

Agreement Template:	Non-Governmental Organisations	Revision no.:	4
Specific Conditions (part I)	Grant Management Regime I	Date of revision:	April 2022

GRANT AGREEMENT

BETWEEN

THE NORWEGIAN MINISTRY OF FOREIGN AFFAIRS

AND

CULTURE AND DEVELOPMENT EAST AFRICA

REGARDING

TAN-21/0009, ARTISTIC RIGHTS

PART I: SPECIFIC CONDITIONS

PART II: GENERAL CONDITIONS

PART III: PROCUREMENT PROVISIONS

ANNEX A: BUDGET

ANNEX B: RESULTS FRAMEWORK

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PART I: SPECIFIC CONDITIONS

This grant agreement (the Agreement) has been entered into between:

- (1) The Norwegian Ministry of Foreign Affairs (MFA), represented by the Royal Norwegian Embassy in Dar es Salaam (the Embassy), and
 - (2) Culture and Development East Africa, a non-governmental organization duly established in the United Republic of Tanzania under registration number NGO/R1/498 (the Grant Recipient),
- jointly referred to as the Parties.

1 SCOPE AND BACKGROUND

- 1.1 The Grant Recipient has submitted an application to MFA dated 28.07.2022 (the Application) regarding financial support to the project titled Artistic rights, TAN-21/0009 (the Project). The estimated costs of the Project are indicated in the budget attached as Annex A to this Agreement.
- 1.2 MFA has decided to award a grant to be used exclusively for the implementation of the Project (the Grant). The Parties expect the Project to be implemented during the period from 07/12/2022 to 31/12/2025 (the Support Period).
- 1.3 The Parties have agreed to enter into an Agreement, consisting of this part I; Specific Conditions, part II; General Conditions, and part III; Procurement Provisions, all of which form an integral part of this Agreement. In the event of discrepancies between the Specific Conditions and the General Conditions or Procurement Provisions, the Specific Conditions shall prevail.

2 OBJECTIVES OF THE PROJECT

- 2.1 The expected results of the Project are as follows:

The Project's expected effect(s) on society is/are Enhanced policy and legislative framework for the Tanzanian art sector (Impact).

The expected effects for the target group of the Project are

Outcome 1: Enhanced policy knowledge for improving the status of the artists in Tanzania.

Outcome 2: CDEA's organizational capacity enhanced.

Outcome 3: Improved knowledge on the need for harmonized legal framework for the Tanzanian arts sector.

(Outcome).

The full results framework is included as Annex B to this Agreement.

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3 IMPLEMENTATION OF THE PROJECT

- 3.1 The Project shall be implemented in accordance with the Agreement, including all annexes, and the latest approved Application, including work plan and budget.
- 3.2 During the implementation of the Project, the Grant Recipient shall exercise the necessary diligence, efficiency and transparency in line with sound financial management and best practise principles.
- 3.3 The Grant Recipient shall continuously identify, assess and mitigate any relevant risks associated with the implementation of the Project. The risk of potential negative effects of the Project in the following cases (Cross-Cutting Issues) shall always be included in the risk management of the Project:
- a) anti-corruption
 - b) climate and environment,
 - c) women's rights and gender equality, and
 - d) human rights (with a particular focus on participation, accountability and non-discrimination)
- 3.4 Any significant deviations or changes from the Application, budgets and approved work plans are subject to MFA's prior, written approval. The following deviations/changes shall always be subject to MFA's prior written approval:
- a) changes to the Project's sources of income,
 - b) changes to the result framework or scope of the Project, except minor adjustments at the output level which are necessary to achieve agreed outcomes. Future reports must clearly reflect, explain, and justify all changes made,
 - c) any changes to the Project's annual budget that imply reallocation of more than 10 % of a budget line and exceeds NOK 15 000 (fifteen thousand),

MFA may suspend disbursements of the Grant until requested changes have been approved.

