



# THE MERRY TRUST

JULY 2021

## THE LEGACY OF THE MERRY TRUST

---

A passionate journey to empower and support communities in Deptford and Mozambique to build capacity through culture.

---

## DEPTFORD TO MOZAMBIQUE

1988-2020

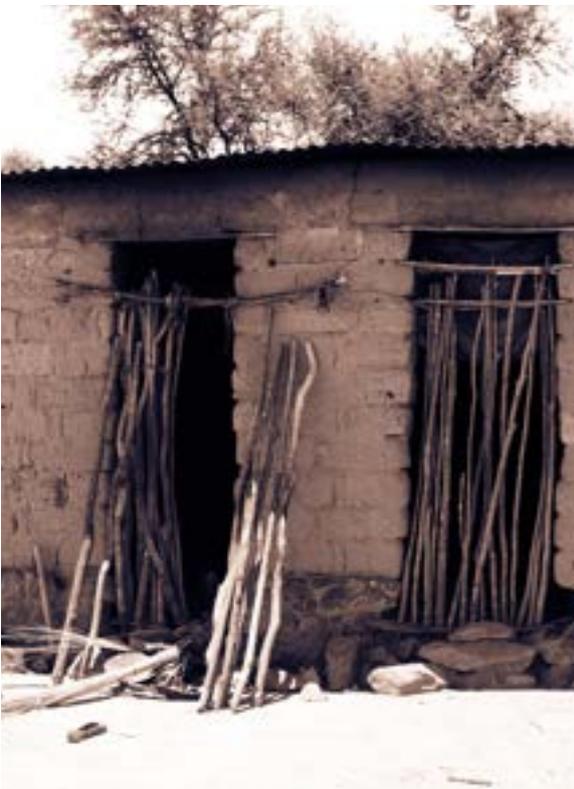
# FOREWORD

## A CELEBRATION OF MERRY

In 1988 a passionate teacher and community catalyst Jani Llewellyn had a vision to utilise the power of culture and art to build capacity in Pemba , Mozambique. Her ability to connect people, communities and ideas became the driving force of the MERRY Trust Charity which continues to carry out her vision today.

After 20 years in operation, the trustees wish to celebrate the life and work of MERRY and its achievements that span countries and communities, from Deptford to Mozambique

In continued awe and memory of Jani.



*"Jani never liked money and all the progress she made was achieved by enthusiasm, hard work and favours - often earned by persistence"*

STEVE SAWTELL

# CONTENTS

Trustees	Page 01
Who we are	Page 02
Jani's Passion	Page 03
The MERRY Trust	Page 04
Deptford Development	Page 05
Beverley Naidoo <i>Case study</i>	Page 06
Tambo Tambulani Tambo <i>Case study</i>	Page 07
Associação Cultural Novos Horizontes <i>Case study</i>	Page 08
Companhia distrital de canto e dança de Chiure <i>Case study</i>	Page 09
Cooperativa Uuiupi <i>Case study</i>	page 10
Cultural Activities Project (CAP) <i>A New Development Model</i>	Page 11
Cultural Activities Project (CAP) <i>The positive impact</i>	Page 12
List of Beneficiaries	Page 13



# TRUSTEES



## A CELEBRATION OF MERRY

### STEVE SAWTELL

Supporting cultural development is important because participation in, and engagement with cultural and artistic activities engenders pride and a sense of well-being, without which other aspects of growth in a society are less easily attainable.

### JULIA HOPE

Cross cultural connections have to be the way forward for a more positively interdependent world. Working with small concerns or at the individual school level has enormous benefits of scale and personal involvement.

### VINCENT RICH

Our approach was to use local knowledge and local values to support cultural activities and to open up cultural 'spaces' that built the 'capacity to aspire' and sustainable social impact.

### ED MAYO

There are connections, contacts of contacts, the so-called six degrees of separation that allows anyone in one country to reach through and potentially collaborate with people in a country the other side of the world.

### ROB MOYE

We have aimed to do development differently. By giving modest amounts of money, to small organisations and networks, with the minimum bureaucracy, we have sought to empower people to achieve what they wanted to do.

*"The distance of culture or being from the other side of the world dissolves as you start to interact as equals"*

ED MAYO

## TIMELINE

### 1988 JANI LLEWELYN STARTED MERRY ORGANISATION

Mozambique Educational Recreational Resources for the Young (MERRY) started as a group of pupils, friends and contacts who collected paper, pencils, compasses and other basic materials for use in Mozambican *escolinhas* (schools).

### 2001 JANI LOSES HER BATTLE WITH CANCER

Jani passed away in 2001 and left behind her flat to finance the MERRY Trust.

