribute to a sustainable cultural heritage in Uganda through strengthening of the music section at The Department for Music, Dance and Drama (MDD) at Makerere University.

Train MA candidates in the theory and practice of ethno-musical research, and supervise their MA research. Education will take place as a «sandwich» program on the MA level, with courses at UoB and MU. Co-supervision will be provided. Qualified MA candidates will, upon graduation, be encouraged to continue studies at the Ph.D. level, further developing professional competence both at MDD and in Uganda as a whole.

Establish an archive with writings and audio/visual recordings related to musical life in the diverse musical cultures of Uganda.

All research is fieldwork-based, and will represent important contributions to the documentation and analysis of the rich cultural diversity of musical practices in Uganda. Field recordings made during the students' research will also be deposited in the new archive. Make research results systematically available through electronic and printed publications.

Progress in the implementation of the project

The four MA students finished their field research and completed and turned in their masters dissertations.

The First International Symposium on Ethnomusicology in Uganda was held on 23-25 November 2009. The four MA students presented papers based on their research, together with Ugandan researchers and students from the parallel project funded by NUFU and other invited international researchers. The conference was well attended (more than two hundred people) and profiled in the local media.

The Makerere University Klaus Wachsmann Music Archive was officially opened and publicly launched on 25 November 2009.

Changes in relation to plans 2009

While the four MA students have all submitted their MA dissertations, they have not officially graduated. This is due to an administrative delay in sending the dissertations to the external evaluator in South Africa as well as the internal ones in Uganda, and that both evaluators have not yet finished their work. It is anticipated that the students will be able to defend their dissertation and graduate during the first academic term of 2010.

The planned publication of the proceedings of the symposium (see the point above) has been delayed due to communication problems with the contributors and with the publisher. It is anticipated that the book will be published during the first half of 2010.

The process of documenting the music and music artefacts at the Uganda Museum was affected by misunderstandings between the museum administration and the Ministry. The Ministry has not yet provided the final permission for the museum to open.

Changes of assigned duties within the Makerere University Library have resulted in that the former music archivist will have other duties and is not be able to continue working in the archive. A new archivist has been assigned and has begun receiving training.

Results in 2009

The project does not report on any working positions being established as a result of support by ACE.

Two symposia on music were held, one at department and the other at faculty level. As a process of data analysis, and sharing of field experiences, the MA students presented before the departmental students and staff their research after returning from the fieldwork. The other presentation was the academic staff (the teachers of the students) before an audience of staff and students invited from the entire faculty.

As described earlier, the First International Symposium on Ethnomusicology in Uganda was held on 23-25 November 2009. A book containing the proceedings of the conference is in progress, planned for publication in mid-2010.

The Makerere University Klaus Wachsmann Music Archive was officially and publicly launched on 25 November 2009. This event was also covered in the local media, giving the archive a public profile that will be important in the part of its mission having to do with community outreach and dissemination.

Work plan 2010

The four MA students will defend their theses and officially graduate, the proceedings of the symposium held in November 2009 will be published and the students' dissertations will be turned into a book publication.

Cooperation between partner institutions

Continued problems with internet stability and power outages have sometimes hampered communication between the project partners. The project coordinator in Norway was not experienced with the required format for MA dissertations at Makerere University. This combined with the distance from Uganda and practicalities of communication meant that, during the final stages of the MA students' dissertation-writing, the project coordinator and other staff in Uganda did most of the advising of the students. The two project coordinators were able to work together well on planning the academic program for the symposium in November 2009. However, since the practicalities of doing the local arrangements for the symposium required staff «on the ground» in Uganda, the bulk of responsibility for the work fell on the project coordinator in Uganda. The MA students also helped with local arrangements. Despite these challenges, the project coordinators maintain a positive, healthy spirit of cooperation and mutual respect.

Information about the students

A total of four MA candidates are involved in the project, three female students and one male student.

Study progress

The study progress of the four MA students is in accordance with the aims and plans stated in the course curriculum. All four students finished and submitted their dissertations. They have not, however, been able to defend their theses or graduate because of delays in getting the dissertation evaluations back from the examiners.