4 THE GRANT

- 4.1 The Grant shall amount to maximum NOK 3 000 000 (Norwegian Kroner Three million).
- 4.2 Disbursement after the current calendar year is subject to Norwegian Parliamentary appropriations. Significant reductions in the Parliament's annual appropriations may lead to a reduction of the Grant for the relevant budget year and/or of the total Grant amount. If the Grant amount is reduced the Parties shall revise the work plan, budget and results framework correspondingly, unless the Grant Recipient secures additional funding from other sources.
- 4.3 The Grant, including accrued interest, shall be used exclusively to finance the actual costs of the implementation of the Project during the Support Period.
- 4.4 The Grant may be used to cover overheads/indirect costs up to a maximum of 5 % of MFA's pro rata share of the incurred direct costs of the Project.

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- 4.5 The Grant Recipient is responsible for obtaining any additional resources which may be required to duly implement the Project.

5 DISBURSEMENT

- 5.1 The Grant shall be disbursed in advance instalments based on the financial need of the Project for the upcoming period, which shall not exceed six months. The first disbursement may be made upon signature of the agreement based on the approved Application. The subsequent disbursements shall be made upon MFA's receipt of written disbursement requests from the Grant Recipient, describing the financial need for the period in question. The first disbursement may include approved Project expenses incurred from the start of the Support Period.
- 5.2 Financial need refers to the budgeted expenditure for the upcoming period, minus any funds available to the Project from all other sources during the same period.
- 5.3 The financial need shall be documented through an updated financial report for the Project and a reference to the latest approved work plan and budget.
- 5.4 The disbursement requests shall be signed by an authorised representative of the Grant Recipient. A confirmation that the Project is being implemented in accordance with the Agreement shall be included in the disbursement request.
- 5.5 All disbursements are conditional upon the Grant Recipient's continued compliance with the requirements of the Agreement, including the timely fulfilment of reporting obligations. MFA may withhold disbursements in accordance with article 18 of the General Conditions if it finds that the requirements of the Agreement have not been met. Except for the Project's first year, the last disbursement each year is subject to MFA's approval of the progress report and financial report.
- 5.6 The Grant Recipient shall have a separate bank account exclusively for grants from MFA. All disbursements will be made to the following bank account:

Name of the account: Culture and Development East Africa – CDEA LTD
Account no.: 0150210421402
IBAN no.: N/A
Name and address of the bank: CRDB BANK PLC, P.O Box 268, Dar es Salaam, Tanzania
Swift/BIC code: CORUTZTZ
Currency of the account: TZS

- 5.7 The Grant Recipient shall immediately acknowledge receipt of the funds in writing. The amount received shall be stated, as well as the date of receipt and the exchange rate applied.

6 REPORTING AND OTHER DOCUMENTATION

- 6.1 The following shall be submitted by the Grant Recipient to MFA:
- a) A **progress report** covering the period from January to December shall be submitted to MFA by 28 February each year. The progress report shall include the content specified in article 2 of the General Conditions.



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- b) A **financial report** covering the period from January to December shall be submitted to MFA by 28 February each year. The financial report shall include the content specified in article 3 of the General Conditions. The final financial report shall cover the entire Support Period and shall be submitted along with the final report referred to in article 6.1 f) of the Specific Conditions.
- c) An **audit report** covering the annual financial statements of the Project shall be submitted to MFA by 1 April each year. The audit report shall comply with the requirements set out in article 7 of the Specific Conditions and article 5 of the General Conditions. If the auditor submits a management letter (matters for governance attention) this shall be attached to the audit report. The management letter shall list any measures that have been taken as a result of previous Project audits and state whether such results have been adequate to deal with reported shortcomings.
- d) An updated **work plan and budget** covering the period from January to December shall be submitted to MFA by 1 November each year. The work plan and budget shall include the content listed in article 1 of the General Conditions.
- e) The **annual report and audit report** of the Grant Recipient's entire organisation shall be submitted to MFA for information by 1 June each year. If the auditor submits a management letter (matters for governance attention) this shall be attached to the audit report.
- f) A **final report** for the Support Period shall be submitted to MFA no later than 3 months after the end of the Support Period. The final report shall include the content listed in article 4 of the General Conditions.