### 2003 MERRY BECOMES A REGISTERED CHARITY

Jani's brother, Peter, organised MERRY after her death and was the catalyst for MERRY becoming a registered charity.

### 2006 CAP PILOT PHASE I

The Cultural Activities Project (CAP) was established to help build sustainable livelihoods based on artistic and cultural pursuits in the Province of Cabo Delgado, Mozambique.

# WHO WE ARE

## THE MERRY JOURNEY

The MERRY Trust started in 1988 with the collection of various art materials by primary school teacher Jani Llewellyn in Deptford, South London, and grew into an established charity spanning more than fifteen years.

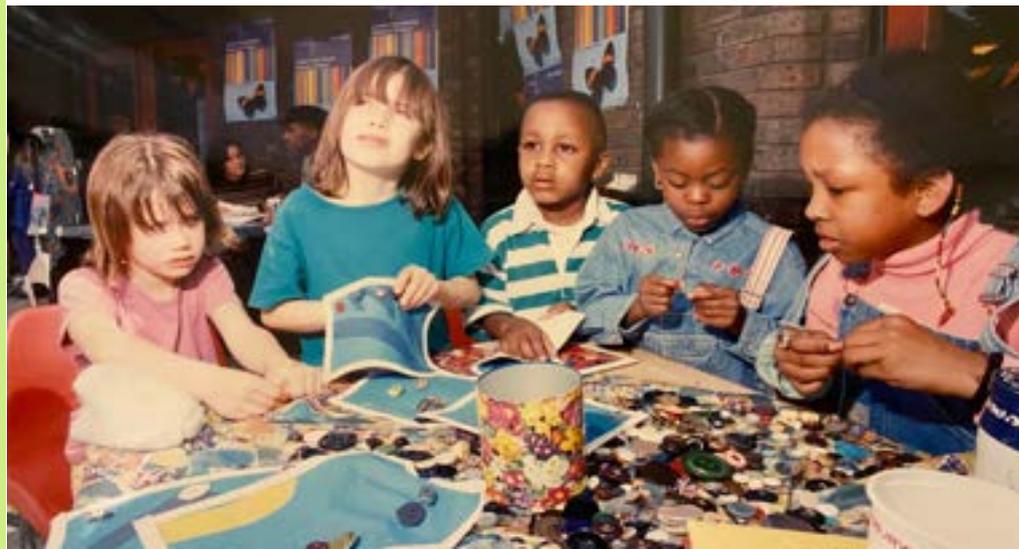
The original 'MERRY' Mozambican Educational and Recreational Resources for the Young' was an informal inclusive organisation. Despite having very little money, Jani was able to mobilise the local community in Deptford to organise a shipment of useful classroom materials for children in Mozambique. The individuals who helped Jani were known as the MERRY makers who worked together to build awareness and solidarity with the people of Mozambique.

*One of the MERRY makers greatest achievements was the collection of 92,500 buttons raised by the children of Deptford which were deposited in the Cooperative Bank and sold to raise money for the MERRY Trust. These buttons were the catalyst for projects in Mozambique to date that had reached 1,400 beneficiaries by 2013 (AR2013: 22) and are a symbol of the creative energy that Jani used to secure funds for MERRY.*

Following Jani's passing in 2001, her brother Peter Llewellyn and Jani's hand picked board of trustees continued to carry the baton for MERRY and established The MERRY Trust as a registered charity in 2003.

The MERRY Trust's work in Mozambique focused on capacity building through art and culture with the aim to strengthen cultural groups in Pemba and the surrounding districts. In parallel, The MERRY Trust also supported the advancement of cultural education for children attending schools in Deptford, South London.

By supplying equipment, services and facilities that are not normally provided from public funds we were able to connect Deptford and Pemba through parallel support.



## TIMELINE

### 1988 LOADSA BUTTONS

The children of Deptford and the Merry makers collected 92,500 buttons and opened an account on December 14<sup>th</sup> to deposit 27,500 at the Co-op Bank for safe keeping.

### 1989 SHIPPING CONTAINER FULL OF RESOURCES SENT TO MOZAMBIQUE

Jani visited Mozambique for the first time to receive the container, but due to political unrest could not distribute the items safely. She enlisted the help of Save the Children to deliver the items.

### 1990 SAVE THE CHILDREN DISTRIBUTE RESOURCES

Save the Children distributed art materials on behalf of MERRY following Jani's request.

### 1993 INTERNATIONAL CHILDREN'S DAY MERRYMAKERS EVENT

MERRY links Mozambique to Deptford through a merry making event on international children's day at The Albany Centre, Deptford. A second container of materials was packed for Mozambique.