Highlights

The First International Symposium on Ethnomusicology in Uganda, held on 23-25 November 2009, was well attended and profiled in the local media, and considered highly successful.

Another important highlight event was the launch of the Makerere University Klaus Wachsmann Music Archive as described under "Results 2009".

A main highlight was the all four students managed to submit the MA dissertation in 2009.

A community education programme of the South African College of Music (SACM) at University of Cape Town and IMAD (Institute for Music and Indigenous Arts Development) as an exchange vehicle

Partners

University of Cape Town (UCT) and Norwegian Academy of Music (NAM)

Synopsis and the objective of the project:

- To expose students and staff to cross-cultural influences and efforts to preserve indigenous practice.
- For SACM to learn from NAM's research methodology for the preservation of cultural practices
- The pursue exchanges of ideas, knowledge, staff and students
- Through a mobility programme increase the competence among participating students and teachers and provide access to quality music education for educationally marginalized people by combining the expertise, performance excellence and technological resources of the SA College of Music to benefit the wealth of musical talent in the Western Cape

The SACM-IMAD collaboration aims to support IMADS music education programme in less-privileged communities, bringing music into the arena of human development. The exchange project will facilitate the above by making students from NAM and SACM available for practical teaching on a regular basis within the structure of IMAD and participating partners. The initiative will increase access to quality music education and resources for young learners from educationally marginalized backgrounds and assist in preparing them for access to university degrees and diplomas. The activity and experience will help to establish and grow a critical resource base for the SACM.

Progress in the implementation of the project

The accreditation process of the returning SACM students has been a challenge. However, the reintegration of the two returning students in 2009 was made easier by the new transcript of records from NAM. Credit issues still come up where NAM course content does not align exactly with SACM curriculum requirements, but these are minor problems that can be solved by academic concessions.

The two NAM students assimilated very well into the SACM

program and general student life, and were of a high standard academically and in performance. Both contributed generously to the program and took to the supplementary teaching at IMAD with enthusiasm.

SACM returning students took some time to fully engage in their studies upon return to their institution. The community teaching work through IMAD and Mannenberg High School has become more organised, but getting the students to do it is proving increasingly difficult. Signing of the new document wherein the obligation is outlined has had little effect. The selection process in 2009 wherein students were interviewed/auditioned by NAM and SACM will from now on identify students who are better suited to the project and more likely to honour their obligations.

The students from SACM carried out a full time study (60 credits) at NAM in the bachelor program for improvised music, included a didactic/teaching methods. Two new students arrived in Oslo in August and are well integrated in the schools' academic and social life.

Changes in relation to plans 2009

IMAD is the conduit for assignment of practical work for returning students. It has been agreed that a 30-week period of teaching beginning in March is the most effective procedure, as it aligns with the yearly term. SACM students returning in August then have a «shadow» period with the incumbents before beginning in March.

It was also agreed that an independent facilitator should be employed part-time to monitor the activities of exchange students and ensure a working liaison between IMAD, SACM and the various schools participating in the program. It has proven impossible for the involved academics to adequately administer this part of the project, especially when students are giving conflicting information to the parties concerned. Two competent and willing persons have been identified to take on this task at minimal cost.

Results in 2009

Five male candidates graduated in 2009.

The project does not report on the number of researcher being involved in the project, working positions being established as a result of support from the programme or any activities that have been organised nationally or internationally.

Individual character has been the decisive factor regarding the SACM students. One student has performed over and above expectations, while others have not performed according to expectations. Personal and health issues affected two of the students to the point they were unable to sustain the program. Another two of the students have not been willing to honour their obligations. So far, most of the returning students appear to have had difficulty in fully engaging the SACM curricula. In addition to a general reluctance, their unwillingness may be partly due to have to pick up courses halfway through the academic year. There is a more positive view of the two students currently in the projects at NAM, who are by all reports, are coping very well so far.

Work plan 2010

Two students from SACM that returned in 2009 will be mobilised to undertake practical music teaching in schools in under-privileged communities as part of the IMAD program. Liaison and administration of logistics will be handled through

a specific appointment, and includes joint reporting to the IMAD and SACM authorities. The exchange project will be advertised openly on the SACM campus this year, inviting applications for audition/interview. The apparent success of a more comprehensive screening process has prompted this initiative. Head of department for improvised music at the NAM will during spring term 2010, through talks with the South African students, contribute towards a better motivation related to the practical work in Cape Town after ended exchange period.