6.2 If the Grant Recipient is unable to meet the deadlines set out above, MFA shall be informed immediately.

6.3 All work plans, budgets and reports shall be approved in writing by MFA unless otherwise agreed by the Parties.

7 AUDIT

7.1 The annual financial statements of the Project shall be audited in accordance with the country's national auditing standards which are equivalent to International Standards of Auditing (ISA). Additional requirements applicable to the auditor and the audit report are included in article 5 of the General Conditions.

8 FORMAL MEETINGS

8.1 The Parties shall hold formal meetings once per year, tentatively in May in order to discuss i.a. the results achieved by the Project during the Support Period. The meetings shall be called and chaired by the Grant Recipient.

8.2 The Grant recipient shall submit a draft agenda to MFA no later than two weeks before the meeting. Unless otherwise agreed, the Parties shall discuss, such as but not limited to, the latest progress report and financial report, and/or the work plan and budget for the upcoming period.

8.3 The Grant Recipient shall record main issues discussed, points of view expressed, and decisions made, in minutes from the meeting. The Grant Recipient shall submit the minutes to MFA no



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later than two weeks after the meeting for comments. The agreed minutes shall be endorsed by both Parties.

8.4 The Parties shall hold additional formal meetings if/when requested by MFA. Details regarding agenda and procedures will be agreed upon by the Parties.

9 REVIEWS AND OTHER FOLLOW-UP MEASURES

9.1 An end-term review focusing on results achieved by the Project shall be carried out by 1 October 2025 deadline. The Grant Recipient shall draft the terms of reference for the review and submit them to MFA for approval. The costs of the review shall be included in the Project budget.

9.2 -To present an updated activity-based budget by 31 January 2023.

-To present an updated results framework with baseline values and targets by 1 May 2023. Any costs related to this shall be included in the budget.

-To present an updated risk assessment including external and internal risks by 1 May 2023.

-To present an exit strategy by 1 May 2023.

9.3 If the Grant Recipient or another interested party initiates a review or evaluation of activities wholly or partly funded by the Grant, MFA shall be informed. The Grant Recipient shall forward a copy of the report of any such review or evaluation to MFA without undue delay.

10 PROCUREMENT

10.1 All procurement under the Project shall be completed in accordance with the Procurement Provisions in Part III of this Agreement.

11 REPAYMENT OF INTEREST AND UNUSED FUNDS

11.1 Upon the end of the Support Period or upon termination of this Agreement, any unused funds that total NOK 500 or more shall in its entirety be repaid to MFA as soon as possible and at the latest within 6 months. The repayment shall include any interest which has not been used for Project purposes, and other financial gain accrued on the Grant.

11.2 Repayments shall be made to the following bank account:

Name of the account: Royal Norwegian Embassy
Account no.: 7694.05.13487
IBAN no.: 9476940513487
Name and address of the bank: DNB, Postboks 1600 Sentrum, 0021 Oslo, Norway
Swift/BIC code: DNBANOKK

11.3 The transaction shall be clearly marked: "Unused funds". The name of the Grant Recipient shall be stated, along with MFA's agreement number(s) and agreement title(s).



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12 NOTICES

- 12.1 All communication to MFA concerning the Agreement shall be directed to the Embassy at the following address/e-mail address: P.O. Box 2646, Dar es Salaam, Tanzania/emb.daressalaam@mfa.no.
- 12.2 All communication to the Grant Recipient concerning the Agreement shall be directed to the executive director at the following address/e-mail address: ayeta.wangusa@cdea.or.tz
- 12.3 MFA's agreement number and agreement title shall be stated in all correspondence regarding this Agreement, including disbursement requests and repayment of unused funds.

13 SIGNATURES

- 13.1 By signing part I of the Agreement, the Parties also confirm receipt and approval of part II; General Conditions, and part III; Procurement Provisions, which all form an integral part of the Agreement.
- 13.2 This Agreement in the English language has been signed by both Parties. In the event of any discrepancies between this English language version and any later translations, the English language version shall prevail.

