INFLUENCE OF MONITORING AND EVALUATION PRACTICES ON THE PERFORMANCE OF GOVERNMENT-SPONSORED ARTS PROJECTS IN NAMIBIA: A CASE OF NATIONAL ARTS COUNCIL OF NAMIBIA

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DECLARATION

I declare that this applied research proposal is my original work and that is has not been presented in any other University for academic credits

Signature: **Date: 05/12/2019**

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SUPERVISOR'S DECLARATION

I confirm that the work reported in this applied research project was carried out by the candidate under my supervision

Signature: _____ Date: ___**05**/**12**/2019

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DEDICATION

This research is to all African artists, past, present and those yet to come, in a world were science and technology seems to be the centre of attention, I would like them to know that they still and forever will matter to make all things beautiful.

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ABSTRACT

The study identifies the Monitoring and Evaluation practices and performance of government funded arts projects within Namibia using the National Arts Council of Namibia as the case study. The core objectives of the research were to investigate the influence of M&E planning, control and communication practices on the performance of the artist's projects that are funded by the government through the NACN. The study employed a mixed method approach of research; largely qualitative in nature with quantitative support data collection and interpretation using the Program theory, Development Evaluation theory and the Theory of constraints as the guiding theories. The target population was the artists of Namibia who have been beneficiaries of the Acts fund Act of 2005. A sample size of 113 out of a total 350 beneficiaries, all NACN officials and members of the line Ministry for the Arts that is the Ministry of Education, Arts and Culture were approached to inform the research by determining how they perceived the influence of M&E practices on the overall performance on the sponsored arts projects. Structured questionnaires were emailed to randomly selected beneficiaries and responses were either emailed back to those who could not meet the researcher in person whilst others met the researcher individually to respond to the questions set. Data analysis was using Statistical Package for Social Sciences (SPSS) version 22. Deduction of meaning was employed with regards to qualitative analysis. Through this research, the researcher was able to establish the importance and influence of M&E practices on the performance of Government sponsored arts projects, coming to the conclusion that the presence of M&E practices can make the difference in just facilitating one off arts projects but help artists establish lifelong and success careers based on their performance objectives. This was confirmed by the P-value which was < 0.05. This research will help governments as well as artists who may want to be beneficiaries of the funding to appreciate the role of Monitoring and Evaluation in assisting the performance of the arts. Further research will be needed in the use of frameworks as guiding documents in activities of government sponsored arts.

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LIST OF ABBREVIATIONS

M&E – Monitoring and Evaluation

NACN – National Arts Council of Namibia

NGOs – Non-Governmental Organisations **NIMES** - National Integrated Monitoring and Evaluation System **PETS** – Public Expenditure Tracking Surveys **SMEs** – Small to Medium Enterprises

OPERATIONALISATION OF TERMS

Communication practice - Manner in which M&E activities are communicated: when and how, taking consideration of the target audience of the information (Cassidy & Ball, 2018).

Control Practices – These are the activities which are rooted in Monitoring and Evaluation principles of data collection, record keeping and appropriate use of information for the benefit of the projects

Evaluation – Systematic process which determines the merit, worth and significance of the evaluated participant (Youker, 2007)

Influence – The capability of an intervention, program or project to have an effect on a present situation, actions, behaviours and attitudes or opinions.

Monitoring - The methodical and continuous process of intentional observation done to check progress as well as the quality of programmes, projects, events and interventions within a specific time frame.

M&E Planning Practices - Activities that are used in the process of assessing projects so that that they improve performance and achieve results. (ECI, 2014)

Project Performance - The level at which a project achieves its set objectives and has an impact on intended beneficiaries/recipients (Abalang , 2016)

CHAPTER ONE: INTRODUCTION AND BACKGROUND OF THE STUDY

1.1 Introduction

This chapter introduces the activities of the National Arts Council of Namibia with regards to the management of artists' activities and outcomes as a funding body designated by the government. The chapter addresses the project statement; the objectives of the research; the research questions; justification of the study; scope, limitations and assumptions guiding the study. This study seeks to uncover the influence of M&E practices on the performance of government sponsored arts projects.

1.2 Background of the Study

The study of M&E practices has largely been limited to projects done by NGOs or Public Private Partnerships (PPPs) or projects that are considered to be community development programmes. In gathering information on research on the influence of M&E practices on the performance of government funded projects, the researcher could not find any done directly linked to the arts sector but studies from Kenya stood out with regards to influence of M&E practices in regard to health or governance related projects.

It is important to note that monitoring activities are concerned with the regular checking of whether or not an intervention is producing the results it set out to produce according to the plan formulated by key project planners; whilst evaluation, on the other hand, establishes the substance of the intervention (Kusek & Rist, 2004). With that understanding of M&E, it follows that M&E practices are critical tools that must be used by organizations to ensure that their objectives are met as planned, decisions are made based on results-based assessments and lessons are learnt by others who may want to venture into the same project. In addition, according to Pheng & Chuan (2006), effective M&E practices can help organisations have positive control over market forces whilst creating competitive

advantage and altogether improve effectiveness and performance of organisations and their projects.

According to Böhler-Baedeker (2019), the efficiency of the planning process and implementation of the stated measures are increased by systematic monitoring and evaluation. In addition, systematic M&E optimises the utilisation of resources as well as provides realistic evidence which can be used for future planning and assessment of projects. Böhler-Baedeker (2019) goes further in identifying the challenges that undermine effective M&E, namely: the lack of adequate experience within the organisations executing the project(s); limited human and/or financial resources; gaps in technological knowledge, understanding and aptitude that could help in determining and defining indicators of performance, recovery, collection, preparation and interpretation of data and overal inefficient M&E practices.

In Africa, most, if not all, governments have M&E as part of their organizational policies, however, select ministries have operational M&E departments whilst the rest may choose to or not to have external, independent M&E consultants employed to do the M&E work. None-the-less, in the case of Uganda, in collaboration with the World Bank in the 1990s, launched the Public Expenditure Tracking Surveys (PETS) which was a tool that was used to track how much money from central government found its way to basic schools. There was significant positive change from when the program started, with more funds being accounted for and the flow of funds increased by an incredible 90% (Lopez-Acevedo, Rivera, Lima, & Hwang, 2010).

Another African country that has institutionalised M&E practices in their government projects visibly is Kenya. In 2004, the National Integrated Monitoring and Evaluation System (NIMES) was created and tasked with tracking implementation of policies,

programmes and projects during the Economic Recovery strategy period (Andersson, et al 2014). Though not all the objectives of NIMES were accomplished, most were effected and there was positive outlook on achieving the M&E objectives with more practice and implementation of the programme.

Further afield in South America, countries such as Chile have recorded success by having comprehensive government M&E systems (Maalim, 2017). Chile actually carries out *ex ante* cost benefit analyses of public projects and go on to disclose management reports to the public, annually, as well as impact evaluations taking into considerations public spending reviews (Lopez, et al., 2010). Their M&E results are even incorporated into their national budget as guiding information is presented from the M&E practices.

Kusek & Rist (2004) note that developing countries, do have numerous hurdles to address in order for them to build comprehensive M&E systems while putting into effective, proper M&E practices. They also acknowledge that results-based M&E systems take time and involve ongoing processes of learning for both developed and developing nations.

Countries such as Canada have more than 30 years of M&E systems which have had their ups and downs with successes and failures along the way. Even now, they are still evolving and looking for the best M&E practices that will meet the requirements of all stakeholders in the various sectors and ministries in order to understand the performance of their projects (Böhler-Baedeker, 2019). Formalized evaluation practices began in 1969 but a government wide evaluation policy was only introduced in 1977 and has been revised 3 times, almost after every ten years, to date. Lessons can be learnt from the Canadian experience with regards to how best to approach M&E practices by government agencies and/or departments. These lessons include the usefulness of performance monitoring in informing project managers on how they are performing as well as how evaluations provide indepth

comprehension of actual performance and whether adjustments to plans may be required in order to achieve set objectives.

Performance measurement is the continuos monitoring and reporting of accomplishments of a program with particular focus on pre-determined goals stated within its plan (Shipman & Wholey, 1998). In understanding the influence of M&E practice on project performance Pheng & Chuan, (2006) insist that performance is evaluated through indicators that are related to the propietors, stakeholders, public and private users who assess performance from a macro point of view.

1.2.1 Background of National Arts Council of Namibia

The National Arts Council of Namibia is a wing under the Ministry of Youth, Arts and Culture of Namibia which was mandated into life through the National Arts Fund Act of 2005. Its purpose is to develop and promote the arts in Namibia, control and manage the Arts fund as well as to provide for arts-related matters. Most of the funds are provided for by the government.

Section 4 of the National Arts Fund of Namibia states that its objectives are to: encourage the participation of individuals, groups and organizations to achieve their arts programs; expand, improve, and develop arts activities as well as the educational services associated with the arts; to support all bodies involved in arts activities be it institutions or organizations; provide and advance infrastructure for arts activities which will provide socio-economic aid for the disadvantaged, contribute scholarships as well as financial support for projects and artist personal development and to ensure that arts are promoted and developed from beginning to end (Government of Namibia, 2005).

Based on the above stated objectives, the NACN affords financial aid to Namibian artists, annually. In addition, the individual artists or the arts organizations must qualify for the

funding by meeting prescribed criteria and this process is overseen by civil servants in a Secretariat. There is a report template given to the recipients of the funds which they use for reporting on how they use the funds accorded to them. The reports are then assessed at the end of each year for the Secretariat to understand how the artists benefited from the funds (if they did).

For the past two years the NACN has not had an M&E office or officer. Only this year did they appoint a senior accountant, who is also doubling as the M&E officer. This officer will be in charge of undertaking the monitoring of the funded artists/organizations and writing reports on each project based on his evaluations. The reports will then be attached to the reports by the artists and assessed concurrently. This method is still at its experimental stage and will also be assessed at the end of the 2018/19 financial year.

As monitoring and evaluation has not taken much root in government reports as well as academic study within Namibia, no report or research was done fully with the regards to the influence of M&E practices on government funded arts projects, regardless of the National Arts Fund Act mentioning the need for monitoring and evaluation to be undertaken.

1.3 Statement of the Problem

Without a current annual M&E report published, the researcher had to rely on the auditor general's report as well as progress reports from artists for information in order to ascertain the problem at hand. According to the auditor general's report, for 2012, which identified a lot of missing documentation such as receipts, proof of payments as well as the lack of reports from the artists who are accorded funding. Thus the problem at hand is that though the National Arts fund (2005) explicitly states that the role of the NACN is to monitor and evaluate the projects that are funded by Council and yet there is little evidence of recordings of M&E activities.

Mamer (2010) found that many organisations lack effective monitoring and evaluation practices as a result of misappropriation of resources, bad planning, various conflicts of interests and poor communications in accomplishing mandatory requirements and subsequently failing to deliver planned results as per stakeholders' expectations. In addition, there is awareness of monitoring and evaluation needs, as is evidenced by the sections in NDP5 on the Implementation, M&E Framework which states the "need to adopt and strengthen prudent and accountable practies that are results-driven and performance-oriented" (Ministry of Economic Planning, 2017). This means that there is need to research if this need has been met in practice.

1.4 Objectives of the Study

The study was guided by the following general and specific objectives:

1.4.1 General Objective

The general objective of the study was to investigate the influence of monitoring and evaluation practices on the performance of government sponsored arts projects in Namibia.

1.4.2 Specific Objectives

i. To investigate the influence of monitoring and evaluation planning practice on performance of government sponsored arts projects in Namibia.
ii. To establish the influence of monitoring and evaluation control practice on the performance of government sponsored arts projects in Namibia.
iii. To examine the influence of monitoring and evaluation communication practice on the performance of government sponsored arts projects in Namibia.