Two representatives from NAM will take part in the audition organized by SACM in April 2010. Two new students will be accepted for the academic year 2010/2011 and be received in Oslo in August 2010. The students timetable/content will be discussed with SACM and a Learning Agreement will be finalised.

Cooperation between partner institutions

The new transcript of records has eased the transfer of credits and marks into the BMus degree awarded by SACM. SACM has developed a contract for practice work which the South African students have to sign before participating in the program. The contract defines the practical work that the students should perform after finishing the exchange period.

In April 2009 SACM organised an audition for the South African students in Cape Town. The audition included :

- A musical presentation
- Demonstration of the ability to improvise
- An interview
- Presentation of the motivation for applying for the scholarship
- Acceptance of the obligation to do practical work after the exchange

The audition makes it possible to evaluate the music/artistic competence among the applicants and motivation to take part in the program. The experience with the two students selected through this process for the study year 2009/2010 is very positive.

The NAM takes care of the practical arrangements for the South African students arrivals in Oslo and following up during the academic year. International Office at UCT organise transport, insurance, etc for the South African students.

For the Norwegian students, participating in the program during spring term 2009 at SACM, the International office at UCT handled all the practical arrangements related to application procedure, accommodation, transport upon arrival, etc. Learning agreements are developed from both institutions to facilitate accreditation after the exchanges.

Information about the students

The two students participating in the exchange from 2007 have all completed fulltime studies (60 ECTS each) as regular students in the program for improvised music. The Norwegian students did attend the ordinary study programme at SACM in the spring of 2009, producing 30 ECTS each.

Highlights

One of the students have performed very well and is an indication of the potential for success of the project. He was motivated to the extent that he worked for IMAD well past the obligatory period, and was able to mentor the newly-returned students before beginning their teaching activities.

One of the NAM exchange students applied herself successfully to the work, maintaining a regular teaching schedule three times

a week and assisting in the Khayelitsha schools choir. One of the other Norwegian students also did taught at IMAD, and both students participated actively in the SACM program on several levels. It was apparent that these students had a beneficial influence on the other students. They also took readily to the local jazz scene and were performing frequently by the conclusion of their stay.

Images with a capital 'I'. Developing visual literacy in cross-cultural communication

Partners

University of Bamako (UOB) and University of Tromsø (UoT)

Synopsis and the objective of the project

Joint research and teaching programmes based on the idea of reciprocal benefits for the two partner universities.

The empowerment of local populations through dialog with visual means.

The use of culture/aesthetics and creativity to develop new languages, which allows the local population access to and influence on regional and national instances in the partners' countries.

Sub-goals

Contribute to new theories and methodologies in humanities and social sciences by enhancing audio-visual literacy; by using the senses and different forms of motivations in reciprocal knowledge production.

Film serves as a tool to identify how people's experiences in everyday life are embodied. Local populations, researchers and students discuss how to discover/feel each other's living conditions and how relative power is expressed in their respective societies.

This strategy implies experimental efforts in the use of aesthetics and artistic performances, which hopefully lead us towards new ways of constructing and disseminating cultural knowledge once again.

To enhance the recognition of the importance of "reciprocal dependency" in the institutions in the North and South. Without an experimental and creative exchange activity – no enhancement of the quality of the academic institutions and of their role in the empowerment of local populations

Progress in the implementation of the project

In April 2009 six Master's students graduated from UoB. Their films were screened during the graduation and attracted a large audience. Two of the graduated Master's students were involved in a cooperation project with The Norwegian Church Aid. Two films have been realised from the project. In addition, two of the graduated Master's received internships at Centre National de la Cinematographie du Mali (CNCM) and one at The National Radio and Television Centre (ORTM).

The six new Master's students at UoB, selected from the second cohort of Bachelor's students, carried out their fieldworks from June to September 2009 and edited their exam films in November and December.

The ten new Bachelor's students at UoB submitted their exams and seven of them completed their degree in 2009.

