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MOVE 2012 – 2020

AN EVALUATION OF THE DESIGN, DEVELOPMENT AND DIRECTION OF MOVE

Move

International Centre for Community Music

This evaluation has been undertaken by the International Centre for Community Music.
The report is authored by Dr Ruth Currie, Dr Jasper Chalcraft, Karen Boswall, Shoshana Gottesman and Professor Lee Higgins. November 2021.

JOIN IN.
TAKE A TRIP AROUND THE PLANET

https://www.youtube.com/watch?v=GTQJ0DIxsGA

‘I CAME HERE THINKING THAT MOVE WAS GOING TO BE ABOUT MUSIC, AND I WAS RIGHT,

BUT IT WAS ALSO ABOUT TRAVELING, FOOD, VOLLEYBALL, CULTURE, LANGUAGE, 40DEGREES, SWEATING, MOSQUITOS AND MEETING PEOPLE ON THE CHAPA,

THROUGH EVERYTHING THERE WAS ONE CONSISTENCY: US.’

POSTED BY TOBIAS RØNNEVIG (TOBIASRONNEVIG) FROM NORWAY IN MOZAMBIQUE ON THE MOVE BLOG ON MAY 27, 2019

The sweet and warm sounds of a kalimba and cello duet set the mood. An ensemble of young men and women from Mozambique, Norway, Brazil and Malawi are in Mozambique’s capital Maputo, preparing the listener for meaningful beginnings, welcoming the viewer to enter the world of cultural exchange through their eyes, with their own composition, humor, joy, and fusion that is uniquely theirs. This group of MOVE participants are all living in one communal house in the acacia-lined urban center. Some are in their home country, some are encountering a new place with its own particular histories, cultures and communities. Switching back and forth between the live performance of the band, visuals of local markets and landmarks, football playing in the sun, the overall musical feel of R&B - jazz flow in which the lead vocalist sings in both English and Portuguese.

Join in. Take a trip around the planet.
Seeing the music flowing everywhere you go.
Move along to a rhythm that is strong.
Let it show.
So many things from here and there we got to share.
Tell the tails. Walk the trails.
And be ready to take you high, take you low,
Take you where you wanna go, and beyond.

Let's fly high.

Venha	*Come*
Vamos dar uma volta	*Let's take a trip*
Pela música bailando pelo ar	*through the music that's dancing in the air*
Veja só	*You can see*
Você não está sozinha	*You're not alone*
Vamos voar	*Let's fly*

MOVE 2019 (Mozambique) Fly High
Posted by Tobias Rønnevig 16 March 2019
https://www.youtube.com/watch?v=GTQJ0DIxsGA
Accessed 08 October 2021

The song bursts into a new rhythmic energy, calling upon listeners to move. An MC changes the mood with a cry of "Siyabunga!" a Bantu word for "Let's go!" over fast-paced polyrhythmic drumming, ululations, as the viewer sees lively community musicking spaces, where young men, women, boys and girls are immersed in drumming and dancing. This is but one evocative audio-visual elaboration of the embodied MOVE experience, perhaps revealing more about MOVE's practices and policymaking than any written text. Inherent within this experience are both challenging, but fruitful possibilities of crossborder musicking spaces. MOVE, in seeking to hold up a mirror to itself to understand more deeply what sustainability and decolonial practices may look like in these spaces, is also seeking to imagine future exchanges that affirm agentive and equitable intercultural learning.

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GLOSSARY

Alumni
Former participants in MOVE

Embodied
The ways that people experience MOVE, as partners and as participants.

Homecoming
A program of activity that participants attend when returning from their 10-month exchange

Institutional Practices
How MOVE makes strategic decisions, how these develop into the program's goals, how young people arrive at the exchange, and the relationship MOVE has with alumni.

Intercultural
Occurring between or involving two or more cultures

MOVE
Music and Organizers Volunteer Exchange

MOVErs
Participants in the MOVE program.

Organizational Learning
The learning that MOVE partners seek to gain through this evaluation

Partner Organizations
Partners coordinating MOVE in Brazil, Malawi, Mozambique and Norway

Lead Organization
The strategic lead for MOVE (JM Norway)

Prepcourse
A program of activity that young people take part in, within their home country, prior to going on their 10-month exchange.

Transcultural Capital
Transcultural capital works through, and takes advantage of, cultural difference. It is a way to describe how musicians use knowledge, skills and networks to adapt to their new contexts.

Cultural Hospitality
Cultural hospitality is dichotomized: the local community are hospitable and open to new musics, but the ecosystem of arts and performance spaces, and the possibilities for institutional support are extremely limited for outsiders.

FOREWORD

How is MOVE understood as an experience and as a concept?

This is the question that Professor Lee Higgins and Dr Ruth Currie from the International Centre for Community Music asked themselves, when invited to be considered to evaluate the JM Norway-led intercultural youth music exchange program and its development between 2012 – 2020. Between July and October 2021, Ruth, alongside her colleagues Dr Jasper Chalcraft, Karen Boswall and Shoshana Gottesman, considered this question and through archival analysis of MOVE's report and online archives, interviews, an online discussion event, and a review of literature, we thought deeply about our responses to this, what it means to know MOVE better, to whom and why.

Our answer? MOVE is an embodied experience which those who take part carry with them, conceptually, as they travel in their lives and work: as partners and as former participants. It is an incubator of personal and professional development and growth, through the spirit of the people and places that transfer its meaning through their experiences and how they represent the MOVE program. In this way, MOVE has meaning in a plurality of ways and this meaning has impact for individuals and for the design and development of MOVE policies. Some of these ways change, responsive to the people and places encountering MOVE. Some of these meanings are deeply rooted and influence a direction of travel for some of the most commented on, and possibly, recognizable aspects of the MOVE program: gender equality (specifically, the representation of women and girls) and music pedagogy (specifically, how young people teach and share music, together).

Through this plurality, young people taking part in the exchange have many opportunities to be themselves, to learn about themselves, and find themselves flourishing through the experience of being unfamiliar, unsettled and unknown, in their temporary homes. Doing so, through the 10 months they spent in the care of the partner organizations and their staff. In MOVE's current iteration, this is through Music Crossroads Malawi, and the stewardship of Gayighayi Mathews Mfune; of Music Crossroads Mozambique, through the stewardship of Tapiwa Petronela; of Projeto Guri/Sustenidos, through the stewardship of Helen Valadares; and, of Trøndertun Folkehøgskole, through the stewardship of Bjørnar Søreng, alongside lead partner JM Norway, managed by Sofie Søndervik Sæther[1]. Similarly, the partners representing these organizations learn through the young people who travel to their doors, either arriving anew to begin their exchange, or through their return as they carry their MOVE experience from another country home with them, as alumni of MOVE. Together, partners, participants (known through this report as 'MOVErs') and alumni embody the experience of MOVE and through this, share its meaning through their interpretations of how they experienced MOVE and why this is important to them. Through our evaluation, we reviewed all annual reports between 2012 – 2020; interviewed the four partners in Brazil, Malawi, Mozambique and Norway, alongside the lead organizer, JM Norway; reached out to alumni, with the guiding hand of former MOVEr and Evaluation Coordinator, Espen Meisfjord; doing so, to meet with alumni online to hear their experiences so we could move closer to knowing the embodied institutional knowledge they carry of MOVE.

[1] Between 2012 – 2020 there have been other representative and partners involved in the MOVE program. This evaluation includes MOVE's current partners and workforce.

Finally, throughout all of this, we looked beyond the archive material we were invited to consider, to look 'off the page', online, to discover the first-hand accounts of MOVErs' music-making[2]. We did this because despite music being the heart and soul of MOVE, only a handful of musical examples were found in the reports; the primary objective of which are to communicate the impact of MOVE in relation to its institutional goals, through which it is resourced. It took a lot of extra time, particularly that of our extraordinary Research Assistants, Karen and Shoshana, to find these musical examples of MOVE and the illuminatingly reflexive accounts that MOVErs shared in blogs whilst on exchange. However, we are glad we did and are so grateful to the young people who invited us into their worldviews of MOVE through their practice and their blogs. Through their music and reflections, we feel more confident to suggest our recommendations in this evaluation. As such, they have had strategic influence to MOVE through this report. We are also grateful to the partners and people they likely met on their journeys, with whom they developed their skills and were supported to share their experiences.

As you move through this evaluation with us, we hope you come to know that how, where and why young people's voices are amplified through MOVE is our biggest concern. We address this by responding to the 'Terms of Reference' supplied to us to undertake this evaluation, which seeks to know MOVE's 'individual', 'organizational' and 'community' achievements. As we arrive at our recommendations, we speak of the need to disrupt the current methods of reporting, to move towards decolonial practices that make space for people within MOVE to share their stories, their way. The findings and recommendations in this report are based on the research teams interpretation of the documents and data provided. As such, if in reading this report you feel your experiences were different from how they have been interpreted in this report, please be assured, the recommendations we offer are done so as a way to help bring the plurality of voices into MOVE more clearly. Specifically, to do justice to the work you do, the music you make, and the influence you have.

Through our analysis, we will share ways that we think MOVE as a program has amplified young people's voicings clearly, modelling youth leadership through the ways they are informed by MOVErs and the influence they bring to what we refer to in this report as the 'institutional practices' within MOVE. Through our 'off-the-page' analysis and by speaking with partners, we experienced a rare glimpse into what this looked like through practice: a recommendation that underpins our evaluation, for which, we offer some thoughts for how this could be achieved. We will also share ways that the existing learning and embodied knowledge that partners and MOVErs carry can become more embedded into these institutional practices. Through this, we will highlight some ways that we feel the music of MOVE, and what we suggest as MOVE's 'transcultural capital' and 'cultural hospitality', may have been restricted. Included in which is the unequal opportunities to share and continue projects, due to the differing levels of resources and local infrastructural support for cultural participation, available to MOVErs and partners, depending on whether they come from Brazil, Malawi, Mozambique or Norway.

[2] The multimedia examples in this report are extracted from what we sourced online. Where available, we have credited the producers. Because we did not have direct access to the producers of online sources, high resolution images were not always possible to attain, therefore some of the visual context in this report will not be as clear as we would hope. However, this reinforces the need to ensure MOVEr, partner and alumni work is resourced to support high quality multimedia communications.

Furthermore, we'll also highlight the differing amounts of labor that may be required to activate and safeguard MOVE in different countries. By sharing these examples, we'll suggest ways that MOVE might take flight in the spirit of the experiences, and of the many passionate people who have travelled with MOVE. In the process, we'll suggest why we think that reviewing the institutional practices[3] within MOVE, including: the recruitment process, the "prepcourse" content, alumni network, and finally, the reporting and leadership structures of MOVE, may enable the transformational exchange experiences of MOVE to be visible and audible. Through this, MOVE's impact and the ways that it might develop may move towards decolonial ways of being an intercultural youth music program. Finally, we hope our recommendations can address the two things that MOVErs and partners both wished for within the program: more opportunities for communication and connection; and, support to continue MOVEr-led projects, particularly for alumni from Malawi and Mozambique, post exchange.

[3] By 'institutional practices' we mean how MOVE makes strategic decisions, how these develop into the program's goals, how young people arrive at the exchange, and the relationship MOVE has with alumni.

EXECUTIVE SUMMARY

Between July and October 2021, the research team at the International Centre for Community Music (ICCM) undertook evaluation with MOVE to understand and highlight the program's developments and impacts, as a way to support 'organizational learning'. We did this in three stages:

Philosophical Enquiry

A literature review and analysis of MOVE archives, considering the key concepts that underpin MOVE and how these are understood by partners.

Experience and Impact

An impact review and case study of the prominent impacts MOVE is documented to have facilitated, supported by an online event for partners and previous participants.

Organizational Learning

A final report that brings 1 and 2 together, to suggest future ways to design and develop MOVE in response to today's world. The report will be shared at a dissemination event.

As we undertook this evaluation, we began to understand two distinct strands of MOVE: as a policy and as a practice. As a policy, MOVE has a set of 'institutional practices'[4] that govern how it recruits, supports and learns from young people in the context of intercultural exchange. As a practice, MOVE has a value system that is centered on youth-led pedagogies, informal learning and informal leadership which takes place in a range of formal and informal musical contexts. We think that it will be beneficial for MOVE to consider how these strands can become more interwoven, doing so, in the spirit of the kinds of aims it wants to achieve: 'to provide opportunities for leadership development and addressing social issues using the tools of culture and music' (Results Report 2018-19, p. 2). At the end of this executive summary, we outline suggested actions that can bring the policies and practices of MOVE closer together, modelling the youth leadership potential that the program facilitates.

Where we suggest action for bridging the perspectives of partners and alumni, and call for young people to be included in the strategic design of MOVE, we are not suggesting that young people do not currently influence MOVE. However, we are suggesting that this appears to happen as part of an informal process and through the conversations and documents we analyzed, there was limited evidence to understand what the institutional practices of MOVE are, for how they work with alumni. Our suggested actions aim to support MOVE to make the strategic relationship with young people more transparent, to enable the program to model and advocate for the importance of music-making as part of intercultural development, driven by young people.

[4] By 'institutional practices' we mean how MOVE makes strategic decisions, how these develop into the program's goals, how young people arrive at the exchange, and the relationship MOVE has with alumni.

Overall, we suggest that the achievements of MOVE are **clear** at an individual level, **contested** at an organizational level and **concealed** at a community level. By this, we mean that our analysis (including archive analysis, interviews, discussion with alumni and an online multimedia search) indicates that MOVE has strong bonds between partners and alumni, which helps to make clear the individual impacts that participating in MOVE has for those taking part.

Individual Impacts

Individual musical, personal and professional development impacts for MOVErs include:

- increased opportunities to teach and support teaching in partner contexts;
- establishing and developing situated musical projects, some of which appear more sustainable as MOVE evolves
- opportunities to learn new instruments and explore their musicianship in new ways, within unfamiliar musical cultures and contexts
- development and enhancement of their creative industries skills and these skills are valued by partners
- communication approaches (including interpersonal communications and understandings)
- teamwork and cooperation
- patience and understanding
- language acquisition
- personal skills such as organization and becoming adaptive whilst learning from new experiences
- finances
- approaches to working in professional music industry contexts

Organizational Impacts

At an organizational level, we suggest the achievements of MOVE are contested. This is because, on one hand, there is evidence to suggest that the exchange process has a constructive influence at an organizational level. Particularly, with partner organizations reporting that MOVEr skills have influenced their organizational practices and, in some cases, what they can offer within the communities that they serve. However, on the other, the interviews and alumni discussions indicate that the labor of participating in MOVE as a partner isn't an equal playing field. Partners also report that MOVErs are sometimes not aware of MOVE's goals. Similarly, young people and partners report that there are distinctions for what to expect during the exchange. As such, the achievements of MOVE at an organizational level are **contested** for partner organizations regarding what they can do at a local and national level towards sustainability and scalability of MOVE's influence. Some institutional practices across the MOVE partnership also support partners to learn from and inform each other. Partners value being part of MOVE and view MOVE as an important and influential part of their practice. There are also some institutional practices that limit the influence partners can have on the program as a whole, partly due to communications and capacity.

Community Impacts

Finally, we suggest that the community achievements of MOVE are **concealed** because the people living and working in places where MOVErs travel do not appear to be resourced or supported to communicate their experiences of working with MOVErs. This also contributes to contested organizational achievements, as working with community partners is reported as vital to the cooperative and youth leadership aims of MOVE and were widely acknowledged as being the significant moments within the MOVE experience for alumni. The reports, alongside partner and alumni reflections, suggest that there have been some projects that have enabled the MOVE program to develop long-term connections with local partner organizations and community groups and develop strategic support for local projects connected to the broader cultural development infrastructure. This is different depending on which country the project takes place within.

There is undoubtedly knowledge that MOVErs and partners hold, through their embodied experiences of taking part, that we will not have had access to through this evaluation. This may shed greater light on some of these dichotomies. This knowledge is evidence in itself of the importance of developing institutional practices that raise the visibility and validity of MOVErs and partner voices strategically, beyond the broadly unseen reporting documents that dominates MOVE's institutional reporting practices. It is also a testament to the valuable institutional knowledge that these individuals, and collectively, these agents of MOVE carry for how the program is understood, beyond those who have experienced it first-hand.

Main Acheivements

Based on the reflections of those we communicated with, and our analysis of MOVE's reported impacts, we will now outline our understanding of the main 'achievements' of MOVE at an individual, organizational and community level. We will then suggest what we think the main challenges to this are. We will then suggest what institutional practices could be developed to support individual, organizational and community achievements to be further realized.

Individual Achievements

Our analysis suggests that the 'individual achievements' within MOVE are:

- The personal and professional development experiences it fosters and influences, for those taking part as MOVErs, including: intercultural understandings; positionality and world views; musical skills; and, leadership and communication skills.
- The opportunities young people have to influence in international, national and local spaces. Particularly, in pursuit of raising the visibility of gender inequalities through music and by contributing to the design and development of new musical projects that support skills or capacity development at an organizational level.
- The influence that young people have on partners whilst on exchange and as part of their workforce as alumni.

The individual challenges and possible developments for MOVE are:

Findings and Challenges	Recommendation	Suggested Action
MOVErs and partners have different support needs to prepare for and anticipate the MOVE exchange experience. The practices and activities needed to equitably support these formative exchange experiences do not currently match the resources allocated to it. Furthermore, nor is the attention given to this, strategically, as part of the program's recruitment and prepcourse design.	We recommend that alumni are equitably resourced to come together with partners to inform the kinds of support needs required. Doing so, to identify commonalities and context-specific ways to prepare and support MOVErs on exchange.	See cultural shift 1, 2, 7 See practical processes 2, 3
The visibility of MOVEr and alumni-made content is not representative of the influence they have. Much of the valuable archive footage of MOVE is buried in an inaccessible blog or can be found through lengthy online searches of YouTube and social media. There is a desire to build connections and communications to better understand this influence, but partners and alumni are not resourced in ways that best support this flow of information.	We recommend that these multimedia resources are positioned front and center within how MOVE communicates, influences and reports and that alumni and MOVErs are active in this communication, alongside partners.	See culture shift 2, 3, 4, 5, 6 See practical processes 1, 4, 7, 8

Organizational Achievements

Our analysis suggests that the 'organizational achievements' within MOVE are:

- The openness partners have to being influenced by international MOVErs, including: making space for MOVErs to share and curate expressions of their own cultural heritage and to support their individual projects and ideas.
- The ways that MOVErs can add temporary capacity to the musical projects within partner organizations: leading and devising music sessions, and in some instances, sharing existing skills as part of the workforce and contributing to project goals.
- The ways that MOVE as a program contributes to partners' local and in some cases national and international reputation as music organizations, including: the connections that MOVErs make in the community; how partners are seen as agents of intercultural learning; and, ways that MOVErs promote partners, place and the music of MOVE internationally.