### 1998 JANI LAST VISIT TO MOZAMBIQUE

Jani and her partner Simon visited Pemba and spotted a possible site for a *Casa da Cultura*.

# JANI'S PASSION

An imaginative, energetic primary school teacher who had a passion for the world and nature became deeply committed to the philosophy of the FRELIMO government in Mozambique. Jani supported FRELIMO because of their move to enshrine the UN Rights' of the child in the Mozambican constitution as part of a socialist transformation.

Jani was by her friends' own accounts a formidable force to deal with when she had an idea and set her mind to a task. Whilst visiting Northern Mozambique in 1989 she recognised a gap in support and resources for culture and identity in the communities of Cabo Delgado and Pemba. Jani felt an immense link to the people and area of Northern Mozambique and made it her life's work to set up a charity that used culture as a vehicle for development.

On the bay of Pemba stood a beautiful building, which looked out over the crystal blue waters of Pemba Bay. It was at this site that Jani's vision of a *Casa da Cultura* for Pemba was born. A vision, which would not be fulfilled in the original site but across various projects and programmes instigated by the cultural groups which existed in Pemba.

Jani sent a container full of art resources to Mozambique which was delivered to struggling *escolinhas* in the Zambezia province, outside of Quelimane, its provincial Capital. It came back to the UK with some music made by children from a radio station in Pemba. This began a constant dialogue between Pemba and Deptford.

Soon after Jani's last visit to Mozambique, she was diagnosed with cancer and sadly lost her life to it in 2001. During her battle with cancer Jani utilised her large network of friends and family to ensure her work for Mozambique continued, by asking a selected group to be trustees of the MERRY Trust to continue her vision. Even from beyond the grave Jani's vision lives on through a hardworking group of academics, teachers, activists and musicians from south and east London - who have continued to be trustees and MERRY makers to the present day.

Whilst Jani didn't have much money, she used her creative energy to drive the MERRY mission and create a movement within her local community and much further afield that would benefit people in Mozambique and Deptford alike.

*"To receive material in the rural districts is itself a great morale booster to the sacrificial efforts of those running the escolinhas, but it is particularly encouraging when it so clearly includes the contributions of children in another country"*

## TIMELINE

### 2003 MERRY LOOKS FOR PARTNERS

MERRY identifies Swedish International Development Agency (SIDA) as a good option due to its existing cultural activities support in Mozambique.

### 2004 MERRY MEETS SIDA IN STOCKHOLM

The partnership did not materialise as SIDA suspended its cultural aid programme in Mozambique due to unsatisfactory audits.

### 2005 CONNECTION WITH HELVETAS IS MADE

The Swiss development organization became the partner INGO for MERRY and disbursed grants to beneficiaries via a local project manager.

### 2006 BARBARA KRUSPAN JOINS THE TEAM AS PM

Barbara became the Project Manager and the eyes and ears of the MERRY Trust in Mozambique and ensured the charity's work was delivered well.

### 2006 SMALL GRANTS FUNDING IS ESTABLISHED

CAP model was used to identify needs and disseminate funding to cultural groups and actors.

### 2016 HELVETAS COLLABORATION ENDS

Barbara continued her work as an independent Project Manager for MERRY.

# THE MERRY TRUST

## A STRONG AND PROACTIVE NETWORK OF STAKEHOLDERS ENABLED DEVELOPMENT ACTIVITIES TO FLOURISH

*"There was a need to build relationships and good will and this takes time. For MERRY, far more time than we ever expected and early collaboration like this is best done face to face"* said MERRY trustee Ed Mayo.

However, not speaking the language that is the first tongue of people that you are collaborating with, is both a barrier and a helpful prompt not to underestimate the many other cultural barriers implicit in international solidarity.

An early attempt to link Mozambique to Deptford – by raising awareness in South London of the cultural richness (and the lived reality) of Mozambicans in Cabo Delgado – was at least partially realised by arranging the shipment, exhibition and sale of a set of Makonde *mpingo* (African Blackwood) carvings in a local cultural 'centre' in Deptford in the spring/summer of 2003.

The shipment of Makonde carvings was sent by CeeBees to London and exhibited at The Albany, Deptford. The exhibition used a 'pay what you feel' approach asking buyers to put a price on the conceived value of the carvings based on their detail, originality and labour. Despite the quality of the carvings, the operational costs for this exhibition were too high to sustain another event of this kind.

This all changed when Barbara Kruspan was recruited from Helvetas to run the MERRY grant scheme and work closely with cultural groups to assess their needs and goals.

Barbara became the bridge between Pemba and the trustees as well as the cultural activity in Deptford. The trustees were reassured by Barbara's method and competency on the ground in Pemba. Had it not been for Barbara's hard work many of the cultural groups would not have achieved legalisation, unification and funding.