1.5 Research Questions

i. Does monitoring and evaluation planning practice influence the performance of government sponsored artists in Namibia?

ii. Does setting up monitoring and evaluation control practice influence the performance of government sponsored artists in Namibia?

iii. Does monitoring and evaluation communication practice influence the performance of government sponsored artists in Namibia?

1.6 Significance of the Study

This research was of great significance to various persons in the public sector, particularly the custodians of the Arts Fund Act that is, the National Arts Council of Namibia, artists, academicians, researchers and artist managers as those are the ones with interest in the development of the arts sector.

1.6.1 National Arts Council of Namibia

For the NACN, understanding the influence of M&E practices will inform the manner in which they not only disburse funds but also they will ensure that there is visible and long lasting development of the arts sector in Namibia. It will also help decision makers appreciate the importance of M&E practices in their operations so much so that where they were not implementing them correctly they might revise and begin to do so.

Since its inception, the NACN has received less than favourable reports from the auditors general's assessments, if they comprehend the influence of M&E practices they may decide to implement them appropriately.

1.6.2 Namibian Artists

In knowing and understanding the influence of M&E practices, the Namibian artists, who are the beneficiaries of the National Arts Fund, will stand to appreciate that M&E is not meant to be a critique of their work but a tool that will assist in ensuring the longevity of the artistic careers. If the artists are to understand the M&E practices and embrace them as part of the benefits, then they are most likely to make better decisions in their planning and project management in delivering their arts.

As M&E practices will require participation through accountability on the part of the artists, this will ensure that they will thoroughly consider all their decisions from planning, marketing and budgeting of their projects in a way that will not only satisfy the NACN but also help them to have professionalism in the sector.

1.6.3 Academicians and Researchers

Currently, few (if any) academic researchers have done research based on M&E practices in the arts sector of Namibia. This research will be not only be beneficial to M&E practices in the arts sector but also to project management within creative industries which are also operating with little, if at all, M&E. As both Project Management and M&E are still new academic ventures, this research will aid following academicians as well as researchers to know and appreciate the challenges of M&E practices in the arts sector and the issues involved in obtaining information on the topic. Through this research, opportunities will be revealed for further studies in the monitoring and evaluation field. The research will also contribute to the body of knowledge by gathering information and giving recommendations on the way forward from the *status quo.*

1.6.4 Artist Managers

There is a growing interest in artist management from other people who are more business-oriented than artistic. This group of individuals and/or organisations are often the ones that seek funding for artists and have expectations of building sustainable careers for the artists so that they are treated as a viable businesses. As many of them cannot afford to financially help the artists, they end up soliciting for financial help from the NACN. This study will not only help in knowing how best they can maintain the artists' viability but also help them to ensure result based operations.

1.7 Scope of the Study

The study was concerned with examining monitoring and evaluation practices on arts projects performance in Namibia, focusing on artistic projects that have been sponsored by the NACN in the past 3 years under the present secretariat.

1.8 Limitations of the Study

As it is, the NACN has shown interest in the research and are willing to help the researcher in conducting the research. However, there are a number of limitations that are to be considered.

Even though M&E practices are stated as part of the NACN operations since 2005, there was difficulty in getting documents from the past three years which this researcher intended to work with as baseline information. In addition to the suspected unavailability of the documents, there was also confidentiality issues of the agreements between the NACN and the artists who were assisted in the past three years, hence the researcher envisioned that those confidentiality agreements may limit the research.

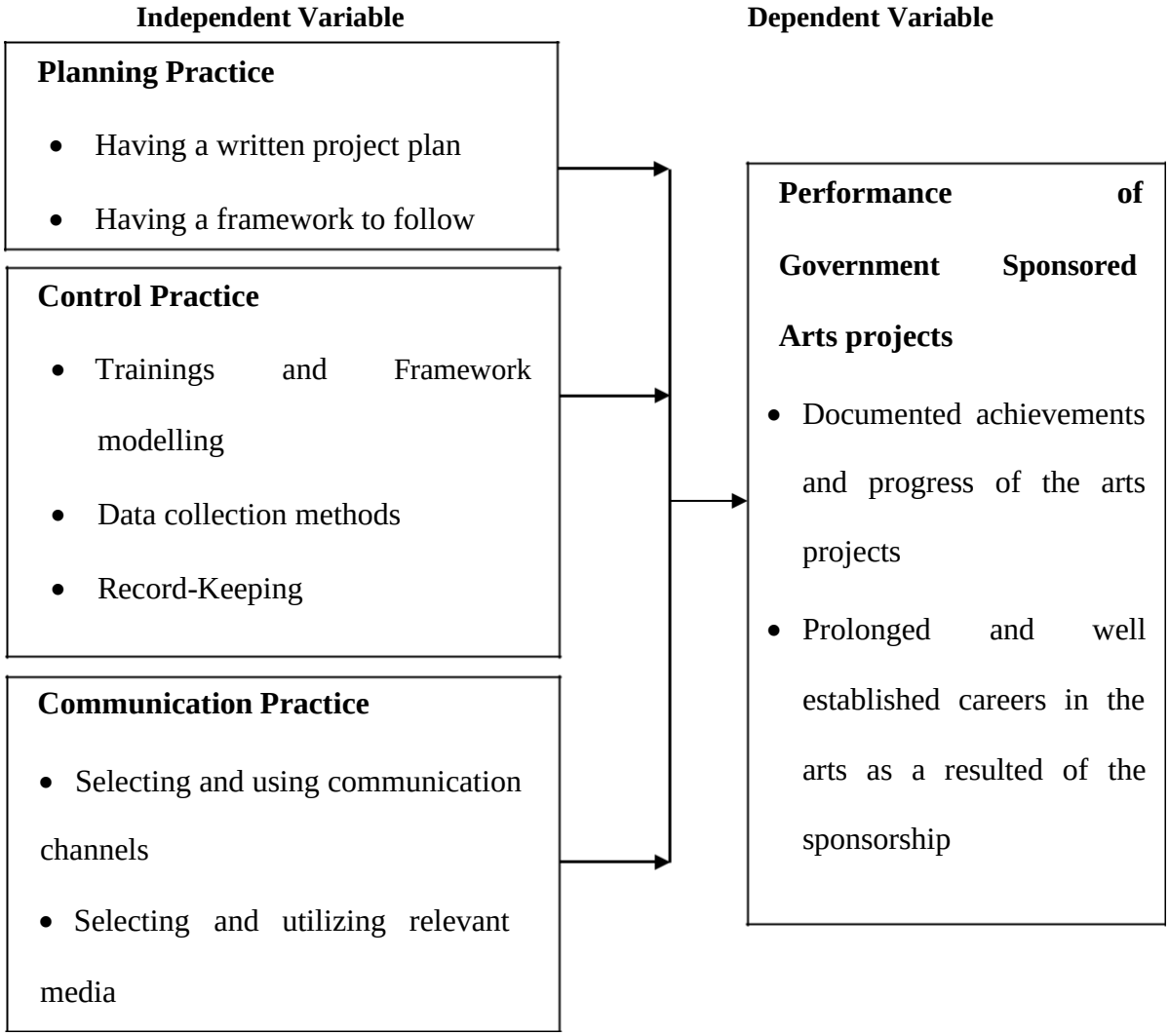
The NACN is mandated to help all Namibian artists, but because the researcher is living and working in Windhoek, the projects assessed were only within Windhoek or surrounding areas up to 100km from central Windhoek. Another limitation was that of language barrier. As it is, there are an approximate of 8 languages spoken in Windhoek. The researcher, being a foreigner did not easily communicate in English to the extent that all artists understood, even though the researcher employed translators (most of whom also struggle with English).

1.9 Delimitations of the Study

The study assumed that the NACN knew and understood what M&E practices are and are implementing them in their operations. It also assumed that the NACN members and secretariat as well as the artists to be engaged with honestly share their opinions and views.

1.10 Conceptual Framework

As prescribed by Mugenda and Mugenda (2013), the conceptual framework is about creating notions about relationships amongst variables in a graphical manner. In this research the independent variable is the NACN annual funding program whereas the dependant variables are the beneficiaries who are awarded the funds. The conceptual framework guiding this project will explain the influence of monitoring and evaluation practices on the performance of government funded arts projects and artists, with specific focus on the government and artists of Namibia.



Source: Author (2019)

Figure 1.1 Conceptual Framework

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

This chapter sought to explore literature which is appropriate to the topic of influence of M&E practice on projects. Efforts were made to find literature that made the topic comprehensive. The objective of the chapter is to outline the theoretical review on the influence of monitoring and evaluation practices as well as to critique the existing literature which will be identified as being relevant to the study as well as identifying where there are research gaps that will then be explored by the study.

2.2 Theoretical Review

The study focused on relevant theories appplicable to M&E practices and their influence on performance, namely; G. Sharpe's Program Theory; the Development Evaluation Theory as postulated by Patton and the Theory of Constraints by E.M. Goldratt. These theories gave knowledge as to the best planning, control and communication practices which can influence the performance of the sponsored arts projects. The theories are explained individually below.

2.2.1 Program Theory

Over recent years, the program theory has been used with great interest in the evaluation field. Sharpe (2011) postulates that the program theory is particularly useful when evaluating unrestrained projects or programs. As the NACN's mandate can be undoubtedly be classified as being equity focused as it seeks to assist and support Namibian artists who otherwise would not be able to develop their art independently particularly due to social and economic inequality, the program theory was relevant in driving the research. When a program theory is specified to the planners, responsible persons for obtaining funding and project evaluators it helps them to execute their roles and duties and be able to clearly

account for the use of resources availed to them. This theory is therefore instrumental in addressing the first research question which seeks to understand the influence of M&E planning on the performance of government sponsored arts projects.

According to Rogers and Hummelbrunner (2012), a critical element of equity-focused programmes is that not only does it improve access to services and resources, but it also empowers the under-privileged to be agents of their own development and improvement. In using the program theory, it was vital to remember that the beneficiaries were participants and not just receivers of whatever assistance, in the case of the NACN it is financial assistance which they received and utilized for the development of their art.

Abalang (2016) notes that the program theory assesses if the design of a program is formulated in such a way that it can ultimately achieve its outcomes. The theoy guides project evaluations by revealing the capacity of the program as a whole to deal with the specific issues needed to be addressed within the projects. In addition, this theory will also help understand the role of M&E practices during the program that the NACN rolls out funds and then receives reports from the artists.

2.2.2 Development Evaluation Theory

Developmental evaluation appraises and gives support to original and adaptive development growing and ever-changing realities within multifaceted settings (“Development Evaluation”, n.d.). Innovations can be identified as projects, products, policy changes and system interventions, among others. Developmental evaluation (DE) is largely influenced and informed by systems thinking and takes into cognisance the non-linear dynamics of developmental systems whilst supporting social innovation and adaptive management.

Patton (2012) notes that the key features of DE are that: it focuses on development (instead of improvement, accountabilty or summative judgment); it occurs in complex situations; the feedback mostly happens in real time; the evaluator will work with social innovators from the abstract concept to designing and testing the various approaches in a continuous process of "adaptation, intentional change and development" and finally, the evaluator can also be part of the intervention team though their first function is to explain the innovation and adaptation process, track the implications plus results, assist with the continuous and instantaneous data-based decision-making in the developmental process.

This theory was relevant to the research as the practices of M&E by the NACN are essentially driven by their madate to develop the populace of Namibia that is artistically inclined. The theory aided in tackling the second question of how control practices influence the performance of government sponsored artists in Namibia. As there is a National Find Act that simply goes to show that there is development through acknowledging the Creative Economy that should be run by artists who often struggle to develop due to lack of funds and stable management and accountability which includes, amongst others solid M&E practices.

It was noted by Patton (2012) that DE is best suited in situations were innovation is central such as social movements and networks, advocacy evaluation, large-sector, cross sector, collaborative initiative (which often happen in the Arts sector), research and development in public health, technological innovation and science as well as public policy implementation. Therefore based on the stated areas which DE can best be used the researcher is confident in using the theory as part of the theoretical framework.

