

Strategic plan 2021-2025

Deepening impact and organisational effectiveness



The Cross-Cultural
Foundation of Uganda

1. Introduction

Welcome to the 2021-2025 strategic plan of the Cross-Cultural Foundation of Uganda – *“Deepening impact and organisational effectiveness”*

Its development involved an evaluation of the previous plan and an analysis of the present operating context. This required several discussions with staff and board members as to the proposed way forward. This participatory approach ensured that all those more directly involved in CCFU and its work could reflect and shape the future of the Foundation.

This plan will serve as a guide for the development of annual plans and budgets, which will indicate priorities and the human and financial resources needed annually. Some of the highlights of the new plan are as follows:

- ◆ After 15 years of existence, CCFU has affirmed its status as a local NGO with local and international relevance, enhanced visibility and credibility.
- ◆ Its programme portfolio has widened, with new engagements in the fields of gender and culture, culture and conserving the natural environment, culture entrepreneurship and the protection of our built and natural heritage.
- ◆ The Foundation has contributed to the development of the policy environment (shadow reporting on international cultural heritage instruments, contribution to national policies).
- ◆ CCFU has however not always been able to connect with topical issues and its advocacy work has met with only modest success. Some of these gaps reflect continued weaknesses within the Foundation, resulting in organisational inefficiencies.
- ◆ CCFU operates in a complex environment that is constantly evolving, in terms of demography, politics, economic and social change, to which should now be added health emergencies. Uganda’s “culture sector” is growing, reflecting enhanced interest in culture (and its link to sustainable development) at the international level. The notion and manifestations of the family are also evolving, while the media is rapidly changing, reflecting technological shifts affecting society at large.
- ◆ The implications for CCFU of such changes are numerous. They include recognising further the importance of the younger generation by “mainstreaming” a “youth perspective” in all CCFU’s activities; researching the main elements of Uganda’s emerging “urban culture”; exploring collaborative opportunities with actors and organisations in the creative sector; as well as increasing publicity on CCFU and its activities, especially through social media.
- ◆ In the coming period, CCFU’s action will take place along three main programme areas: cultural heritage safeguarding and promotion; cultural rights promotion; and managing cultural diversity. To advance its mission and implement the actions listed under its programme areas, CCFU will deploy strategies that include capacity-building; knowledge generation; advocacy; communications; and enhanced organisational effectiveness.



2. CCFU: the journey so far

The Cross-Cultural Foundation of Uganda – CCFU – was founded in 2005 as a national non-government organisation that promotes culture as a key component of Uganda’s development agenda. It was established on the premise that culture is not sufficiently taken into account in development initiatives, which consequently are not sustained because they tend to depend on external thinking and resources. CCFU deliberately focuses on “cultural resources”, rather than on a perception of culture as negative, inferior and backward.

This strategic plan follows a previous edition – covering the 2015-2020 period – titled “Culture and Heritage: Extending our Reach”.

a. Achievements

After 15 years of existence, and having completed the previous strategic planning period, CCFU can recognise a number of achievements. Generally, the Foundation has affirmed its status as a local NGO with local and international relevance, enhanced visibility and credibility. Several stakeholders seek its advice and staff are often invited at national and international fora. As a result, donors – on which CCFU continues to rely almost entirely for its financing – have continued to support the Foundation and have at times sought to support it, without an initial approach by CCFU, thus securing the Foundation’s short term financial viability.

The past 5 years have also seen a broadening of its programming portfolio, with new – often innovative - engagements in the fields of gender and culture, culture and conservation of the natural environment, and the protection of our built and natural heritage. This has resulted in a measure of impact at programme level that has included the inclusion of culture in the national secondary school curriculum and in selected universities; a heightened understanding of the importance of preserving and henceforth a better documented built heritage; an impact on other organisations (such as the Uganda Wildlife Authority in developing its regulations and practices) or in preserving an urban forest – the Namagoma forest; and an impact on legislation relevant to the culture sector (National Development Plan; museum policy and others). Some of this progress has been achieved by working in alliances and networks (such as to save the National Museum from demolition, and to advance the rights of Indigenous Minorities).

CCFU has also been able to nurture a participatory organisational culture and practice, with the growing number of staff able to take part in various internal decision-making fora.

b. Gaps

While achievements have been registered, shortcomings are also present. At the programme level, CCFU has not always been able to connect with topical issues (e.g. the link between culture and pervasive corruption, culture and religion – especially in view of the rise of “fundamentalist” churches - or the growth of an urban culture), thus making its agenda at times appear somewhat theoretical and removed from people’s day-to-day lived realities. CCFU’s advocacy has also met with only modest success, possibly reflecting the fact that its engagements have often been piecemeal and not sustained over time to make a real difference. CCFU’s work with cultural institutions has also been episodic, rather than sustained, and linkages with the creative sector have not been explored.