In 2007 and 2008 the MERRY Trust tried to build a self governing network of cultural actors in Pemba. The role of this model is to highlight that cooperation does more than the individual can. However it became apparent that the actors must engage fully in the idea for it to evolve and fragmentation within some groups meant this was difficult to achieve.

The trial and error of MERRY Trust's cultural exchange activities and network building attempts were invaluable to the creation of an innovative and unique approach to development that can be defined as the Cultural Activities Projects (CAP) model.

After Jani. Peter, her brother, pushed the MERRY Trust forward with a dedicated board of trustees.

## TIMELINE

### 2001 - 2013 PANTOMIME TRIPS

Merry funding supported 11 different primary schools to send children to pantomime productions over 13 years.

### 2011 - 2012 LEWISHAM MUSIC SCHOOL

Supporting Saturday orchestra and concerts and trips abroad.

### 2014 BEVERLEY NAIDOO WORKSHOPS START

Writer Beverley Naidoo attended Childeric Primary School annually to run a workshop and Q&A with Year 5 and 6 students on cross-cultural literacy and experience.

### 2019 DEPTFORD RAGGED SCHOOL FILM PROJECT

The Deptford Ragged School Archive (DRSA) gained funding from Merry to produce resources to support teaching of local history and the Victorian period in Deptford.

### 2020 RESOURCES DURING COVID

MERRY organised arts and craft supplies for children in Deptford during the COVID-19 pandemic

# DEPTFORD DEVELOPMENT

## MERRY PLEDGED 20% OF ALL FUNDS TO SUPPORT CULTURAL ACTIVITIES FOR SCHOOLS IN DEPTFORD, LONDON

Since 1988 and the buttons collection by Jani the MERRY Trust has been inextricably linked to Deptford and pledged to continue the support of cultural activities in the area. Working in parallel between Cabo Delgado and Deptford the MERRY Trust was able to support development and cultural projects using an 80/20 split of funds between Mozambique and Deptford.

The MERRY Trust's activities started with access to an alternative pantomime for Nursery and Reception children at the Albany theatre and other local theatres in South London. Initially the scheme started at Tidemill School as Jani worked as a teacher there but soon branched out to 10 other primary schools in the area and became a regular activity which increased children's access to theatre productions.

The Albany theatre was also used to support another of MERRY's beneficiaries, The Lewisham Music School who organised a weekly Saturday orchestra. The school also organised trips abroad to sister towns in Germany and Belgium.

Julia Hope, MERRY Trustee became a governor of Childeric primary school and this started a fruitful relationship between MERRY and the Deptford primary school which receives a grant of 2,000 GBP per year for cultural activities.

Each year group receives a portion of the grant for various extra curricular activities such as a visit to the Tutankhamun Exhibition and attending events like Pinocchio at the Albany, Stone Age and Florence Nightingale workshops and street art tours.

The funding has enabled Childeric to increase their pupil's exposure to a variety of eclectic cultural activities and has meant that MERRY could meet its pledge of 20% of its funding going to Deptford.

More recently MERRY trustee Rob Moye organised support for a heritage learning project which aims to work with local teachers and pupils in Deptford to co-develop an online resource focusing on local and Victorian History. The project aims to support local young people to develop valuable real life skills by working with film professionals to produce a film to showcase the project which will be presented at the Deptford and New Cross Free film festival.

The COVID-19 pandemic affected schools all over the world especially those in deprived areas. In response to the lockdown in London and changes to schooling, MERRY trustee Steve Sawtell managed to distribute learning materials such as pens, pencils, paint and craft resources to children who did not have them at home. In a similar way that Jani sent art materials to the children in Mozambique, the MERRY Trust continues to provide supplies and equipment to children in need in Deptford during the pandemic of 2020.

The MERRY Trust continues to find ways to support arts and culture for children in the area, and respond to humanitarian crises in Mozambique such as the 2019 cyclone which devastated Cabo Delgado and surrounding areas.

*"Deptford is an extraordinary special place, with wonderful vitality and many diverse needs, supporting schools and other projects in this area was close to Jani's heart, and MERRY has continued to follow her lead."*

JULIA HOPE

# "CHILDERIC READERS, AIM HIGH, GO FAR AND GO WELL! "

*Beverley Naidoo*

## BEVERLEY NAIDOO- WORKSHOPS AT CHILDERIC

In 2012 Julia Hope started an initiative with Goldsmiths PGCE classes, Beverley Naidoo and Year 6 students at Childeric Primary School in Deptford. Bringing together these three groups to provide learning about cross cultural literature and experience. Each year Beverley Naidoo would run a workshop with the Year 6 students at Childeric and share her literature about refugees from Nigeria and South Africa with the children at the school.