One student from UoB was recruited to the Master's at VCS in Tromsø. She started her training in the autumn semester and will graduate in June 2011.

Technicians from CNCM gave courses in camera/sound and editing for the Master's students.

A photographer from PROMOFEM gave a course in photography for the Bachelor's students.

Workshop at UoB planned in November 2009 was postponed to June 2010.

The ten students recruited in 2009 were involved in the organizers' committee of The Nyamina International festival held in December 2009 in Mali.

The language courses (English) have been done in cooperation with Centre des langues.

Results in 2009

A total of six candidates have graduated, four male and two female students. Seven of the candidates are at BA level (five male and two female) and six at Master level (four male and two female students).

As for researchers, seven persons have been involved in the project, five male and two female.

The project reports that two working positions have been established as a result of support by the ACE. They do not report on any activities that have been organised nationally or internationally.

During 2009 the project has focused on building up a library with relevant literature within visual anthropology especially, but also the social sciences in general. This will be of great importance for the continuation of the activities.

The cooperation with CNCM and PROMOFEM has been very successful. Especially CNCM has a high competence when it comes to filmmaking and has contributed a lot to the quality of the films made by the students.

The practice stays for some of the already graduated students at filmmaking institutions in Bamako have worked well and have given them a chance to continue making films.

Work plan 2010

The student's at Bachelor's and Master's levels will be recruited as planned. The six Bachelor's students will take their exams during 2010, but the Master students will not graduate before in the spring of 2011.

A workshop will be arranged in June 2010. Both people connected to the film milieu and the UoB will be invited. A Norwegian participant in the project will be in Bamako to take part in the graduation of the new Master students. The project partners will also look at the possibility of inviting contributors from outside Mali.

Courses in Visual Anthropology at Bachelor's level are also offered at the University of Maroua in Cameroon. In 2010, a Cameroonian research assistant will work as a teacher at UoB. This will be the start of a formal cooperation between the two institutions. In May 2010 one of the project's staff at UoB will visit the University of Maroua to formalise the co-operation between the two institutions.

Cooperation between partner institutions

The cooperation between the partner institutions is working well and the division of labour and responsibilities has not changed during the last year.

The staff at the UoB is responsible for giving courses in general anthropology, both to the Bachelor's and the Master's students. The UoB staff is also responsible for the text part of the Master's theses and to organise and facilitate the teaching in still photography, video technique and editing given by PROMOFEM and CNCM. UoB are responsible for the selection of the students to the Bachelor's and Master's courses.

UoT is responsible for the teaching at the Bachelor's and Master's courses in visual anthropology and takes care of the supervision of the filmic part of the Master's theses.

Information about the students

At Master's level, two female and four male students were recruited for studies in 2009. At Bachelor's level, four female and six male students were recruited for studies.

The project has since its beginning accepted ten students at Bachelor's level and six at Master's level every year. The courses have been running according to plans.

Highlights

The first cohort of Master's students graduated with promising films and interesting texts in April 2009. Two of the graduated students have continued to make films in cooperation with The Norwegian Church Aid. The films were released in December 2009.

Three of the graduated students completed their internships at CNCM and ORTM, were they took part in the documentary of fiction film productions.

The involvement of staff from CNCM in the technical training of the students has enhanced the quality of the films to a considerable degree.

The project staff at UoB has promoted the integration of the visual anthropology courses into the general anthropology curriculum. The Malian graduate from VCS recruited into the project staff at UoB has done an inestimable job as a link between the Norwegian and Cameroonian researchers attached to the project.

A Lion of Modern Dance

“In Zimbabwe, everybody is a dancer,” says Simbarashe Norman Fulukia.

TEXT/ SILJE OSLAND
PHOTO/ PAUL SIGVE AMUNDSEN

The sound of heavy rain rings across the stage in Bergen. A young, slim man throws his body around on the floor, swinging his hips as a wave of soft energy streams through his body.

“In contemporary dance you have a choreographer, who has a story to tell. The dancers enlighten the story through their movement. Our motions are words of the tale,” Simbarashe Norman Fulukia, from Zimbabwe, explains as he moves unpredictably across the floor.