Some of these gaps reflect continued weaknesses within the Foundation, including the dearth of research, fundraising and up-to-date communication skills among staff, with an over-reliance on CCFU founders. This has had various consequences, including organisational inefficiencies (inability to meet deadlines, poor quality of outputs), the lack of long-term core funding, and a still modest visibility at the national level. CCFU has also registered limited progress in developing the sustained skills of some of the partners it has worked with (in terms of their ability to document their work, advocate for themselves and marketing in the case of cultural enterprises).

In sum, there is much still to do for CCFU to make an evident change at national level, with well-focused and coherent programme initiatives, all contributing to impact beyond these particular projects and programmes.



3. CCFU in its environment

CCFU operates in a complex environment that is constantly evolving. To retain its relevance and effectiveness it needs to be aware of its operating context, and of the main trends that characterise it. Of particular importance are the following expected changes and their implications for CCFU:

1. The international context

Throughout the world, multilateralism is under threat; the influence of the UN and its agencies, the continued building of the European Union, the previously accepted benefits of free international trade, are all being questioned. China and other Asian economies are occupying a growing role in international affairs, with impact on the African continent, as European influence diminishes. The role of international aid is being reconsidered: it is increasingly politicised while reducing in volume. Culture-related international organisations and networks however continue to be influential regionally and globally (the African World Heritage Fund, ICOMOS, ICCROM, INTO). This is partly encouraged by the adoption of the Sustainable Development Goals (the SDGs) in 2015 which placed culture on the international development agenda, as an end in itself and as contributing to development outcomes (safe and sustainable cities, decent work and economic growth, reduced inequalities, the environment, promoting gender equality and peaceful and inclusive societies). *The implications for CCFU are as follows:*

- ♦ *Anchor CCFU initiatives, where relevant, to the SDGs.*
- ♦ *Develop contacts with China (cf. its focus on intangible heritage); Korea; Japan.*
- ♦ *Develop and periodically review a fundraising strategy that reflects global shifts.*
- ♦ *Maintain an active engagement with INTO and UNESCO; develop contacts with other networks and international bodies (e.g. the African World Heritage Fund); develop joint project proposals (rather than CCFU-going-alone initiatives).*

2. Climate change/ epidemics

The 2021-2025 strategy is developed under the vast cloud of the COVID-19 pandemic. While one can hope that this will be overcome, the impact on the social and economic infrastructure will be felt for some time and other epidemics are forecast. There is also an increasing realisation that such emergencies are linked to climate change, as do other profound shifts that have started (and will continue to affect) Ugandans directly. Deforestation, pressure on land and loss of fertile soils, floods and melting glaciers, all flag the need to adapt economically, socially and culturally. *Implications for CCFU:*



- ♦ *CCFU needs to be alert to the cultural consequences of epidemics and climate change.*
- ♦ *Initiatives to adapt to such emergencies and consequent changes need to be developed into projects in the course of the coming period.*

3. The national context (demography, politics, economic and social change)

With regard to population trends, we recall that Uganda is registering very high population growth and hence a high dependency ratio, with a median age of only 16.7 years. By the time this plan period is over, the number of Ugandans will have risen by 6 million (from 46 million today to 52 million in 2025). The cultural make-up of the population is also likely to continue changing, with an increased mix between cultural communities (as a result of inter-marriages, increased mobility and urban migration). While economic growth may well (just) keep pace with this population increase, the gap between the rich and the poor, already large, is likely to deepen. This may fan political discontent, with a growing feeling of disenfranchisement, leading to uncertainty as to the future political make-up, and an increased sense of individualism, and profit-by-all-means desire as part of a drive towards “modernisation” (in which culture has little place, while replacing the older cultural values of solidarity and communalism). Socially too, one can expect a continued growth of fundamentalist churches (with their attendant scepticism – if not outright condemnation – of “culture” and all that it represents) and the urban population will continue to rise faster than the national increase. *Implications for CCFU:*

- ♦ *Recognise further the importance of the younger generation by “mainstreaming” a “youth perspective” in all CCFU’s activities.*
- ♦ *Enhance a “culture as income” perspective in as many interventions as possible.*
- ♦ *Research and document the main elements of Uganda’s emerging “urban culture”.*
- ♦ *Invite religious leaders to “Culture in Development” events; highlight the congruence of culture and religion through an information campaign; engage religious fora.*
- ♦ *Strengthen CCFU’s work on culture and the conservation of nature (given that the population explosion will exert pressure on natural environment/resources).*

4. Government and the policy environment

Government’s interest in the culture sector remains limited and this is unlikely to change much in the coming years, as the focus on “modernisation” is sustained, with two significant exceptions: when culture and cultural enterprises are seen as a source of growth and employment (especially for the youth), or as a way to further a political agenda (such as when hiring performing artists at election times).