Thanks to the NACN there is a chance for the artists to develop, yet the development can only occur if there is clear accountability. As Patton (2012) points out, DE eminated from

critiquing the traditional rigid, narrowly accountable and mechanical evaluation approaches which often intereferred with innovations, therefore by adopting DE for the study, the researcher felt that there would be little interferance with the innovations of the beneficiaries of the NACN who stand to gain most from the influence of the M&E practices.

2.2.3 Theory of Constraints

In 1984, manufacturing guru, Eliyahu M. Goldratt developed and popularized the Theory of Constraints through his book entitled , *The Goal.* In the book, Goldratt defined a constraint as "anything that limits a system from achieving higher performance versus its goal," (Bates, 1996). However the theory of Constraints by Goldratt is about a thinking process which facilitates the invention of simple resolutions to seemingly difficult issues and/or situations. Goldratt in his own perception, states that the theory of constraints comes from organisations looking at their focus and concluding on what they *should* be doing and what they *should not* be doing (Cox III & Schleier, Jr, 2010).

As the theory was borne from the manufacturing industry, many of its proponents have been in mainstream manufacturing and distribution. Essentially, artists are also manufacturers and therefore would experience the issues and challenges as well as thought processes subscribed to by the theory. In analysing how the NACN can best guide the artists in their management basing on the assumption of the systems thinking as well as constraint management, the Theory of Constraints (TOC) stated by Kohli and Gupta (2010) was theory that was adopted for the purpose of this research.

There are three levels that the philosophy of the theory of change focuses on: organizational mindset, methods in which an organization operates and the practices which determine the direction of the organization (Gupta & Boyd 2008). The needs and

constraints of the various artists working with the NACN offer various management complications as artists operate their work in a project-based fashion, hence there is need for comprehensive project management and the constraints to optimum performance must be managed. As Jacob and McClelland (2001) noted, deadlines, budgets and various content are three clashing components in projects that make them difficult to manage. These three elements – often stated as time, cost and scope - therefore end up being used as meausures of the successful execution and delivery of projects. These three constraints are instrumental to a project's pre-requisties and achievement and each of them have a direct impact on the performance of the projects that are to be undertaken.

The research is informed by the triple constraint theory which puts forwards the questions: What to change? What to change to? How to cause the change? (Avraham, 2009). This approach helps to understand how monitoring and evaluation practices work towards ensuring that the constraints are overcome with as little ease as possible. Monitoring and evaluation practices will ensure that the three questions stated will be answered and delays that are often experienced in the arts industry due to procrastination and lack of channels of accountability will, hopefully, be addressed through the NACN as the government body tasked to assess the performance of the artists in addition to giving them the funds. In addition, cost minimisation and quality optimisation in the process, are factors which measure project performance in general and also for arts projects (Nwachuku & Emoh, 2011).

The theory was therefore relevant to the study as it gives focus to the constraints that influence the performance of the government funded arts projects and factors in the role of M&E practices. It also helped in giving a closer look at the question of how M&E communication practice influence the performance of government sponsored artists in Namibia.

2.3 Empirical Review

Literature and research done by other scholars from Namibia, South Africa, Kenya, Britain and Ireland was studied in this section with regards to the stated variable concerning the influence of M&E practices on the performance of government funded projects.

2.3.1 Influence of Data Collection on Performance of Government Sponsored Projects

Data collection is an integral part M&E planning practice as it is from that practice that information is utilised. Data collection is done right at the beginning of projects in the concept formulation stage to establish baselines and to understand current positions of situations in order to understand the basis on which projects are to be implemented.

According to Alleman (2012), the Performance Measurement Baseline (PMB) is a schedule which is time-bound, for all the work within a project that is to be performed. It includes the calculated budget as well as the various elements within the organiastion that produce the deliverables from the project. In relation to this study, this view is critical in understanding the influence of having a PMB done as part of the M&E planning practices.

Cardno (2017), notes that the development of a baseline, (when necessary) ensures responsiveness to any matters or opportunites which may arise during data collection. In addition, baseline data better guarantees that adequate information is available to effectively relate the story of the impact of the intervention.

It is important to comprehend the necessary information required to collect the baseline. In assessing M&E data collection for the Pacifi Women shaping Pacific Development project (Pacific Islands of Australia), Cardno (2017), advises that in establishing the baseline data the M&E practictioner must look at the program logic, the M&E plan and any other expectation from the sponsors of the intervention. In the case of the NACN, the program logic was available but there was no documented M&E plan, it was more assumed to be

‘common sense’ or the general auditors task yet the government (the sponsor) has expectations of good performance as a result of the funding of the arts projects.

When M&E planning is executed accurately and a clear picture of the current situation is documented and understood, one can say they have baseline data (Hogger, et al. 2011). Once the baseline is established the next move is to identify performance indicators which will let the stakeholders know how efficient or effective the projects are progressing. As Phiri (2015) postulates in his paper on the influence of monitoring and evaluationon project performance, decisions can later be made about the quality and developments being achieved by the project. Indicators, cannot, therefore, be stumbled into but must be carefully considered in the planning process. The set indicators must be realistic and achieveable. Indicators are qualitative or quantitative indicators of the state of an intervention, program or project.

In Namibia, Justine Haunter for the Namibia Institute of Democracy put together a document to assess if M&E made a difference in their projects. According to Hunter (2009), baseline data and needs analysis give background information used to identify and assess improvements brought about by the the implementationa of the project over time.

In the case of the NACN the data collected is generally for the sake of summary and in order to establish how funds were used by beneficiaries. Data has not been used to inform decisions made with regards to establishing performance expectations from the funds that would have been disbursed. The emphasis is on financial access and the social development aspect is essentially ignored in the data collection and reports given by artists as well as the auditor general’s report.

There is need to get information on past beneficiaries, particularly to establish how far they have gone and establish if they have become successful and if the sponsorship has had a

lasting impact on their artistic endeavours and what other activities in addition to the funding would have assisted, as support, for them to perform highly.

2.3.2 Influence of Framework Formulation and Reviews on the Performance of Government Sponsored Projects

Training and the implementation of tailor-made frameworks for projects are essential practices of M&E that ensure that processes occur comprehensively, effectively and efficiently. In Germany it was established that frameworks help in determining indicators and setting targets that help in the monitoring processes by explicitly stating the objectives of the program, roles of the various stakeholders, conditions to be taken into consideration (for risk aversion) and the resources that will be needed to achieve the objectives (Stockmann, 2015).

M&E frameworks outline levels of performance and express expected outcomes of the planned actions by the project managers, in the case of this study: the artists themselves or artist's managers. In Nairobi, Kenya direct links between key project elements and planned results are also visibly documented in frameworks and therefore, this helps as a point of reference during the implementation of projects and helps people involved in projects to remain focused on their objectives (Abalang, 2016).

Once data collection methods are selected, agreed upon on and implemented accordingly, the key stakeholders will need adequate training and understanding of their roles in either their monitoring or evaluation functions. Taking from the German perspective, timelines are, as part of control measures, set and should be adhered to, failure of which requires comprehensive explanations as there are often external factors that can help or hinder M&E control measures to occur within stipulated time frames (Stockmann, 2015).

According to Abalang (2016), M&E frameworks aid, from the beginning, in identifying methods of data collection at each evaluation stage whilst driving the choice of indicators and record keeping processes. This is the crux of most M&E practices and so it must be done as deligently as perfectly as possible. Their study showed that there is often a trade off between timeliness and accuracy. They quoted one observer who opted for timeliness, explaining that "there will always be some level of indeterminacy of analysis results." As a measure of control, particularly with such projects as artists projects, timeliness, can be effective because it controls times production and distribution of their arts projects.

There are also results frameworks which are illustrations of stages of outcomes that show causal relationships at the various levels of the projects as objectives are being achieved (or are not being achieved) as will be detected through regular monitoring (Simister, 2015). The study by the Namibia Institute of Democracy on the effectiveness of M&E practices, borrowed from the Data Quality Assessment Framework as a tool to inform data collection quality which they emphasized is critical in "data processing… the quality of analysis and interpretation and dissemination process for education statistics at the national and regional level," (Hunter, 2009).

In refence to this research, there was need to establish which performance results the artists required as part of being beneficiaries of the NACN funding which was not necessarily financial in nature, as part of their social development. As stated by the Arts Fund Act (2005) the NACN has that mandate to give assitance that can usher artists through their projects to sustainable living using only their arts without having to get mainstream jobs for their survival.

2.3.3 Influence of M&E Communication Practices on the Performance of Government Sponsored Projects

After all processes are done, communication of the M&E results is critical to inform of how all processes were handled. Communication channels are selected; the manner in which they are to be used are agreed on and the selection of specific and relevant media is taken into consideration including the language and the media the stakeholders prefer. There are a number of researches have been done in relation to M&E communications practice particularly with reference to communication for development. The NACN is a facilitator of social development therefore their communication style should also suit communication for development. Alfonso Gumucio, a communication expert in Bolivia is quoted by SDC (2016) as describing communication for development as "a form of communication which enables people to have a say, participate and develop a sense of ownership of the projects…it strengthens national capabilities."

M&E communication practices which are essentially informed by communication for development vary from normal institutional practice in their model, direction, approach, contents, foci, channels and persons responsible (SDC, 2016). M&E communication model is horizontal unlike institutional top-down communication. This means that all stakeholders should have access to communication channels and anyone can initiate communication. For example, artists should be able to initiate conversations on social media platforms about their expectations, challenges and performances without waiting for a call from the NACN to do so. This horizontal model of communication also allows for multi-directional communication where various stakeholders within the system can discuss openly, unlike the institutional one-way direction were information and instructions come from the top and everyone else simply responds.

The approach of M&E communication practices is about processes: how and why processes occur, whereas in contrast, the approach in institutions is often about the end-product which is received by an end user. In communication for development, the means are just as important as the end. The content of the information that is communicated as institutional communication is often cognitive or logical and to the point. Whereas communication for development is done as an M&E practice involving people's thoughts, feelings. The messages have to do with how groups and individuals feel about the intervention or projects occuring. That being the case, the main focus of M&E communication practices is on social and/or political change in policy or activities in contrast to the main focus of institutional communication, which is to ensure that the reputation and the image of the institution remains intact and trusted amongst internal and external publics.

Important to M&E communication practices are the channels that are used. Often M&E results are communicated using channels which are accessible to all stkeholders. These channels include public events (such as public lectures, community meetings), community media such as newsletters and multi-media such as internet based social media and community radios. Institutional communication practices, however, tend to communicate through printed material, conferences and websites.

Heads of departments and designated leaders have the responsibilty of communicating information in institutional communication, this is different from M&E communication practice were the responsibility of communication lies with both the community and/or project leaders, particularly with regards to the monitoring outcomes and the development experts when it is related to evaluations. The responsibility of sharing information is more spread when it comes to M&E communication practices. The SDC (2016), notes that dialogue is at the centre of M&E communication practices: information is not just given

without immediate feedback to enable the recipients to have buy-in and a sense of ownership of the whole M&E processes and the practices required to make it work.

The British Council communicates their M&E results, in addition to a comprehensive M&E report document, by holding country-wide seminars targeted at addressing the quality of work which was a result of their "By, With and For Children" Arts program in December 2011. This form of communication also allows for sector engagement of various stakeholders at the same place and same time. They also reported that they have a blog site and a twitter account which allowed for conversation and feedback at anytime anyone felt they were able to contribute to the communication delivered. The NACN does communicate annually with the beneficiaries by releasing an annual report and they have an active fabcebook page they manage. However, they are areas such as direction and main focus of communication where there is need for them to improve their M&E communication practices.