Concurrently Julia taught a specialist literature module to trainee teachers on the PGCE course at Goldsmiths university and brought her students along to the workshop so they could see the positive impact eclectic writers such as Beverley brought to schools and students. The teachers and PGCE students but, most of all the children, who applauded the experience, were so excited to have a published author visit them and engage them in discussion about literature.

Naidoo is famous for writing about the intercultural experiences of refugee children from West Africa, sharing the experience of children growing up under the apartheid regime and with Year 6 students, many of whom were from West Africa, Somalia or South East Asian heritage themselves. The workshops allowed race to be brought into the open which for the time was not normal practice. The children would light up when they were allowed to put Beverley in the hot seat and ask her questions about the characters and her own personal experiences. The teachers remarked that the one visit did so much to advance the children's literacy learning and gave the year group a chance to express their views on the literature.

This also allowed the PGCE trainee teachers a chance to see this type of activity modelled and gave them a first hand experience of what they can achieve in their own classes as qualified teachers. The importance of varied literature from other cultures and authors deemed risky to traditional curricula, was emphasised and embedded by these sessions.



The workshops were very successful for all involved and Naidoo's stories, which are based on real life history in a fictional package, highlighted the experiences of refugees which many children in Childeric can relate to.

A ten year old school child commented in the "Childeric Children's Chronicle" on Naidoo's visit: *Beverley grew up in South Africa, but her time there was short. Due to her fight against racism, during the apartheid, England became her home, where she lived in exile. Her writing is extraordinary and has opened people's eyes and hearts for years. The saying, 'One person can change the world' is true.*

Beverley comments on this very experience in her own blog post from May 2012: "Yesterday, when it was time to go home, a girl with deep enquiring eyes came up to me. 'Have you ever written a story about a child in a refugee camp?' she asked. I replied, 'Have you ever been in a refugee camp?' Yes, she said softly. She had stayed in a camp when she was five years old. One day, I suggested, why not write about your experience? Many children at Childeric know first-hand, or through others, about lives being uprooted overnight. Perhaps when they read the chapter 'Mariam's Story', they might share some stories of their own."

"WE NOW HAVE THE CONDITIONS TO ACHIEVE OUR VISION OF A PROSPEROUS, WELCOMING TAMBO, A NATIONAL AND INTERNATIONAL REFERENCE AND A HARMONIOUS SYMBIOSIS OF CULTURE AND TOURISM "

*Victor Rapouso*

# TAMBO TAMBULANI TAMBO

Tambo Tambulani Tambo is a creative organization which champions local artists and culture. Since its creation in 1995 it has grown into a strong collaborative group ranging between 25 and 35 members. TTT's mission is to defend the rights of the artists and offer a supportive environment and shared experiences to contribute to development through culture. Over the last twenty years the group has become a leading cultural organisation - producing an eclectic and diverse annual International Cultural Festival, establishing a youth group (OJT3), promoting regular performances of traditional music and dance and facilitating courses for children and improved theatre techniques. The collaboration between CAP and TTT helped the group to build capacity in organization and financial management which was vital to them achieving their creative vision and hopes. To enable a sustainable future, CAP and TTT recognised the necessity of youth engagement. Discussion, facilitated by CAP, led to the creation of OJT3- their youth organisation. In 2013, the Carnival of the Young was organised by OJT3 to engage with a wider audience and showcase the future vision of the TTT.

The groups events are well known across Northern Mozambique and further afield, often drawing an international artistic presence and audience. The events encourage participation from a diverse mix of locals promoting cross-cultural exchange in Portuguese, Makua, Maconde, Shangana, Swahili through participation in dance, poetry, film, arts and crafts, music and vibrant storytelling. TTT is one of the most active beneficiaries of the MERRY Trust and are an outstanding example of how capacity building exercises can assist an already established group to realise their ambitions. In 2017 the group received donations from Anadrako, a company engaged in Hydro carbon exploration from their corporate social responsibility budget. This allowed TTT to refurbish the old cultural centre into an aesthetically pleasing building with more functionality, such as new office, recording studio and covered stages. The group leader Victor Rapouso is a vibrant artist who managed to attract internationally renowned artists to Cabo Delgado to perform with other local groups.



*"What we see here is a robust, attractive infrastructure that pleases the eye, nourishes the soul and nurtures creativity. We cannot but rejoice!"*

Victor Rapouso,  
Opening ceremony, 2017

# "MERRY WAS FINDING VERY FLEXIBLE WAYS TO SUPPORT VISIONS"

*Ed Mayo*

## ASSOCIAÇÃO CULTURAL NOVOS HORIZONTES

Associação Cultural Novos Horizontes (ACNH) is a long-standing CAP partner. One of the oldest legalised cultural associations in Cabo Delgado which has been mainly associated with theatre. The association has run many workshops in rural districts becoming the Provincial focal point for the 'Theatre of the Oppressed' approach.