His first name has significance: Simba means lion or power. Working as a dancer at the Norwegian National Company of Contemporary Dance, Carte Blanche, there is no doubt that this young man has dance power.

“He has a very particular colour. When I say that, I don’t mean his skin colour. I mean his colour of movement,”

Artistic Director Bruno Heynderickx says. According to him, choreographers in modern and contemporary dance want their dancers to be, and look, different.

“Simba fits with the diversity we want. His being and stage presence is colourful. Starting his career here at Carte Blanche, he will not have problems getting international dance jobs later. He is a well respected man, who is inspiring us,” he declares.

Modern dance for everyone

even if ‘every Zimbabwean is a dancer’, not so many have an international dance career. Simbarashe’s Bachelor’s degree in contemporary dance from Oslo National College of Arts gave him no less than three job offers. He chose Carte Blanche because of a recommendation from a friend who had worked there.



REVOLT/ Contemporary dance was developed in the early 20th century as a reaction against traditional ballet and its strict criteria for technique.

“My parents actually didn’t believe that such a thing as a professional dance career existed,” Simbarashe says.

He grew up in Mbare Township, outside Zimbabwe’s capital, Harare. Defying his parents by taking dance classes at the Dance Trust of Zimbabwe (DTZ), at the age of 19, was tough.

“I had always wanted to be a dancer. I had to follow what was in here,” he says putting his hand to his chest.

According to Simbarashe, dance in his home country has long been a powerful and spiritual tradition built on historical events. In the 1980’s, the National Ballet of Zimbabwe (later renamed DTZ), only allowed white people to take dancing classes. Today they are open to all students. Simbarashe found out about DTZ through friends and, when his parents realised that there existed an education within his passion, they softened up.

“Now that I am here, my parents are behind me like crazy,” he declares affectionately.

Shy like a Norwegian

after three years of dance at DTZ, Simbarashe was chosen to be one of two students offered a place on a Bachelor’s degree course in Contemporary Dance at the Oslo National College of Arts. The agreement between the two schools is funded by the Norad Programme in Arts and Cultural Education. Simbarashe didn’t hesitate when he got the chance to go to Norway for further education.

“It was an amazing opportunity to see what was outside Zimbabwe. I wanted to explore contemporary dance – to go deeper in the subject of dance is something new to the Zimbabwean community.”

He gladly admits that adapting to the Norwegian society was stressful at first.

“In Zimbabwe, and maybe on the whole African continent, it’s like ‘bang!’ when you meet people,” he says, slamming his hands together to illustrate.

To him, most Norwegians keep to themselves, love to drink coffee and read newspapers.

He admits: “I am a talkative person – I go to where people are. But to be honest, after moving to Norway, I have become a shy person.”

Spreading the gospel of dance

in 2006, Simbarashe had the idea to start free dance education for young people in his home town, Mbare. Through his organisation, SiMBA Arts, he tries to make Mbare a less harsh place to live. He wants to return to his community the knowledge he has learned abroad. Simbarashe himself is the only existing donor to the organisation.

“It is a community of support and a safe place where one can learn about commitment, accountability, responsibility and discipline,” he explains.

“I started SiMBA Arts to spread the gospel of dance,” he adds.

Simbarashe does not seem to worry about his future. One day he will move back to Zimbabwe.

“Home is always best. I will go back when I have acquired enough knowledge abroad.”

Facts about the Norad Program in Arts and Cultural Education (ACE)

- ACE offers support to cooperation projects between institutions for higher cultural education in the South and in Norway.
- Among the activities supported through the programme are scholarships for students at Diploma, BA and MA level at institutions in the South, in Norway or in combination.
- ACE also supports development of networks between institutions for cultural higher education in the South.
- The programme is financed by the Norwegian Agency for Development Cooperation (Norad) and managed by SIU.



PHONE: +47 55 30 38 00 FAX: +47 55 30 38 01 E-MAIL: SIU@SIU.NO
POSTAL ADDRESS: P.O. BOX 1093, NO-5811 BERGEN, NORWAY
OFFICE ADDRESS: VASKERELVEN 39, 5014 BERGEN WWW.SIU.NO