Place: Dar es Salaam

Date: 07.12.2022



for the Norwegian Ministry of Foreign Affairs,

Kjetil Schie

Head of Cooperation

Royal Norwegian Embassy in Dar es Salaam



for Culture and Development East Africa,

Ayeta Wangusa

Executive Director

Culture and Development East Africa

Attachments:

Annex A: Approved budget for the Project

Annex B: Results framework



Annex A

Budget

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2025		2023		2024		2025		Total	NORWEGIAN Contribution	CDEA Contribution	Note
NOV	DEC	NOV	DEC	NOV	DEC	NOV	DEC				
Number	Unit	Unit cost	Cost	Cost	Cost	Cost	Cost				
Partner 1 (CDEA) CULTURE AND DEVELOPMENT EAST AFRICA											
Personnel costs											
	6	1	4,000,000	20,000,000	20,000,000	32,000,000	72,000,000	72,000,000		72,000,000	Year one cover 50% of salary for 5 months, year two covered 50% of salary for 5 months then year 3 covered 50% of salary for 8 months
	12	1	1,500,000	18,000,000	18,000,000	18,000,000	54,000,000	54,000,000		54,000,000	Each year covered 50% of salary for 12 months
	12	1	1,500,000	18,000,000	18,000,000	18,000,000	54,000,000	54,000,000		54,000,000	Each year covered 50% of salary for 12 months
	6	1	800,000	5,600,000	4,000,000	4,800,000	14,400,000	14,400,000		14,400,000	Year 1 cover 50% of salary for 7 months, year 2 covered 50% of salary for 5 months then year 3 covered 50% of salary for 6 months
	1	1	2,500,000	2,500,000			2,500,000	2,500,000		2,500,000	Quoted price from various supplier (Laptop curty, Maish computers and psomes)
	1	1	700,000	700,000			700,000	700,000		700,000	Price of furnitures desk and chairs for additional one staff. The
	1	1	64,800,000	64,800,000	60,000,000	72,800,000	197,600,000	197,600,000		197,600,000	
1.0 Enhanced policy knowledge for improving the status of the artist in Tanzania											
1.1 Mapping reports and policy briefs											
1.1.1		1	1,800,000	1,000,000	400,000	400,000	1,800,000	1,800,000		1,800,000	Cost of produce mapping Report on the status of the artist in Tanzania
1.1.2		1	1,800,000	1,000,000	400,000	400,000	1,800,000	1,800,000		1,800,000	Cost of produce mapping Report on artist freedom
1.1.3		1	1,800,000	1,000,000	400,000	400,000	1,800,000	1,800,000		1,800,000	Cost of produce cotemporary training needs for the artist
1.1.4		1	1,500,000	1,000,000	250,000	250,000	1,500,000	1,500,000		1,500,000	Local travel in Dodoma at 50,000 tsh per day for four days each tip
1.1.5		1	1,500,000	1,000,000	250,000	250,000	1,500,000	1,500,000		1,500,000	Peridum for 1 person for four days each day at a cost of 150,000tsh per each tip
1.1.6		1	1,500,000	1,000,000	250,000	250,000	1,500,000	1,500,000		1,500,000	Air ticket cost quoted from Air Tanzania from Dar to Dodoma return ticket
1.2		2	250,000	500,000	500,000	500,000	1,500,000	1,500,000		1,500,000	This is a quoted fee for venue for thirty people
1.2.1		2	450,000	900,000	900,000	900,000	2,700,000	2,700,000		2,700,000	Each year consist two dialogue meetings one meeting quoted of 450,000tsh as a refreshment for 30 participants
1.2.2		2	600,000	1,200,000	1,200,000	1,200,000	3,600,000	3,600,000		3,600,000	Transport allowances for 30 ppt each at tsh 20,000 per meeting
1.2.3		2	250,000	500,000	500,000	500,000	1,500,000	1,500,000		1,500,000	This include all stationeries for workshop flip chat,notebook, markerpen,projector hire,notes,masktape etc.
1.2.4		2	500,000	1,000,000	1,000,000	1,000,000	3,000,000	3,000,000		3,000,000	This is the cost of media covered quoted live media each media cost at 100,000tsh
1.2.5		2	450,000	900,000	900,000	900,000	2,700,000	2,700,000		2,700,000	Consultant fee for expert who will lead the meeting for the whole day
1.2.6		2	500,000	1,000,000	1,000,000	1,000,000	3,000,000	3,000,000		3,000,000	This is the cost of documentation video of 5 to 10 minutes quoted from various supplier at tsh 500,000 per meeting, the video will be shared to different social media platform
1.2.7		2	650,000	1,300,000	1,300,000	1,300,000	3,900,000	3,900,000		3,900,000	Allowance as per government standard
1.2.8		2	400,000	800,000	800,000	800,000	2,400,000	2,400,000		2,400,000	This is the allowances of director for two days as per government standard rate
1.2.9		2	400,000	800,000	800,000	800,000	2,400,000	2,400,000		2,400,000	This is the quoted price from different hotel for accommodation of 1 person for two days
1.2.10		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	monthly wage allowance for midundo haki ya msanii presenter
1.2.11		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	monthly wage allowance for midundo utamaduni express presenter
1.2.12		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	monthly wage allowance for binti longa presenter
1.2.13		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	monthly wage allowance for mpiga debe presenter
1.2.14		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	monthly wage allowance for video graher
1.2.15		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	monthly wage allowance for graphics
1.2.16		1	350,000	4,200,000	4,200,000	4,200,000	12,600,000	12,600,000		12,600,000	Monthly internet fee for midundo online media
1.2.17		1	650,000	7,800,000	7,800,000	7,800,000	23,400,000	23,400,000		23,400,000	