A charismatic leader, Raúl Simbine, led the theatre association made up of 20- 30 members. The group were using the Casa da Cultura as their main premises to organise their theatrical performances, which raised awareness of social issues such as domestic violence, children's rights and HIV/AIDS. The popular theatre group has collaborated with a number of other organisations in the region, such as Gabinete Juridico dos Direitos da Mulher (a legal assistance office for women), radio stations and Provincial Casa De Cultura to publicise a variety of social issues. The group organised a theatre exchange weekend in June 2009 in collaboration with 7 other cultural groups from Nanalía/Campine areas which was financed by CAP.

The Casa da Cultura became the group's main space to rehearse and hold regular meetings. It is not easy to generate income from theatre performances, making the sustainability of such an association nearly impossible. However, as the group were legalised with the support of CAP and recognised as a positive force for the local community they were partly sustained by the Provincial Directorate of Youth and Sport (DPJD).

The funding from DPJD was channelled into an income-generating project (raising and selling of chicken and goats) near the village of Campine in the district of Pemba-Metuge.

*"One the oldest legalised cultural associations in Cabo Delgado"*



CAP invested in a basic business plan and financing of what was necessary to keep the project going.

In addition, CAP's involvement with ACNH had focused very much on the democratisation of leadership functions – at the behest of the organisation – and a range of young members became increasingly involved in key areas of the association's operations (general management, artistic development, publicity amongst others). Thanks to this, Raúl's sad passing did not seriously threaten the collapse of ACNH or the unravelling of its reputation. On the contrary, a group of younger members has now taken over the running of the association, which has won two new contracts for income-generating projects and was invited to participate in the Regional Theatre Festival organised by the Swiss Agency for Development and Cooperation (SDC). The inspirational performances gained media attention and transmitted education, social and awareness raising methods to the local communities.

# "KEY TO SUPPORTING CULTURE AND IDENTITY WAS THE PROVISION OF A CULTURE HOUSE."

*Barbara Kruspan*

## COMPANHIA DISTRITAL DE CANTO E DANÇA DE CHIÚRE

This theatre, dance and music company was founded in Chiúre (a small town some 140 kms west of Pemba) in 2003 and has been a CAP beneficiary since 2006. Hosted by the District Casa da Cultura (part of the District Education and Culture Department) it has more than 30 (mostly) young members and is run by a creative and energetic Director (Martins Miúdo).

CDCD has benefited from several training courses and exchanges, including the visit of the nationally-famous Companhia Nacional de Canto e Dança (recognised by GoM as an 'ambassador of Mozambican culture'). However, the process of turning CDCD into a legally independent cultural association (supported by, and through, CAP) was indirectly blocked by the district government in 2013.

Nevertheless, many initiatives financed and supported by CAP have continued using the Casa da Cultura, but outside the auspices of CDCD, offering a potential source of livelihoods for local community participants; these include establishing a small recording studio and providing equipment and materials for the production of drawing books, drums and ceramics.

CDCD received the largest amount of funding from CAP due to comprehensive, relevant and well elaborated proposals which they submitted for income generation and capacity building activities.



*"Companhia Distrital de Canto e Dança showed seriousness and maturity along the years of collaboration, submitting documents and reports quickly and well elaborated"*

# "A NARRATIVE OF RESILIENCE AND AGENCY"

Vincent Rich

## COOPERATIVA UIUIPI

Cooperative Uiuipi is a co-operative of local artisans which is located on Wimbe Bay on the Northern coast of Mozambique. This craft cooperative was founded in 1997 and has been supported by CAP since 2007; it now has over 70 members (many very young) from the Pemba urban district of Wimbe who have been able to build their livelihoods around the production and sale of crafts and other cultural artefacts.

Before the cooperative was formed, the craftsmen operated as sole street sellers. However, local police harassment created a need for them to band together to withstand the hostile environment.

From early on, Uiuipi operated a shop opposite the Nautilus Beach Resort in Wimbe, a prime location for the development of tourist facilities, including new hotels. The cooperative thrived together, with the support of Helvetas and The MERRY Trust, and were able to finance themselves between 1997 and 2009. They managed their money well and applied for funding in 2010 to develop and extend their shop. CAP provided funding for the project and the cooperative's capacity to undertake the project was impressive. CAP supported Uiuipi through legalisation and after a long process of negotiation, Uiuipi was legalised on 1st April 2011. During the years of 2009-2011 Uiuipi was under intense pressure from foreign companies interested in taking over the plot of land in order to build a new hotel and other facilities. This highlighted a growing threat to local artisans from outside money and in 2012 Cooperative Uiuipi was displaced. The cooperative finally sold the site and moved to an adjacent plot in 2012, but without a legal right to be there.