2.4 Summary of the Reviewed of Literature

From the reviewed studies, it is apparent that various scholars and organisations have discussed various ways in which projects should be approached in addressing M&E practices and their influence on the performance of projects of various nature. From the theoretical review, another aspect that is apparent is that there are gaps as to the research, specific to the research this paper ventured upon.

2.5 Knowledge Gap

From the studies and reports of other countries such as South Africa, Kenya, Britain and Ireland which have governments that have sponsored and supported the arts, it is clear that they have collected data, meticulously kept records and communicated their activities using M&E practices to ensure that their arts are not ignored or exist sporadically with artists

coming for single projects and then disappearing. The studies from these other countries revealed that the NACN and arts industry of Namibia needs to have a re-look at how they are implementing their M&E practices. This study addressed the knowledge gap on the use and influence of M&E practices which have not been studied in the past.

CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter looks into the methodology adopted to collect and analyse the raw data which was collected. The research utilized the mixed method approach using mostly questionnaires as instruments of data collection. At the end of the chapter the ways in which the data was analysed and presented is stated, ethical considerations are also addressed leading to the conclusion of the chapter.

3.2 Research Design

As the researcher sought to collect statistical information such as the number of artists who have been sponsored by the NACN and how many of those have managed to be well established in their arts, the researcher engaged in some quantitative research. From the questionnaires answered, the researcher hoped to understand the knowledge, attitude and practices of the research participants, which is qualitative analysis. Almalki (2016) notes that combining qualitative and quantitative research approaches (data collection style, analysis and inference techniques) for the wide purposes of indepth understanding and integrated work can assist in approaching the research in a wholesome manner. The two methods of research can compliment each other whilst one can either support or inform the other (Almalki, 2016). Based on the nature of the research a mixed research approach was selected. The design used is more explanatory which uses quantitative data as the foundation to build and explain qualitative data.

3.3 Research Site and Rationale

The research was conducted in Windhoek where the headquarters of the NACN and the researcher are based. The researcher was also aware that the bulk of artists who had received support from NACN were also based in Windhoek.

As most communication was electronic, the research site was not critical, but for the convenience and cost effectiveness for respondents, Windhoek was ideal. In cases were

attending meetings and accessibility to each respondents through face to face meet-ups and local calls when they wanted to discuss areas needed explanation concerning M&E practices and the effects of various aspects of their performance.

3.4 Target Population

The target population had the following groups: the NACN, the members of the Ministry of Arts and education involved in the disbursement of funds and the sponsored artists who received government funding and support. In considering the artists, the research also took into consideration the management and support teams of artists.

3.5 Sampling Procedures

The population from which the research drew the sample of study was that of beneficiaries of the NACN over the past three-year tenure of the previous council. The NACN has records of this population which was exhaustive and random selection of the sample was done as it was not possible to carry out a census due to time and financial constraints as some of the population did not have access to internet and are far from the geographical location of the researcher.

3.5.1 Probability (Random) Sampling

According to Frerichs (2019), simple random sampling is the easiest and most basic process of sampling. For the purpose of this study the researcher used this method in selecting the sample from the population which was listed in a database from the NACN. Barrat and Shantikumar (2019), rightfully note that the it is critical that the individuals selected be a true reflection of the whole population. The method of sampling has the advantage that sampling error could easily be calculated and biases are reduced. However, the disadvantage which is acknowledged and experienced by the researcher was the difficulty of defining the

whole sampling frame (that is, the population) and it was difficult to contact those that are out of Windhoek and/or had no internet access.

3.5.2 Sample Selection

The respondents of the selected sample were able to give adequate information that helped in understanding the status quo of M&E practices within the NACN. According to Polit and Hungler (1999), sampling is the method of choosing a representation of a total population so as to examine the population under study. Hence the researcher chose purposive sampling because of the small size of the organization the researcher is focusing on.

3.6 Sample Size

As it is, the NACN has seven board members who are elected for a time frame of three years and a secretariat of eight people who also operate for the same number of years. Consequently, all 8 NACN council members were approached to be participants of interviews. The researcher sent out questionnaires to 100 of beneficiaries of the NACN sponsorship.

Table 3.1 Sample Size

Target Population	**Sample Size**
National Arts Council Secretariat	8
Ministry Members	5
Beneficiaries	100
Total	**113**

Source: Author (2019)

The researcher employed the use of the Yamane Formula so as to have a representative sample to use for the research. The Yamane formula, as noted by Ngechu (2004), is applicable in influencing the sample size that is best to use in instances where the target

population is either too big or rather small. In addition, Ngeche (2004) adds that the formula is reliable at a 95% confidence level, hence it helps in leading to a representative sample.

The Yamane formula is denoted as:

$n=N/[1+N(Ɛ)^2]$

In this formula; n is the size of the sample, N is the size of the study population, whilst Ɛ is the deviation of the sample also known as the error term. Therefore for the sake of this research, using the population of 1 and the error term of 5% the sample size is calculated as follows:

$n=113/ (1+113*(0.05)*(0.05)) = 32$

Therefore the recommended sample size was 88.

Table 3.2 Actual Respondents

Study population	Size	Sample Size Ratio= 88/113	Respondents
NACN secretariat	8	0.78	6
Ministry members	5	0.78	4
Sponsored Artists	100	0.78	78
Total	**113**		**88**

Source: Author (2019)

3.7 Data Collection Procedure

In collecting data, the researcher used questionnaires and discussions in the collection of information. Documents from the NACN on their M&E practices in the past three years were used as secondary sources of data collection. The NACN availed original documentation such as annual reports by the council as well as reports handed in by the various artists at the end of each year so as to establish a baseline of what was the situation on the ground so far.

3.8 Research Instruments

After requesting and receiving permission to conduct the research from the NACN, the researcher formulated and used questionnaires which were accepted by the council, to collect information. There were also informal telephonic discussions with respondents who called in for further explanations of terms. Interviews based on the questionnaires were held for respondents who were in Windhoek and preferred the interview style of questioning.

3.8.1 Piloting Research Instruments

A pilot study was carried out for the study before the questionnaire was utilized in the final data collection process. It was necessary to carry out a pilot study so that should there be some ambiguities, they were detected and addressed before the actual work was done, hence saving time and other resources that would otherwise have been wasted. In addition to the above mentioned reasons, Woken (2002) also notes that a pilot study provides ideas, clues and approaches that would otherwise be unforeseen if the pilot is not done and will help the research receive clearer findings in the actual study. In the pilot study, the researcher also attempted various procedures that would have been appropriate for research methodology as well as objectives that were meaningful for study.

For this research in particular, the pilot research involved two of the NACN administrators and 20 artists, which was roughly 10% of the census population which was used to select the sample for the study. The in-depth question guide was used to steer the interviews. This tool was tested before the research by being tested on the pilot subjects. From the pre-run interviews, the researcher was able to etablish which questions were comprehensive and those that were too complex for the respondents as well as questions that could show personal bias of the researcher towards the NACN or the artists. Some language changes were made as more than 50 % of the test subjects said the English was too deep for them to understand. However, after that 80% answered all the questionnaire with ease. All the test

artists suggested to email the questionnaires than to hand them in person whilst the NACN members preferred to have face to face interviews.

3.8.2 Validity of Findings

Establishing validity is probably the most important part of the research because without it, the research cannot be trusted and be of no value to anyone. When stakeholders do not doubt the validity of a research it becomes meaningful. According to Bond (2003), validity is the core of any assessment that is trustworthy and accurate. Wallendorf and Belk (1989) suggest that a researcher must ask how they know if their findings are not providing false information from the study participants. Because validity is viewed as a unitary concept, it means that if different researchers were to do the same study they should come up with more or less the same results. In such as a situation, the study would be considered to be internally valid. On the other hand, externally valid, the same study can be applied to other situations and/or subjects similar to the the study or in circumstances that are similar and again produce more or less the same results (Anney, 2014).

For this research the researcher used two types of validity test checks: content validity and face validity. According to PTI (2006), “content validity is a logical process where connections between test items, and from the connections made, various other links are made.” It is usually done through the assessment by Subject Matter Experts (SMEs) who assess the content and review it so as to establish the validity of the information given to them. Face validity, is similar to content validity in that there are reviewers of the study who also assess the validity, however, in the case of face validity, the reviewers are not formal neither are they done by SMEs (PTI, 2006). Hence for this research, the researcher engaged with independently sponsored artists to gauge the validity of findings.

3.8.3 Reliability of Findings

Reliability of a research can be determined when there is stability, equivalence and homogeneity (referred to as internal consistency). It is vital to understand that reliability in research is related to the methods and questions asked to respondents are dependable as well as that the biases such as personal bias, sampling biases as well as those of respondents in addition, the respondents' ability to understand the questions brought to them (and freedom to ask for explanation). As the researcher had a research assistant and the guidance of a supervisor, these biases were checked as the research progressed.

3.9 Data Analysis and Presentation

Though Bogdan and Taylor (1975) note that data analysis occurs as an ongoing process throughout the research, there will be a formal time, often intensive, within the work schedule where conscious analysis of the collected data will be analysed and subsequently, presented. As Flick (2013) postulates, the central part of qualitative is the data analysis. This being the case, the time allocated for data analysis takes into consideration practical aspects such as ample time to transcribe audio or video field notes, hence it is essential that adequate time to go through all interview responses, whether they are written or recorded.

Flick (2013) also highlights the aims of data analysis to be to: describe a phenomena, compare various phenomena and/or explain particular events or state ofaffairs. For this research, the data analysis was done using logic to assess the data collected in order to explain the relationship between both state aid and the performance of the arts industry in Namibia. Data is presented in tables and figures with explanations given to make sense of the numerical data. A linear regression model of M&E practices versus performance of government sponsored arts projects was applied to examine the relationship. The model treats arts projects performance as the dependent variable while the independent variables were; planning practice, control practice and communication practice. The responses from

these variables were measured by computing indices based on the responses derived from Likert scaled questions.

The relationship equation is represented in the linear equation below;

$Y=a+b_1X_1+b_2X_2+b_3X_3+\mu_i$

Where: a is a constant and b_1, b_2, b_3 are coefficients

Y= Arts Project Performance

X_1= Planning Practice

X_2= Control Practice

X_3= Communication Practice

3.10 Ethical Considerations

Due to the nature of the intimate questions and the possible consequences such as removal of government support for their art, the researcher did not reveal the names of artist respondents. Research ethics as prescribed by the Africa Nazarene University have been strictly adhered to throughout the research process, from planning, collection and data analysis and presentation as well as recommendations to be made.

CHAPTER FOUR: DATA ANALYSIS AND PRESENTATION OF FINDINGS

4.1 Introduction

This chapter presents the findings of the information gathered and gives an analysis based on the variables discussed in chapter two. The information gathered focuses on the real and perceived influence of Monitoring and Evaluation Practices, particularly the planning, control and communications of state funded arts projects.

4.2 Response Rate

In research, the response rate is the percentage of the study sample that actually responds to the questionnaires in full. The response rate to the questionnaires is shown in table 4.1 below.

Table 4.1 Response Rate

Respondents	**Sampled**	**Responded**	**Percentages**
NACN Beneficiaries	100	58	58
NACN Council Members	8	5	62.5
Ministry of Education Members	5	5	100
TOTAL	**113**	**68**	**60**

Source: Author (2019)

As shown by Table 4.1 above, the study targeted a total of 113 people from 3 groups: 100 NACN beneficiaries, 8 NACN Council members and 5 members of the Ministry of Education who work with the NACN. In total, 68% of the intended respondents actually responded to the questionnaire. In total, 100 questionnaires where sent out to the beneficiaries of the NACN funding, 8 NACN board members and 5 Ministry of Education members. In terms of response, 58 of the artists responded fully to the questionnaires (58%), 13 expected respondents only to express that they were not interested in

participating and the remaining 18 did not return the questionnaire; 5 out of the 8 (62.5%) council members respondent fully, the other three were unavailable at the time of collection and all Ministry of Education members (100%) responded to the questionnaire. Mugenda and Mugenda (2013), notes that a response rate of 50% can be considered as adequate, with 60% as good and 70% as a very good response rate. Taking into consideration that the total response rate of this study was 60%, it was a good response rate.