The organizational challenges and possible developments for MOVE are:

Findings and Challenges	Recommendation	Suggested Action
There appeared to be a lengthy reporting process that all partners needed to go through to provide evidence of the impacts of MOVE for reporting purposes. Partners may also have limited access to the final report and outcomes. Alumni are strategically influential to MOVE, but the processes of communicating this internally and in strategic documents doesn't do justice to the significant contributions that alumni and partners make.	We recommend that JM Norway reach out to alumni and partners to find out what kinds of communications would best support feedback and sharing, reflect on this report together, and move forward in their learning journey. Specifically, taking into consideration what kinds of report content will have the greatest impact.	See culture shift 1, 2, 3, 5, 7 See practical processes 2, 4, 6
Partners learn from those who travel to them on exchange and from those who travel home. However, opportunities to reflect, share, and think critically about these experiences in relation to previous exchange cohorts, across the partnership, are limited or difficult to source.	As an ongoing institutional practice in MOVE, and as an exchange between partners and young people, this embodied knowledge offers practical solutions to some of the prepcourse, homecoming and ongoing alumni and partner relationship that MOVE clearly values. Particularly, for shaping the exchange experience, which alumni suggest may need attention.	See culture shift 1, 2, 6 See practical processes 1, 3, 7
Partners have increased capacity to deliver their program, temporarily during the exchange. This helps them facilitate connections within their communities. However, the sustained impact of this is highly contingent on the infrastructural support and networks that the partners work within.	We recommend that alumni and/or partners undertake a needs analysis of their context. Specifically, its location as part of an intercultural exchange program, in ways that work within their organization and support their long-term collaboration within MOVE. Specifically, to model how music and youth leadership can, as part of a reflective practice, communicate and foster understandings for how these practices can help make the complex and place-based experience of MOVE accessible to more people.	See culture shift 1, 3, 7 See practical processes 3, 5
The 'reflexive stance' MOVE partners hope to achieve through their work is currently impacted by the processes of reporting that take place and the limited capacity to reflect regularly on different aspects of the program and their experiences.	We recommend that partners consult on how the program could be evidenced differently in reporting processes. In this, MOVE has an opportunity to model practices more in step with the goals it advocates within this policy space. This could perhaps look towards a different approach, where reports signpost directly to the work and influence that MOVErs, partners and alumni have. Or, perhaps the reports could be translated, to ensure that the workforce in Brazil and Mozambique can share the outcomes from the project readily with their partners and workforce.	See cultural shift 3, 4, 5, 7 See practical processes 1, 4, 6, 7, 8

Community Achievements

Our analysis suggests that the 'community achievements' within MOVE are:

- The network of alumni who in many cases remain connected to each other, to partners and carry MOVE's influence with them.
- The ways that intercultural cooperation may be negotiated through MOVE's music, between MOVErs, local people living and working near partners and representations of musical heritages.

The community challenges and possible developments for MOVE are:

Findings and Challenges	Recommendation	Suggested Action
Balancing the informal and formalized functions of the alumni network is important for realizing the strategic influence of alumni within MOVE's institutional practices. The network's reach across previous alumni may rely predominantly on word-of-mouth or the strength of the relationships alumni have with each other.	We recommend that MOVE resource spaces to meet and refine the aims of the network, to develop ideas for its future application. Doing so, in ways that support informal connections and MOVE's strategic design.	See cultural shifts 1, 2, 3, 6, 7 See practical processes 1, 5
Watching videos of MOVErs in action, it is clear to see ways that MOVE works collaboratively with local partners. However, it is very difficult to find examples of this. As such, we have to take the word of partners that MOVE has the impact suggested, regarding its role in community development.	We recommend that partners look to alumni and MOVErs as valuable representatives 'on the ground' to utilize their creative industries skills, being developed through the program, to work collaboratively and creatively with local community leaders and cultural partners to communicate their experiences.	See cultural shifts 4, 5 See practical processes 1, 4, 6, 7, 8

Suggested actions

In response to these achievements and the current challenges at individual, organizational and community levels, the following are our suggested actions. These include both cultural shifts and practical processes for refining MOVE's institutional practices. They are examples of how the learning from this evaluation can be mobilized, which we think will support MOVE to develop as an intercultural youth leadership program. Partners and alumni will have further ideas of how to achieve this, and we recommend further suggested actions are explored, building from the embodied experience of taking part.

Cultural Shifts

1 MOVE programs and/or refines knowledge-exchange events that include, for example: prep and homecoming course content; reporting processes; working strategically with alumni; recruitment, skills and expectations of MOVE (including pastoral roles); and communications. These could be online or, ideally, in-person events where possible, where the recommendations of this report are reviewed. These gatherings can also be included as part of existing prepcourse and homing activities. They can also support partners to refine or reposition their goals, with clearer intercultural understandings of how MOVE manifests in each partner's context.

2 MOVE hosts regular alumni network events and develops communications processes to keep connected with how young people carry their MOVE experiences. Preparations for this can be built into the exchange and homecoming experience. This can increase the ways that MOVE is a program informed by contemporary, youth-led, intercultural understandings. These could be open, online groups, or may be specific working groups in person and/or online that respond to the priorities emerging from this report and the knowledge-exchange activity we suggest. Ensuring the learning from this is communicated clearly through MOVE is important, so that young people can see the influence they have, and future MOVErs have clear expectations about the youth-leadership possibilities of participating in MOVE.

3 Utilize the audio-visual skills of MOVErs and alumni to communicate the stories of MOVE. This would be a good way to evidence the lasting impacts of MOVE as a program strategically, alongside making the projects of the program more visible to incoming MOVErs. This also contributes to external understandings of the specific role music plays in developing intercultural understandings.

4 Review MOVE's online profile and SEO information in response to archiving. This may include redesigning the MOVE website, to host the necessary platforms to enable this to be accessible to future MOVErs and interested parties. This can also be used as a strategic signpost for evidence in MOVE's reporting. It is possible that alumni already hold some of the skills to design these digital spaces and could be programed into the exchange experience.

5 As part of the exchange, MOVErs could document the strategic work they do, such as promoting MOVE locally or developing new community partnerships. This could then form part of MOVE's reporting against its goals, as well as evidence the kinds of opportunities young people have to shape MOVE, to incoming MOVErs. This also has relevance for the knowledge-exchange and audio-visual activities suggested, and, for supporting partners and MOVErs to have shared understandings of what MOVE is resourced to achieve.

6 Increase the opportunities for informal connections to continue through the alumni network. For example, in the breaks within our online event, alumni were delighted to share and chat with one another, perhaps having not connected with each other since their exchange. Although the informal nature of the network may have limited influence in its current form, making these informal moments more accessible as part of the aftercare of MOVE may help retention of young people who are formally influencing the program. Asking active alumni what motivates them to remain connected may also be advantageous.

7 Through these suggested actions, there is increased opportunities for partners to come together to share and shape the developments of MOVE together. Their unique contributions are valued, and professional development fostered by being part of a supportive, active partnership.

Practical processes

1 Have a strategic lead for alumni development and/or knowledge-exchange. This does not have to be a Norway-based role and could be one that each partner is resourced to lead as a rotation.

2 Ensure continued professional development time, such as knowledge-exchange activity and pastoral roles are resourced, to mitigate against the capacity limitations of current working practices.

3 Resource each partner to undertake a needs analysis for MOVE. This may help the workloads, capacity, pastoral responsibilities and local infrastructure needs to be clearer and better communicated across the MOVE team. This can also influence future budgeting and knowledge-exchange activities. Undertaking this could also be a programed part of the exchange and could involve alumni.

4 Include audio-visual examples of projects in report and signpost to the work young people carry-on, post exchange, to amplify the impact MOVE has.

5 Be more explicit about the links between MOVEr projects and professional opportunities in the prepcourse and with young people on exchange. This may help MOVE communicate expectations and future opportunities to MOVErs as part of the prepcourse program.

6 Archive content from the exchanges by activity type, on an online platform, as part of the MOVE reporting process. For example, going to the MOVE website, clicking on a link that says 'teaching' and seeing MOVEr-made examples of what the teaching experiences have been. This may help incoming MOVErs to better prepare for the program and support partners to signpost policymakers and interested parties to embodied experiences of the impacts discussed in the reports. This could be achieved for many of the skills and priorities highlighted in MOVE, such as: women's leadership, music technology, dance; living in [Brazil, Malawi, Mozambique, Norway]. This has GDPR and time implications, which require resourcing.

7 MOVE resources an audio-visual archiving project to collect and organize the rich and yet untapped source of knowledge that is distributed online through MOVEr-made content. This could include an alumni from each country who leads on sourcing audio-visual content online and from fellow alumni, who may have yet unseen personal archives. As part of the alumni network, these individuals can then be supported to work collaboratively to identify the best ways to host this.

8 Consider refining the SEO information for MOVE online and archiving content more systematically. This will help people learn about the possibilities of MOVE. For example, the MOVE blog is a rich, first-hand account of the many ways that intercultural understandings and youth leadership through MOVE are experienced and developed. This resource could offer those outside of MOVE a valuable insight into its intercultural and young leadership potential. However, in its current form it is not particularly accessible, in form or in navigation.

Conclusion

Through our 4 months with MOVE, we listened to partners and alumni share their experiences and aspirations for MOVE and considered this in relation to the impacts communicated through the MOVE report archives and multimedia content we could source. Through this, we think that the individual achievements of MOVE are clear, the organizational achievements are contested, and the community achievements are concealed. We also think that MOVE has the people and ideas within its program to address the challenges we have identified. If this evaluation has been useful it may unlock some of the processes within MOVE that currently restrict this. Doing so, to return to its roots and work with those who have made music, explored ethnomusicological skills, made documentaries and who have written and performed powerful words to make people pay attention: MOVErs, partners and alumni. They will be able to answer the questions posed to us better than we ever could. Our learning has, we hoped, raised their visibility strategically, doing so with intention to amplify their voices and experiences. **Through considering how alumni are resourced to contribute to MOVE and how partners and places within MOVE are represented, the program may move from being clear, contested and concealed in its 'achievements', which represent how it is framed as a policy. Instead, to being amplified, attuned and (in) action through its practices.** By this, we mean that the embodied experiences of taking part (as partners and as participants) are amplified in all communications and strategic decision-making; that 'institutional practices' are attuned to these experiences and are adjusted in response to ongoing negotiation between those involved in MOVE; and, that this is modelled in action through how MOVE is resourced, reported and programmed. Specifically, as an intercultural youth music program that 'aims to empower participants with new tools and an intercultural understanding intended to strengthen their position as young leaders and performers within the cultural field' (Terms of Reference, p. 1).

INTRODUCTION

MOVE (Music and Organizers Volunteer Exchange) is an intercultural youth music leadership program that aims to 'empower participants with new tools and an intercultural understanding intended to strengthen their position as young leaders and performers within the cultural field' (Terms of Reference, p. 1) through a 10-month exchange program in partnership with JM Norway, Trøndertun Folkhøgskole, MC Malawi, MC Mozambique and Sustenidos/Projeto Guri. MOVE is funded through the Norwegian Agency for Exchange Cooperation (Norec), an executive body under the Norwegian Ministry of Foreign Affairs. Their aim is to help achieve the overarching goals of Norwegian development policy, which form part of Norway's integrated approach to implementing the 2030 agenda. They do this through mutual exchange. This means that they work with international partners who want to use their exchange model to learn from each other and develop. All partners and participants receive training and follow-up support from Norec before, during and after the exchange. Norec's courses are designed to facilitate active participation and varied learning methods, to increase the motivation to be a changemaker and to encourage reflection.

In May 2021 the International Centre for Community Music were invited by JM Norway (the coordinating partner of MOVE) to undertake an evaluation of the MOVE program. Throughout June, international recruitment took place and in July the research team was formed. MOVE partners invited us to consider 9 questions that were informing their own reflections, and which they thought might inform MOVE's 'organizational learning', put simply: what might they do next and why? The 9 questions were:

1. In what ways have the individual partner organizations grown as a result of having taken part in MOVE? What new knowledge has MOVE generated for the partner organizations and how has this knowledge been processed and utilized?

2. To what degree has there been reciprocal learning between the partner organizations?

3. How are project participants allowed to influence and participate in the workings of both host and home organizations (learning culture)?

4. Highlight and identify the value of artistic practice in the project. More specifically, how can an artistic platform be used to engage youth in sustainable development?

5. How has MOVE's alumni network contributed toward the achievement of the results and in what ways can the partner organizations continue work with the alumni network to further develop the partnership?

6. In what ways do the local communities engaged by partner organizations benefit from the project?

7. Has MOVE contributed to enhance gender equality among its partner organizations, its beneficiaries, and their respective communities?

8. Do project participants contribute to create nuanced representations of their own culture and the cultures of others both within the organization and their host/home communities?

9. Does MOVE contribute to organizational decolonization or does it reinforce inequal power relations between the partner organizations and project participants?

The overarching purpose of this report is to 'evaluate the achievements of the project at an individual, organizational and community level. We wish to take a broader stance on how the project has developed over time, thereby accounting for any changes in the project's objectives. The evaluation should also inquire upon undocumented achievements and indicators that can improve the project's results targeting. With this, we are looking for suggestions on how to further develop and improve the project by identifying more ways of measuring success in the crossroads between youth leadership, arts, international exchange, and development. The information gathered from this evaluation is of importance to understand how the project can be further developed.' (Terms of Reference 2021, p. 3).

What we did and why

Throughout July and October, the research team undertook this evaluation project in three stages, each overlapping and being informed by the learning and critical thinking of each other and our interactions with MOVE partners and alumni. These were:

1 – *Philosophical Enquiry*

A literature review and analysis of MOVE archives, considering the key concepts that underpin MOVE and how these are understood by organizers (partners in the MOVE project) in relation to theoretical perspectives of intercultural exchange, development and community music.

2 – *Experience and Impact*

An impact review and case study of the prominent impact's MOVE is documented to have facilitated. This was supported by an 'off the page' analysis of MOVE's audio-visual material that we found online, alongside an online event for previous participants, to reflect how MOVE's reported impact is understood in today's world. This analysis took a grounded approach to thematic analysis, which then positioned the questions we asked alumni in the online event, informed by action research methods.

3 – *Organizational Learning*

A final report that brings 1 and 2 together, to suggest future ways to design and develop MOVE. The report will be shared at a dissemination event.

What we found out and what we suggest

The MOVE partnership value the influence that young people can have. This is recognizable in the development of the alumni network and the informal ways that young people on exchange are trusted to develop projects and contribute to partners' organizations. With some alumni working, or continuing to volunteer for partners, they are nearer to the action of MOVE and likely have significant informal influence. Despite its recognition as important, the alumni network and MOVE's strategic relationship with young people appear to be informal and operating predominantly through word-of-mouth and individual relationships. Although this informality has roots through the friendships and informal practices of MOVE as an exchange, the informal, online network may be excluding those who are less connected to the program. It is important that the knowledge and skills that alumni carry are not ignored or assumed to be supporting MOVE in its current iteration. Alumni, like partners, want more opportunities to grow the program. They would like to achieve this thorough hearing from and being with others, and developing ways to continue MOVE projects, post exchange. In this way, building from Norec's aim of mutual learning and exchange.

Carrying projects on brings us to our second point of learning. There are inequalities for how, post homecoming, MOVEr s are supported by MOVE to continue, grow or utilize their learning when they return. This is not due to lack of interest, support or care from partners. This seems to be contingent on the local and national cultural infrastructure that can resource the career development opportunities for alumni and this appears to be reflected in the outcomes that partners have for the project and their 'individual', 'community', or 'organizational' goals. This is not a situation that MOVE, as one intercultural music program, has the capacity to address. However, it has a role to play. Part of this is not understanding MOVE solely as a 10-month youth music exchange program, but as an intercultural exchange program that invests in youth leadership, towards sustained intercultural learning as mutual exchange. Doing so can act as a springboard to sustained intercultural exchange through leadership development. Here, there is an opportunity to work longer-term to support organizational learning. Particularly, regarding the unique and variable contexts for how MOVE lives on through people's cultural work or learning on return.

In this report, we have made 15 suggested actions to support partners to work strategically with alumni within and beyond the exchange. Included in this are ways to explore communications and in places, formalize these practices, to support MOVE as a joined-up intercultural youth music leadership program. These are based on our analysis of MOVE's achievements, the challenges that face the program and our recommendations for how MOVE might develop. The suggested actions include 'cultural shifts': 7 strategic actions that aim to bring MOVE's activities, how these are communicated, and who experiences them, together. This can support knowledge-exchange, external accessibility and youth-led leadership to be more visible within the institutional practices of MOVE. The remaining 8 suggested actions are 'practical processes': roles, systems and behaviors that can be implemented to support the cultural shifts and the interconnection between the different stages of MOVE: auditioning, exchange, homecoming and becoming an alumni.

Where we suggest action for bridging the perspectives of partners and alumni and call for young people to be included in the strategic design of MOVE, we are not suggesting that young people do not currently influence MOVE. However, we are suggesting that this appears to happen as part of an informal process and through the conversations and documents we analyzed, there was limited evidence to understand what the institutional practices of MOVE are for how they work with alumni. Our suggested actions aim to support MOVE to make the strategic relationship with young people more transparent, to enable the program to model and advocate for the importance of music-making as part of intercultural development, driven by young people.

This report has 5 sections:

Understanding MOVE as a concept through its practices
This section outlines 3 concepts that resonate with the intercultural youth leadership aims of MOVE and the development and educational frameworks that it is situated within

Discourse review
An analysis and reflection on interviews conducted with MOVE partners

Experience and impact
An analysis and discussion of MOVE's reported impacts, an online event with alumni, and our 'off the page' research

Organizational learning
A discussion of the individual, organizational and community achievements of MOVE, the challenges facing these, recommendations and suggested actions

Conclusions

UNDERSTANDING MOVE AS A CONCEPT THROUGH ITS PRACTICES

At the outset of this evaluation, we proposed that a literature review be included in this report to situate MOVE conceptually within development, music education and community music studies. Throughout this evaluation, the research team regularly reviewed the most advantageous approach to considering MOVE conceptually, concerning its practices and the data generated and reviewed through this evaluation. As a result, three concepts are offered in this section. These concepts are relevant to MOVE in its current iteration and future, as we have interpreted them through this evaluation project. Therefore, a detailed literature review was composed to arrive at these, available as an online appendix. To maximize the readability of this final evaluation report, we have included a short discussion of the three concepts and their relationship to MOVE. The concepts are: transcultural capital, cultural hospitality, and embodied participation.

To respond to the guiding question, how is MOVE understood, as a concept and experience, the three concepts offer an opportunity to think about the assets and challenges of coordinating and participating in an intercultural youth music exchange project, funded and led by a Norwegian organization. Specifically, one that aims to nurture intercultural exchange between young people, partners and places, at individual, organizational and community levels. The following short discussion of transcultural capital, cultural hospitality, and embodied participation highlights what we learned about these concepts regarding how people engage in MOVE (as partners and as MOVErs) and what new ways of conceiving MOVE practices can be supported through engaging with these ideas, conceptually.