Project Partner: Culture and Development East Africa (CDEA)				
Project Name: SanaaRights: Enhancing the policy and legislative landscape for the Tanzania Arts Scene				
Timeframe: December 2022-December 2025				
Change levels	Indicators	Baseline (2022)	Targets	Data Sources
<p>Impact / Project Goal</p> <p>Enhanced policy and legislative framework for Tanzania art sector</p>	<p>-Revised Cultural Policy of Tanzania, which respects human rights and fundamental freedoms of expression, information and communication as a pre-requisite for the creation and distribution of diverse cultural expressions</p> <p>-Updated National Arts Act, No.23 of 1994, Copyright and Neighbouring rights Act, No.7 of 1999 (Cap.218.R.6, 2002) ;</p> <p>-The Films and Stage Plays Act No of 1976 are harmonized with other regulations such as</p> <ul style="list-style-type: none"> i. financial laws, ii. corporate laws, iii. Tax laws, iv. investment law v. Social security 	<p>-1997 cultural policy managing the arts sector,</p> <p>-IP Lack of a clear regime to govern IP securitization as is the case in Tanzania,</p> <p>-Tanzania Investment Centre has not prioritized the arts sector for investment; many artists not yet enjoying social and economic rights</p> <p>-regulations that are gender blind</p>	<p>FY2022-24</p> <p>-Revised Cultural policy that embraces human rights principles, such as gender equality, freedom of expression, establishing an interministerial coordination mechanism for the development of Tanzania art scene,</p> <p>-An amended National Arts Council Act that domesticates international and regional conventions stipulated in the Copyright and Neighbouring rights Act no.7 of 1999 Cap.218 (RE: 2002)</p> <p>Copyright and Neighbouring rights (Collective Management) regulation 2022, Copyright and Neighbouring rights/Registration of members and their works regulation 2005, EPOCA(Radio and television broadcasting contents) regulations 2018, EPOCA online regulations 2020, Media Services Act 2016</p>	<p>- Ministry of Culture, Sports(MCAS) website,</p> <p>- National Arts Council/BASATA website</p> <p>-Tanzania Film Board website</p>
<p>Outcomes / Outputs</p> <p>Policy Advocacy</p> <p>Enhanced policy knowledge for improving the status of the artist in Tanzania</p>	<p>Increased knowledge by artists and policy makers on what needs to be done to improve the status of the artist in Tanzania</p>	<p>-During the Oct-2019 awareness raising workshop 2005 UNESCO Convention, it was established that there is limited knowledge among policymakers and artists about UNESCO recommendation concerning the status of the artist</p>	<p>FY2022-25</p> <p>-Revised Cultural policy that embraces human rights principles, such as gender equality, freedom of expression, establishing an interministerial coordination mechanism for the development of Tanzania art scene,</p> <p>-An amended National Arts Council Act that domesticates international and regional conventions stipulated in the Copyright and Neighbouring rights Act no.7 of 1999 Cap.218 (RE: 2002)</p> <p>Copyright and Neighbouring rights (Collective Management) regulation 2022, Copyright and Neighbouring rights/Registration of members and their works regulation 2005, EPOCA(Radio and television broadcasting contents) regulations 2018, EPOCA online regulations 2020, Media Services Act 2016</p>	<p>Workshop reports;</p> <p>Midundo Online Haki za Mwanu TV footage;</p> <p>Soundcloud</p>
<p>Outputs</p> <p>1.1 Mapping Reports and policy briefs</p> <p>1.1.1 Mapping Report on the status of the artist in Tanzania</p>	<p>Number of mapping reports produced on the status of the artists in Tanzania;</p> <p>Number of mapping reports produced on artistic freedom in Tanzania,</p> <p>Number of mapping reports produced on training needs for artists,</p> <p>Number of policy briefs printed on social needs of artists artists,</p> <p>Number of policy briefs printed on labour conditions of artists;</p> <p>Number of policy briefs on financial inclusion for artists</p>	<p>-There is no analytic report on the status of the artists in Tanzania;</p> <p>1. mapping report produced on artistic freedom in Tanzania;</p> <p>1. policy briefs printed on training needs for artists,</p> <p>1. policy briefs printed on social needs of artists,</p> <p>1. policy briefs printed on labour conditions of artists;</p> <p>1. policy briefs on financial inclusion for artists</p>	<p>50 policy briefs on training needs for artists disseminated at policy dialogues</p> <p>50 policy briefs printed on social needs of artists disseminated at policy dialogues,</p>	<p>CDEA Resource Centre;</p> <p>CDEA website; CDEA Annual Report; media reports</p>
<p>1.2 Bi-annual policy dialogue meetings on the status of artists in Tanzania</p>	<p>Number of policy dialogues held on the status of artists;</p> <p>Number of actions selected by policymakers for action</p>	<p>2 annual policy dialogues held on the status of the artist;</p> <p>-Policy Actions documented for follow-up by CDEA</p>	<p>2 annual policy dialogues held on the status of the artist;</p> <p>-Policy Actions documented for follow-up by CDEA</p>	<p>CDEA project reports;</p> <p>Midundo Online Media Footage; Media coverage reports</p>
<p>1.3 Midundo Online Radio/TV programming</p>				