4.3 Demographics Characteristics

Demographic information was collected to establish the age and gender of each respondent. The gender of respondents is shown in the table 4.2 below.

Table 4.2 Gender Distribution of Respondents

	Frequency	**Percent**	**Valid Percent**	**Cumulative Percent**
Male	35	51.5	51.5	51.5
Female	33	48.5	48.5	100.0
Total	**68**	**100.0**	**100.0**	

Source: Author (2019)

The table shows that 51.5% of the respondents (35 out of 68) are male whilst the other 48.5% are female. Because the research was more geared towards the influence of M&E practice on the performance of the arts projects, demographic information was not the point of focus. However, the gender and age of the respondents was included to also assess if there were gender considerations in the sponsoring of the beneficiaries. As evidenced in the table 4.2 above, there was a small difference of 2 males more than females who participated in responding to the questionnaire. This goes to show that participation in the processing and participation of arts funded projects provides equal opportunity.

The age of respondents was also collected so as to establish the range of artists who receive sponsoring from the NACN. The age distribution of the respondents is illustrated in the Table 4.2 below.

Table 4.2 Age of Respondents

Age Category	Frequency	Percent
20-29	32	18.8
30-39	21	40.6
40-49	11	34.4
50-59	2	6.3
60 -69	1	
70-79	1	
Total	**32**	**100.0**

Source: Author (2019)

The age of the respondents was not a key variable for the overall research, however, it was included on the questionnaire so as to assess attitudes to M&E as well as to see if their performance objectives would match. The respondents ranged from 21 to 76. The summary of the age mean, minimum and maximum as well as the standard deviations as per the role of the respondents in relation to the researchers target groups are illustrated in the table 4.3 below:

Table 4.3 Mean of Age

Role	Mean	N	Std. Deviation	Median	Median	Min.	Max.
Beneficiary	30.86	58	10.079	28.00	28.00	21	76
NACN Member	43.00	5	7.483	44.00	44.00	34	52
Ministry Member	42.00	5	3.674	42.00	42.00	37	46
Total	**32.57**	**68**	**10.386**	**30.00**	**30.25**	**21**	**76**

Source: Author (2019)

From the standard deviation, it is evident that the respondent's ages were well spread. This goes to show that the funding is non-discriminatory when it comes to the ages of the artists whose projects are sponsored.

4.4 M&E Planning Practices and Performance

The research sought to determine how many of the beneficiaries practiced planning with the intention of monitoring and evaluating their performance, which includes having a written document that is used throughout their projects as a point of reference. Table 4.4 below shows the attitude that the respondents had towards having a written plan to guide their project and inform the level of performance they expected.

Table 4.4 Written Plans as M&E Planning Practice

	Frequency	Percent	Valid Percent	Cumulative Percent
Strong No	2	2.9	2.9	2.9
No	7	10.3	10.3	13.2
Maybe	21	30.9	30.9	44.1
Yes	24	35.3	35.3	79.4
Strong Yes	14	20.6	20.6	100.0
Total	**68**	**100.0**	**100.0**	

Source: Author (2019)

Table 4.4 above shows that a total of 55.9% of the respondents either agreed or strongly agreed that written plans as M&E practice would influence the performance of the arts projects. The NACN makes it a requisite for applicants to have a comprehensive plan in order to be awarded funding. However, the researchers aim was to find out if the beneficiaries used the documents and if the NACN followed up on whether the beneficiaries were being guided by those written plans. Table 4.5 below illustrates how many of the beneficiaries actually had working documents throughout their projects which they referred to for guidance.

Table 4.5 Beneficiaries with Working Reports as an M&E Planning Practice

	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	27	46.6	46.6	46.6
No	31	53.4	53.4	100.0
Total	**58**	**100.0**	**100.0**	

Source: Author (2019)

As shown in table 4.5, a total of 55.9% of the respondents used written documents to influence the beginning of their projects 20.6% strongly agreed that using their written documents, plans in particular, influenced the performance of the art projects. A look at the beneficiaries alone, revealed that there is a small margin between those who used the written documents and those who did not. The ones who did use documents were happy with how their performance penned out and the ones who did not were open to the idea of giving the written documents a try as they were generally dissatisfied and found it difficult to recall from memory how they operated and where they could have corrected. Further investigation on possible usage of written documents by the beneficiaries to influence the performance of the arts projects if they were once again given the opportunity of funding is illustrated in Table 4.6 below.

Table 4.6 Beneficiaries in Support of Written Documents as an M&E Planning Practice

	Frequency	**Percent**	**Valid Percent**	**Cumulative Percent**
Neutral	5	8.6	8.6	8.6
Agree	26	44.8	44.8	53.4
Strongly Agree	27	46.6	46.6	100.0
Total	**58**	**100.0**	**100.0**	

Source: Author (2019)

Table 4.6 shows that 91.4% of the beneficiaries were in support of having written documents as M&E practice to influence performance of their arts projects. Whilst the remaining 8.6% were neutral to the use of documents as M&E practice. The beneficiaries, expressed that if they were taught how to use M&E planning practices such as consistent methods of data collection and setting of relevant performance indicators they would use the skills in order to determine their levels of performance. 90.7% agreed or strongly

agreed that having written plans would be beneficial to their performance levels as they would have guiding documents to refer to throughout their projects.

4.5 M&E Control Practices for Performance

The M&E control practices that were questioned included trainings, data collection methods, record-keeping methods and the utilization of data for operational improvement. The research ventured to find out from the beneficiaries how they felt towards being trained as part of influencing the performance of the government-sponsored arts projects as shown in Table 4.10 below.

Table 4.10 Respondents reaction to Training as M&E Control Practice

	Frequency	Percent	Valid Percent	Cumulative Percent
Strong No	2	2.9	2.9	2.9
No	4	5.9	5.9	8.8
Maybe	16	23.5	23.5	32.4
Yes	30	44.1	44.1	76.5
Strong Yes	16	23.5	23.5	100.0
Total	**68**	**100.0**	**100.0**	

Source: Author

According to the 30 yeses and 16 strong agreements, 57.6% of all the respondents felt that training from the NACN in various business related activities as part of M&E practices would influence the performance of the arts projects. Results focusing on the beneficiaries show that 67.2 of them have faith in the suggestion that training as part of M&E practices can influence the performance of their projects. However, a sizeable 22.4% were unsure on the effect of training from the NACN would have, whilst a total of 10.3% did not see the need for training as part of M&E practice of the NACN as they felt that their skills are theirs to develop on their own. Table 4.11 below captures how many beneficiaries were in support of having training as M&E control practice.

Table 4.11 Beneficiaries in Support of Training for M&E Control Practices

	Frequency	Percent	Valid Percent	Cumulative Percent
Strong No	2	3.4	3.4	3.4
No	4	6.9	6.9	10.3
Maybe	13	22.4	22.4	32.8
Yes	29	50.0	50.0	82.8
Strong Yes	10	17.2	17.2	100.0
Total	**58**	**100.0**	**100.0**	

Source: Author (2019)

The reactions shown in Table 4.11 shows that the majority by 67.2% of the beneficiaries agreed or strongly agreed that training as an M&E control practice would influence the performance of their arts projects. With regards to M&E control practices, the research also investigated how the beneficiaries would react to external evaluators on their projects as a means of objective record-keeping. The beneficiaries were asked how they would feel about having an external evaluator periodically come to assess how well their projects were performing and give their independent opinion. The responses are given in the Table 4.12 below.

Table 4.12 Response towards External Evaluator as an M&E Control Practice

	Frequency	Percent	Valid Percent	Cumulative Percent
Strong No	15	25.9	25.9	25.9
No	24	41.4	41.4	67.2
Maybe	15	25.9	25.9	93.1
Yes	4	6.9	6.9	100.0
Total	**58**	**100.0**	**100.0**	

Source: Author (2019)

As evidenced in Table 4.12, 6.9% of the beneficiaries agreed with the idea of having an external evaluator for the arts projects as an M&E control practice, whilst 67.3% either disagreed or strongly disagreed with the notion. Regardless of the negative response to the idea of having external evaluation the respondents agreed that accountability was required as part of M&E control practice as having an influence on the performance of the

government sponsored arts projects. Table 4.13 below shows what the beneficiaries thought of the need for accountability as an M&E control practice to influence the performance of their arts projects.

Table 4.13 Accountability for Performance as M&E Control Practice

	Frequency	Percent	Valid Percent	Cumulative Percent
Neutral	3	4.4	4.4	4.4
Agree	28	41.2	41.2	45.6
Strongly Agree	37	54.4	54.4	100.0
Total	**68**	**100.0**	**100.0**	

Source: Author (2019)

95.6% of all respondents agreed that accountability of the artist to the NACN as an M&E control practice would immensely influence the performance of their arts projects and usher them to better sustainability of their arts careers. As part of accountability, the influence of record keeping as part of M&E control practices methods such as the use of reports was also part of the questionnaire. 54% of the respondents strongly agreed whilst 41.2% agreed that accountability would improve performance in comparison to the 4.4 who were neutral and no one disagreed. In as much as there were more respondents who agreed with the need to keep statistics as part of accountability agreement. The research also investigated if beneficiaries would keep statistics as part of them being accountable as shown in Table 4.14 below.

Table 4.14 Statistical Data Collection for M&E Control Practice

	Frequency	Percent	Valid Percent	Cumulative Percent
Strong No	5	7.4	7.4	7.4
No	13	19.1	19.1	26.5
Maybe	26	38.2	38.2	64.7
Yes	17	25.0	25.0	89.7
Strong Yes	7	10.3	10.3	100.0
Total	**68**	**100.0**	**100.0**	

Source: Author (2019)

From the data shown in Table 4.14 above, 38.2%, who were the highest percentage, of the beneficiaries were the unsure of the benefit of keeping statistics towards the performance of their arts projects 25% of the respondents agreed and a total of 26.5% disagreed and strongly disagreed that collecting statistical information would influence the performance of arts projects which are government sponsored.

4.6 M&E Communication Practices for Performance

The third independent variable was how M&E communication of project progression influenced the performance of the government funded arts projects. Beneficiaries were asked how often they reported to the NACN and how they thought M&E communication practices would influence their performance level. The results from the survey are tabulated in Table 4.18 below.

Table 4.18 M&E Communications practice for Performance

	Frequency	Percent	Valid Percent	Cumulative Percent
D	3	4.4	4.4	4.4
N	12	17.6	17.6	22.1
A	40	58.8	58.8	80.9
SA	13	19.1	19.1	100.0
Total	**68**	**100.0**	**100.0**	

Source: Author (2019)

From Table 4.18 it can be seen that information that the majority by 77.9% of all the respondents either agreed or strongly agreed that M&E communications practice did influence the level of performance of the arts projects because communication gave perspective as to how well they were doing. Communication alone as an M&E practice was not only questioned but also channels used by the NACN were put to question and all stakeholders were asked if they were happy with the methods, channels and frequency of communication. Table 4.19 below shows how many of the respondents were satisfied with the current levels of communication practice.

Table 4.19 Satisfaction with M&E Communication Practices

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	4	5.9	5.9	5.9
	Maybe	10	14.7	14.7	20.6
	Yes	32	47.1	47.1	67.6
	Strong Yes	22	32.4	32.4	100.0
	Total	**68**	**100.0**	**100.0**	

Source: Author (2019)

The majority of respondents of 79.5% either agreed or strongly agreed that the communication was positive and was being done well, though a sizeable 20.6% were either unsure or disagreed that the communication was satisfactory and/or was conducted well.