Heritage safeguarding and development is therefore likely to keep a back seat within government's priorities and spending plans. *Implications for CCFU:*

- ♦ *Actively pursue an advocacy agenda focusing on legislative development (Culture Policy, Heritage Safeguarding Bill, Museums and Monuments Bill, culture ministry, local government ordinances), but also on the effective implementation of existing laws and policies.*
- ♦ *Engage with the Civil Society Budget Advocacy Group to promote and enhance budgetary allocation for culture.*

5. Civil society

Ugandans' trust in civil society organisations (especially NGOs) has been dented by poor accountability and a doubtful value system (reflecting the situation in the country at large). This has prompted Government to tighten the regulatory environment for such organisations. Meanwhile, NGOs are likely to have to operate in an increasingly competitive and fragmented environment, for both visibility and funding. Community-based organisations are likely to continue to be turned essentially into grant recipients through various government and donor schemes. *Implications for CCFU:*

- ♦ *Active membership of networks and joint civil society initiatives (NNGOF; QUAM).*
- ♦ *Adhere to legal stipulations at all times.*
- ♦ *Seek political protection (lobby prominent individuals, engage them in CCFU initiatives, work through advocacy coalitions).*

6. Culture and the "culture sector"

Uganda, and the wider continent, is witnessing the growth of a vibrant and diverse "culture sector", especially related to the performing and plastic arts, and encompassing more NGOs. In Uganda, this sector is not supported by the State (other than for instrumentalising it for its own interest, such as for health campaigns). In spite of very limited resources, performing artists are however showing growing self-confidence and are participating in international fora and networks. Cultural institutions, the custodians and knowledge bearers of much of Uganda's cultural resources, are meanwhile grappling with power dynamics, politicised and finding difficulties in re-inventing themselves to remain relevant to the current context. *Implications for CCFU:*

- ♦ *Explore collaboration opportunities with actors and organisations in the creative sector (participation in publications design; contract artists as part of CCFU's communications strategy).*
- ♦ *Explore collaboration at the time of the design of CCFU's projects.*
- ♦ *Seek partnerships with performing artists as part of a more activist stance for CCFU.*
- ♦ *Explore ways to help cultural institutions transition into relevant organs in*

tune with the current socio-cultural context.

7. Media/technology

The media is rapidly changing, reflecting technological shifts affecting society at large. Newsprint is losing its importance, while social media and radios/TVs become more prominent as sources of (not always accurate) information for Ugandans. The internet continues to grow as a source of facts (and fiction), both national and international, for an increasing section of the population, including the youth. The rise of these media fragments the earlier monopoly on “news” and will continue to provide an opportunity to promote cultural affairs, provided contents is of high quality and topical. *Implications for CCFU:*

- ◆ *Improve communications skills at CCFU (in terms of contents, presentation and immediacy).*
- ◆ *Increase investment and publicity on CCFU and its activities, as well as on programmes relevant to topical issues (including having personalities visit projects).*
- ◆ *Develop a media constituency, trained by CCFU.*

8. The family

As part of the social trends noted above, the notion and manifestations of the family are evolving. Increasingly, we see small nucleated units, rather than the extended families of old. Further, families are increasingly single-parent headed. The inter-generational transmission of values (including cultural values) is therefore impaired. Families are also increasingly spanning across ethnic lines; children are often left to their own devices (in terms of familial upbringing) by having to spend much time in school (especially boarding schools for those who can afford it) and as their parent(s) are out of the home making a living. Youth increasingly belong to “sub-cultures” (churches, economic groups, gangs). *Implications for CCFU:*

- ◆ *Seek ways to engage parents in Heritage Education activities; this could be through NGOs and cultural institutions.*
- ◆ *Document community initiatives that are successful in revitalising the family and its values.*
- ◆ *Continue to work with cultural institutions to popularise cultural resources that are useful in addressing social ills, such as domestic violence.*