	Weekly Haki za Msimani programme on Mdundo Online Radio focusing on artists rights and airing music of emerging musicians	4 Haki za Msimani programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Haki za Msimani programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Haki za Msimani programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	CDEA project reports; Mdundo Soundcloud channel; Mdundo Media YouTube Channel
	Weekly Utamaduni programme on Mdundo Online Radio focusing on cultural matters	4 Utamaduni Express programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Utamaduni Express programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Utamaduni Express programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	CDEA project reports; Mdundo Soundcloud channel; Mdundo Media YouTube Channel
	Weekly Binti Longo programme on Mdundo Online Radio focusing on girls and women's rights	4 Binti Longo programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Binti Longo programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Binti Longo programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	CDEA project reports; Mdundo Soundcloud channel; Mdundo Media YouTube Channel
	Weekly Mpiiga Debe programme on Mdundo Online Radio focusing on citizen vox pops; and climate change programming	4 Mpiiga Debe programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Mpiiga Debe programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	4 Mpiiga Debe programmes per month aired on radio and Youtube, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	CDEA project reports; Mdundo Soundcloud channel; Mdundo Media YouTube Channel
	Number of Binti Longo Forums held	2 bi-annual Binti Longo Forums, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	2 bi-annual Binti Longo Forums, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	2 bi-annual Binti Longo Forums, 1 videographer to support programming, 1 graphic designer to support programming. Monthly WIFI to support programming.	CDEA project reports; Mdundo Soundcloud channel; Mdundo Media YouTube Channel
	Increased efficiency and effectiveness of CDEA's programming	- An operational community radio that extends CDEA's programming to the rural community in Butama District, Wira region Tanzania	- CDEA's programming currently is not inclusive of rural communities and has not been intentional to gender mainstreaming its organizational programming	- CDEA is efficiently and effectively managed	CDEA final project evaluation report
	A published gender and inclusivity policy in place	CDEA does not have a gender and inclusivity policy in place		1 published gender and inclusive policy adopted by the Board	CDEA resource centre
	TCRA registration fee paid; Frequency received from TCRA	CDEA has received equipment funding and start-up funding to establish Butama FM		Registration Certificate acquired from TCRA - Frequency acquired from TCRA - Radio launched and begins relaying Mdundo Online Radio programmes	TCRA official communication and certificate
	Number of events where CDEA shares the project outputs and immediate outcomes	CDEA does not have enough external forums to share its advocacy work		1 networking event to share project outcomes	CDEA back to office reports
	Number of audit reports	Annual organizational audits; project audits		1 annual project audit	Finance and Administration file
	Emerging issues to improve CDEA's programming and project management			1 final project evaluation	CDEA final project evaluation report