Transcultural capital

Transcultural capital is a concept used by Meinhof & Triandafyllidou (2006) to describe how migrant Malagasy musicians in Europe use knowledge, skills and networks to adapt to their new contexts. Transcultural capital works through, and takes advantage of, cultural differences and helps us understand what might make international artists and organizers successful in contexts where their experiences and musical identities contribute to diverse musical cultures within a given geographical place or music scene. In this way, transcultural capital could also contribute to cultural cosmopolitanism as well as an artist or organizers social and cultural capital in their professional identities (See Calhoun 2003 for a good introduction to the history of cosmopolitanism in social thought). Cosmopolitanisms have characterized various human societies over millennia, and contemporary cultural cosmopolitanism can be seen as a form of social capital and a way of imagining more inclusive societies based on an open disposition. Within its conceptualization by Meinhof & Triandafyllidou, transcultural capital can open opportunities to leverage ethnic identities, to enable musicians and artists to build their careers, internationally and back home. The MOVE project has always had a focus on the development of youth leadership and how this is enacted through music; from this perspective, transcultural capital is helpful for thinking about what the knowledge, skills and networks of MOVE are and how these support young musicians and organizers to develop within the professional creative and cultural industries, at home and internationally. In recent years, MOVE has increasingly framed its objectives around interculturality. It is worth reflecting on how this concept relates to earlier terms used to manage cultural differences through policy and cultural work from heritage to music education. Intercultural practices within development work take notice of 'fostering communication and relationships among people from different backgrounds' (Zapata-Barrero 2017: 7) and this has broadly replaced 'multiculturalism', which may be seen to have failed as a policy, often reinforcing group boundaries and fueling an identity politics that ate away at broader solidarities, catalyzing ethno-nationalist movements (Cantle 2008). Interculturalism is different because rather than emphasizing the importance of recognizing rights, it sees contact and dialogue between groups as essential to fostering mutual understanding. As such, how the transcultural capital of individual MOVERs and partners is facilitated has relevance for the interactions and knowledge-exchange processes of living and working interculturally. Specifically, how these processes are enacted and strengthened through the ways people develop and deploy their transcultural capital. Understanding cultural differences as nuanced, embodied and human experiences through first-hand experiences may contribute to better, contemporary, intercultural actions.

Within the MOVE program, transcultural capital provides opportunities to evaluate the benefit of these intercultural exchanges. For example, within an artistic content we might ask: to what extent does the transcultural capital of young people from Brazil, Malawi, Mozambique or Norway inform how their individual cultural heritages are understood internationally, as well as how their individual knowledge, skills and networks enable them to communicate this as part of their leadership development as professional musicians and organizers? Considering MOVE at an organizational level, we may also ask: to what extent do the international volunteers (and indeed JM Norway as coordinating partner) help local paid staff members, local musicians and community organizations (in-country civil society) to develop their own transcultural capital at home. Transcultural capital, as a concept that aims to highlight the knowledge, skills, and networks fostered through a cultural cosmopolitism, is relevant to MOVE's individual, organizational and community aims. However, by considering transcultural capital in this way, there is also a responsibility to situate such intercultural workings and possible opportunities within conditions of global inequality and persistent social and institutional racism. In the context of MOVE, the possibilities that leadership work in music may foster must be underscored by acute awareness of the unequal starting points that intercultural development work stems from. Furthermore, institutional practices must respond and evolve to make positive contributions that disrupt inequality. In the context of supporting a young people's intercultural music exchange program to develop transcultural capital, this may depend on embracing discomfort. Specific in this may be dislodging cultural assumptions about what good 'individual, organizational and community achievements' might be and how they are arrived at. This may be achieved, as we will suggest in this report, through resourcing a plurality of voices to inform how this manifests through cultural differences at home and internationally.

Cultural Hospitality

Suppose transcultural capital enables MOVErs to operate between countries and to grow and develop their leadership skills. What conditions are needed in society at large, and in cultural institutions to help internationally-minded musicians and organizers achieve their goals? Is there a common worldview that links them together? Crucial to realizing the potential of projects like MOVE are a set of universalist assumptions about culture, the most foundational being cosmopolitanism. The idea is often seen to have its roots in Immanuel Kant's reworking of the ancient Greek Stoics, and critics of cosmopolitanism often see it as Eurocentric, based in the contradictory promises of the European Enlightenment. However, although many argue that this Eurocentrism is typical of cosmopolitanism, cosmopolitanism has other historical roots. It also has other iconic and often radically anti-colonial exponents, from Jamal al-Din al-Afghani, to Rabindranath Tagore and the Martinican scholar and psychiatrist Franz Fanon (Inglis 2019, p. 44). In other words, a cosmopolitanism ethos is not de facto synonymous with a colonialist and Eurocentric one. Cosmopolitanism, therefore, needs to be seen as plural, with cosmopolitanisms culturally circumscribed and contingent, with power not always running down a global North-South axis. It is essential to consider how the ideas of inclusive societies might be experienced or expressed in intercultural contexts, being particularly mindful that the baseline for what is considered inclusive looks different, depending on where you are in the world. Specifically, for understanding the power relations at individual, organizational and community levels and how this influences intercultural youth music exchange. This is where our second concept, cultural hospitality, becomes a valuable lens through which to consider MOVE as an experience and as a concept.

To position cultural hospitality in this report, we are influenced by the Congolese/São Tomense musician, Yannick Delass (Chalcraft & Hikiji 2020) and by British community music researcher, Lee Higgins (2012). Both conceptualize hospitality at an interpersonal level (as interactions between people who make music together, where negotiation and openness to inclusive and identifying musical societies influence how and why people come together) and at an institutional level (where systems of governance and funding influence how hospitality manifests at interpersonal levels, in the context of music-making with cultural institutions). Delass's cultural hospitality offers a way of evaluating the differences between societal and institutional openness. The kind of cultural hospitality desired by Delass (open doors, but also open stages without expectations of ethnic performance) is a kind of social capital that might enable 'human flourishing'.

However, a key concern for those working through intercultural music projects must also be how sustainable this social capital is (Jones & Langston 2012, p. 133) and how it relates to transcultural capital. Higgins employs hospitality in community music to describe how community musicians work, and hospitality can also be a way to think about how musical participation represents people's musical heritages and the perspectives that influence how these are understood.

Broadly, hospitality can be a way of framing music-making that is flexible, open-ended, and welcoming of cultural diversity. Similar to Delass, Higgins acknowledges the role institutions play. He highlights the conditions of hospitality, such as the funding structures and social and professional contexts that situate particular kinds of music-making. Delass asserts that these broader political and institutional contexts and capacities are part of what enables, or constrains, human flourishing. It was hospitality that was at the root of Kant's cosmopolitan vision. Specifically, that states' respect the law of "universal hospitality"' (Inglis 2019, p. 46). In the context of an intercultural program seeking the kinds of inclusive societies imagined through cosmopolitanism, geopolitical dimensions for how hospitality is considered at institutional and interpersonal levels help to focus on how transcultural capital can be mobilized. Particularly, with intensions of human flourishing, where intercultural understandings are key alongside the mobility of young leaders. Furthermore, it also enables us to take notice of the regional and national conditions of hospitality that each MOVE partner operates within and the impact this may have for MOVE's goals.

Hospitality has the advantage of being a human disposition that we can imagine, and culture is something we all have. Considering cultural hospitality as inherent within the knowledge, skills and networks that MOVErs and partners bring can help understand how MOVE works towards a cosmopolitan vision of interculturality. Doing so, alongside the systems of governance, funding and place-based conditions that influence this. International programs like MOVE offer an opportunity to better understand the hospitality of in-country cultural institutions and the conditions that they operate within. Not least, by leveraging the transcultural capital of the project itself to encourage authorities to participate. Through this, informing the nuanced understandings of these social and institutional contexts, which young leaders in the project carry with them, post-exchange, as representatives of MOVE's contemporary intercultural vision. Within the context of MOVE, cultural hospitality is a useful working methodology for the intercultural process. Particularly regarding MOVE's goals, interpersonal networks and pastoral roles, and institutional practices. It is also a tool to identify problems within the cultural infrastructures that may reproduce unhelpful cultural distinctions. So, what is, or is there, a unique role that music plays in fostering such intercultural understandings? When considering MOVE's goals and how it is experienced, the knowledge, skills, and networks produced through musical practices are important to explore to better understand MOVE's unique contribution in the development field. This is where our third concept, embodied participation, becomes vital concerning the transcultural capital that MOVE fosters and its underpinning values of cultural hospitality.

Embodied Participation

In this report, we assume that the music and music-making activities within MOVE can positively impact individual and community well-being. We also recognize that it is important to ask how this may come about, as not to succumb to a glamorization of music's role in inclusive societies. We take one of many possible starting points for this from the World Health Organization (WHO). In a recent WHO report, led by Fancourt and Finn (2019), they suggest that agencies and researchers should act strategically on the evidence base for the positive contribution that arts can make in society, to help strengthen understandings of why and how this manifests. We offer the concept of embodied participation within MOVE to understand why music's value is attributed in the program and how this interrelates with the world and worldviews of the people who experience it.

Musicians who work in educational and community contexts are often motivated by social justice aims that resonate with the kinds of cosmopolitan ideals we've described. Within music education and community music research there has been increasing attention paid to how situated, local musical practices resonate and respond as part of an inclusive, intercultural musical world. In particular, researchers such as Hess (201), Miettinen, Westerlund and Gluschankof (2020), and Elliott, Silverman and Bowman (2016) invite music educators to notice how their pedagogies and own musical encounters inform the conditions and experiences of the musical contexts they participate in.

Similarly, Bartleet and Higgins (2018) invite critique, asking community musicians to '[p]articipat[e] in shared learning [that] has the potential to work towards emancipation and em¬powerment' (Bartleet and Higgins 2018, p. 11). Music education, then, in its broadest sense (which also includes some conceptualizations of community music) can be argued to pay strategic and conceptual attention to who is involved in music and the conditions surrounding it. Specifically, how the policies and pedagogies that facilitate participation enable intercultural understandings to be fostered and issues of unequal cultural representation to be challenged. There is also an understanding of where this sits in tension with pressures within education to produce particular kinds of skills and competencies that enable musicians to operate as part of the cultural workforce (Horsley and Woodford 2015). As such, privileging how people in MOVE experience music and its intercultural and transcultural possibilities is important for understanding the particular ways that workforce training relates to intercultural understandings. Embodied participation places emphasis on who takes part and their experiences. For the MOVE program, where its overarching aim sits between cultural production and intercultural understanding, situating these experiences with MOVE's institutional practices can help articulate where the policies of MOVE and its musical practices (teaching, but also playing informally with others and producing cultural events) may overlap. Understanding this helps to illuminate the unique contribution the music of MOVE may bring.

Conclusion and moving to our findings

MOVE's overall goal is to 'empower participants with new tools and an intercultural understanding intended to strengthen their position as young leaders and performers in the cultural field' (Terms of Reference 2021, p. 1). Each partner country has its own goals, for example, to 'increase international and intercultural competence in Norwegian life' (JM Norway, Report 2018 - 2019), or 'provide youth with opportunities to increase intercultural learning' (MC Mozambique, Report 2018 - 2019). Beneath keywords like interculturalism lie foundational ideas about global consciousness and the value of cultural exchange. In other words, cosmopolitanism. Notably, a kind of cosmopolitanism where cultural work is always a social good.

In this evaluation report, we invite you to consider how knowledge is produced by those involved in MOVE from individual, organizational and community perspectives. In doing so, we hope to show that young people experience opportunities to teach; to learn from their peers and the local musicians and communities they work with whilst on exchange; to produce their own events; and, contribute positively to the skills and networks that MOVE facilitates. We also hope to show you that transcultural capital has relevance for partner organizations in MOVE. In particular, the ways that MOVE contributes to the evidence-base for communicating broader social aims, which we see particularly regarding women and girls empowerment. Partners also share in the transcultural capital of MOVE because of the contemporary skills MOVErs bring, such as digital and production skills, as well as the temporarily increased capacity that MOVErs bring to their projects and the skills and networks that partners facilitate for MOVErs. Together, these can contribute to intercultural understandings of the conditions and ideas that cultural hospitality might be framed through. Importantly, by situating these understandings through the experiences partners and young people have together, we can visualize how they carry this with them through their embodied participation, to contribute positively within contemporary inclusive societies. In this report, many examples are offered by partners, alumni and the MOVE's reports. These illustrate the transcultural capital that MOVE fosters, its negotiated cultural hospitality, and people's embodied participation. However, it also illuminates that the institutional narratives for how this is communicated through MOVE make it difficult for others outside the program to benefit from this impact and learning. This is why our central recommendation is to embed greater use of the knowledge, skills and networks that are made possible through the program. Specifically, resourcing the alumni network to take greater leadership in MOVE's reporting, through utilizing their audio-visual and leadership skills to communicate and support new MOVErs. Furthermore, that partners had increased time resourced to come together to engage in intercultural knowledge-exchange. Through this, MOVE may be better placed to mobilize the cosmopolitan visions often experienced through its practices.

DISCOURSE REVIEW – REFLECTING ON INTERVIEWS WITH PARTNERS

How do those who manage MOVE programs in the four partner sites understand their work, and the project itself? How do they meet its challenges and ensure young musicians and producers flourish?

As part of the MOVE Evaluation five interviews were undertaken with program directors and/or coordinators during August and September 2021 (Helen Valadares, Gayighayi Mathews Mfune, Tapiwa Petronela, Bjørnar Søreng and Sofie Søndervik Sæther). The aim of these interviews was to explore how they perceive MOVE, and to reveal the challenges (and solutions) not evident from the MOVE reports. The following reflections also incorporate observations and comments from the Online Event held in September 2021 whose participants were mostly former MOVErs.

How MOVE Partners See Their Roles

The MOVE project benefits from highly skilled and heterogeneous staff. What emerges from the interviews and personal biographies is a human touch. And chimes with the idea of 'cultural hospitality' as something that can orient the MOVE project's content and its broader objectives. Much of what partners and participants like about the program is in fact a kind of 'cultural hospitality' that already exists in how project directors look after participants.

If humanizing development projects keeps a project focused on its beneficiaries, then the way some MOVE partners treat the participants goes beyond expectations. For Tapiwa in Maputo:

> 'the MOVE project is my baby. It's my baby because it is one of the most complicated and yet exciting projects that one can work on. The thing with MOVE and Music Crossroads – I will try to join the two, the organization, other programs and MOVE – somehow, we complement each other. [...] [Y]ou have to make sure that they are well-fed, they have eaten, they're healthy, that nothing is wrong with them and they are happy, that they are not complaining. So, MOVE becomes a bit unique from the other programs we are doing, because you almost have to give yourself as an individual, it's almost like this is my baby, these are my children. [...] MOVE is unique because you get to give yourself as a person, everything you give 100%. It's not just about your intellectual knowledge only, this is your personality coming into play, your intellect, your motherly parts as well, your instinct as a woman, everything comes into play.'
>
> [Tapiwa, interview August 2021]

Tapiwa is not alone in taking on a quasi-parental role and responsibility for MOVErs. The nature of the program – and perhaps the reality of any such long-stay volunteering experience – means that individuals are likely to need significant and varying support.

It is also worth noting that when, as part of the online event, alumni were asked about three things that partners could do to support new MOVErs, many stressed the need for better support for the psychological problems that were likely to be encountered. Given that at present some partners often seem to be going above and beyond to meet these needs and requirements, even acting as 'parents', MOVE needs to commit more resources to help local partners meet these needs.

Prioritising Local Knowledge and Impact

Through the MOVE reports and audio-visual content, we have seen how varied the contexts are in which MOVE works, and each of these cases merits its own unpacking. However, with so much focus on the volunteer experience and ensuring its success – something exemplified by the organization's reports constantly seeking to improve this aspect – does it improve local social realities as much as it provides international volunteers with a career-enhancing experience?

The answer lies somewhere in the middle. In cases like the Trøndertun Folk High School, we see how musicians from the global South can have an immediate impact on local communities: engaging with local schools and improving the cultural diversity of cities like Trondheim. Bjornar described how MOVErs have both opened the eyes of staff from the folkschool – most of whom come from the same community – and local institutions.

'[M]ost of our students were very homogenous, the student body here, and here come formal exchange students from Africa and Brazil and even most of our staff don't really speak English well, but only with us due to communicating on a daily basis, so it's been a learning process for the whole organization. And also an exposure for those working here, [...] Also talking about the project we did outside of [the folk]school, we visited kindergartens and schools and or organizations in the local community with MOVErs, and I think it's been an eye opener in the exposure of the community to see these international participants perform the music and bring their culture to these institutions, I think that's been a real eye opener for the local community too.' (Bjørnar, interview September 2021)

The most successful MOVE project has been the program in kindergartens, something supported by the local authorities. But this is Norway, and so although these are welcome achievements, they are to be expected of such a well-resourced country with a well-established cultural strategy for working in partnership through culture. Of interest is how local contexts in Malawi, Mozambique and Brazil have adapted to MOVE participants and their activities. In Malawi, Matthews describes the marked impact of MOVE on the downtown (and poor) neighborhood of Lilongwe in which it is located:

> '[T]here is kind of a divide between the haves and the lower status. Now, Music Crossroads stays in the suburb area right in Area 23. [...] But now we have young boys from Brazil, from Norway staying with local people, interacting, and going to the market. So, at first it wasn't easy for the community to [adapt], it was like an intrusion into the community. But after understanding what they are doing, and that they are volunteers, the people now embrace them as part of their own. So, the influence here, you know, at first it was like, "okay this is that they're interested in; what is this music course trying to bring into our community", but later on they started to appreciate the value of having these foreign young people in the community, such that they also make a lot of friends [...] it's like they are part of the community.'
>
> (Matthews, interview, August 2021)

In contrast, in Mozambique Tapiwa laments the project's positioning right in the center of town, a strategic location with cultural capital for local elites, but less useful for working with local communities. Indeed, for Tapiwa, MOVE (or rather Music Crossroads) loses much of its impact in Mozambique because of this location:

> '[W]e are based in town, and not in their location [the community's], which is a problem for me. For me particularly because I want to be there within the community, but because of status we cannot be in the community, because once you get to put Music Crossroads in the community it will probably not have any students coming to register at the Music Crossroads Academy, this is how different Mozambique is from the other countries. [...] unfortunately, it's something which pains me a lot. [...] We are saying we want to work with marginalized youth, we want to empower that marginalized youth, but then we are in the center of town, and that youth is like 10 or 15 kilometers away from us. We have to go there to get that youth, [but we need to] be in a place where that youth can just think "let me go to Music Crossroads, let me just [go] 10 minutes here and go to that place for me to refresh, or go to that place for me to hear music, or go to that place for me to network, or what is that place for MOVE? To meet people from anywhere, people from Brazil, people from Malawi". So, for me it's something which is very painful [...] I wish we were not in town. That's what I want to tell you: I wish we were actually in the community.'
>
> (Tapiwa, interview August 2021)

Compromising to meet local needs and operate cultural activities appears to be a long-running challenge in a number of partner countries: the need for community engagement needs to be balanced against the financial realities of running paid-for programs to operate MC in Mozambique

Projeto Guri's experience is particularly interesting, and possibly informative for future practices because it operates MOVE in two different cities in São Paulo state, Marilia and São José dos Campos. It seems that community music needs broad community engagement, institutions, local political support, cultural organizations. One lesson to emerge in these two different locales is just how much of a difference this local support can make. Helen described how:

> '[In São José dos Campos] MOVE people are seen as people on exchange, they are seen to be working on Guri projects. Not integrated with local communities. They do know other communities but are not seen as individuals. But as representatives [of MOVE]. [Instead] In Marilia they are very absorbed into the local community, and with the Afro-descendent community, Japanese community; this is a great novelty, those arriving from elsewhere. So, they are seen by the Marilia population, when they meet up, they are seen as ARTISTS – when they do shows – then they are not from MOVE as such, they are artists. This was an organic difference, not imposed, it's to do with the characteristics of the cities.'
>
> (Helen, interview August 2021)

In detailing how open and supportive the local communities in Marilia have been, Helen also emphasized how performance opportunities were created by the local mayor and cultural institutions. Impact and integration are then not simply dependent on the skills of a project director, but on this wider network of support and enthusiasm for the project's goals. These are of course aspects that are harder for MOVE to influence, but thinking through the lens of 'cultural hospitality', we can see the opportunities offered when institutions as well as individuals are open to the unknown outcomes that the program may produce. Finding ways to support the necessary work to nurture ever greater community engagement through developing institutional support would appear to be key here.