4. Vision, mission, values

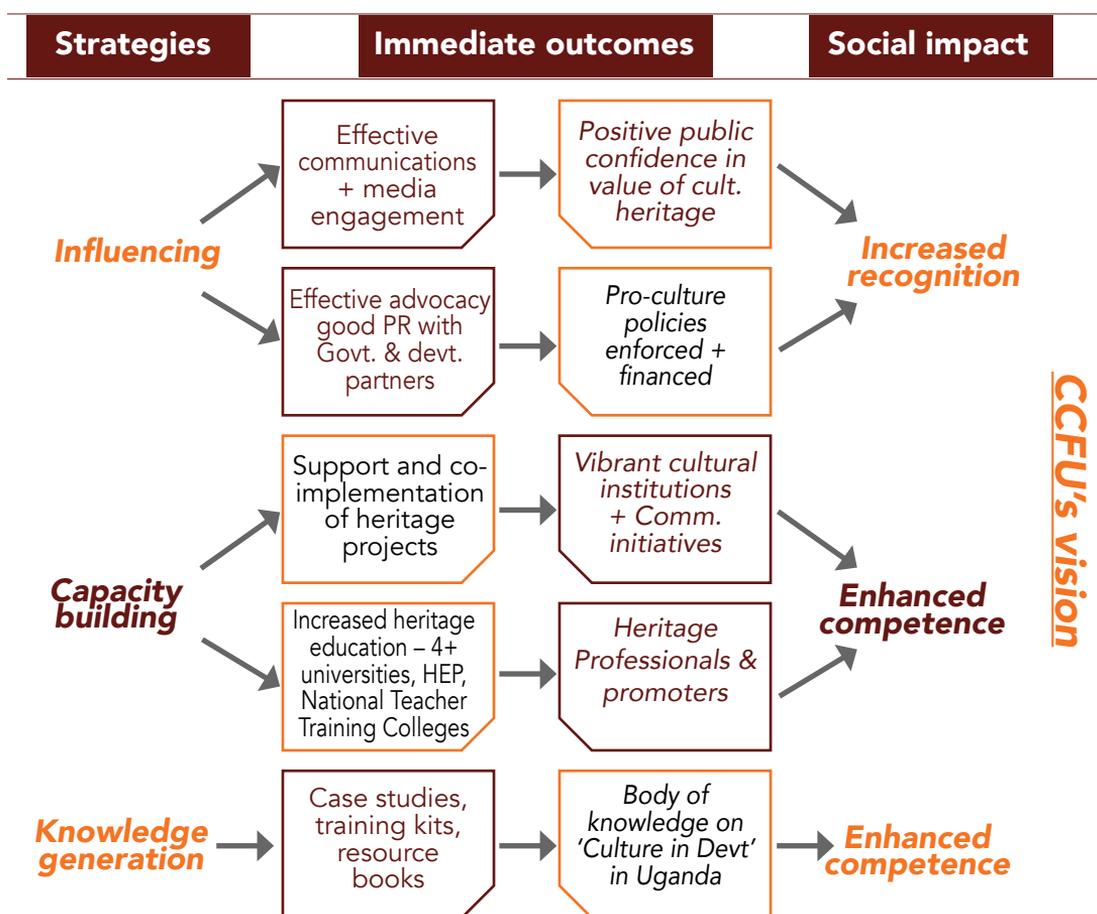
CCFU's vision, mission and values have been amended for the coming period as follows:



5. CCFU's theory of change

CCFU's theory of change reflects the following assumptions:

1. Cultural identity is an essential element of human life – and remains resilient despite overwhelming external influences and exposure.
2. Culture is relevant and has the potential to contribute (knowledge, skills and resources) to sustained development.
3. People have an intrinsic desire to preserve, adapt and promote culture in spite of the current state of neglect of cultural resources.
4. The lack of confidence and conviction in the relevance of culture can be reversed but requires evidence-based knowledge and experiences.
5. Change may be externally triggered, but necessary cultural transformation must be internally inspired and driven.
6. Culture rests with the people.



6. CCFU's programme areas

In the coming period, CCFU's action will take place along three main themes or programme areas:

- a. Cultural heritage safeguarding and promotion
- b. Cultural rights promotion
- c. Managing cultural diversity

a. Cultural heritage safeguarding and promotion

Reflecting the analysis presented above, and in accordance with the following themes, CCFU intends to:

- ♦ Heritage Education: Strengthen its work with Heritage Clubs in schools, based on an evaluation of the work done so far, providing a more topical and dynamic form of support (well adapted to the needs of youth, including urban youth), while adjusting to the coming incorporation of culture in the curriculum (including teacher training); and continue to support partner universities as they start implementing their respective undergraduate heritage studies degree courses. Means to promote heritage education for youth out of school will be explored. CCFU will also seek to develop collaboration with universities elsewhere in Uganda and on the continent to promote Heritage Studies.
- ♦ Community museums: Continue to support the professionalisation of community museums (and, where possible, of their Association), especially in relation to their outreach work towards youth and universities and to help them achieve a measure of financial self-sufficiency.
- ♦ Youth and cultural enterprises: Continue to support youth groups to showcase how cultural resources can provide opportunities for successful micro-enterprises.
- ♦ Culture and conservation: Continue to work with local communities and the Uganda Wildlife Authority to foster a culturally-aware approach to conservation work. In addition, CCFU will in the coming period broaden its activities to using culture for conservation of natural heritage sites, endangered animals and plants of cultural significance.
- ♦ Built and natural heritage conservation: Continue to document built and natural heritage resources, especially where they might be under threat ("modernisation", urbanisation, mineral exploration, climate change) and work towards an effective policy environment. CCFU will also nurture the development of a Heritage Trust, which will eventually take up CCFU's work in this area. Particular attention will be paid to heritage at risk by encouraging precautions against fire and other forms of destruction to sites and buildings.