*"The story of Cooperative Uiuipi is a positive one. Due to its long and stable existence mutual trust and confidence has grown for individual members"*



The cooperative continued to face hostilities from the municipal authorities in Pemba facing threats of eviction, but they have been able to display resilience.

The story of Cooperative Uiuipi is a positive one. It has had a long and stable existence, which has made it possible for mutual trust to grow and for individual members to gain confidence in dealing with each other and with outsiders (and to build what Meagher (2010) describes as a 'network of accumulation', rather than one of 'survival' alone).

Cooperative members have a strong sense of entitlement to the land they now occupy and have been able to confront issues of displacement and high level corruption from a position of strength; they have shown a willingness to assert their agency by engaging in the political process, through standing in the Pemba municipal elections in 2013 (Kruspan, 2013).

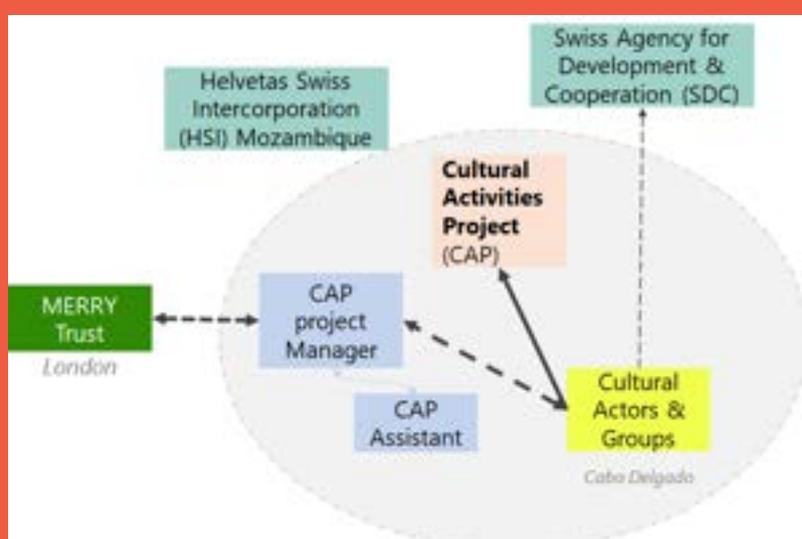
# CULTURAL ACTIVITIES PROJECT (CAP)

## A NEW DEVELOPMENT MODEL

From 2006, MERRY implemented the CAP model to fund cultural projects in Pemba and surrounding districts in Cabo Delgado. This innovative approach focused on small grants offered to various cultural activities to increase collaboration and local capacity.

Small grants are conventionally perceived to have a number of advantages over larger financial disbursements, which are usually channelled through more formalised institutional structures. The CAP model aligns with Donaldson's (2008, pp. 19-20) framework that identifies advantages of small grants in four main areas:

- **Value for money**, because of lower administrative costs, with more money reaching beneficiaries;
- **Reactivity**, or the ability to respond quickly to local needs;
- **Ownership**, with projects initiated and managed by local communities, and;
- **Momentum**, because small grants create 'a positive dynamic' in the local communities reaching beyond the initial intervention.



The partnership between the INGO (Helvetas) and MERRY was crucial to deliver CAP's programme. MERRY differs from most other development 'donor' organisations in that it does not raise funds, but merely disbursed grants to beneficiaries via Helvetas which enabled funds to be transferred securely between MERRY and the beneficiaries.

CAP has not been delivered as a single 'project' (a discrete, time-bound intervention), but as a programme involving four phases over a fifteen-year period and encompassing a number of different thematic strands, flexible amounts and modalities of support and an evolving network of beneficiaries.

Separate project proposals and funding requests were submitted to MERRY by Helvetas for each phase of CAP, with a gradual scaling up of support. CAP leaves beneficiary selection and funding decisions deliberately open and flexible. In contrast to the results-driven rhetoric of aid and the 'auditing' culture in place in most aid organisations— MERRY's financial monitoring of CAP has been essentially 'light-touch'. However, monitoring arrangements (i.e. detailed annual and half yearly reports) are put in place by the local project manager to ensure accountability. An important emphasis in the CAP model has always been on the organisational development and capacity building of local cultural groups, rather than simply the provision of funding – a concern with 'process' as much as 'project'.