Cosmopolitan Standard-Bearers: gender and LGBTQ+ mainstreaming

One stand-out observation from the interviews was the long-running struggle of MOVE partners to improve the access of young women to music and musical careers. Already from the reports it was clear that huge advances have been made, for example representation in southern African partners has increased year on year to parity.

The program directors identify this as a central priority, and one where the MOVE project has enabled them to have impact across Music Crossroads centers in southern Africa. For example,

> 'when it comes to raising women's voices, this we put it as number one on our social values or social goals. We try to empower women, we try to tell women to raise their voices and the MOVE project has been very instrumental in helping us fight for women, helping us raise voices for women [...].'
>
> (Tapiwa, interview August 2021)

From the interviews it is clear that MOVE directors are rightfully proud of the advances they have made in a relatively short period of time. Significantly, MOVE is becoming an important and visible symbol for empowerment with national institutions and international agencies:

> 'So, the Daughter's Band was a deliberate tool [to improve female representation], because it was not going to work if we just went to make speeches in the communities, but we showed them the possibilities. So, having the Daughter's Band, training them, and then they could go and perform, that was a huge statement. And now we have so many girls that are actually playing instruments. Yeah, and we have had a few girls bands developing in the country as well. From that, parents started to bring their daughters to Music Crossroads. We started to enter the trust of the community [...] As I'm speaking right now, **the UNDP they're taking the Daughters Band to be the champions to deal with issues of human trafficking.** So, we'll be making a national tour.'
>
> (Matthews, interview August 2021)

This kind of impact beyond the project itself, with a UN agency, is significant because MOVE only trains a relatively small number of individuals. So, a good indicator of MOVE's real significance is its spill-over into other partner projects (like the Daughters Band run under Music Crossroads) and onto such campaigns: other organizations utilize MOVE and MOVErs to advance core social issues.

Working with the MOVE program also reflects the sensitive role that an international NGO can play in supporting people caught up within socio-political realities that antagonize or even criminalize sexualities. How MOVE staff have dealt with LGBTQ+ people who are part of the program was described as a key part of personal growth and institutional development. In Malawi in particular, being LGBTQ+ is more than just difficult, it is also illegal and hugely stigmatized. Generally, in these contexts sexualities are highly circumscribed by religious teachings, so the combination of the law – in Malawi's case one inherited from the British (Human Rights Watch 2018) – with religious conservatism makes normal life very difficult. Commendably, the southern African partners take an anti-discrimination approach, and work with MOVErs to ensure their safety.

LGBTQ+ rights is an area where global cosmopolitan values find themselves in conflict with locally-held religious and cultural values: finding ways to work through this clearly remains difficult, and the MOVE project could dedicate further resources to helping partners and participants prepare for these challenges. Helen described their fears in sending LGBTQ+ MOVErs to Malawi, but also how the experience

actually strengthened the individuals, and the impact that they seem to have had on helping young Malawians and Mozambicans:

> 'At the beginning we were worried about sending Brazilians to Malawi. We are very liberal about homosexuality, for example, we are very free, and we like this freedom. At Projeto Guri we incentivize people to be themselves – in every aspect – and we have a lot of homosexuals who applied to MOVE and we were/ are always worried about sending homosexuals there (Malawi). But they come back with great strength. They make strong connections with Malawians who feel marginalized.'
>
> (Helen, interview August 2021)

It is in such unexpected and unprogrammed outcomes that much of the value of international exchanges seems to lie. And perhaps the experience of Brazilians, who despite advanced legislation on LGBTQ+ rights at the national level similarly face an often aggressive religious and social context, is particularly relevant and meaningful for transforming the attitudes of participants, partners and communities in southern Africa.

Fostering Initiative

The reports and the interviews all talk of the importance of developing leadership for MOVErs: it is a quality looked for during recruitment, and a valued outcome of taking people through the MOVE program. It is essentially a two-phase process: opportunities for leadership and initiative within the MOVE program itself, and then – ideally – opportunities to put that to use once back home. There seems to be varied institutional capacity to do the latter.

MOVE partners were keen to emphasize how the content of their programs – or rather, the opportunities that it offered – developed leadership and initiative in their cohorts. In Brazil, Mozambique and Maputo partners are keen not to lose the skills and experience gained by alumni returning home. But it seems that Brazil has an advantage in being able to commit resources:

> 'Each of the people when they return have to do activities for the institutions – these are also their own projects, but have to be characteristic of the country they have been in. This can be 6 months of a project where they develop their leadership. It's voluntary, but they have the resources of Sustenidos at their disposal (transport etc.).'
>
> (Helen, interview August 2021)

This said, the value, and rarity, of international mobility for Brazil's marginalized poor is similar to those from Mozambique and Malawi: many of those who participate in the regular Projeto Guri activities cannot afford even the bus fare to the free program. The possibility of working internationally, and being supported on return is significant.

In Malawi, the team have been able to use MOVE (and MOVErs) to support other realities, like the Nkhotakota Youth Organization on Lake Malawi. It has proved a great opportunity for MOVErs to really practice their skills as both teachers and partners.

> 'Yes, so Nkhotakota Youth Organization is like a partner for Music Crossroads. They're also young people, their organization wanted to establish a musical program. And so, they were looking to music courses to support them. And we could only do that by extending the, the opportunity of the MOVERs to go and stay there, and establish the musical program there. So, it's not related to the organization, but the people that the organization works with, the young people. [In these places] far away there aren't musical activities as such. So, they go there as teachers, and the children the young people look to them as people who will teach them, and they help them to build a platform where they can be recognized. And then there is a Music Festival which is organized by the MOVERs and implemented by the MOVERs. So, they are at the center of the musical activities.'
>
> (Matthews, interview August 2021)

A number of MOVErs themselves during the online event expressed how they would welcome more opportunities to properly develop their ideas following the MOVE exchange, and a recurrent wish was for alumni to have a clear role through which they could support the pre-course program for new MOVErs.

One further aspect to the question of how leadership is supported and developed is to assess how things work for the paid staff of Music Crossroads and Projeto Guri. How do paid staff view the volunteer MOVErs? Are they seen as taking away local jobs from trained educators, or as capacity-building assets? Is the transcultural capital that volunteers bring something that locals working in the sector develop and expand because of their presence, thus contributing to local capacity building?

Decolonizing MOVE

MOVE partners describe a mostly very horizontal organization of work within the project: objectives are decided individually for each partner. Nevertheless, a deeper rebalancing of power inequalities would still improve the project. However, this requires significant resources and a somewhat radical rethinking of decision-making and program content. What would decolonizing MOVE look like in practice?

The content of programs is one issue that interviewees do not discuss in detail, that is, how much learning Western-derived musical skills represents a Eurocentric imposition. Interviews and the online-event revealed relatively little about people's experience of the content of the program. But there is clearly a benefit being sought by southern partners where Norwegians are brought in to improve the local offer of a more classical musical education, as we outline in the 'experience and impact' section of this report. Indeed, there is an imbalance between the skillsets of MOVErs at the beginning of their experience that directly reflects global inequalities, one that Sofie pointed out:

> '[Y]our question made me think of another aspect, that doesn't really reflect very well upon us as the North partners. I think it's the fact that during the development of the projects, obviously, it's a point that the North partners and the South partners are supposed to have an equal amount of goals with the partnership. Like, why are we having this partnership? What are the goals for us as an organization, and the Nordic partners. Or Norwegian partners are not as good at finding out what they can learn from the South partners and from the exchange. And so, it ends up being like the South partners can learn super concrete stuff like music theory, organizing, youth leadership, while the Nordic partners are maybe bad at knowing what they can learn, and have a lot of ideas about everything they already know. And so that something about like intercultural [exchange] ends up being what they can learn from an exchange, you know, so it just kind of ends up being a thing to learn.'
>
> (Sofie, interview August 2021)

It is telling that the organizing partner recognizes a fundamental imbalance, and one that suggests that international exchange is purposed in Norway to fulfill diversity politics, rather than make the most of the opportunity for mutual learning. This is not a critique specific to Norway, it is in many ways the broader critique of how the arts have been instrumentalized by Western governments as a relatively unproblematic way of talking about and recognizing cultural difference.

Helen commented on the very different experiences that Norwegians have in Brazil, and that it would be useful – as well as ethically in tune with the project's overall goals – to have a budget to guarantee that Malawian and Mozambican MOVErs are able to experience Brazil beyond the two project sites, just as the more well-resourced Norwegian MOVErs do. The situation is similar in Malawi with the Nkhotakota side of activities: these have been pioneered by Norwegians happy to spend time, and the bus fare, to travel to Lake Malawi. These longstanding and deep-rooted inequalities perpetuate a kind of two-tier MOVE experience. An oversimplification of this would be to describe MOVE as voluntourism for its European participants, and as community-focused volunteering for others. Structured activities organized and properly budgeted around the host country might go some way to redressing this imbalance.

For Sophie, reflecting on the difficulties of the role of coordinating partner, there is clear value in sharing, in involving more people in writing project proposals. Directly involving southern partners would represent a genuine rebalancing of power inequalities, moreover, it would increase local capacity to apply for other funding. She also noted how technically-speaking the coordination does not have to be with a Norwegian organization. Could MOVE envisage a rotating coordinating role where each two or three years the coordinator changes? Or perhaps, are there aspects of MOVE's coordination that could be directed (and resourced) across the partnership? This is the way that the World Music expo WOMEX functions, and the European art show Manifesta. For MOVE, regular changes in the coordinating partner would require a major commitment of resources, but there would be major benefits for local capacity building and regional and/or south-south networks. It would also be a way of formalizing early-career work opportunities for MOVErs. Such a structure also enables greater face-to-face opportunities for senior staff within MOVE to travel, meet, and help each other.

MOVE has a huge resource in the deep and engaged understandings of its local directors/partners. Taking this further, what practical steps might MOVE take with the aim of further 'tuning' the program to the needs of local communities. For example, could MOVE alumni be responsible for undertaking a needs-analysis within each local community? A thorough evaluation of what is needed locally would offer opportunities to diversify and improve local recruitment. This process would help resituate MOVE's organizational knowledge within its diverse partners, valuing their knowledge by properly resourcing their engagement within their local communities and further 'de-linking' them from Norway, the country which remains the de facto core of MOVE.

Making Partners' Work Easier

In the interviews we wanted to know what MOVE partners felt would most help them at local, national and international scales. Overall there are two clear things: more opportunities for communication, and more autonomy. Crucially, the personal nature of communications (direct messaging and conversation between project coordinators), and the unique feel of the MOVE program was something all wished to maintain. This is a core part of MOVE's identity as an international exchange program, something that goes hand-in-hand with the relatively small numbers of volunteers and the personal care that project directors and partners take of them.

MOVE partners would like more face to face meetings and more opportunities to experience each other's realities. For example, Helen described how despite her long engagement on the practical side she doesn't get to visit the other partner organizations herself, which impacts on her ability to fully understand the MOVErs who arrive in Brazil from these places. This was also something that MOVErs who had been through the programs also wished for: more international exchange and opportunities for alumni to meet again.

For the Norwegian partner, the problems do seem to be of a different order: psychological problems with helping MOVErs adapt are managed, and problems are more linguistic and, quite literally, one of hospitality. For example, Bjørnar described how difficult it can be to place MOVErs with host families for the Christmas and Easter breaks, and how much it would help if MOVErs learnt more Norwegian language before the program.

Keeping bureaucratic processes and administration human is something that might ensure the 'feel' of MOVE continues, but also helps redress the power imbalances of over-centralization. There may be a balance to be struck regarding streamlining bureaucratic procedures that ensure the smooth running of the program. A number of interviewees commented on the immeasurable value of the peer-to-peer support they receive from other MOVE partners. These relationships help iron-out difficulties and better help MOVErs; often these were to do with managing difficulties for individual MOVErs. This echoes the call from MOVErs themselves for more pastoral support, in that the stresses of delivering the program sometimes require MOVE administrators to support each other too.

But human relationships, or rather, the human aspect of administration can be diminished when knowledge is not shared, or rather, where efficiency measures have unintended consequences. For example, reflecting on things to be improved, Helen commented:

> 'There was a change in the format of the obligatory reports. This made things more difficult as I was unable to see them. Before the Brazilians sent them to me – and the others sent to their countries and then onto their countries. I could see everything and respond rapidly. (I received images too.) Now I don't see it. It goes straight to Norway. Only when I ask for this much later can I see it. **Before I received a novel, now I receive just a short summary**.'
>
> (Helen, interview, August 2021)

These personal reflections of MOVErs can be vital to helping partners understand how to improve, and how to better prepare for new arrivals. For a project like MOVE that is based on embodied and transformational personal experiences, ensuring that bureaucratic procedures like project-reporting do not sacrifice the human aspect of the project in the name of efficiency is vital: personal and open reflection from MOVErs needs to be freely available for project coordinators. Indeed, a reporting rationale that privileges close attention to the finer details of each MOVEr's experience should be built-in as part of the organizational learning.

There are of course also predictable practical things that MOVE could do to help local partners. For example, special help with the time-consuming nightmare of visas and temporary work permits in Malawi would enable greater focus on the music program and the integration of MOVErs. Organizing MOVE in a country with a tortuous bureaucracy, or little institutional support, is a quite different challenge from running the program in Norway: a time audit on these tasks would likely highlight the extra friction some have to endure just to get the participants in-country. Similarly, the program could better support the prepcourse training for those who are – because of the inequities of the world – less well prepared. This means more music training for southern African participants, perhaps as part of a pre-program selection process, and also language training, something that all interviewees and many alumni commented on.

Conclusion

This section has reflected on interviews with partners within the MOVE program. Considered in relation to the concepts of transcultural capital, cultural hospitality, and embodied participation, it offers a window into understanding the values and challenges of MOVE that influence how it is understood as an experience and as a concept. It is clear that partners recognize the advantages of being part of an intercultural youth music leadership program, and the ways that this can be challenging to deliver. Considering their reflections together, it is clear that the exchange experience and coordination of the exchange is different across the partnership countries. It is important to delve deeper into how and why this is, to ensure that as MOVE grows, these pastoral and strategic leadership responsibilities are understood across the partnership. Particularly, as a way to best prepare MOVErs for their exchange and to respect the unique contributions and contexts that partners' local delivery operates within.

In the next section of this report – Experience and Impact – we build on partners' experiences to look specifically at how these are inscribed through the MOVE reporting process. We also look to MOVEr-made audio-visual content as a way to better understand some of the advantages and challenges of coordinating MOVE through their embodied participation.

EXPERIENCE AND IMPACT

To contextualize our interviews with partners, we analyzed MOVE's archives and hosted an online event with alumni. The aim of this was to understand how MOVE had been reported as having an impact within the context of its development funding framework and in relation to partners and MOVEr experiences. We reviewed the impacts communicated by partners within their annual reports through archive analysis to achieve this. Three themes dominated the reports:

musical impacts

personal and professional development

gender representation and leadership

The reports narratives are written by project partners annually. They provide a reflective account of the exchange process from a partnership perspective and discuss projects and activities in relation to the goals each partner sets. The format of the reports broadly remains the same, although more detail is provided in the latter years of the project, reflecting its development. Although musical activities and outcomes are documented in the reports, there is a significant lack of signposting to audio-visual examples and to first-hand accounts from MOVErs. To support us to understand these reported experiences we sourced MOVEr-made content online, as a way to have closer proximity to the musicians of MOVE. We refer to the latter as our 'off the page' analysis. Seeing MOVE examples in action, helped us understand the project and people's music leadership experiences more clearly. Following our report analysis, we held an online event with alumni. In this, they shared their MOVE experiences and the impacts and developments they felt were important. There was a lot of overlap between the reported impacts and alumni's experiences from their exchange. Importantly, the ways that the reports outlined how young people returned home with increased intercultural awareness and understanding was reflected by MOVErs in how they communicated the program's impacts on their life journey. This resonated with the conceptual ideas of transcultural capital, cultural hospitality and embodied participation, alongside how MOVE's musical contribution to the development field may be understood.

Of the 118 MOVErs who have taken part in the program since 2012, 26 of them joined us online to share their experiences; more showed interest but could not join the event. Of this 26, 16 stated that they now work for one of the coordinating partners of MOVE. Alumni represented cohorts within all years of the program except for the inaugural 2012-13 cohort. The group was also most representative of MOVErs in the most recent cohorts[5]. Alumni shared a range of ideas about how they could contribute to the development of MOVE; these focused on how they could support the prepcourse program, to contribute to realistic and practice-based expectations of incoming MOVErs. It was important to alumni that MOVErs had clear expectations of the exchange, were treated equally and had support and autonomy to develop their own projects. The latter, a focus that partners made clear as a priority within the reports, although it wasn't clear how this was resourced, post-exchange. It was evident that although alumni had broadly positive and life-informing experiences through MOVE, there were some things that they wished they had known.

[5]Number of participants at the online event, by cohort: 2012-13 (0); 2013-14 (1); 2014-15 (1); 2014-16 (1); 2016-17 (4); 2017-18 (7); 2018-19 (6); 2019-20 (3). Three participants did not provide a response to this question. It is important to note that when we asked the question 'what exchange year did you take part in' and offered participants choices to select, we did not include the exchange year 2019-2020. Our understanding had been that no exchange had taken place in 2019-2020 due to COVID. There is also no reporting data from this cohort. Participants indicated 2019-20 in the Zoom Chatbox after a participant highlighted this. To complement the recommendations in this report, it may be useful to reflect on the possible reasons for what the 2017-18 and 2018-19 cohorts were so well represented at the online event.

Examples included local advice in the early stages of arriving in a new country, knowing who to turn to for pastoral and practical support, and understanding the kinds of practices anticipated of their MOVE exchange. Alumni also shared many examples of the music they made through MOVE. There was a strong sense that supporting future MOVErs to access these experiences and learn from their processes was important and beneficial. Other ways that alumni thought they could be influential was through the projects that MOVErs develop in their exchange and how these can be taken on and developed by future MOVErs. Finally, alumni are interested in making more of the alumni network, which currently appears to be quite informal and online. As such, this may have implications for who gets to access it.

Given the richness of learning that we took away from their discussions we acknowledge that this sample can indicate towards the impacts in the report. This was further reinforced through their music, which we found online. However, although impactful, this also highlights the importance of our main recommendation: to amplify the voices and music of MOVErs and alumni strategically, so that their experiences are front and center of policy understandings of MOVE. As indicated from our interviews and 'off the page' enquiry, this influence plays out in the practices of MOVE therefore and should be fairly represented in its institutional practices of reporting and public dissemination.