4.7 Combined Influence of M&E Practices on the Performance of Government Sponsored Arts Projects

In order to investigate the influence of M&E Practices on the performance of government funded arts projects in Namibia regression analysis was used. Three independent variables: Planning Practice (X_1), Control Practice (X_2) and Communication practice against the dependent variable project performance. Project performance was measured using two indicators: Documentation of the arts projects and the choice to be a career artist. The variables were tested using the variables shown in Table 4.20 below.

Table 4.20: ANOVA table

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	.075	3	.025	.142	.935[b]
	Residual	11.358	64	.177		
	Total	11.434	67			

a. Dependent Variable: Performance

b. Predictors: (Constant), M&E CM, M&E PP, M&E CP

Source: Author (2019)

4.7.1 Test of Hypothesis 1: Monitoring and Evaluation Planning Practice has no Significant Influence on the Performance of Government Sponsored Artists in Namibia

Based on the findings from the analysis of questionnaire items on performance of government sponsored arts projects and M&E practice (see Appendix), the study sought to test the first hypothesis of the study. The researcher used the linear regression statistical method in predicting the value of the independent variable (M&E planning practice) and the performance of government sponsored arts projects in Namibia (dependent variable). Findings of the regression test are presented in Table 4.21 as follows.

Table 4.21: Model summary of hypothesis 1

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.018[a]	.000	-.015	.41615

a. Predictors: (Constant), Planning Practice

Source: Author (2019)

The above displayed the results in Table 4.22 explain the degree to which the variance in the performance of government sponsored arts projects is explained by M&E planning practices. The *R* value indicates the simple correlation and is 0.018, which represents a very weak correlation while the R^2 value indicates how much of the total variation in the dependent variable, performance of government sponsored arts projects, is explained by the independent variable. In this case, 0% can be explained. Table 4.22 below shows the regression analysis for the first hypothesis that Monitoring and evaluation planning practice has no significant influence on the performance of government sponsored artists in Namibia.

Table 4.22: ANOVA table for hypothesis 1

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	.004	1	.004	.022	.883[b]
	Residual	11.430	66	.173		
	Total	11.434	67			

a. Dependent Variable: Performance
b. Predictors: (Constant), M&E Planning Practice

Source: Author (2019)

As shown in the Table 4.23, at p-value of 0.883 which is greater than 0.05. This implies that there is no significant relationship between the independent and the dependent variables. The coefficients for hypothesis 1 are shown in table 4.23 below.

Table 4.23: Coefficients table for hypothesis 1

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.323	.305		14.168	.000
	Planning Practice	.013	.089	.018	.148	.883

a. Dependent Variable: Performance

Source: Author (2019)

At 5% level of significance, the coefficient Table 4.23 above displays a significance value of 0.883 ($\beta = .018$; $t = 0.148$; $p>0.05$). In terms of significant association, the table reveals that since the significance level of the model is greater than 0.05, the null hypothesis which states that "HO: Monitoring and evaluation planning practice has no significant influence on the performance of government sponsored artists in Namibia", is therefore accepted.

4.7.2 Test of Hypothesis 2: Monitoring and Evaluation Control Practice has no Significant Influence on the Performance of Government Sponsored Artists in Namibia

Based on the findings from the analysis of questionnaire items (see Appendix) on performance of government sponsored arts projects and M&E control practice, the study sought to test the second hypothesis of the study. Like hypothesis 1, researcher used the linear regression statistical method in predicting the value of the independent variable (M&E control practice) and the performance of government sponsored arts projects in Namibia (dependent variable). The regression findings are presented in Table 4.24 as follows.

Table 4.24: Model Summary of Hypothesis 2

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.041[a]	.002	-.013	.41588

a. Predictors: (Constant), M&E Control Practices

Source: Author (2019)

The results in table 4.24 above explain the degree to which the variance in the performance of government sponsored arts projects is explained by M&E control practices. The *R* value indicates the simple correlation and is 0.041, which represents a weak correlation while the *R Square* value -0.013 indicates how much of the total variation in the dependent variable, performance of government sponsored arts projects is explained by M&E control practices. Table 4.25 below shows the regression analysis for the first hypothesis that Monitoring and evaluation control practice has no significant influence on the performance of government sponsored artists in Namibia**.**

Table 4.25: ANOVA table of hypothesis 2

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	0.019	1	0.019	0.109	.742[b]
	Residual	11.415	66	.173		
	Total	11.434	67			

a. Dependent Variable: Performance
b. Predictors: (Constant), M&E Control Practices

Source: Author (2019)

The analysis of variance Table 4.25 above further reveals that the model is appropriate for this data since p-value is 0.742, which is greater than 0.05. The implication of this is that there is no significant relationship between M&E control practices and the performance of government sponsored arts projects in Namibia. The coefficients for hypothesis 2 are shown in table 4.26 as follows.

Table 4.26: Coefficients table of hypothesis 2

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.279	.273		15.656	.000
	Control Practices	.027	.081	.041	3.330	.742

a. Dependent Variable: Performance

Source: Author (2019)

Table 4.26 shows that at 5% significance level, the above results display a significance value of 0.000 ($\beta = .041$; $t = 3.330$; $p>0.05$). The results in the table indicate that a unit increase in M&E control practices increases the performance of government sponsored arts projects only by the rate of 0.027. In terms of significant association, the table reveals that since the significance level of the model (0.742) is greater than 0.05, the null hypothesis which states that "H0: Monitoring and evaluation control practice has no significant

influence on the performance of government sponsored artists in Namibia" is therefore accepted.

4.7.3 Test of Hypothesis 3: Monitoring and Evaluation Communication Practice has no Significant Influence on the Performance of Government Sponsored Artists in Namibia

Following the analysis of questionnaire items on the performance of government sponsored arts projects and M&E communication practice (see Appendix), the study sought to test the last hypothesis of the study. The linear regression statistical model was adopted in predicting the value of the independent variable (M&E communication practice) and the performance of government sponsored arts projects in Namibia (dependent variable). Findings of the regression test are presented in the following Table 4.27.

Table 4.27: Model summary of hypothesis 3

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.346[a]	.119	.126	.31502

a. Predictors: (Constant), M&E Communication Practices

Source: Author (2019)

Table 4.27 above displays the results that explain the degree to which the variance in the performance of government sponsored arts projects is explained by M&E communication practices. The *R* value indicates the simple correlation and is 0.119, which represents some correlation while the R^2 value indicates how much of the total variation in the dependent variable, performance of government sponsored arts projects, is explained by M&E communication practices. In this case, 11.9% can be explained. The regression analysis for the first hypothesis that Monitoring and evaluation communication practice has no significant influence on the performance of government sponsored artists in Namibia is shown in Table 4.28 as follows.

Table 4.28: ANOVA table for hypothesis 3

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.166	1	6.166	18.341	.000[b]
	Residual	11.368	66	.125		
	Total	17.534	67			

a. Dependent Variable: Performance

b. Predictors: (Constant), M&E Communication Practices

Source: Author (2019)

As seen in table 4.28 above, at p-value of 0.000 which is less than 0.05, implies that there is a significant relationship between the independent and the dependent variables. The coefficients for hypothesis 3 are shown in table 4.29 as follows.

Table 4.29: Coefficients table for hypothesis 3

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.710	.256		13.464	.000
	Communication Practices	.341	.042	.376	7.117	.000

a. Dependent Variable: Performance

Source: Author (2019)

Table 4.29 reveals that at 5% level of significance, the coefficient table above displays a significance value of 0.883 ($\beta = .376$; $t = 0.719$; $p>0.05$). In terms of significant association, the table reveals that since the significance level of the model is less than 0.05, the null hypothesis which states that "HO: Monitoring and evaluation communication practice has no significant influence on the performance of government sponsored artists in Namibia", is therefore rejected.

4.8 Summary of Regression Analysis

The results of regressing the three (3) independent variables against performance of government sponsored arts projects in Namibia can be seen in Table 4.25. They show the three (3) independent variables that are entered, the R (0.437) which is the correlation of the three (3) independent variables with the dependent variable. After all the inter correlation among the three (3) independent variables are taken into account, and the R square is (0.191). This is the explained variance and is actually the square of the multiple R $(0.437)^2$. Thus only 19.1% of the three variables influence the dependent variable. The reliability of the overall research instrument was 0.72 which is within the Cronbach alpha value of 0.70. The model summary is shown in table 4.30 as follows.

Table 4.30 Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	.437[a]	.191	.176	.28309	1.922

a. Predictors: (Constant), PP, CP, CMP
b. Dependent Variable: GSP
Source: Research Data (2019)

The ANOVA Table 4.30 shows that the F value of 2.2579 is significant at the 0.00 level, what the results mean is that 19.1% of the variance (R-square) in government sponsored arts project performance has been significantly explained by the three (3) independent variables as shown in table 4.31 as follows.

Table 4.31 ANOVA[a]

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	2.054	4	.5135	4.4001	.000[b]
	Residual	3.150	27	.1167		
	Total	5.204	31			

a. Dependent Variable: GSP
b. Predictors: (Constant), PP, CP, CMP

The table 4.32 below indicates the coefficient values of the linear regression line.

$Y=a+b_1X_1+b_2X_2+b_3X_3+\mu_i$. the Y and X values are explained in chapter three.

Table 4.32: Regression Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	4.369	.326		13.409	.000		
	M&E PP	.013	.305	.018	.148	.883	.231	4.335
	M&E CP	.027	.081	.041	3.330	.742	.225	4.445
	M&E CM	.341	.042	.376	7.117	.000	.949	1.054

a. Dependent Variable: Performance

Source: Author (2019)

The above Table 4.32 presents the coefficients of the regression. According to the findings, M&E planning process (p=0.883) and M&E control planning (0.742) are not significant since the p values are greater than 0.05. On the hand, M&E (p=0.000) is significant in predicting the performance of government-sponsored arts projects in Namibia since the p value is less than 0.05.

The interpretation of coefficients derived from the regression model as indicated in the table give rise to the equation as shown below:

$Y = 4.369 + 0.013X_1 + 0.027X_2 + 0.341X_3$ Whereby;

(Y= Performance, X_1 = Planning Practice, X_2 = Control Practice and X_3 = Communication practice

The findings specify that given that all the factors researched, arts performance will be 4.369 units. When all the factors are held constant, a single unit change in M&E planning practice would change performance of the arts projects by 0.013 units. When all factors are held constant a single unit change in M&E control practices would affect performance by 0.027 units. Lastly, when all factors are constant and M&E communication practices were to change by one unit, performance of the arts projects would change by 0.341 units. M&E

planning practices, M&E control practices and M&E communication practices were found to increase the performance of government-funded arts projects in Namibia.

CHAPTER FIVE: SUMMARY OF FINDINGS, DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary of major findings, the discussion, conclusion and recommendations from the research done on the influence of M&E practices (planning, control and communication practices), on the performance of government funded arts projects looking at the National Arts Council of Namibia as a case study.

5.2 Summary of Major Findings

The main findings presented in this section are presented in relation to the objectives stated at the beginning of this research document in the first chapter. The main finding was that M&E practices do and can influence the performance of government-sponsored arts projects for the better because they demand accountability. As it is, the NACN does not have documented M&E systems to show, however they have some M&E practices which are badly recorded and often spoken about from memory and little from documentation. As the statement of the problem stated in chapter one, the research set out to find out if the accountable practices that are driven by results and oriented by performance as highlighted in the NDP5 document (Ministry of Economic Planning, 2017).

The NACN has indeed done a tremendous job in funding artistic projects of various genres which otherwise stood little or no chance of realization without their intervention. It was evident that the beneficiaries were mostly grateful for the opportunities which came from being able to bring their projects to life. However, aside from the excited reactions and the side comments towards the research, the NACN fund beneficiaries were very keen on learning how they could use M&E practices for their specific projects to ensure not only success for their current projects but future projects to come.