Level: Knowledge

<p>Outcome 3: Improved knowledge on the need for harmonized legal framework for the Tanzania art sector</p>	<p>Increased awareness on the need for a harmonized legal framework for the Tanzania art sector</p>	<p>The regulations for the Tanzania art scene are not harmonized; Many artists are also not aware of all the regulations that govern the sector. The current absence of occupational standards or qualifications makes it difficult to determine employment or pay grades of cultural workers (ILO, 2022)</p>	<p>Artists access knowledge on the need to harmonize the regulatory environment for the Tanzania art scene - Legislators become champions for the amendment of the National Arts Act, No.23 of 1984 - Arts feminists set the agenda for mainstreaming gender in regulations for the Tanzania art sector</p>	<p>Artists access knowledge on the need to harmonize the regulatory environment for the Tanzania art scene - Legislators become champions for the amendment of the National Arts Act, No.23 of 1984 - Arts feminists set the agenda for mainstreaming gender in regulations for the Tanzania art sector</p>	<p>Artists access knowledge on the need to harmonize the regulatory environment for the Tanzania art scene - Legislators become champions for the amendment of the National Arts Act, No.23 of 1984 - Arts feminists set the agenda for mainstreaming gender in regulations for the Tanzania art sector</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>
<p>Outcomes</p>	<p>Number of legal perspective papers produced in ordinary language</p>	<p>Since its inception, TARO has aired legal opinions on social media but has not involved expert reviews before public dissemination</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>	<p>3 legal perspective papers written annually; Expert review paper before being published</p>
<p>3.2 Bi-annual legal roundtables meetings held with strategic stakeholders</p>	<p>Number of roundtable meetings with strategic stakeholders focused on the legal framework for the Tanzania art sector</p>	<p>In 2020 Creative Industries Network (CIN) has held meeting to discuss the need for reform arts administration in Tanzania. However, these meetings did not bring on board a wide variety of stakeholders</p>	<p>2 roundtable meetings held with strategic stakeholders that will focus on actions to improve the legal framework for the Tanzanian art sector</p>	<p>2 roundtable meetings held with strategic stakeholders that will focus on actions to improve the legal framework for the Tanzanian art sector</p>	<p>2 roundtable meetings held with strategic stakeholders that will focus on actions to improve the legal framework for the Tanzanian art sector</p>	<p>2 roundtable meetings held with strategic stakeholders that will focus on actions to improve the legal framework for the Tanzanian art sector</p>	<p>2 roundtable meetings held with strategic stakeholders that will focus on actions to improve the legal framework for the Tanzanian art sector</p>	<p>2 roundtable meetings held with strategic stakeholders that will focus on actions to improve the legal framework for the Tanzanian art sector</p>