The format of our impact analysis is as follows:

- Three themes are outlined and we use the words of partners and alumni as much as possible to illustrate our learning. We draw from the MOVE reports, the online event and our 'off the page' enquiry.

- The final theme, 'Gender representation and leadership' is accompanied by a case study. This case study illustrates the importance of the audio-visual material produced by MOVErs. It tells powerful stories of the kinds of intercultural and socially motivated musical practices that young people lead within MOVE.

THEME 1 – MUSIC EXCHANGE, MUSIC-MAKING AND PEDAGOGIC LEARNING

Two areas frame our analysis of music in MOVE:

- what the musical impacts were understood as
- how musical impacts were experienced by MOVErs and partners

Through the reports, there were many ways that musical experiences were understood to impact MOVE. In addition, our discussions with alumni in the online event produced fairly consistent perspectives on how music was impactful and the most important musical experiences.

"MOVEr teaching students to dance Marrabenta from Mozambique #sustenidos #JMNorway #MeliSincera #moversbrasil" posted by MOVEr Mel Frances from Brazil in Norway November 25, 2019 https://www.instagram.com/p/B5SyHWfAxoL/

Musical impacts

Overall, we understand the most reported musical impacts of MOVE to be:

- increased opportunities to teach and support teaching in partner contexts;
- establishing and developing situated musical projects, some of which appear more sustainable as MOVE evolves;
- opportunities to learn new instruments and MOVErs explore their musicianship in new ways, within unfamiliar musical cultures and contexts;
- MOVErs develop and enhance their creative industries skills and use their experience to respond to the needs and interests of their hosts;
- what constitutes musical skills and knowledge is sometimes challenged, whilst also at times reproducing of western conventions of musical quality and pedagogy;
- finally, the broader impacts we understood through the reporting can be evidenced clearly through the musical doing. This is as a process of learning through, and as exchange, towards international cooperation.

In the final reporting year 2018-19, MC Mozambique offer reflections that have resonance across the 9 years of project activity and set the tone for how we've understood music-making and MOVE's musical pedagogies:

> 'Many of the young students at the academy have been groomed to form bands and strengthened their musical and cooperational skills. Some of the MOVE participants have gone on to enter on the international music scene, playing international stages, while some have gone on to build their own music production companies, their own labels and some have started their own projects which go beyond the borders.' (2018 -2019, p. 11-12).

MC Malawi also offer reflection in this final year that has resonance for how we've understood MOVE to have impact, in different ways, across countries and cohorts:

> 'The young people we host have had a positive impact on our local students. Almost all our students have improved greatly in the way they communicate, make their music, handle musical instruments and carry themselves on stage, among other things. They now do it with added discipline and professionally because they have learned from their friends who come through the exchange program. The quality of our programs have greatly improved because of this.' (2018 -2019, p. 12)

A reflection from Norway situates both the music-making and pedagogies, alongside the impact this may have, within specific musical environments and roles that MOVErs have broadly undertaken across the 9 years, to varying extents in each country:

> 'The participants get integrated in bands and musical situation through 1) class participation 2) by starting their own projects [...] 3) by being invited into band situations [...]. In addition the participants hold workshops and classes where they present their musical traditions. Some participants also work as substitute teachers. (2018 -2019, p. 18)

From our reading of the reports, how musical traditions are 'presented' through MOVE has been carefully considered in some contexts to resist over-representation or homogenization of place and musical cultures. However, this appears to be an ongoing area of development requiring constant negotiation and attention between partners, MOVErs and alumni. There are also times when individual MOVErs are required to enhance local understandings of the musical cultures they carry with them. The following is an example from Norway, but evidence of musical othering and how this is being unpacked through MOVE presented across all partnership contexts:

> '150 new Trøndertun students are getting exposed to African and Brazilian music and culture every year [...] This way they are able to expose the Norwegian students to music and culture from Africa and Brazil. Cultural exposure through social integration is also very important.' (2018 -2019, p. 18)

Finally, a reflection from Brazil in the 2017-18 report provides an example of the ways we observed MOVE to work towards the sustainability of MOVEr-instigated projects. Particularly, how these contributed to professional creative industry skills development, which came through as an important theme for the musical experiences in MOVE.

> 'Since the start-up initiated by [a] former participant in 2015, Create Your Own Music at Rio Claro Teaching Center, has been a yearly festival supporting the students and the team during the processes and performing at the final concert. The festival focuses on creativity and improvisation as this is something Norwegian musicians often have more experience in than those with a Brazilian music education.' (2017 -2018, p. 14).

In an attempt to know the musical experiences of alumni better, in relation this these impacts, we asked them to reflect on the music they made as part of the project. Often, responses were about the impacts that the music of MOVE had for them as artists and the professional development opportunities these facilitated. This resonated strongly with the kinds of impacts outlined in the reports. For example, alumni's musical experiences were: special; opportunities to learn about local music and dance cultures; targeted to promote MOVE, such as making music videos for adverts for the project and partners; opportunities to perform on a bigger platform, such as opening for Chick Corea; an opportunity to be immersed in unfamiliar musical cultures; career development opportunities; opportunities to play and share music from different places, with unfamiliar musicians; opportunities to make connections between musical styles, such as traditional music from Brazil and Malawi; openings to find common interests; challenging assumptions about own musical boundaries; developing new techniques; professional development opportunities, such as developing festivals and recording new music.

Experiences

Overall, these musical impacts appear to be experienced as:

- an exchange between people, their cultural perspectives and musical identities of self and place
- pedagogical experiences
- Professional development through music and cultural exchange

MOVE 'values new musical perspectives' and throughout the initial 3 years of MOVE, we see the Norwegian influence primarily in the development of specific musical skills for their exchange peers, and the music groups they work within Malawi and then with Mozambique. In the program's early years, musical impact is equated with expansion of the program. This expansion appears to be claimed because the 'North' participants influence in the exchange. Malawian participants, however, mainly taught workshops infrequently in Norway and when they did, this tended to be around their 'music heritage':

> 'In Malawi, North participants have also been in collaboration with partner organizations in Balaka and Nkhotakota, MOVE participants have started music groups, bands, facilitated concerts and taught music and music theory to several hundred young people in the local communities. In addition to lifting the competence and interest in these areas, they act on behalf of Music Crossroads, which in turn strengthen MC's positions a national entity.' (2013 - 2014, p. 5)

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Finally, a reflection from Brazil in the 2017-18 report provides an example of the ways we observed MOVE to work towards the sustainability of MOVEr-instigated projects. Particularly, how these contributed to professional creative industry skills development, which came through as an important theme for the musical experiences in MOVE.

> 'Since the start-up initiated by [a] former participant in 2015, Create Your Own Music at Rio Claro Teaching Center, has been a yearly festival supporting the students and the team during the processes and performing at the final concert. The festival focuses on creativity and improvisation as this is something Norwegian musicians often have more experience in than those with a Brazilian music education.' (2017 -2018, p. 14).

In an attempt to know the musical experiences of alumni better, in relation this these impacts, we asked them to reflect on the music they made as part of the project. Often, responses were about the impacts that the music of MOVE had for them as artists and the professional development opportunities these facilitated. This resonated strongly with the kinds of impacts outlined in the reports. For example, alumni's musical experiences were: special; opportunities to learn about local music and dance cultures; targeted to promote MOVE, such as making music videos for adverts for the project and partners; opportunities to perform on a bigger platform, such as opening for Chick Corea; an opportunity to be immersed in unfamiliar musical cultures; career development opportunities; opportunities to play and share music from different places, with unfamiliar musicians; opportunities to make connections between musical styles, such as traditional music from Brazil and Malawi; openings to find common interests; challenging assumptions about own musical boundaries; developing new techniques; professional development opportunities, such as developing festivals and recording new music.

Particular examples of this are in skills development and the influence Norwegian MOVErs have in Malawi and Brazil, specifically:

- There is an opportunity for Norwegians (who have, alongside Malawians tripled in numbers) to learn a 'Malawi specific instrument' (2013 - 2014, p. 3). Our reading of this does not suggest this is as much of a priority as the opportunities they have to teach. Or, at least, is less documented in the reports. Further to this, engaging with Malawi's musical traditions is more clearly articulated in the second year. It does, however, still appear to privilege the input of Western traditions, but looks for ways these can be valued added to the cultural heritage of the music and musicians MOVErs work with whilst in Malawi. We interpreted this as showing respect to traditions of place, whilst making use of the assets MOVErs bring with them, e.g. 'While MOVE values new musical perspectives, we want to treat our respective music traditions with respect. That is why participants in Malawi have been involved in a project initiated by MC Malawi to record and make scores out of Malawian folk songs.' (2013-14, p. 6).

- 'In Malawi, North participants have also been vital in expanding the scope of MC Malawi beyond the borders of Lilongwe.' (2013-14, p.5).

- MOVErs' continued working with Music Crossroads Academy and Projeto Guri's teachers giving music pedagogical support and training of students in voice, music theory and instrumental training' (2016 -2017, p. 5).

As MOVE continues, the Norwegians retain a teaching role. However, the intercultural aims of MOVE's pedagogical experiences remain focused, in part, on skills and musical understandings rooted in Western music traditions. Malawi reporting highlights that' [n]ew levels of musical literacy (theory, singing, instrument playing event orgnaizing) [are] being achieved' (2014 -2015, p. 12). Based on the continued formalized teaching role that Norwegian MOVErs take on, they undertake teaching roles that:

> 'expan[d] the MC network and reac[h] newbands/musicians/interested parties'. In 2012-13 these are typically applied lessons, leading small ensembles/bands, opening choirs, offering teacher education in choir conducting and choral pedagogy to local MC Malawi Staff. This often appears to be centred on western conventions of music. This develops into 'lectures and conducted workshops on improvisation in music, especially in Brazil.' (2016 -2017, p. 6)

This appears a recent development within the activity offered and happened the same year as Jazz nights were established at MC Malawi. The developing interest in improvisation within Projeto Guri and MOVErs has developed into an annual event, alongside improvisation becoming part of the partners' ongoing curriculum.

It's not clear from the reports how this has been influenced, but the output suggests that the exchange experience has been impactful for this strand of activity. This also connected to how improvisation was viewed in Projeto Guri, and its influence on the composition culture of their program:

> **'before, Brazilians didn't compose [...] now our young Brazilians compose'**
>
> (Interview with Helen, Projeto Guri)

Beyond formal curricula facilitated by Norwegians, there appears to be a greater focus on mutual musical exchange after the first year. However, North MOVErs still hold a range of teaching roles that appear more formalized within the exchange. More informal and mutual peer learning opportunities do develop, and the MOVE blog provided examples of how this was developing outside of the formal MOVE program, as friendships and experiences of living somewhere new developed:

Sangwani Precious on stage with students of Trøndertun Folk High School (2019) Photo posted by Sangwani Precious.

> *'The rhythm brought us together" - Unlike in Malawi, most people in Norway dance under influence of alcohol (no offence). Most Malawians on the other hand dance if they are impressed with the rhythm of drum or how compelling the beat is. During my dance workshops at Trøndertun Folkhøgskole I had to explain why we dance in Malawi. Initiation ceremonies, weddings parties are some of occasions you see some complicated dance moves you have never seen before. With these guys however, it is only the rhythms of the drums that brought us together. I had to involve my fellow MOVErs to play the percussions as we do those crazy dance moves from Malawi.'*
>
> (Posted on MOVE blog on February 4, 2019 by sangwaniprecious from Malawi in Norway)

In the 2014-15 round, all MOVErs are engaged in the 'creating of local bands, recording of their music, composing and arranging of music' (2014 - 2015, p. 5) and developing broader professional skills in music, such as:

> 'organizing skills, enhancing musical knowledge and horizon through practice, taking classes and lecturing other people from a foreign culture about their own musical heritage.' (2014 - 2015, p. 5).

This appears to be based on more collaborative learning approaches, beyond more formalized teaching and learning, developing skills such as:

> 'how to play musical instruments, Music recording, DJ, Tips on composing music (international, Norwegian, Malawian music), conducting choir with different tonalities and different voicings' (2013 - 2014, p. 5)

However, little detail is offered in the reports. Technology became important within the Mozambique exchange in 2017 due to the relocation of a voice teacher from Maputo to Portugal. As a way to continue voice lessons, the tutor invited:

> 'MOVE participants to musically accompany her students in musical pieces which she would send. The MOVE participants practiced with the students and joined the online voice class to help direct the course of a particular lesson' (2017 -2018, p. 20)

This is important for modelling possibilities for continued intercultural exchange. However, there is limited information in the reports around how technology has supported alumni to keep connected musically, post exchange. This was one of alumni's wishes for the future of MOVE: that there were more opportunities to continue their musical projects and sustain connections with people they met on exchange.

The exchange opened opportunities to '[f]amiliarize [MOVErs] with basic music recording techniques and computer skills.' (2013 - 2014, p. 3). In the context of the project's aims to develop intercultural cooperation, this is an important musical tool to enable remote collaboration. As MOVE evolves, music technology becomes an anchor point within the exchange, where hosts and local MOVErs utilize the exchange experience assets to develop the local musical field in a sustainable and situated way. By 2016, this includes a new record label in Malawi to 'record and produce music of local bands and MC music projects' (2016 - 2017, p. 6) alongside the integration of music technology into the 'official curricula' (2016 – 2017, p. 6) of MC Malawi.

In previous years we see the development of music technology as an asset of the exchange:

> 'The projects that the participants started during the exchange have been incorporated into the main programs of the organization and even the new participants find them important and worthwhile to continue. These include the Ujeni Records, Takagunda project, Kids Festival and the Sound Technology training program. New project have also sprouted [and] Malawi will be hosting a sound engineering camp with artist from Norway. This is a result of the projects that were started by the participants from Norway and will continue to benefit more young people going into the future.' (2017 -2018, p. 31)

The reporting suggests that increasing knowledge is 'creating a solid basis for continued collaboration' (2014 - 2015, p. 5), which speaks to a possible intersubjective need between networks. Again, as part of these continued collaborations, the alumni network wishes for more opportunities to continue their post-exchange collaborations. As part of MOVE's intercultural aims, collaboration speaks specifically to the role musical exchange can have in developing broader exchange experiences and intercultural understandings. 2013-14 sees a focus on 'musical heritage' as part of musical learning. For example:

> '[a]part from organizing skills, former participants have significantly enhanced their musical knowledge and horizon through practice, taking classes and lecturing other people from a foreign culture about their own musical heritage' (2013 - 2014, p. 5)

Similarly to Malawian MOVErs in Norway, it's not always clear if this is still within a more formalized teaching environment, or more informal as an exchange between MOVErs' individual musical heritages. However, in later reporting and through our conversations with alumni, it appears that MOVErs visiting Norway often design and develop workshops and activities that introduce their interpretation of their individual musical heritages to Norwegians. As MOVE develops, there is increased attention and:

> 'want to treat our respective music traditions with respect [...] encourage[ing] the participants to share aspects from our own music traditions' (2014 - 2015, p. 6)

This also coincides with a workshop in the same year called 'Africa is not a country' to support Norwegian understandings of cultures within both Malawi and Mozambique. When with alumni online, there appeared to be a collective appreciation for the opportunities to deepen individual cultural understandings. Many comments referred to how MOVE had challenged cultural understandings whilst on exchange. As a central tenant of MOVE, working towards intercultural understandings continues to influence not just the musical experiences of MOVE but also young people's broader exchange experience. In an archive blog post from a recent MOVEr, a young person reflects on a particularly challenging intercultural experience, describing how his experience with racial discrimination had a lasting and formative impact:

> '… I do not forget the great presentation that I had in Paraibuna, concerning the day of Black Consciousness, we had the opportunity to share our African culture through music and it was on that same day that I felt racial discrimination, the presentations that we were well received, I remember that certain adolescents treated us with disrespect […] a teacher of a heart of gold he was not quiet to see this type of attitude, then immediately picked up the microphone and in a wise way gave a mini talk about respect for color, race, culture or religious belief and made us understand that these things do not make us different from each other […] We do not only grow by the good things that happen in our life, we must always learn lessons from difficult moments in all areas of our lives.' (MOVE blog post by ivoagostinhomatine from Mozambique in Brazil on January 28, 2019)

From 2013-14, cultural exchange becomes clearer in the reports as a priority development area, which begins to impact MOVErs and partners in Norway. This impact also appears to influence cultural connections within Norway, amongst Trøndertun's local communities and project's connected to them in Norway. For example:

> 'MOVE participants reached out to the Latin and Brazilian community in Trøndelag. The result was musical cooperation between locals and participants as well as social involvement with joint performances at school and in the local community' 2017 -2018, p. 24 -25).

MOVErs:

> 'Work closely with the Trøndertun staff preparing and giving workshops on Malawian and Mozambique- music and culture, finally doing a workshop on a festival in Trondheim" (2014 -2015, p. 3)

Professional development through music and cultural exchange became increasingly central to MOVE, with festivals, ongoing workshop partnerships and collaborations with each other essential aspects of this. Festivals and events appear important as informal sites of musical learning that appear important to the MOVE experience. MOVErs undertake different musical leadership and administrative responsibilities in this. The festival experience ranged from small rural encounters to high profile international music markets such as the Mozambique Music Meeting, which brought global promoters and distributors of 'world music' to Mozambique's capital, Maputo.

> 'Festival work is a great way to make connections within the music industry. You get to work with people from all the different corners of the industry and learn a lot. We worked with the first edition of the Mozambique Music Meeting which happened at the start of December last year. It was a great learning experience, and we got to know a lot of people in the industry, not just here in Mozambique but from all over the world. We are going to be working on the AZGO festival which in another big scale international festival here in Maputo.' (Posted on MOVE Blog on March 15, 2018 by kristinelovise from Norway in Mozambique)

MOVE offers opportunities for individual MOVErs musicianship to shine. By 2015, we continue to see the creative industries' performance opportunities and professional development experiences as a distinct and impactful aspect of MOVE. One example of a festival outlined that '[t]he organizers were immediately interest in his raw talent and gave him a contract to perform at the festival '(2015-16, p. 9). In the online event, more opportunities for individual creativity to shine were welcomed. In relation to final year of the exchange, where the residency may have opened opportunities to 'think bigger' (2018 – 2019, p. 13), there is a sense that:

> 'MOVE gives the incentive to continue with music professionally. 'Many of our former participants who were doubting whether or not to move forward with their musical career, have either taken further musical education or continued in the path of music after coming home." (2015 -2016, p. 19)

The uniqueness of the musical exchange is important for all MOVErs and this is reported initially with more detail regarding the Norwegian MOVErs. However, all partners discuss professional development in some ways, which becomes increasingly clear as the program develops:

> 'In Norway, MOVE has proven to be a rare and unique opportunity for young musicians to work abroad and make a difference. Whilst there are a number of options for young Norwegians who want to spend a year in a foreign country, there are no real alternatives like this in the music field.' (2013 -2014, p. 9)

By 2017-18, reporting begins to identify the Norwegian MOVErs journey's as alumni and the continued connection they have to the coordinating partner, JM Norway:

> 'Almost all former participants in Norway are either working our studying within the realm of culture and music. We see a strong tendency towards the education within Musicology and field work for bachelor/master thesis in the country of exchange.' (2017-18, p. 15)

Examples included: a participant from round 2 'currently living in Johannesburg working with the FK-project Pulse', a participant from round 3 'working with the culture department at the Norwegian Embassy in Lisbon', a participant from round 4 'is a full-time musician, another from round 4 is working at JM Norway with both MUA and It Takes a Village, a participant from round 5 'is working as a festival coordinator for Oslo Afro Arts' and a participant from round 6 'is going back to Brazil to study and work as a musician.' (2017 -2018, p. 15). None of the partner reports from Brazil, Malawi or Mozambique outline the career impacts of MOVE as explicitly, although examples of how projects carry on and widely acknowledged, such as continuing work with existing projects connected to MOVE, such as the Daughter's Band, or through festivals and the folk songbook project.