65% of the beneficiaries believe that the arts can be full time careers and those were the most keen to have M&E Systems implemented as part of the support tools that come from the NACN. The NACN itself was aware that there was need for them to start consciously implementing M&E practices by establishing an M&E system which works for them as well as the beneficiaries within the constraints of the council, particularly the financial constraints. The beneficiaries were not open to the idea of having external evaluators to assess their projects, unlike the council members who appreciated the M&E practices would at best operate with guidance and subsequent supervision from experts in the M&E field, which they admitted they currently did not have even within the council.

None-the-less, the beneficiaries who attested to: planning their projects, referring to the plans, collecting data and keeping records as well as communicating their progress regularly, were pleased with their performance though they would prefer that there be more and clearer structures to help them establish sustainable careers with their arts projects.

5.3 Discussion

This study was conducted in order to examine if M&E practices have an influence on the performance of the arts projects that are funded by the government informed by the Program theory, Development Evaluation theory and the Theory of Constraints. The M&E practices were namely: planning- setting baselines and indicators of success, controlling of projects through trainings, periodic reports and communication of the projects activities and progress using relevant and effective media channels. The research also followed the Knowledge, Attitude and Practice (KAP) model as part of the mixed method of research approach used in order to establish how much the respondents knew, what their attitudes were and their practice with regards to M&E in relation to the performance of the government-sponsored arts projects. The discussion, summary and conclusion are in line

with the guiding research questions as well as the literature review. The research findings will also be tethered to the theories that were identified as relevant to the study

5.3.1 Monitoring and Evaluation Planning Practice and the Performance of Government Sponsored Artists in Namibia

In researching on the influence of M&E planning practices on the performance of government-sponsored arts projects, using the KAP approach to analyze the data, it is evident that the respondents considered M&E planning, as influential to performance. They largely agreed that if and when planning was carried out adequately and right indicators to success were established, the projects were likely to succeed and perform as well as expected, if not better.

According to CIDA (2012), “An indicator provide information on the state or condiiton of something.” In relation to this research, the indicators of performance of the government-sponsored arts projections are what show whether or the sponsoring helps the performance in terms of their set out goals. It came to light that though projects plans were required as part of the application for sponsorship, setting out specific indicators was not in the scope of knowledge of any of the respondents. Indicators have the tendency of helping in organizing information in a manner that clarifies relations between impacts, outcomes, outputs and inputs of projects whilst also aiding in ascertaining issues that are met along the implementation of the projects (Mosse & Sontheimer, 1996).

The attitude towards planning was also positive as those who had engaged in it, showed that they were pleased with the outcome. In addition to that, the beneficiaries who had not actually invested in specific planning and highlighting of indicators expressed that they really had no knowledge of the process of indicator formulation and so recommended the training aspect so as to give them knowledge about it and they would practice planning

better in their forthcoming endeavors. The Program theory here becomes relevant because it speaks to the fact that the sponsored programs are highly uncontrolled. The program theory supplies the conceptual basis for filtering and improving the programs that are already in existance whilst supporting new ones (Sharpe , 2011).

The evaluation methodology requires careful consideration to determine whether the program, and which aspects of the program, are central in affecting change and for whom. Once the intermediate and outcome factors have been specified through the program theory, data collection can commence. From the information gathered it was evident that the M&E planning practices were not consciously done, though from the NACN board members there was an awareness of the need for them to organise their baseline information into comprehensive data. 55.9% of the beneficiaries were the only words who actually had plans which they used as a way of monitoring and evaluating their performance not just as a requirement from the NACN in order to be awarded sponsorship.

However, 91.4% did agree or strongly agree that if they were required to have regular reports it would influence their planning practices because it would require them to rethink the levels of performance of their projects. The same 91.4% of the beneficiaries revealed that though they knew that they wanted to do to succeed they did not have recorded indicators which guided the performance of the sponsored projects. The 46.6% which showed those who have working reports on the progress of the funded projects revealed that reports are written by the minority of the beneficiaries, regardless of the fact that they are an express requirement of the NACN. This goes to show the disconnection between the NACN and the beneficiaries. It is possible that if the 53.4% who do not have working reports were able to see the strides that their counterparts with reports have made from their planning practices with regards to improved performance of their projects and subsequently, they would be motivated to emulate them. This disconnect was addressed in investigating M&E

communication practices by the NACN amongst all the beneficiaries. Based on the findings of the inferential statistics, the study also found that the performance of government sponsored arts projects in Namibia are not significantly influenced by M&E planning practices.

5.3.2 Monitoring and Evaluation Control Practices and the Performance of Government Sponsored Artists in Namibia

Training, which ends up with the modelling of frameworks, data collection coupled with the keeping of records as well as the utilization of the collected information are the M&E control measures the researcher sought to find if the respondents were aware of. In addition the researcher sought to establish if there was proper and/or adequate collection of data as an M&E control practice which influence the performance of the arts projects. The research found that there was little to no data collection being done by most of the beneficiaries for the sake of M&E practices data collection and record-keeping are essential components because of the power of information to inform all the respondents on whether their efforts as well as their resources are adequate or not. Information can also inform where there is need for more effort or were they need to ignore or change tactics altogether to ensure that the projects perform as required.

Cardno (2017) notes that mixed method, that is, both quantitative and qualitative, is best used when measuring change. The change being investigated in this research was that of the performance of government sponsored arts as a result of M&E practices, which they would not have had before sponsorship. The beneficiaries had a positive attitude towards the potential data collection (whether it be event ticket sales or the cost at which paintings were bought) strategies that could be used. However 38% were not really sure if that would influence their project performance as they thought it would mean doing work that would take away time from actually engaging in their arts.

As defined by Patton (2012), the reason of Development Evaluation as a theory is to appraise as well as to support innovation in complex environments. Namibia is one such an environment where the social and economic disparities are evident from simple observation and the government as part of their Fifth National Development Plan dubbed “Harambe” is working towards mitigating those discrepancies, even though the funding of the arts. Issues involved include gender-based inequalities in workplaces and incomes, previously disdvantaged ethnic groups as well as poverty stricken society who lack access to opportunities such as education and markets about and for their arts.

The process of asking evaluative questions, relating evaluation thinking as well gathering information and keeping records helps in being able to support the project and ensuring that the required levels of performance are obtained. From this study, M&E control practices could have a greater influence on the performance of the government sponsored arts projects by helping artists understand the real potential of their individual projects as well as the collection of them to the Namibian society as a whole. As supported by the observation by Hunter (2009), learning should be the ultimate goal of data gathering and report-writing, so as to guarantee result driven prctices and changes based on evidence.

As M&E control practices, noted by Cardno (2017) include continuous data collection, record keeping, traininings and framework modelling, these activities would mean more work for the artists, however, it would also mean that they have blueprints of what really influences their performance and success as artists by using thedata collection effectively in their decision making sessions, they will have more results based operations. M&E control practices such as periodic trainings were present but, again, were not consciously done as M&E practices. There was no framework modelling done to inform the trainings and their outcomes. 35.3% of the respondents agreed that keeping statistical data would influence the performance of the projects benefitting from the NACN sponsorship whilst 38.2% were

unsure and 26.5% disagree or strongly disagreed that keeping statistics such as sales of tickets or units of products they sold, influences the performance of the arts projects sponsored by the government.

It should be noted though, that the inclination against keeping statistical records emanates from the idea that it requires specialized bookkeeping skills and extra work away from their projects. There was also the general fear the 60.7% who were either unconvinced or unsure of keeping statistical information as part of M&E control practice that they would need to hire external bookkeepers and that could potentially be an expensive exercise. Though 95.6% of the respondents agree that accountability as an M&E control practice would have a positive influence on the performance of the sponsored project, it was surprising that 67.3% of the respondents were actually averse to external evaluation of the sponsored projects. 63.2% of the beneficiaries expressed that they did not collect data or keep records which informed their performance because they were ignorant of data collection methods or did not fully understand how to go about it. In so doing the M&E control practice of utilizing data for operational improvement was absent and so they could not relate as to how it could influence their performance. It was evident that attitudes did not match their practices and that ignorance (mainly due to lack of training as highlighted by 58% of the respondents) and also simply fear, towards M&E control practices. This would seem like an imbalanced best addressed by clear communication channels. In terms of the relationship between M&E control practices and performance of government sponsored arts projects in Namibia, inferential statistics were applied on performance data and M&E control practices data. Based on the test of null hypothesis, the study found that performance of government sponsored M&E arts projects in Namibia is not influenced by M&E control practices.

5.3.3 Monitoring and Evaluation Communication Practices and the Performance of Government Sponsored Art Projects in Namibia

Communication between the NACN and the beneficiaries of the government funding for the arts is more of cause and effect. That is, when there is a call for funding then applicants receive the communique, hand in their project proposals and then are contacted when they are approved for funding. The next communication is when they write reports or there are trainings/workshops that may benefit the beneficiaries. Most communication is based on what is available to the artists, which is usually telephone or email. It is because of the limited communication methods and knowledge of technology to be able to track communications or the ability to be flexible enough to use communication media which would then effect change that the research also utilized the Theory of Constraints (TOC). The TOC is applicable in understanding the cause-and-effect manner of thinking (e.g. **If** artists communicated their M&E practices **then** they would perform better).

The NACN does monitor the activities of the beneficiaries and are always available during office hours for contact via telephone and/or email or direct contact at their Windhoek based offices. From the research findings, respondents were mostly happy with the communication that was currently in place however, the beneficiaries did not really associate the communications with the council to the performance of their arts projects. The communication was simply done to fulfil the basic communications between the council and the beneficiaries and hardly with the idea of communicating results of performance as M&E practice. Nonetheless, 79.5% agreed that M&E communication would have a positive influence on the performance of the arts projects. This finding in the study was further reiterated from the findings of the inferential statistical test where a significant and positive association was found between performance of government-sponsored arts projects and M&E communication practices.

After all said and done communication as an M&E practice is what brings all the activities together. As illustrated by the Theory of Constraints, M&E communication practices help to share the activities that should be happening whilst revealing activities that should not be happening so that the performance of the arts projects are improved.

Currently there is communication between the NACN and the beneficiaries with regards to achievements and performance, however, those communications are not well captured and recorded, so that they can be used for future reference. There is urgent need for proper communication plans to be established so that when it occurs as part of the M&E practices all stakeholders are aware of the expectations of the communications, the focus and the intention to learn from the communication, which should occur horizontally for everyone to participate. M&E communication is done almost in a minimalist manner, there is communication at the beginning and at the end of funded projects. The 77.9% of the respondents of this research agreed or strongly agreed that the communication was often done in relation to complaints but not as part of M&E practice. This essentially gave the impression that communication was not focused on the social or political incidence which is expected to be the focus of M&E communication practices.

Communication channels were seen as adequate by 79.5% of the respondents. Whereas 14.7% where unsure and 5.7% were convinced that the communication channels are inadequate to influence the performance of their arts projects. The beneficiaries seemed overall satisfied with communication especially the ones that were done through the local newspapers more than the electronic communications via the internet websites, e-mails or social media platforms which many admitted to either not have consistent access to or were not very proficient with. However, this could also be a consequence of ignorance that 75.4% of the beneficiaries have of the possible channels which the NACN and they, themselves could employ in sharing information on the performance of their projects. Meanwhile, based

on the analysis of the third null hypothesis of the study, it was found that the performance of government-sponsored arts projects in Namibia is significantly influenced by M&E communication practices.

5.4 Conclusion

From this research it can be concluded on the findings of the first objective that M&E planning practices are essential for the performance of government-sponsored arts projects. The NACN acknowledged that there is the need to institutionalize their M&E practices by establishing a comprehensive M&E policy and enforcing an M&E system with guidelines for planning to assist both the council and the beneficiaries of the sponsorships. M&E planning practices illustrated by other organisations within Africa and abroad have also supported that if they are practiced and adhered to, any projects, whether government or privately funded, stand to perform better.