b. Cultural rights promotion

Ensuring that Ugandans' cultural rights are respected in all circumstances will remain a priority area of intervention for CCFU in 2021-2025. This will be undertaken as follows:

- ♦ Cultural rights support: As long as cultural rights are less well understood and promoted than other human rights, the Foundation will work with (i) human rights organisations and (ii) the media, to have this important dimension of human rights better incorporated in their respective work. CCFU will also make her position clear on cultural practices that have negative consequences.
- ♦ A focus on indigenous minority groups (IMGs): Continue to support and take an active part in collective action designed to foster IMG rights (NGO Coalition for the Rights of IMGs; Regional IMG platforms in the Karamoja and Rwenzori regions). In addition, CCFU will seek in the coming period to support IMG youth have better access to education that reflects their cultural rights and the oral history of their communities will be documented and publicised. Women's groups in selected communities will be supported to develop micro-enterprises that both reflect cultural expression and the need for income.
- ♦ Culture and women's rights: CCFU will use the results of its on-going research in this area to advocate for the use of cultural resources to ensure that the rights of women and girls are respected.

c. Managing cultural diversity

Uganda's contemporary history indicates that managing cultural diversity continues to present challenges. CCFU will therefore continue to work in this area, by:

- ♦ Engaging with cultural institutions: These traverse critical times, where they need to adapt to an environment where their relevance is at times questioned, especially among the youth and in the urban areas. CCFU will continue to engage with such institutions, assisting them, whenever needed and possible, to adapt to changing circumstances, to re-connect with the youth and to better discharge their heritage conservation and promotion mandate (through support to mapping heritage resources, to the development of heritage preservation strategies, inter-generational engagement and understanding of the legal context relevant to cultural rights). In areas inhabited by IMGs, CCFU will engage with dominant groups to ensure peaceful co-existence.
- ♦ Religion and culture: Uganda is accommodative of diverse religions, some of which are tolerant of culture and traditional spirituality while others are not. This creates a rich but at times problematic diversity. In the coming period, CCFU will engage with religious institutions, promoting religious pluralism, seeking mutual respect and understanding within and between groups of diverse religious affiliation.



- ♦ An emerging urban culture: as the urban population grows, a new culture is establishing itself. CCFU will examine the implications of this development for its work across its programme areas.
- ♦ Refugee affected and conflict prone areas: these areas have often seen attention paid to the social and economic challenges faced by those concerned, leaving the cultural implication of conflict or post-conflict situations unattended too. CCFU will seek to develop activities (such as adapted heritage clubs in schools) to promote cultural values as a way to tackle diversity challenges in such areas. _



7. Programme Strategies

To advance its mission and implement the action listed under its three programme areas, CCFU will deploy the following strategies:

- a. Capacity-building
- b. Knowledge generation
- c. Advocacy and lobbying
- d. Communications
- e. Organisational excellence

a. Capacity-building

To date, CCFU has assumed a capacity-building approach with a wide range of partners, including cultural leaders, museum operators, extension staff, teaching staff and NGO personnel. This has often been accompanied by sub-granting in the context of particular projects. At times, the Foundation has also run “culture in development” training events for a variety of stakeholders. These activities will be pursued in the new plan period but emphasis will be placed as follows:

- ♦ An accompaniment approach: Given its earlier experiences CCFU will privilege an accompaniment and co-implementation role, as opposed to sub-granting only. This will enhance the impact of projects, help CCFU to monitor field activities more closely and to learn from them. New partnerships will target those with a limited understanding and appreciation of cultural heritage and its contemporary relevance
- ♦ Culture as a source of livelihood: Whenever possible CCFU will stress the relevance of culture in terms of livelihood and sustainable development, to enhance an understanding of the relevance of culture in the daily lives of those the Foundation works with.
- ♦ Media training: The Foundation will also seek resources to enable it work with interested media personnel in a capacity-building mode, rather than simply asking (or paying) them to cover events.
- ♦ ICT training: Reflecting the changing media landscape, CCFU will also incorporate ICT training in relation to culture in its capacity-building activities.

b. Knowledge generation

To remain relevant, CCFU will continue to undertake research on selected topics relevant to its “culture in development” approach. Relinquishing to some extent the “quasi-academic” and thematic research initiatives so far undertaken – for which it is not well equipped and whose readership is limited – CCFU will re-orient its research work as follows:



- ◆ Address topical issues, with which the readership can readily connect, e.g. “culture and corruption”, or with a direct implication for programming, e.g. “youth and urban culture”; “culture and the evolving family” (single parent families; child headed families, pastoralist families, rural and urban families).
- ◆ Document best practices: CCFU will also place emphasis on documenting and publicising best practices related to “culture in development”, whether by its partners or beyond, to highlight the relevance and necessity of its mission.
- ◆ Aim at research outputs within capacity: given its limited capacity, CCFU will not undertake more than 2 pieces of fully-fledged research per annum (other than the collection of baseline information and monitoring/evaluation necessary for project implementation).
- ◆ Document built and intangible heritage: in addition, oral history work will be continued and the documentation activities within the Heritage Trust project will be amplified, given the urgency of conservation of the built heritage.

c. Advocacy and lobbying

All of CCFU’s activities have an element of advocacy, reflecting the Foundation’s mission to make a change that goes beyond individual projects or programmes. To date, however, CCFU’s advocacy has only been successful in a few instances, as it has tended to be as one-off efforts, rather than sustained campaigns. In the coming period, CCFU intends to place more emphasis on its advocacy work as follows:

- ◆ Embark on and sustain “activist” advocacy work: the Foundation recognises that much of its advocacy objectives (such as have the Government re-establish a Culture Ministry) need to advance over a long period and in a more consistent, active and visible effort to be effective
- ◆ Evidence base: advocacy needs to be based on solid research, especially where the link between culture and development is not apparent. Evidence is needed on how culture contributes to national revenue, social cohesion, economic development, gas and oil, conservation, land issues, education, among others. CCFU will explore developing policy briefs on development sectors related to culture.
- ◆ Building different constituencies: CCFU will need to nurture relationships with carefully selected constituencies, such as Ministry civil servants, members of Parliament, leaders of religious and cultural institutions, and other NGOs.
- ◆ Building alliances: CCFU needs to bring other organisations and personalities to form alliances to perform advocacy, including, for instance, the Ministry of Finance and Economic Development.
- ◆ Topical advocacy: while advocacy for the re-establishment of a Ministry of Culture and for specific programme-related outcomes will continue, CCFU will focus its attention on topical issues that are directly related to its mission, but also resonate with the public (such as the destruction of a well-loved historical building).

d. Work with the media

So far, CCFU has worked with the media, mostly by engaging the services of media houses and publicising its work on its websites and on social media platforms. In the coming period this work will be widened and deepened:

- ♦ Make communications more central to all programme activities: While CCFU visibility and branding have been enhanced in past years, the Foundation is still not making a consistent mark at national level. Communications work will therefore be intensified in all programme areas and an accent will be placed on making communications outputs more widely available than has so far been the case (such as the development of Apps, a magazine/newsletter and other online media). This will include documentation of best practices arising from CCFU's work.
- ♦ Turning media houses into a constituency: CCFU will position selected media houses and personnel as partners rather than as sub-contractors or service providers. This will entail a more consistent relationship, involving orientation, training and support, including to "citizen journalists" where appropriate. CCFU will identify and engage pro-culture media houses, establish relationships with them (and identify opportunities for free media slots) to promote culture. It will repackage information that can serve as footage on topical issues thereby minimising the cost of publicity.
- ♦ Privilege electronic media: CCFU will continue to use social media extensively in its communications work, reflecting global trends and allowing it to use more customised approaches than in the past.

e. Organisational excellence

CCFU will strive to continue develop its capacity to deliver in its various programme areas. This is seen as essential as the organisation reaches a greater degree of maturity and as the founder members exit, requiring efforts to "ground" CCFU within a firmly and widely held ideological framework. This will entail the following:

- ♦ Ownership, governance and accountability: CCFU has benefited from a supportive Board and has built a reputation as an accountable, transparent organisation. CCFU will further reinforce the Board (with an especially important role to play as CCFU's founders exit) by involving the members in its reflection events, involving members in field visits, building their capacity and seeking their support whenever necessary. Financial and programmatic accountability will continue to be scrutinised and re-enforced as and when needed. CCFU will need to ensure that "ownership" infuses all in the organisation – requiring occasions where staff can fully "absorb" CCFU's mission and set of values.
- ♦ Leadership, commitment and adaptability: Strategic leadership skills will need to be nurtured at all levels to ensure that the staff team is cohesive, relevant, highly committed, professional and motivated. The incoming management of the Foundation will ensure that this is developed through capac-



ity-building and the infusion of an appropriate organisation culture, promoting innovation and participation. The “lead person” system (staff responsible for particular initiatives) will be strengthened.