In 2014-15, music and dance became more explicitly connected and shared through the exchange, particularly between the Norwegian and Mozambican MOVErs. This also influences the workshop program and activity in Norway. This is an example of how projects in MOVE develop from each other over time, as part of a learning process, and the influence that MOVErs embodied participation brings. One example of how the MOVE curriculum expands beyond its format of instrumental learning and performing can be found in the ways dance education became an important part of educational programming at partner program sites through MOVERs embodied knowledge. MOVE participant Prince, a dancer and choreographer from Malawi, shared his narrative about his research of Mozambican music and culture in his blog post in May 2019:

> 'It has been 7 months now since I arrived in Maputo and I had a great time of learning some new things and getting a lot of experiences .. The most interesting moments I enjoyed here is when I was working with the kids teaching them music and dance.... During my time here I did some research concerning Mozambican culture in the area of music and dance and more or less of history of it so I want to welcome [you] to Mozambique.' (Posted on MOVE Blog on May 1, 2019 by princeprinzbanda from Malawi in Mozambique)

A video of this particular example helped bring the influence of MOVErs alive for us, again reinforcing the need to signpost to these participatory experiences.

Screenshot from YouTube video "LOUD MOZAMBIQUE-AFRO DANCE ||PRINZ FRICANA CHOREOGRAPHY" posted in May 2019 - (https://youtu.be/1H73aUVAIJQ) May 2019

The exchange promotes peer learning and the opportunity for MOVErs to explore their musicianship through other instruments:

> 'One of the participants, who came in as a singer ended up taking the challenge of learning bass guitar and becoming the bass player for the MOVE Band. Similarly one of the participants who was basically a dancer and choreographer ended up the lead singer of the MOVE Band. They were able to realize their inherent talents and potential when they were faced with the situation of developing the band and they had to take new roles.' (2016 - 2017, p. 33)

These approaches to peer learning also support the development of longer-term projects. For example, following from early workings with the Hear Us Children Choir, the 2016-17 MOVErs worked on:

> 'Translation and transcription of the Hear Us Folksong Book which has been adapted to the Brazilian audience and kids involved an in-depth skill to understand the Malawian folk music and genres in order to adapt them to a different cultural context...Participants were involved in the Malawi folksong project where they were required to go to the villages and to interact with people with different language and cultures.' (2016 - 2017, p. 9)

Furthermore, in 2017 -18, MOVErs contributed to music and culture booklets 'to be used in learning activities in all our teaching centers' about Malawi, Mozambique and Norway' (2017-18, p. 23). No mention of Brazil in this context.

The reports have offered many examples of ways that young people's musical interests influence the program. MOVErs in Norway continue to contribute to the Trøndertun's workshop program through Brazilian drumming groups and in one case '[f]illed the role as substitute drum teacher.' (2016 - 2017, p. 7) at Trøndertun. As MOVE evolves, MOVErs from Brazil, Malawi and Mozambique take on pedagogical responsibilities on exchange. There is a sense that what is framed as teaching and learning is broadened, incorporating more informal pedagogies, informed by MOVEr skills. This notes a shift from the expansion model that the early exchange cohorts appeared to work within. As MOVE has developed, so too has an increasingly mutual exchange of musical ideas and cultural heritage. Seeing this through the lens of young people, in their blogs and the few audio-visual accounts we could source, has made it clearer that MOVE operates as a responsive and musically open culture. It is in the interpersonal, intercultural experiences that young people have on exchange, around the edges of the formalized MOVE program, where the kinds of intercultural learning MOVE hopes to achieve, appear to impact how MOVErs see the world. These accounts, beyond the scope of this evaluation to do justice with, connect the formalized music program of MOVE to the personal experiences of the exchange. In these ways, the importance of embodied participation in MOVE is evident. Specifically, in the ways MOVE may open opportunities for cultural hospitality and transcultural capital to flourish, in pursuit of intercultural understandings and youth leadership.

THEME 2 – PERSONAL AND PROFESSIONAL DEVELOPMENT EXPERIENCES AND EXPECTATIONS

Through our analysis of the reports, there were two ways that MOVE's impact is understood regarding the experience and expectations of personal and professional development within the exchange. These presented strongly as priories for growth in the online event, and alumni also echoed many of the successes and challenges facing these. In many ways, these skills relate specifically to the musical impacts and the kinds of music leadership that young people take on. However, this theme also highlights the importance of youth leadership, the kinds of roles that young people contribute to, and their influence in MOVE more broadly. This theme has been organized around:

- **Personal and professional development opportunities**
- **Partner expectations of MOVErs**

Personal and/or Professional Development opportunities

Much of the impacts in the reports discuss how MOVErs build on and develop skills. Across the opportunities to support MOVErs' personal and professional development, reporting suggests that they build on their existing skills and that MOVE can open opportunities to utilize these in new ways. Within this, there is an expectation that:

> '[p]articipants show a level of personal development, maturity and experience by initiating own projects in their home countries.' (2016 -2017, p. 8)

This reinforces that their skills are valued not just in the exchange but also beyond. In the online event, the need to resource opportunities to sustain and support projects when MOVErs return home was considered an essential aspect of developing MOVE as a socially mobile program that supported alumni connection and application of the skills gained on exchange. Despite this, many of those we spoke to are also employed as part of partners' workforces, post-exchange. In the exchanges themselves, many examples of skills and qualities of intercultural leadership were reported. These included: taking existing percussion and dance skills to 'learn Mozambican rhythms and share Malawian rhythms with local percussionists' (2016-17, p. 25); utilizing music production skills to support technicians and students who have 'gained knowledge of tools in live audio engineering during concerts' (2018-19, p. 4); and running a blog, utilizing experience in working within a 'publicity and communication office' (2017 – 18, p. 19). The latter reported to:

> 'have strengthened the capacity of the [communications] team. They assisted in communication and media and also gave the team tips on how to create a good promotional poster and message for the public.' (2017-18, p. 19)

Developing and sharing studio and creative technology skills is a recurring development that appears to be influential for the growth of MOVEr projects and local musicians in some exchange contexts. For example:

> 'One Norwegian and one Malawian participant developed the project "Circulo da Musica", where they gave the young artists at Music Crossroads and around the Maputo city an opportunity to record music demos and also have a live recording for both audio and visual material.' (2018-19, p. 23)

Furthermore, one Mozambican participant who was in Brazil' upon return has released his music video and created an event to launch it and share experiences of his exchange.' (2018 – 19, p. 26). However, there is no signposting of these latter impacts in the reports. Learning about the way transcultural capital develops through engagement with music technology, and the skills shared to enable this, was a good example of MOVE in action. Seeing or hearing some of these examples would strengthen the evidence-base for MOVE's influence, relating to its goals.

The development of communication resources, such as documentary filmmaking and camera skills, are also discussed favorably. Similarly, these outputs are rarely visible in the reporting, apart from infrequent YouTube signposting in the 2015 - 16 and 2016 - 17 reports. However, were we have signposted to them in this report, they provide valuable evidence of the kinds of professional development skills being nurtured through MOVE and the intercultural collaborations that facilitate them.

Joint projects between MOVErs from different countries is an important aspect of the program's design and collaborations for MOVErs in the exchange and as alumni are frequently reported impacts. In early reports, these are broadly stated, for example:

> '[a]fter two rounds of exchanges there are already several collaborations between Participants from Norway and Malawi - some at official level while others at personal level.' (2013-14, p. 9)

These become more detailed as the program evolves, for example: 'Mozambique and north female participants created a band called the Crossroads Divas that focuses on women's empowerment (Report 2014 - 2015, p. 4); the development of the Daughter's Band and a week-long residency focusing 'on how girls get skills in music and how to put on concerts, start their own career and move on in another band.' (2016 -2017, p. 12); creating 'Ujeni Records' in Lilongwe in 2016-17; and the 'Live in the Bus' concert series. Here, we see a rare glimpse of project activity, within the invitation to view YouTube content in the reports[6]. Finally, we also see documentation and information sharing of the MOVE experience as important collaborative activities. However, the research team sourced most of these examples online, beyond the project reports. One included in the report was a Mozambique participant who spoke at a TEDx event[7]; another example was a reflection on the development of a new project, TaKagunda. When we sourced some of these examples, it provided evidence of the impacts that partners documented in the reports. This amplified how important embodied participation in MOVE is. TaKagunda, for example, aimed to communicate 'the strategies and techniques used to develop the project in Malawi, so that this video can be used to promote girls empowerment within Projeto Guri.' (2016-17, p. 9).

[6] https://www.youtube.com/watch?v=0jEpNGJ0mdU (2016 -17, p6)

[7] TedxTalk: https://www.youtube.com/watch?v=6YacrWIpvog" (2016-17, p7)

Developing from a MOVEr into part of a partners' workforce and carrying on projects, post exchange is also an important aspect of the project's professional development goals. These, however, appear to be recalled differently between the reports and alumni reflections. As part of an ongoing development process, there are recurring reports of alumni continuing the relationships established on exchange. For example:

> '[p]articipants from Norway after their period have continued to come back to Malawi with new projects and do workshops with participants from Malawi'. The relationship between Alumni and MC Malawi remains a focus across the project. In 2016-17, we learn that 'some of the former participants who are now staff members working with the organization as liaison officers, program coordinator and events manager and are leading and facilitating the activities at MC Malawi [...] This has helped them develop such skills of working with multicultural setup.' (2016 – 17, p. 10)

The legacy of participating in MOVE also resonates with MC Mozambique, where:

> 'workshops at SOS Children's Village, [h]as caused empowerment to the children and youth attending the workshops in terms of musical tools they can continue to work on and develop in her absence, and it has [given the MOVEr involved] international perspectives in terms of working with something she is used to, but in a different environment' (2017-18, p. 11).

This appears to be a significant achievement of MOVE on an individual and organizational level. However, although there was a significant conversion from being a MOVEr to working with partners as colleagues in the online event, there appears a missing link for how more informal musical connections are retained or facilitated. Although this could be viewed as beyond the scope of the exchange experience and the responsibility partners have within the 10-month exchange, it is important to highlight because it is relevant for the longer-term impacts of MOVE. Particularly, regarding its role as an agent of intercultural change and who has access to these opportunities.

However, where reports document how projects continue and support MOVErs who become part of partners' workforces, these appeared to be highly valued. Teaching and the organization of festivals and projects frequently appear in the reports as ways that MOVErs contribute and enhance the capacities of partners and connect to MOVEr projects[8]. For example:

> '[s]ome beneficiaries from Malawi are in Norway already and teaching [...] This shows how the engine is moving and the results being sustained and continues to make the impact.' (2013 - 2014, p. 9).

[8] Please see Impact Theme 1 for more detail of the kinds of music projects MOVErs undertake

We see this experience support the volunteer network at MC Malawi:

> 'giving more responsibility and bigger say in the overall running of the organization [...] Others have been given scholarships in the Music Academy to pursue further musical studies. This is ensuring continued personal growth as well as institutional growth. Above all, it is helping to develop a sense of ownership and responsibility as well as attachment to the organization and obligation to contribute to its sustainability.' (2013 - 2014, p. 9).

International perspectives also stimulate opportunities to promote personal and professional development skills. It was clear from the reports that not only was there personal and professional development opportunities stimulated through the program, but that these were also part of the program's design. For example:

> 'participants are taught and encouraged to show leadership, take responsibility and initiative in different infrastructural and cultural environments." (2015 -2016, p. 9 -10)

This appears to be mobilized with a broad partnership aim, where:

> '[t]he whole set up of working, on a daily basis, with skills they have and are accustomed to utilizing but in a completely different environment is the most rewarding and also the most challenging part of the exchange. In this process they learn the most about themselves, how they communicate and reflect on the environment they are used to working in. These reflections often result in huge personal and professional growth, for each participant individually and is in many ways the whole idea and concept behind MOVE as a whole.' (2017 -2018, p. 13)

Various projects reinforce this, suggesting the particular skills and qualities that MOVErs bring and develop through the program. Examples of where specific development opportunities have been stimulated include the:

> 'Malawi folksong project where [MOVErs] were required to go to the villages and to interact with people with different languages and cultures. It required a strong sense of understanding, flexibility and resilience in order to carry out the job of researching, recording and documenting folk songs. It required people management skills, research methods and anthropological intuition. At the end of the day, it was recorded 246 folk songs' (2017 – 18 p. 29)

This project continues into the following cohort, where '[m]embers have acquired skills in documenting, transcribing folk songs and studio recording on book, audio and video formats. (2018 – 19, p. 22). Unfortunately, the research team were unable to source any documentation or examples of these skills developments. Other examples included one participant who:

> 'did a short documentary film about women empowerment through music in Mozambique, even if she didn't have any prior experience with filmmaking. We consider that she showed a high degree of entrepreneurial spirit by doing it.' (2018 -2019, p. 28)[9]

Being able to see the development of particular projects helped gain an understanding of how expectations develop.

Language and communication skills also trend in the reports, including learning local languages (Portuguese and Chichewa). For example, through a two-week language class at the beginning of the exchange, facilitated by MC Malawi, MC Mozambique and Projeto Guri. The folksong project, documentary filmmaking, and administrative projects whilst on exchange also suggested that language learning had featured for many through the exchange. However, communication was sometimes a challenge through the exchange process, and prepcourse language learning was highlighted as a development need by alumni in the online event. These challenges were not solely because of the multilingual context of MOVE but also the expectations of the exchange between MOVErs and partners. For example, when reporting on the experience of projects within MOVE, one partner shared that '[i]t proved to be quite a difficult task as they also had to learn to communicate to each other and work as a team'. However, with cooperation part of the aim of MOVE, it appears that MOVErs use their skills and new experiences as a way to negotiate their collaborations. For example:

> '[t]he participants proved that they had the musical skills and organizational skills as they managed to come up with an end product. This task assisted the personal growth of each of the participants as they had to learn to work as a team and not individuals. They also had to put their musical differences aside and come up with a good composition. It was also a good task as they got to fuse the different cultural rhythms and use the opportunity to learn the different music styles from Mozambique, Malawi and Norway' (2014-15, p. 9).

[9] We were able to retrieve this as part of our 'off the page' analysis and it is included in our case study.

Partners' experiences of working alongside MOVErs influence their reflections on youth leadership's potentials. By 2018, youth leadership appears to be a specific and strategic priority for MOVE, although reports suggest this has been a long-standing priority:

> 'When you have seen the potential of young leaders it is impossible not to adjust your expectations in every encounter with young people.' (2018-19, p. 13).

This also appears to be influenced by MOVErs' musical skills in the early stages of the project. For example, in 2013-14, the Norwegian musicians were understood as 'vital in expanding the scope of MC Malawi beyond the borders of Lilongwe.' (2013-14, p. 5).

Recurring and essential impacts in the reports are: the influence MOVErs have for the representation of partners' organizations; the kinds of projects they establish, which evolve across exchange years; and, the types of musical learning facilitated. The preceding example is a snapshot of the depth of impact that we believe young people facilitate whilst on exchange. We also think that this influence extends beyond participation in the exchange, into their relationship with MOVE as alumni. In this way, alumni appeared to influence the creative industries and educational opportunities in their home country as well as within the MOVE project more broadly; all of which may influence partner expectations of MOVErs.

Expectations of MOVErs and MOVE as a program

Partners have expectations about the skills and experiences MOVErs will develop whilst on exchange. Throughout the reports, the idea of personal and professional skills are reinforced, particularly that MOVErs' are taught and encouraged to show leadership, take responsibility and initiative in different infrastructural and cultural environments.' (2015 -2016, p. 9 -10). The reports suggest that this is important in combination with how MOVErs will develop projects that support the capacity of partners, respond to specific social issues, and enhance professional musicianship. The number of projects that participants develop whilst part of the exchange also appears to become a strategic focus from 2016. By 2017 there is a focus on broad skills development to support the capacity of partners and MOVE activity. One such way this happens is the pedagogical roles; partners highly value the musical facilitation that MOVErs bring, which reports suggest[10]. For example:

> '[i]n this reporting period, we had super talented MOVE participants assisting in voice, piano and percussion classes. Our teaching team is very small and cannot be present at all times, the participants helped bridge the gap the students sometimes have due to the unavailability of teaching staff during morning hours and at times during weekends' (2016-17, p. 25)

[10] See theme 1 for more details of the kind of musicianship and pedagogies MOVErs engage within the program.

Not only did partners have expectations of the skills and qualities that MOVErs would develop, but there was also understanding that this development process was challenging. For example:

> '[w]e found out that the entrepreneurial skills were the most difficult to improve. In some cases we had to push a lot of the host participants to develop a project of their own or to lead existing projects, and we weren't that successful. At least one third of the participants that we received couldn't develop a spirit of active participation during the exchange period, and were mostly focused on having music lessons or performing with the international band that was led by a former Brazilian participant' (2018-19, p. 28)

However, reporting from that year also identified the successful learning experiences that MOVErs had, such as setting up projects that are being identified as good practice, such as the folksong project. This led us to consider how the aims and expectations of the program were communicated. Specifically, by whom, and how this was negotiated between partners and new MOVErs.

Contributing to these expectations appeared to be the skills and experiences of prospective MOVErs that partners sought. The expectations of the skills and qualities that MOVErs bring and develop are closely related to MOVE's recruitment process. There is, towards the most recent years of MOVE, attention to increasing the regional representation of MOVErs and the belief that some partners are 'receiving more candidates who could fit in the program.' (2018-19, p. 6) and that:

> '[y]oung people are becoming aware of the exchange program [for example] 3 out of the 5 participants we sent on exchange were from Provinces outside of Maputo.' (2018-19, p. 24).