The aim was to give increased attention to local knowledge(s) and local values to ensure that the support that was being offered could be more effectively socially 'embedded'. Rather than being concerned with problem-solving and 'solutions', this mode of support was designed to help nurture a 'learning focus', and to encourage cultural actors to become 'participants in agendas for change' (Pearce, 2000:35) by enhancing their capacity for 'enlightened action'. In the first year, eight out of 14 interventions took place in Pemba, mainly in peri-urban areas with close rural links and across which families stretch their livelihoods; in later phases the geographical 'reach' of CAP widened, but still retaining a strong peri-urban emphasis.

CAP 's successes include not being aligned with state or private sector interests, flexibility built into project design and a willingness to take risks on emerging actors and activities, which increased engagement of local communities.

As MERRY's funds come to an end, there is evidence that CAP model has had a positive impact in local communities and could be adopted more widely in the development field.

# CULTURAL ACTIVITIES PROJECT - THE POSITIVE IMPACT



- Widening the diversity and raising the quality of cultural activities, including emergent forms
- Legalisation of eight cultural groups in Cabo Delgado; widening potential funding sources for all
- Establishing the conditions for a Provincial Cultural Platform/Network to emerge
- Achieving the 'localisation' of some project administrative functions.

# LIST OF BENEFICIARIES

AACB (Arte das Cores Belas)  
 ACS Juvenil  
 ADPP  
 AEATUR (Association of Students and Friends of Tourism)  
 Aldeia SOS  
 AMDV – Associação Moçambicana de Deficientes Visuais  
 Aro Moçambique  
 Arte Makonde Bela Baia  
 Associação Artes Juventos Alto Gingone  
 Associação Cultural Novos Horizontes  
 Associação dos Estudantes da Universidade Pedagógica (AEUP) Associação Eyawaano  
 Associação Juvenil Nihavo  
 Associação Moçambicana dos Músicos Banda Apatthani  
 Banda Myuna  
 Banda Orfa  
 Bushili member of NUJECAD  
 Casa da Cultura  
 Centro Cultural Mapiko Moderno  
 Centro de Alegria  
 Centro Makhalelo – Escola de Música Dunia  
 ComArte  
 Companhia Distrital de Canto e Dança (CDCD) de Chiúre  
 Cooperativa Arte Makonde Bela Baia  
 Cooperativa Uuiupi  
 Delta  
 Djowiria  
 Escola de Música Dunia  
 Estudio CanX  
 Groups (Banda Orfã, Wina W’Africa)  
 Grupo Cultural Jovens Unidos de Alto Gingone  
 Grupo Cultural Lipililile  
 Grupo Fashion  
 Grupo Teatral Nanhimbe  
 GTO Chiúre  
 Ibo International Festival  
 Idalina Felix  
 IMAP  
 Jorge Tadeu  
 Killombo Produções  
 Lipillile  
 Marquiola Lyambwambwe  
 Massikisano  
 Matebule  
 Mauro  
 Mucojo Primary School (AACB)  
 NBC  
 Ntessa  
 Núcleo de Jovens Escritores de Cabo Delgado (NUJECAD)  
 OJT3  
 Os Excluidos  
 Página Cultural/Jornal Horizonte  
 Pronanac Educacional  
 Rádio sem Fronteiras (RsF)  
 Steps to the Future Culture Platform, Thematic Group Culture  
 Studio Super Som (SSS)  
 Tambo Tambulani Tambo  
 Thematic Group Art and Culture (GTAC)  
 TVM  
 UACAD – União dos Artesãos de Cabo Delgado  
 UJUDER  
 Ulongo Art & Culture  
 União dos Artesãos Ujamaa  
 Yethu Africat



**Natanya Rodrigo-Candappa** is the International Officer at the Institute of Physics and studied MSc International Development Management at the University of Westminster. Natanya is an English literature graduate and TESOL teacher interested in international education projects that support development and build capacity through cross-cultural communication.



**Eliana Gerardi** is an Economic Consultant at Buro Happold and studied MSc International Development Management at the University of Westminster. Eliana is passionate about researching and assessing the socio-economic impact of development initiatives with a special focus on those that build and strengthen resilience in communities.

Natanya and Eliana met MERRY Trustee Dr. Vincent Rich when he was one of their tutors at the University of Westminster. This report has been commissioned by the MERRY Trustees to celebrate the life and work of Jani Llewellyn and the achievements of the MERRY Trust. The Cultural Activities Project and model used cultural activities as a way of doing development differently and will be the lasting legacy of The MERRY Trust.

The research approach included a document review of MERRY and Helvetas Annual reports as well as Jani's archive of project activities and cultural initiatives. The authors also conducted interviews with the MERRY Trustees and the CAP project manager to build the narrative of the charity's work.

# Supporting Education, Aspiration and Expression