- ◆ External relations: CCFU will develop the skills necessary for its staff to relate effectively and respectfully with all its external partners, whether within Uganda or outside. These include programme partners, those being engaged as part of advocacy work, donors and other supporters.
- ◆ Productivity: CCFU will need to enhance its productivity over the coming years to remain effective and competitive. This entails staff training, exposure and secondments, reinforcing the necessary organisational culture and developing systems to enhance effectiveness (IT equipment and connectivity, transport means, etc.)
- ◆ A CCFU “home”: It has long been the desire of the Foundation to purchase or lease a historical property as its headquarters, not only for efficiency purposes, but also to demonstrate how a historical building can be turned into a useful asset in “modern” times.
- ◆ Young professionals: CCFU will resume hiring volunteers, interns and young professionals to promote its mission and to help develop a future cadre of “heritage professionals” for CCFU and for the culture sector at large. In time, these may be undergraduates or graduates from universities that now offer Heritage Studies.
- ◆ Monitoring, evaluation, financial resourcing: see sections below.



8. Financing the Plan

Judged by past performance, CCFU has been relatively successful in raising the financial resources required for its operations and organisational growth. Income has grown modestly but steadily from U.shs 600 million in 2012 to a predicted U.shs 1500 million in 2020.

This growth has been accompanied by two positive outcomes: on the one hand a widening range of supporters for the Foundation (CCFU currently receives support from 8 different donors) and, on the other, the ability (rare for local NGOs) to build for itself a small reserve fund, able to cover the organisation's basic running costs for about 3 months.

While this has been achieved thanks to prudent management (reflecting itself in donor confidence) and constant fundraising, three limitations are still evident:

- ♦ Running a shoe-string operation: CCFU has not been able to access sufficient funding to enable it pay its staff commensurably with similar organisations, making recruitment of new colleagues especially challenging, and resulting in over work and inefficiency.
- ♦ Dependence on a "godfather": CCFU has relied over the years on the generosity of many, but particularly on Bread for the World as a donor covering some of the core costs and adopting a long-term (4 years) approach to its funding cycle.
- ♦ Project funding dependence: More than 90% of CCFU's funds originate in "traditional" donor sources and tend to be tied to a particular project with a fixed time horizon, making it difficult for the Foundation to adopt the necessary long-term perspective in its work.

It is in this light that CCFU will strive, in the coming period, to:

- ♦ Diversify its sources of income: Beyond the current donors, CCFU will seek to obtain financial support through alternative means, including crowdfunding and other electronic platforms, fundraising from the private sector for specific activities, and fundraising events. Any available resources, where permitted, will continue to be invested and interest earned
- ♦ Negotiate long-term support, whenever possible: CCFU's current dependence on short term funding will be reduced, whenever possible, by negotiating multi-year donor support.
- ♦ Develop innovative funding proposals, including for creative interventions/ ideas in the culture sector. CCFU will have to think "out of the box" to continue eliciting donor support. This is seen as preferable to buying into donors' agenda for the sake of receiving funding.
- ♦ Improve on staff remuneration: this is seen as essential to (i) retain the ser-



VICES of the current well-grounded team, (ii) attract new talent as and when necessary and (iii) improve on staff productivity.

- ◆ Continue to grow the reserve fund: this provides an indispensable safety provision for the Foundation and resources will have to continue to be set aside for this purpose, as well as to engage in innovative and experimental work not normally supported by donors. Spending from the reserve fund will continue to be upon the approval of the Board.
- ◆ Commissioned work: CCFU will occasionally take on commissioned work in line with its objectives, to foster a better understanding of culture in development and to enhance a pluralistic society. This additional income will be utilised to cover a portion of its institutional costs and/or to sustain its reserve fund.
- ◆ Fundraising skills Funding submissions will have to continue to be introduced, as and when necessary. Given the exit of CCFU's founder members (on whom much of the fundraising efforts have depended so far), the Foundation will need to intensify the involvement of all staff in fundraising efforts, hone their skills "on the job", and obtain external support for this purpose if proven necessary.

In the period covered by this plan, donor commitments have currently been secured for the year 2020 and from Bread for the World (as part of a 4-year commitment) until 2023. Financial resources needed are estimated at U.shs 1,500 million per year.



9. Monitoring and evaluation

The Foundation continues to use a simple monitoring and evaluation system to assess the relevance of the organisation's mission and objectives in the wider development context; to assess the response to the programme activities and to track progress against planned activities. Indicators are periodically reviewed.

The Board mostly conducts its oversight role through 3 regular meetings per year, and participation in two annual retreats.

At the secretariat, monitoring and evaluation is conducted monthly, using indicators that focus on outcome and impact of programmes and of CCFU's work generally. Feedback and interaction with local government, the media, partner organisations and other development workers also provide a good source of information on the relevance of programme activities. Field visits, regular communication with partners, recorded periodic meetings, monthly planning and budget monitoring, staff performance appraisals, and annual financial audits help to keep the organisation on track regarding implementation of activities.