Despite attention to representation in its most recent years, the program set out early in its development to maintain 'the same structure each year to ensure a solid representation' (2013 -14, p7), which has remained an important aspect within the reporting. However, as discussed in the Discourse Review, how MOVE connects with people who historically have less access to the program and how partners adjust what they do to become more accessible for marginalized groups, is given more attention by some partners than others. In addition, some partners identify the skills and qualities they believe make a successful MOVEr with each partner:

> 'express[ing] to the others the kind of competences they would like to have. This guides the other partners in selecting and allocating the participants so that they would fit with the needs of the hosting partners and therefore add value and contribute to the overall mandate and objectives of the project and the organization at large.' (2018-19, p. 5)

Whilst some partners highlight desirable skills and qualities of MOVErs, how this is expected to play out through the exchange and what young people's ambitions for their exchange are, doesn't always appear to be understood by both partners and MOVErs at inception:

> 'If project participants are not aware of the greater goals MOVE is aspiring to achieve, there is a high risk that their priorities on ground will not contribute towards those goals, and worst case might even work against them. To prevent this we have incorporated a new module into the prepcourse and homecoming course, and in the partner meeting we prepared a new template for monthly reports, that will ask specifically for activities related to the project results in each report' (2018 -19, p. 30)

Although the reports suggest that alumni inform how these skills and qualities are understood, it is not always clear how this knowledge-exchange takes place, nor how alumni are supported to do so. Yet our engagement with partners and alumni suggest knowledge-exchange does take place. Findings ways to communicate this more clearly will benefit how expectations are managed.

These expectations also connect to the successes of MOVE, and the ways that MOVErs and alumni contribute to MOVE's sustainability. For example, alumni support in recruitment and MOVEr-made promotional material appears to be important. The reports document this most commonly in Norway, for example:

> 'Our current and former MOVE participants do a very significant job in recruiting new participants. They make a music video that we use for recruitment, they visit schools and institutions in Norway after their posting, and they use their personal and professional networks actively to recruit new participants as well as recruiting to our other activities. As we see recruitment as one of the most vital parts of the MOVE project for JM Norway, this engagement is essential to sustain a position as one of the most popular FK volunteer exchanges' (2013 - 2014, p. 7)

As part of our 'off the page' analysis, the following excerpt from the MOVE blog suggests that some activities within the exchange also doubled as promotion for future recruitment in all partnership contexts. For example:

> '[we] are part of the cultural center department, where we work as music teachers and organizers. We have this far, together with the rest of our collegues from the cultural center, organized one jazz night and a talent show, and this coming friday we are hosting an open mic/jam night, to nurture the musical network in the city. We are also working on a mini festival here in November, and a big festival [Nkhotakota Music Festival] in April next year.

> Furthermore, we have been doing a recruitment tour at some local schools, which has been a lot of fun. (Posted on MOVE Blog October 26, 2018 by Henreitte from Norway in Malawi).

This example illustrates likely ways that MOVErs and alumni contribute to informal, place-based recruitment and draw on the relationships young people and the partner organizations develop through their exchange. This highlights again the importance of making the embodied participation in MOVE visible. Particularly, as instances like this have relevance for the leadership skills in MOVE as well as MOVE's strategic influence as a music development project. In addition, knowing more about these experiences would support better external understandings of the ways young people influence MOVE's institutional practices. At present, rich first-hand narratives from young people are concealed within an inaccessible blog archive[11].

The relationships built with community centers through applied and group music lessons increasingly becomes an important policy approach, led and implemented by MOVErs' projects. This is recognized as a strategic asset by partners in the reports, with the caveat of eventually requiring 'scaling up so as to meet the demand' (2015 -2016, p. 18). As such, the local strategic relationships of MOVE also influence the expectations of young people in the exchange:

> 'In collaboration with partner organizations in Nkhotakota, MOVE participants continued to work with music groups, bands, facilitated concerts and taught music and music theory to several hundred young people in the local communities. In addition to lifting the competence and interest in these areas, they act on behalf on Music Crossroads, which in turn strengthen MC's position as a national entity. This has lead to a greater awareness in the areas around Maputo and Lilongwe regarding the music activities available. This has also lifted the musical activities in the respective areas, and also creation of many bands; like Mbale Band and Chitenje Boys. The curriculum and volume of activities at Nkhotakota Youth Center has also expanded.' (2015 - 2016, p. 9)

MOVErs also impact the range and attractiveness of partners' programs. Notably, that:

> 'Participants educational projects is a great contribution to our programs. We have seen an increase in the number of educational projects conducted by our participants. These projects have created a lot of activity on campus and added a new dimension to both our educational and social programs. MOVE is usually very popular with the students.' (2016-17, p. 29)

[11] The MOVE blog can be accessed here: https://jmnmove.wordpress.com/tag/move/

An example of this is within Trøndertun: 'The program is making the school a more attractive meeting place for young musicians with more musical variety and diversity than you find in similar schools and other music institutions in Norway'. (2018-19, p. 19). Specifically, MOVErs have established specific music and dance workshops for their peers, bringing influence from their own musical cultures from home:

> 'The presence of young artists from other countries imparting knowledge to others and also learning has been a highlight showcased on national television and radio and within the communities the participants work in.' (2018-19, p. 12)

Our data collection with partners and alumni, and the focus on converting from a participant into MOVE's workforce, suggests that there may be more examples of these kinds of youth leadership to find in MOVE's archives. From the reports, it appears that the activities MOVErs take part in and the expectations of the skills and qualities they will develop generated a profile of what is anticipated by partners, which informs recruitment. For example:

> '[a]fter 5 years of MOVE we have now seen what kind of projects the participants, in cooperation with students, teachers and other staff in all of the exchange countries, have started that has the potential to be conceptualized and transferred among Norway, Brazil, Mozambique and Malawi. (2016 -17, p. 34)

This example evidences, through MOVE's own strategic documentation, the vital importance of embodied participation as a way to evidence the program's impact and shape its design. Ensuring that the reflexive stance this may facilitate can support knowledge-exchange in MOVE more broadly could support a better flow of information. As a result, clearer expectations of these specific skills and qualities can be communicated to future MOVErs. Our analysis of the online event suggest that alumni view these skills and qualities as leadership skills, such as:

- communication approaches (including interpersonal communications and understandings)
- musical playing, teaching, technology and theory understandings
- teamwork and cooperation
- patience and understanding
- language acquisition
- personal skills such as organization and becoming adaptive whilst learning from new experiences
- finances
- approaches to working in professional music industry contexts

Furthermore:

> 'MOVE's objectives are tightly knit together and are also creating synergy effects influencing each other. Hence, a result within youth leadership can also be a result within empowerment and international perspectives. (2017-18, p. 11)

Although we were unclear about what is meant by objectives being 'knitted together', there was a shift in reporting style by 2017-18, which produced more formalized outcomes for the project following from the reflection of skills that appears to be undertaken the previous year. As such, it becomes apparent that partners have particular expectations of MOVErs. However, it requires thorough reading of the annual reports and possibly, as we have undertaken, a metanalysis of these to extract these leadership skills. It was also unclear how these were communicated to prospective MOVErs, despite a reported expectation that MOVErs would clearly understand MOVE's aims. Overall, there was a strong sense in reporting that:

> '[w]e should ensure that MOVE is as sustainable as possible when it comes to transfer of knowledge, so that implemented activities and projects can continue to grow and develop after the exchange with help from local collaborators.' (2017 -2018, p. 34).

This also resonated with the online documentation we found via alumni content, but this wasn't included in the reports. When considered together, it reinforces the importance of how and who is communicating the achievements of MOVE and how this is made accessible to incoming MOVErs. Despite reports suggesting that MOVErs contribute to 'an overall evaluation of the program and made suggestions for the general improvements on various activities.' (2017 -18, p. 5) we never hear what these suggestions and improvements are, nor how they are resourced or implemented. The online event reinforced that alumni have an influential role in the design and development of MOVE and its organizational learning. Within this, they produced many suggestions for the program's future improvements. Overall, alumni in the online event think it would be beneficial if MOVE developed the following areas:

- a clear structure with room for independent ideas and creativity
- sustainable projects that grow based on response to new MOVErs as an ongoing project
- stronger links between sending organizations and MOVErs on exchange and clear boundaries so that this is manageable for everyone
- talent retention, development and acquisition
- better recruitment processes
- opportunities where alumni are supported to meet, to share experience and support each other in and beyond exchange
- consistent pre-course information to manage expectations for all involved and enable MOVErs to grow with confidence
- increased opportunity for MOVErs to develop their own ideas after the exchange
- Have a strategic role for Alumni to communicate and support the pre-course program for new MOVErs

It was also important to alumni that MOVErs' individual creativity has space to grow. One alumni suggested that all MOVErs go to Norway first, as part of the pre-course and possibly after, to disseminate experience. The latter may have resource implications beyond MOVE's current capacity. However, it does raise an important point about who gets to travel to which country, how this is decided and where the space for alumni influence is, geographically and strategically. Finally, the pastoral needs of MOVErs were significant for alumni in supporting them within the exchange. This connected with findings from partner interviews, which suggested that the pastoral roles partners play can be significant and also very challenging. Based on our analysis of the reports, it was an unexpected line of enquiry from the online event. But, again, it is one that alumni and partners are well placed to review, together, as a collaborative knowledge-exchange activity. Overall, the online event, albeit a small moment in the history of the alumni network of MOVE, shared valuable examples that brought to life many of the achievements and challenges documented in the reports between 2012 – 2019. The event also reinforced the vital importance of strategically facilitating their embodied participation experiences to be heard, alongside opportunities for them to connect.

Moving from the expectations of the skills developed in exchange, it is clear that the intercultural aims of the program also informed partner expectations of young people. For example:

> 'Participants from all the nationalities undoubtly has gone home with the greatest learning benefits in the segment of international perspectives.' (2017-18, p. 13).

In this way, ensuring that young people develop intercultural understandings plays out as a foundational element of the program. Furthermore, partners have faith in the possibilities that MOVErs and alumni bring for intercultural learning and the following example illustrates how this also impacts partner expectations of the program as a whole:

> '[i]n the bigger picture, the world has become smaller, it was a far-fetched dream that a young Malawian musician would go and stay overseas in Brazil or Norway for a year and have an impact on others there and come back to share new cultures with his own people. With MOVE this has become a reality and is a great motivation that all is possible and that things that people see on television is actually possible to be there. The peoples' perception and worldview is completely changed. Music Crossroads is a perfect place for intercultural co-existence where people, ideas, activities positively dialogue.' (2016 -2017, p. 34 -35)

As part of these intercultural developments, partners communicate alumni success in the creative industries proudly as both an exponent of MOVE and as a way to foster young leadership at home. Examples in the report suggest that alumni are invited to share their exchange experience and its influence on their musicianship with future MOVErs. An example of this is within Brazil. Specifically, it is suggested that alumni influence young people in Brazil who:

> 'live in really small towns and don't think that they can '" think bigger", and when they meet former Guri students or foreign participants who went abroad and pursue so many different experiences, they start believing that they can do the same.' (2018-19, p. 13)

As MOVE grows as a program, the expectations partners have of young people on exchange is influenced by their experiences, year-on-year, of collaborating with previous cohorts. Alongside this, alumni have developed careers and contribute within the education and creative industries in their home countries and internationally. These are reported as important ways in which learning from MOVE is carried into alumni's broader life's. Examples of this include:

> '[of] the five who returned back to Malawi in June 2019, one of them has enrolled into university and there she started an orchestra that offers music at their everyday assembly morning meetings and she leads the orchestra. Two of the sent participants have joined MC Malawi as part-time teachers and they provide percussion and Malawian rhythm lessons to MC Malawi students. One is teaching music and dance at a children's school in Lilongwe after gaining experience in Mozambique teaching children at SOS. The other participant is instrumental in anchoring the Arts Mix Sol project which hosts different upcoming musicians and give them space to grow. All the participants are involved in performing and managing bands' (2018-19, p. 20)

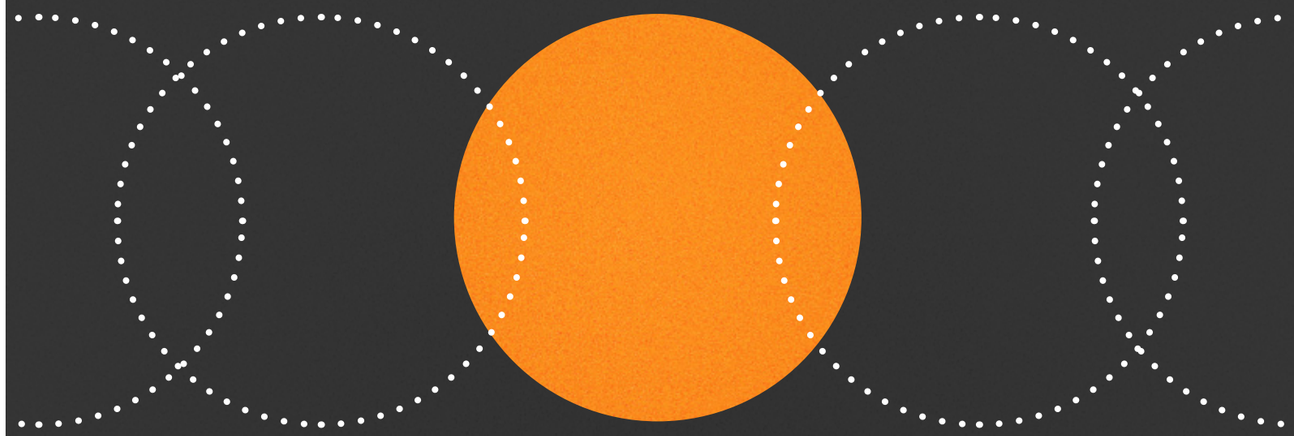
In Mozambique:

> '[t]wo have returned to finish their university studies and at the same time continue to perform during concerts. One of these 2 has released a gospel music video and it has been showcased on national television. One has partnered with a friend and launched an events consultancy company called Chamba, where they organize events for young upcoming artists who still need assistance to make it in the music scene. One has started giving music lessons at his home and has also formed a band which performs regularly at functions such as weddings. One participant is a regular performer who plays for various artists.' (2018-19, p. 23).

In Brazil, the legacy of the festival's program and how alumni integrate into the workforce at Project Guri are valued. Likewise, Norwegian examples include alumni working in cultural roles within Norway. MOVE partners support the alumni network to come together through an event in 2018. This is an excellent opportunity to hear from alumni about the foci of the program and how to develop the network and models leadership qualities often attributed to MOVE. Following this, an alumnus leads on an alumni survey's data collection and analysis. The survey has been influential for us and was informative to understand the network and its possibilities. Specifically, it offered a clear example of the kinds of leadership that alumni can take on to support MOVE's organizational learning.

Across the examples within this theme, they illustrate that the expectations that partners appear to have are often based on their experiences, year-on-year, with cohorts of MOVErs. This reinforces the importance of their collective embodied participation in the project, as a way to understand MOVE's impact, its organizational learning and the kinds of intercultural exchanges that take place. It is also clear that partner expectations are formed by their strategic goals within MOVE's overarching intercultural leadership aims. However, it is not always clear how these interconnect, with partners and young people sometimes expressing different expectations about the exchange experience. Using the prepcourse program and recruitment process as a way to bridge this. Specifically, by including alumni in its design, development and delivery and by making the work of previous cohorts more accessible to incoming MOVErs, pre-recruitment, may support greater connection between partner goals and the expectations of the program. The concluding example for this them, retrieved from the MOVE blog, illustrates the importance of ensuring youth voice amplifies what MOVE experience can be:

> 'It's amazing the opportunities and plurality that we have here. The Maputo team works teaching music to children, dancing classes, music theory classes, orchestra, building traditional instruments, playing, recording and sharing music, and I also work (a lot) to an international music festival that's going to happen in May. My main work is social media. But actually I've been doing a lot of different things like secondary design, writing journal, bio of the artists, designing the backstage, website, albums cover, forms for applications and anything else that I manage. It's cool that I never thought that I would use this type of skills here. I always loved to design posters for my band events, my family's business, birthdays invitation. But I never had contact with a professional design team and that's teaching me a lot of things!' (Posted on MOVE blog on March 2, 2019 by Miriam Momesso from Brazil in Mozambique)



THEME 3 – GENDER REPRESENTATION AND LEADERSHIP

Gender representation and women's leadership featured strongly in the reports as a priority early in the program. This appears to be in response to the lack of access women face in various aspects of the creative industries and music. As MOVE progresses, it becomes a strategic focus to ensure that the program models the gender equality it seeks to influence. In its most recent iterations, there is a commitment to continuing to grow the projects developed with MOVErs, which becomes important for representation within MOVE and how MOVE is communicated to external audiences. Our analysis suggested there were three ways that gender representation was presented in the reports:

- **Gender representation equity in MOVEr recruitment**
- **Gender representation equity in MOVEr-led activity**
- **Gender representation as a mutual issue**

Gender representation equity in MOVEr recruitment

As MOVE evolves, gender inequality regarding access to and representation within a range of musical roles are highlighted within the recruitment process. For example, in the second year of MOVE, young women:

> 'recruited in Norway and Malawi are very passionate about making a change in this manner, and it is an excellent way of using music as a tool to better gender equality conditions in and outside the music field in our respective countries.' (2013 - 2014, p. 6)

Alongside this, 'Music Crossroads [Malawi] has now reached the desired 50% female participants in its programs' (2013 – 2014, p. 7) and broadly, there is attention to increase the number of women applying for the program. MC Malawi appear to instigate the importance of focusing on women and girls representation in MOVE and are:

> 'seen as the main player in changing and challenging the perception and stereotype that women cannot take on major roles in the music industry. This will make sure more and more women participate in creative arts activities such as music.' (2013 - 2014, p. 9)

In the more recent reports, we see less explicit mention to target women to apply. However, gender representation remains a core aspect of the MOVE program through its activity. Furthermore, early in the MOVE program we see strategic attention paid to increasing professional development opportunities for women and girls. It is clear from this example from MC Malawi, that resourcing this work is an important part of their reputation and aims for music's role in empowering women and girls:

> '[a] former participant has started one of the first serious girl rock bands, partly after participating in MU's rock camp LOUD!, but also due to the important and serious work that MC Malawi is doing with regards to gender equality and female opportunities on the local and national music scene. We are currently in the process of trying to bring this band to Norway during the UKM [Ung Kultur Møtes[12] festival in June 2014. The cooperation with the Norwegian embassy in Lilongwe has also been very fruitful. MOVE participants have regularly played at various gatherings/celebrations/parties at the embassy, showcasing MC and the project in a great way. This resulted in significant financial support in order to bring the winners of the Malawi national Imagine festival, The Movers Band, to the international IMAGINE festival in Kristiansand 2013 hosted by Musikk og Ungdom.' (2012 - 2013[13], p. 5)

[12] In English, this translates as 'Youth Culture Meets'

[13] Where a date range is cited, i.e. '2013-2014', this refers to the annual reports produced by JM Norway between 2012 – 2019. In the bibliography, these can be located under the author 'MOVE' and are sometimes called either 'Results Report' or 'Narrative Report'.

Female underrepresentation in musical settings, particularly in the professional creative industries, is a challenge many partners have in common. 'Girls are often prone e.g. to be vocalist or backing singers in band constellations, avoiding or being denied access to other rhythmical instruments in particular' (2013-14, p. 6). However, the women and girl MOVEr s appear to be taking leadership in challenging this through their music-making within the exchange. For example, the Diva's (a women and girls rock band collaboration between Mozambique and Norway) 'managed to get funding from FRIDA a feminist group which funds projects and they embarked on their journey working with 22 girls from 2 primary schools. The Diva's taught the young girls how to play music, how to write songs and had workshops to address gender issues affecting the young girls in the society.' (2016 -2017, p. 11).