While the inferential statistics did not confirm a significant and positive association between M&E control practices and performance of government-sponsored arts projects in Namibia, it is shown that control practices can positively and significantly influence the performance of government-sponsored arts projects, only when implemented continuously and effectively. Thus, it can be concluded that control practices such as regular and relevant training, data collection and record-keeping can influence performance as confirmed by respondents of the study.

For M&E communication practices to influence the performance of arts sponsored by the government it can be concluded that it is imperative that the purpose, focus, channels and levels of communication be understood so as to maintain open and honest platforms of sharing the lessons learnt by the beneficiaries as part of their self-development and the development of those who may be beneficiaries in the future.

5.5 Recommendations

5.5.1 National Arts Council of Namibia

Currently, the policy to practice M&E is written in black and white, but what was evident was that the NACN need to increase their practice of it. The recommendation, which the NACN took as part of their new 3-year tenure performance strategy due to this research, is that the formulation of a definitive monitoring and evaluation framework. A well-constructed M&E framework will ensure that there is a common overall goal which is measurable, can be verified and the assumption as well as risks of those goals are addressed before they are realized. As evidenced by studies from the British Arts Council and the Pacific Women Development Program, prepared frameworks give understanding to all stakeholder affected by the projects a means to know the way forward, one stage at a time.

To ensure that the M&E practices are implemented, it would also be to the benefit of the NACN, to consider at least to have an M&E department or expert who can then work with beneficiaries to explain, train on and follow-up on the individual M&E practices to ensure that accountability is upheld. Currently, it is assumed that the M&E should be handled by the administration or accountant desk which in reality has not been effective in pushing the M&E practices agenda due to their lack of expertise and also is neglected as they tend to focus more on their original job descriptions, which is already a lot for them to deal with.

Another recommendation that comes from observation is that the NACN really need a system of record keeping that can help them get some money from the projects. Currently there are no driving factors that give pressure and the will to succeed beyond making ends meet to the beneficiaries. Another aspect linked to this recommendation is that because beneficiaries do not feel the need to pay back in any way, they eventually take the support

for granted and thus they lag behind in delivering reports and evaluations on their performances.

5.5.2 Beneficiaries

For the beneficiaries the best recommendation would be for them to equip themselves with knowledge of the potential M&E practices have to ensure prolonged development impact on their arts as careers and their social well-being. In order for this to be possible the beneficiaries need to also hold the NACN accountable whilst they too are accountable to the NACN so as to get guidance on M&E practices with regards to their projects. Increased communication as a practice must begin. In addition, the beneficiaries must become true custodians of their own projects instead of heavily relying on the government support. Using M&E control practices of data collection and record keeping of their operations, sales and scheduling, the government sponsored artists can empower themselves to learn from the results. If they are to also incorporate M&E communication practices with the NACN and amongst each other, they can share information, get encouraged where they are performing well and advice on where they may need to improve.

5.5.3 Ministry of Education and Ministry of Finance

Though the NACN falls under the Ministry of Education, Arts and Culture, it is critical that the Ministry of Finance which decides on the budgets of all line ministry be aware of the M&E systems operating within the NACN and subsequent arts beneficiaries. As the M&E practice will provide results-based information which can reflect on the potential of arts projects in the social, economic and even political development of the country. The ministries can collect M&E reports in order to make informed decisions about the manner in which arts must be promoted and how best arts projects can transform into a viable industry which is self-sustainable and respected across the board.

5.5.4 Academicians and Researchers

For academicians and researchers of M&E practices with regards to performance of government-sponsored arts projects, it is critical that they be aware of the status quo before venturing into the research. Many of the respondents were actually really well-meaning but in the case of Namibia, they also showed as if they anticipated the research as an avenue for more funding. It is also worth recommending that such a research needs academicians and researchers who also understand and sympathize with the artists whose projects have been sponsored. Many are not formally educated beyond high school, at best, yet are very intelligent and observant, thus it is recommended to remain humble when approaching them and asking questions.

5.6 Areas of Further Research

This section will give key recommendations for further study in the focus or related area of the research. This project was only limited to the beneficiaries of the NACN and the ones who were selected were able to use technology as they replied questionnaires. There are many studies that are yet to be done in relation to the arts as social and economic entities and the role of M&E in achieving planned and stated objectives. There are many researches that are yet to be explored such as with the various types of M&E such as Formative, summative and Impact Evaluation research of the arts and creative economy on communities and society as a whole. These other areas of further research can help further the understanding of the relevance and purpose of M&E in the development and performance of the arts.

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APPENDICES

APPENDIX I – ANU RESEARCH AUTHORIZATION LETTER

AFRICA NAZARENE
UNIVERSITY

22nd May 2019

E-mail: monitoringandevaluation@anu.ac.ke

Tel. 0202711213

Our Ref: 17M03DMME033

Marcellenus Swatboi
Ministry of Education, Arts and Culture
Luther Street, Government Office Park
Ministry of Education Building
P.O. BOX 149, Windhoek
Namibia

Dear Sir/Madam:

RE: RESEARCH AUTHORIZATION FOR: MS. HANNAH TARINDWA

Ms. Tarindwa is a postgraduate student of Africa Nazarene University in the Master of Monitoring and Evaluation (M&E) Program.

In order to complete her program, Ms. Tarindwa is conducting a research entitled: **"The Influence of Monitoring and Evaluation Practices on the Performance of Government Sponsored Arts Projects in Namibia: A Case of National Arts Council of Namibia"**

Any assistance offered to her will be highly appreciated.

Yours Faithfully,

AFRICA NAZARENE UNIVERSITY SCHOOL OF BUSINESS 22 MAY 2019 P.O. Box 53067 - 00200, NAIROBI

PROF. ORPHA ONG'ITI,
PRINCIPAL: NAIROBI CBD CAMPUS.

APPENDIX II – NACN RESEARCH APPROVAL FOR RESEARCH

NACN RESEARCH OPPORTUNITY

Inbox

National Arts Council of Namibia NACN <artscouncilnamib Tue, Sep 18, 2018, 3:33 PM

to me

Dear Hannah,

Good day,

The NACN has accepted your request on your M+E research topic on:

INFLUENCE OF MONITORING AND EVALUATION PRACTICES ON THE PERFORMANCE OF GOVERNMENT-SPONSORED ARTS PROJECTS IN NAMIBIA: CASE OF NATIONAL ARTS COUNCIL OF NAMIBIA

Kindly inform us as to what the following steps will be. However, I would also like to know what the duration will be and how your setup will look like in terms of logistics.

Kind regards,

Mrs. Gretta Gaspar
"The Administrator"

National Arts Council of Namibia
Luther Street, Government Office Park,
Ministry of Education Building, Ground Floor, Room 018

P.O. Box 149, Windhoek
Namibia

Tel: +264 61 293 33 63 / 33 11 / 33 14
Cell: +264 811 450641

APPENDIX III: LETTER TO RESPONDENT

Dear Respondent,

Dear Sir/Madam,

REF: REQUEST TO ENGAGE THE ARTS FUND BENEFICIARY FOR MONITORING AND EVALUATION RESEARCH

I am a Master's student of Monitoring and Evaluation with the Africa Nazarene University in Kenya though I am at the same time the head of department and lecturer of Journalism and Media at Triumphant College, Windhoek and the founder of Writer's Academy of Namibia.

It is my understanding that the Arts Council engages in various projects for the promotion of indigenous arts as well as local artists and that you are one such a beneficiary. This being the case, I am hoping that I could spend time with you to see how you carry out your projects as well as to engage with you in direct interviews. My intentions for this research are strictly academic, though the results may be shown to the National Arts Council of Namibia. Because of the possibly sensitive and private information you may divulge, your identity will be protected and not revealed unless with written consent on your part. The topic I intend to research on is as follows:

Influence of Monitoring and Evaluation practices on the performance of government-sponsored arts projects: Case of National Arts council of Namibia.

I hope that you will be interested in participating in this research which has potential to further assist in the development of the performance your arts as well as the arts industry as a whole in Namibia.

Best Regards

Hannah H. Tarindwa
+264856413808
hazviet@gmail.com

APPENDIX IV: INTERVIEWEE BACKGROUND INTERVIEW QUESTIONS

Part A: Introduction and background

This questionnaire section seeks to establish the demographic details of the individual respondent as well as their role in the arts industry within Namibia.

1. **Gender of respondent**:
Male: [ ] Female: [ ]

2. **Age: _ _**

3. **Which organization/group do you belong in?**

NACN staff (Project &M&E staff) [ ]

Ministry of education member [ ]

Arts Fund Beneficiaries (Artist) [ ]

4. **Do you believe the arts alone can be considered a life-long career option in Namibia?**

Yes [ ] No [ ]

5. **Are you part of the planning stages for the projects?**

Yes [ ] No [ ]

6. **Have you seen/provided the reports during or after projects are implemented? (answer in relation to your role)**

Yes [ ] No [ ]

FOR ARTISTS ONLY (OPTIONAL)

What is your ethnic group? _____

Part B: Influence of M& E planning on government funding on arts project performance

The following statements are related to M&E planning practices and performance of government funded on arts project performance. Kindly tick as appropriate in your opinion for each statement (5- Strongly agree, 4 – Agree, 3 – Neutral, 2 – Disagree, 1- strongly disagree)

Statement	**5**	**4**	**3**	**2**	**1**
There was baseline information used as point of reference for your performance during and after the NACN funded project					
You had a written plan for the project that you followed					
There is need for Monitoring and Evaluation to help artist projects to become life-long careers					
You had clear indicators which were written for showing your performance					
The NACN should provide the Monitoring and Evaluation frameworks before implementation of projects					

Part C: Influence of M&E Control Practices on Government Sponsored Arts Projects

The following statements are related to M&E control practices and performance of government funded on arts project performance. Kindly tick as appropriate in your opinion for each statement (5- A lot, 4 – In a way, 3 – Maybe, 2 – A little, 1- Not at all)

Question	**5**	**4**	**3**	**2**	**1**
The NACN should just train artists on how to conduct Monitoring and Evaluation and just receive reports					
Will seminars that train artists on how to set indicators of success and monitor their progress influence the manner in which funded projects are carried out?					
Did you attend a training on running your project done by the NACN?					
Do you keep reports, files and databases relating to the performance of you NACN sponsored project					
Do you deliver reports to the NACN periodically?					

Part D: Influence of M&E Communication Practices on Government Sponsored Arts Projects

The following statements are related to M&E communication and performance of government funded on arts project performance. Kindly tick as appropriate in your opinion for each statement (5- Not at all, 4 – A little, 3 – Maybe, 2 – In a way, 1- A lot)

Question	5	4	3	2	1
In your own view, are you performing well in your art?					
Where you happy with the communication processes that led to your receiving the NACN funding?					
How often did you report your activities to the NACN after you received the funding?					
Are you satisfied with the communication channels available for you to inform NACN about your activities?					
In your opinion, are the current communication channels available to the beneficiaries effective enough for evaluating?					
Is there a document which highlights your achievements and the progress of your project since you were sponsored?					
Is your art alone able to sustain you economically without a needing mainstream employment?					

Part E: Performance of Government Sponsored Arts Projects

The following statements are related to performance of government sponsored arts project.

Kindly tick as appropriate in your opinion for each statement (5- Strongly agree, 4 – Agree, 3 – Neutral, 2 – Disagree, 1- strongly disagree)

Question	5	4	3	2	1
Progress reports on the arts projects are well documented					
There are well documented reports showing the achievements of the arts projects					
There are evidences of people with well-established careers in the arts as a result of the sponsorship					
As a result of the sponsorship, people are beginning to show life-long career interest in the arts					