In the coming period, the monitoring and evaluation function will be strengthened in the following ways:

- ◆ More comprehensive and robust planning and analysis mechanisms to track the efficiency and effectiveness of all the organisation's elements, including its overall financial health, will be developed
- ◆ To further improve the M&E function, an external M&E expert will be invited to join the M&E sessions once a year
- ◆ To enhance staff productivity, regular learning sessions will be organised, as well as periodic reviews of CCU's institutional content, to ensure continued relevance
- ◆ A particular emphasis will be placed on monitoring the effects of the COVID-19 on partners, so that appropriate measures are taken by CCFU.
- ◆ Whenever possible, CCFU will also endeavour to collect baseline information at the outset of any new project or programme and to develop a theory of change related to such initiatives.



10. Risk management

Risk assessment is the responsibility of all personnel and while absolute security can never be guaranteed, associated risks can be identified and mitigated, and vulnerabilities reduced once identified and assessed. Below is an outline of the potential risks and proposed mitigation measures.

a. Organisational sustainability

During this plan period, CCFU's founder members will exit. To minimise risks associated with this, CCFU will manage a medium-term transition process, in close consultation with the Board. The process will include motivating, mentoring and other forms of capacity-building for existing staff and, where possible, hiring new staff to ensure that a full staff complement is in place.

b. Organisation's image and public relations

As a result of its advocacy work, CCFU will interface with different audiences and the general public. The Board of Trustees and Executive Director will be responsible for ensuring that the Foundation projects an image that reflects the Foundation's philosophy, values and mission, with clear messages. CCFU staff members will ensure that they are familiar with CCFU's philosophy and values and effectively communicate these when representing CCFU in public fora. In the event of negative publicity, the Executive Director and Chairperson of the Board of Trustees will be responsible for responding to external partners, including the media, and restoring the Foundation's image.

To mitigate risks, CCFU will have to continue to illuminate and to support local initiatives and development organisations that harness the wealth of our tangible and intangible culture for economic profit, social change and equitable development. CCFU will continue to forge broad alliances and work with others, including joint planning of activities and campaigns.

c. Accountability, compliance and credibility

The Board of Trustees and Executive Director will be responsible for ensuring that the Foundation's resources are efficiently and effectively utilised, within committed funds and related funding requirements, as stipulated in CCFU's Financial Management Policy. CCFU will continue to adopt a "zero-tolerance" attitude towards corruption and will ensure that it adheres to all government legal prescriptions and donor conditions. The risk of denial of renewal of the operating licence or freezing of organisational accounts will be partly mitigated through CCFU's clarity of messaging and its retention of a reserve fund).

d. Programme implementation and performance

Through field visits, regular communication (written and verbal) with partners,

periodic meetings, the degree of risk regarding the approach taken, resources invested and partners involved in programme implementation will be assessed, and where necessary mitigation measures will be taken following consultation with CCFU management.

An organisation is only as credible as the work that it undertakes. As noted, the Foundation maintains a simple monitoring system to periodically assess its performance and its impact. All staff will participate in individual and collective performance assessment. This includes annual planning, annual retreat and reflection events, monthly and weekly planning and reporting and monthly budget monitoring. Lead persons for selected programmes will be responsible for ensuring that the programmes are evaluated according to the respective indicators. All staff will be expected to adhere to CCFU's quality standards and values at all times.

e. Human resource management

The performance of each staff member will continue to be appraised on an annual basis against terms of service or reference. The results of the appraisal will be used to determine continued employment and salary increment. The Foundation will be responsible for assessing staff competence against the programme requirements, and will devise measures to support improved performance in respect to capacity, remuneration, working environment and interpersonal relations, as detailed in CCFU's Human Resource Management Policy. Such measures will contribute to attracting and retaining competent staff. Where necessary and feasible, the staff member in charge of human resources will be availed capacity-building opportunities.

The Foundation will continue to make a provision for (i) Cost-sharing for medical insurance cover for all staff (ii) Workman's Compensation insurance for employees (iii) Protective gear (helmet and jacket) for members of staff who use a motorcycle for official travel (iv) Protective medical equipment in case of epidemics and other medical emergencies.

f. Finances

The Board of Trustees will ensure the Foundation is financially stable through regular monitoring of expenditure against budget and committed funding, and endorsement of the financial audits, as per CCFU's Financial Management Policy. CCFU will continue to build its reserve fund to cover its institutional costs for up to 3 months and will invest these savings, in consultation with the Board of Trustees.

g. Security and assets

CCFU will maintain office security by providing security personnel and electronic equipment, with an alarm linked to a security company. Fire extinguishing equipment will be provided and regularly maintained. CCFU's documents will be regularly backed-up electronically in a secure way and copies of important documents held off premises. An inventory of all CCFU assets will be updated regularly. All CCFU property will be insured.





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