<p>3.3 Meetings with legislators to amend the National Arts Act, No.23 of 1984</p>	<p>Agenda-setting for amending the National Arts Act, No.23 of 1984</p>	<p>In 2020 CINT's report on art administration reforms suggested that there is need to amend National Arts Act, No.23 of 1984 and pointed that it was a technical process that required legal technical support and engaging with legislators</p>	<p>2 meeting per year with legislators to set the agenda and review actions leading to the amendment of the National Arts Act, No.23 of 1984</p>	<p>2 meeting per year with legislators to set the agenda and review actions leading to the amendment of the National Arts Act, No.23 of 1984</p>	<p>2 meeting per year with legislators to set the agenda and review actions leading to the amendment of the National Arts Act, No.23 of 1984</p>	<p>2 meeting per year with legislators to set the agenda and review actions leading to the amendment of the National Arts Act, No.23 of 1984</p>	<p>2 meeting per year with legislators to set the agenda and review actions leading to the amendment of the National Arts Act, No.23 of 1984</p>	<p>2 meeting per year with legislators to set the agenda and review actions leading to the amendment of the National Arts Act, No.23 of 1984</p>
<p>3.4 Follow-up Advocacy meetings with selected member/s of the Constitution and Legal Affairs Committee in Dodoma</p>	<p>Number of champion legislators that raise issues highlighted in TARO legal perspectives on Parliament</p>	<p>An amendment to the Copyright And Neighbouring Rights Act and Films And Stage Plays Act was through The Written Laws (Miscellaneous Amendments) (No.3) Act, 2019. This amendment was brought to parliament by the government</p>	<p>4 champion legislator that raise issues highlighted in TARO legal perspectives on Parliament</p>	<p>1 legislator introduces a private member's bill to amend the National Arts Act, No.23 of 1984</p>	<p>1 legislator introduces a private member's bill to amend the National Arts Act, No.23 of 1984</p>	<p>1 legislator introduces a private member's bill to amend the National Arts Act, No.23 of 1984</p>	<p>1 legislator introduces a private member's bill to amend the National Arts Act, No.23 of 1984</p>	<p>1 legislator introduces a private member's bill to amend the National Arts Act, No.23 of 1984</p>
<p>3.5 Strategic meetings with art feminist and Tanganyika Law Society (TILS)</p>	<p>Agenda-setting for mainstreaming gender in legal framework that impact on female artists in Tanzania</p>	<p>Many regulations that govern the Tanzania art scene are gender blind e.g. EPOCA (Online Content) Regulations, 2020, the Regulatory National Arts Council Regulations, 2018, regulating the arts sector (art and craft, music and performing arts), - and Neighbouring rights/registration of Film and Stage Plays Regulations, 2020 regulating the film sector</p>	<p>Recommendations and action taken for mainstreaming gender in the Copyright and Neighbouring rights Act, no.7 of 1999, Cap.218 (RE, 2002), Copyright and Neighbouring rights (Collective Management) regulation 2022, Copyright and Neighbouring rights/registration of members and their works regulation 2005, EPOCA(Radio and television broadcasting contents) regulations 2018, EPOCA online regulations 2020, Media Services Act 2016</p>	<p>Recommendations and action taken for mainstreaming gender in the National Arts Council act, No.23 of 1984, National Art Council Regulations, 2018</p>	<p>Recommendations and action taken for mainstreaming gender in the National Arts Council act, No.23 of 1984, National Art Council Regulations, 2018</p>	<p>Recommendations and action taken for mainstreaming gender in the National Arts Council act, No.23 of 1984, National Art Council Regulations, 2018</p>	<p>Recommendations and action taken for mainstreaming gender in the National Arts Council act, No.23 of 1984, National Art Council Regulations, 2018</p>	<p>Recommendations and action taken for mainstreaming gender in the National Arts Council act, No.23 of 1984, National Art Council Regulations, 2018</p>

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