Gender representation equity in MOVEr-led activity

Reports suggest it is a priority to have more female role models inspiring other girls. Examples of this include: 'The formation and support of the Daughters Band continue to play a big role in inspiring more female artists.' (2013 - 2014, p. 7) and, 'Mozambique and north female participants created a band called the Crossroads Divas that focuses on women's empowerment' (2014 - 2015, p. 4). Regarding the personal and professional development skills within Theme 2, as MOVE progresses, the projects women take on are important indicators for the partners' expectations of the program's impact. TaKagunda and Ethno Malawi are examples of how MOVEr s engage in partner's broader work and are exploring 'female representation in music by using folk music traditions' (2015-16, p. 9). TaKagunda reappears in 2016 -17 as a project aimed at getting young girls to be active in music through percussion lessons' (2016-17, p. 11).

The Diva's in Mozambique developed in 2016-17 and are an important project for how women and girls representation is being understood in MOVE:

> 'Not only are they instrumentalists and performers, they are also taking on social responsibilities like creating Africa's first girls rock camp, LOUD! A collaboration between JM Norway's LOUD! Project and MC Mozambique. The Diva's drafted a proposal which they would use to look for funding for the implementation of their project, which had a goal to give every young girl the opportunity to play an instrument and not follow the existing tendencies where girls tend to sing and dance only. They managed to get funding from FRIDA a feminist group which funds projects and they embarked on their journey working with 22 girls from 2 primary schools. The Diva's taught the young girls how to play music, how to write songs and had workshops to address gender issues affecting the young girls in the society.' (2016 -2017, p. 11)

'LOUD', alongside the development of the Diva's, is important for MOVE's pursuit of opportunities for women and girls leadership and musicianship as part of their intercultural exchange goals:

> 'The LOUD project continues to be a force for change within the Mozambican community. Female participants have played a huge role in changing the community's perception when it comes to music and young girls. Female Participants gave music writing workshops, instrument trainings and workshops on gender roles for the duration of the exchange. Female participants made their own communication materials from T-shirt designs, posters and banners for the LOUD Camp' (2018 -2019, p. 24)

Furthermore, engaging in these musical projects also develops into other areas of intercultural youth leadership more broadly. For example, during the Mozambique exchange in 2018-19, young women have the opportunity to work alongside professional women in music, further contributing to the personal and professional development experiences of the program:

> 'Female participants shared their experiences during a gender roles round table discussions with female artists from provinces of Maputo, Gaza and Inhambane. Brazilian female participant made a documentary on the hardships female musicians face in the male dominated music sector of Mozambique.' (2018 -2019, p. 24).

Gender representation as a mutual issue

Gender equality is a priority from the second year of MOVE. For example, Malawi and Norway partners work together:

> 'for equality within the music field. Female underrepresentation in musical settings as well as the music business is a challenge Norway and Malawi have in common' (2013-14, p. 6)

By 2016-17, this is recognized as a common challenge in all partner contexts. For example:

> 'A prime example of our close collaboration is how the partners and the participants continue to work together for equality within the music field an finds new ways to focus on this every year. Female underrepresentation in musical settings as well as the music business is a challenge Norway, Brazil, Mozambique and Malawi have in common.' (2016 -2017, p. 11)

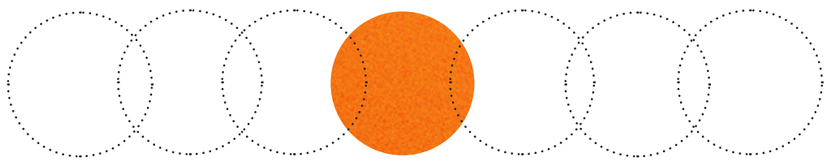
Collectively, across the partnership:

> 'it is important that women get to experience mastery, unity and creative expression through music. Challenges relating to gender balance within the music industry is consistent in both north and south, the southern MOVE partners continue to report even greater challenges for female musicians in their region than in the north.' (2015 -2016, p. 19)

The importance placed in the exchange process and in learning with and from each other also appears to be important for partners' learning. Particuarly, regarding ways that MOVE can thrive as a program where women and girls feel empowered through music. This has relevance across the themes of our analysis and is important for MOVE's developing institutional practices. Partners outline that they:

> 'will definitely spend more time to elaborate on and finding good ideas that can represent the MOVE project as a whole. There are plenty of them in the making already.' (2014 -2015, p. 9).

In the online event, gender representation wasn't discussed by any of the alumni attending the event. However, this does not suggest that it wasn't important to alumni, with many citing a shift in worldview and cooperation amongst their learning from MOVE. Overall, of all the socially motivated goals that MOVE may have, a commitment to gender representation and leadership stood out prominently as an area of ongoing development. Fair and appropriate representation of women and girls in MOVE has become a priority across the partnership. We were reassured in the reports to observe the attention gender equity has been given by partners and see that this is a priority. Project's that center women and girls leadership in MOVE appear to have an important role in advocating the importance of enhancing leadership opportunities for women and how music can be a force for equity in gender representation. Understanding the recruitment processes, pastoral support on exchange, and alumni influence on how women and girls are supported to thrive through MOVE is important. At times, this could be more clearly articulated within the reports and MOVE's dissemination. By considering alumni's strategic voice and examining the relationship between expectations and experience, new learning may be fostered. Particularly, learning that can support MOVE's equitable design more broadly as it develops.



CASE STUDY –
MOVE'S CONTRIBUTIONS TO GENDER EQUALITY IN MUSIC-MAKING

"A Ritho Ra Wassati - A Voz Das Mulheres" (The Voice of Women)
https://www.youtube.com/watch?v=T-W0E5VIw1I

'I'm 19 years old and I'm a musician. Over 10 months I was in an exchange program sponsored by a Norwegian institution called "Norec" which has a partnership with Project Guri in Brazil and Music Crossroads in Mozambique and Malawi. During my stay I worked at many music related projects. I, who started playing guitar at a Guri school in Sao Paulo State know well the importance of socio-cultural projects. …. I know this record is of questionable quality. I made this film alone with several limitations, but the focus here is on these women. Girls and women with your own paths, yet little by little come together for a collective cause. That's a substantial step, to empower as a collective. … I thank every girl who got involved and had the courage to sit in front of the camera and give their opinion. Only the ones who live in their reality know how hard it is.'

Miriam Momessa speaking in her own film
""A Ritho Ra Wassati - A Voz Das Mulheres" (The Voice of Women), June 2020

Practice led action towards women and girls empowerment through MOVE

In 2020, this documentary entitled "A Ritho Ra Wassati - A Voz Das Mulheres" (The Voice of Women) was released by Brazilian MOVE participant Miriam Momesso on the theme of women's inclusion in the equally male dominated music scene of Mozambique. The filmmaker introduces herself in the film, offering a first-hand example of the longer-term impact of music-based initiatives such as Projeto Guri and MOVE. The audience of the documentary are drawn into the issues around the importance of introducing more young girls to musical education and especially in supporting them to learn to play musical instruments. The audience hears from a new generation of women musicians, all themselves vocalists whose voices from Mozambique and Malawi add momentum to the slow progress made by women across the world to be accepted and respected in popular and folk music as they have been in classical.

The film starts with one of Mozambique's established and celebrated female artists Xixel Langa asserting "Being a woman isn't easy" and continues to remind the viewer of the long hard road towards women's equality through a Mozambican revolutionary song from the 1970's:

> 'In the fight against the old exploiting society,
> who is the one who organizes and mobilizes out people?
> The one who produces and feeds the fighters?
> The emancipated Mozambican woman
> who destroys the force of oppression.'

Extract from the song "A mulher emancipada (The Emancipated Woman)" from "A Ritho Ra Wassati - A Voz Das Mulheres" (The Voice of Women) by Miriam Momesso (2020)

It goes on to explore how including women on stage and in the music industry in Mozambique is a continuation of the revolutionary struggle for women's liberation, and gives an opportunity to both established female singers who are working with the younger generation at the LOUD! Girls rock camp, and some of the girls learning to play instruments during the workshops, to share their ideas on the value of initiatives such as LOUD! for the continued struggle towards women's equality

In Mozambique, as in most countries of the world, the instruments played by the girls at the camp are associated with an unbroken chain of male role models back through generations. Girls across the world still grow up watching male guitarists, drummers, bass players, horn players, and here in this video, young girls offer an alternative.

> 'At the beginning my mum didn't want to accept it. I don't know why ... but when she saw what we we're doing ... when she peered through the window one day, she talked to me at home and said "You can go on" but first she didn't want me to come'
>
> - Sifa (age 12)

Her position is reflected on by her role model and mentor, Xixel:

> 'To watch those kids talking about what they want from life, it was amazing. Some of them couldn't join LOUD! camp, because they had to stay home and help their mothers. It made us sad. Next time is gonna be much better. We can't stop it, because LOUD, means we must shout it really LOUD if we are to have freedom!'
>
> - Xixel Langa

And reinforced by her colleague, a self-proclaimed 'Artivist' who campaigns for safe spaces for youth to encounter themselves through music and dance.

> 'It's good to have these spaces with other young girls (and boys) where they can share experiences ...but sometimes we forget about the boys. They don't have a space where.. They don't have any space or activities to empower them as boys. This group needs institutional support. We must work on safe spaces for youth.'
>
> - Regina Dos Santos

Policy led action towards women and girls empowerment through MOVE

Miriam's documentary is a vibrant and embodied representation of the way that MOVErs have influence. Her contribution to MOVE's recognition as a program fighting for equitable gender representation brings this policy into today's world, as a very recent example of what MOVErs can do, and why it is so important to amplify their voices. Gender equality projects in MOVE are approached intersubjectivity both as policy, in line with the focus on girls empowerment and gender equality with the publishing of the UN Sustainable Development Goals in 2015, and from MOVErs in their own projects. Considering the decolonial understandings of the different contextual approaches to feminism(s) and sexual, racial, religious and social equality, MOVE has trodden carefully in the level of intervention the MOVErs and alumni make in some areas. However, the ripple effect of embodied learning amplified in the previous case study is no more apparent than in the expediential growth of projects supporting gender equality in all four partner countries. A few examples of MOVEr's projects that have either created or sustained the focus on gender equality are the Girls rock school, LOUD! and TaKunga, a project initiated in Malawi by way of Brazil MOVErs which is now embraced by all four participant countries bringing girls together to learn drumming and make musical instruments by upcycling found objects. Policy wise, throughout MOVE's projects there is an institutional commitment to 50% female recruitment in all four partner countries and MC crossroads in Malawi and Mozambique have established a long-term commitment to supporting the two girls bands attached to their academies: The Daughters Band in Malawi and The Divas in Mozambique. All these initiatives are designed to build the musical and social confidence of girls and young women through embodied learning experiences.

Advertising on Instagram The Daughter's Band performance at the UNDP ACCLAB Launch on June 16, 2021. Posted by @musiccrossroadmalawi.

The contribution of MOVE to the development of the Daughter's Band and The Divas as an important stepping stone for young women and girls to enter Malawi's male dominated music scene cannot be overemphasized. With its changing line-up over the decade, The Daughter's Band has been documented in each of the MOVE reports, and this all-women band has continued to offer opportunities for its members to develop both musical and leadership skills in an environment where the members can be supported financially, emotionally and logistically. It has offered the band members opportunities to travel, learn from others and so gain new skills and confidence that has informed the future successes of those documented in the reports, and those found beyond the reports in the multimodal online presence of the bands' former members.

A documentary produced in 2014 by MOVE exchange participant gave us an opportunity to hear the voices of some of those involved in this renaissance of the band:

> 'This is an initiative of Music Crossroads Malawi where we are trying to empower young female musicians, but also to come up with a model, an example that it is possible that young female musicians can make it in the music industry'
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> Quote by Gayighiwi Mathews Mfune[14] , Music Crossroads Director in the documentary "The Daughter's Band Documentary (Malawi)" published on YouTube on June 12, 2014 by SatelliteVideosHD https://www.youtube.com/watch?v=zJ9QS37hq2A

Screenshot from "The Daughter's Band Documentary (Malawi)" published on YouTube on June 12, 2014 by SatelliteVideosHD

[14] We acknowledge that a quote from a women involved in this project would be better fitting within our discussion of women's empowerment. However, a quote about the strategic role of The Daughter's Band was not available.

Screenshot from "LOUD Girls Rock camp Mozambique 2017" - Mini-doc published on YouTube on November 6, 2017 by MOVEr Kristine Klausen https://www.youtube.com/watch?v=NHYVPUSi28s

Recorded performances of the Daughters Band and videos of the work of the young women who developed their talent both in Malawi and in the Mozambican sister band The Divas, can be traced in videos made during the LOUD! girls rock camps that expanded beyond Norway into Malawi and Mozambique. Girls younger than those seen performing in the 2014 video can be seen confidently sitting at drum kits, keyboards and electric guitars.

Screenshot from "The Daughters Band at Feminart Arts and Book Festival 2019" - Live performance video published on YouTube on December 6, 2019 by James Murua https://youtu.be/ieVLRxtMSew

Conclusion

These videos contribute to a now valuable audio-visual archive that start to breathe a sensory and affective element to reports of the musical, emotional, intellectual and sociological transformations of the MOVE participants during the course of their ten-month exchange period and beyond.

The two girls bands, the girls rock camp LOUD! and the continued progression of those who pass through these empowering musical spaces might not exist without the funding support hosting MOVE brings to the MC teams in Mozambique and Malawi, and without the time, energy and expertise of the MOVE participants. Not least the one behind the camera, Miriam Momesso, who has taken the discussion around the music and gender equality beyond the reach of MOVE, LOUD! or even Norec, by sharing the voices of the girls and women in her film. She ends her exploration of the reach of LOUD! with a presentation of herself.

EXPERIENCE AND IMPACT – CONCLUSIONS

As we move to our conclusions and recommendations for organizational learning, we spotlight alumni, suggesting that their influence in MOVE has room to grow and can be a source of knowledge exchange and of strategic vision that can help partners in their work and support MOVE as a musical agent within the development field.

Alumni leadership as an institutional practice

MOVErs and alumni have influence and could be influential to the strategic design and development of MOVE. They can also support the emotional and practical expectations of the exchange experience for future MOVErs. The impacts within MOVE's reports, the interviews and the reflections alumni shared with us in the online event inform this. As too, most vividly, does our 'off the page' analysis. We think there are ways that this influence could be helpful to partners that are not currently applied within their institutional practices, but which we see glimmers of through the glimpses we've had into their embodied experiences. Particularly, as a way to support partners' pastoral and creative leadership with MOVErs and to help prepare incoming MOVErs and partners for the exchange experience. The impacts we identified suggest that there are ways alumni could support the transitions between recruitment, prepcourse, exchange and homecoming that could be a significant asset to MOVE as well as enable the program to continue its commitment to intercultural youth leadership. This also extends to the kinds of musical practices in MOVE. The possibilities of intercultural learning through music are the driving force of MOVE and offer a space for reflection and action. However, the online event with alumni and our 'off the page' analysis brought to life the importance of the musical experiences people have in MOVE and how these could, alongside the voices of people who were there, inform MOVE institutional practices at an 'individual, 'community' and 'organizational' levels. To reiterate, by 'institutional practices' we mean how MOVE makes strategic decisions, how these develop into the program's goals, how young people arrive at the exchange, and the relationship MOVE has with alumni. As we will now outline, greater emphasis on the role the alumni can play in communicating the music of MOVE and collaborating musically with MOVErs may support MOVE to exemplify how a youth music exchange program is important within their current development funding.

To support MOVE's 'institutional practice', we think that MOVErs and alumni could continue to be influential in the following ways:

- Including Alumni more routinely and strategically in the design of MOVE aims. Including how these are communicated to future MOVErs and strategic partners. Furthermore, where this already takes place on a more informal basis, this is communicated more clearly, as a way to support MOVE's broader organizational learning. This may connect the experience of MOVE with the aims it seeks to achieve on the page. In 2019, it was reported that participants are not aware of results/project goals. 'If project participants are not aware of the greater goals MOVE is aspiring to achieve, there is a high risk that their priorities on ground will not contribute towards those goals, and worst case might even work against them. To prevent this we have incorporated a new module into the prepcourse and homecoming course, and in the partner meeting we prepared a new template for monthly reports, that will ask specifically for activities related to the project results in each report (to be implemented in the 2019-20 project)' (2018-19 Results Report, p. 30). With their embodied knowledge of MOVE, and what it feels and sounds like to be MOVErs, young people would be well placed to work with MOVE partners to identify indicators and outcomes that connect the strategic resourcing of the project to the exchange experience 'on the ground': ground up and not top down. This could bring together the somewhat informal process of influencing the program more explicitly into MOVE's strategic design and perhaps bring MOVE's 'greater goals' closer to the experience of taking part that flourish through the youth leadership that takes place. Without this, the challenges outlined in the 2018-19 report risk continuing, particularly with the disturbance COVID has created to the MOVE experience.

- Within theme 1, we discuss the musical heritage of places represented in MOVE. Here, we suggest that individual musical identities sometimes risk being understood as signifying the musical heritages of place. This could unintentionally contribute to a homogenization of how countries involved in MOVE as represented musically. This also may be exacerbated by outcomes that seek to improve localized understandings of cultural difference as an outcome of activities with MOVErs. However, sharing music heritages is also something that alumni identified as an important moments in their MOVE experience. As such, we suggest that how this is reported on may need to be reviewed. Ensuring that the alumni network can be active, growing and engaged in informing MOVE can help the many ways to represent the complex and nuanced musical and cultural heritages of countries involved in MOVE to be represented through contemporary perspectives.

- Partners have utilized the disruption of COVID as a space to enquire about their learning and as part of this process, we've found that the organizational learning sought is already held within their network. Alumni may be well placed to reflect on the MOVE outcomes concerning their own experiences, as partners prepare to welcome new cohorts of MOVErs. This may refine aims that connect to strategic goals and the experience, which may lessen the distance currently between goals and experience that the 2018-19 report outlines.

- Our analysis acknowledged online content made by MOVErs, which may support and influence how MOVE is understood by those who have not experienced it, first-hand. Utilizing and supporting online and creative content generation equitability across MOVErs whilst on an exchange could be influential. Furthermore, supporting this, post-exchange, may also help communicate MOVE by sharing their experiences in visible and accessible forms that resonate with the kinds of practices experienced in exchange. These could include alumni involvement in prepcourse programming, multimedia methods of sharing and documenting learning, and making these easily accessible within the places where recruitment happens, including online. Or, where this is already happening, that this is more clearly articulated in the project reports and outputs.

- Finally, being musical together and the ways that music can be a commentary on, and action towards, social issues is an open door to future learning. MOVE's work towards the representation of women and girls in the program and how this informs partners' advocacy, is an example of this. Taking the example of MOVE's focus on gender, as an external evaluation partner, understanding the impact of the program could be benefited by having accounts of alumni's experience within the reports. For example: What do the women of the Daughter's Band think about the influence their work has, as a band whose line-up evolves with the MOVErs and alumni who engage? Has being part of the Daughter's Band supported their own careers in music? Who are the women leaders behind the scenes, working with partners, who model the possibilities of better representation in music? Working with alumni to find creative ways to communicate this would strengthen the current approach to reporting outcomes from the project.

How might this develop?

'A good communication between all parties involved in MOVE is vital. To be open about challenges, problems and issues on a small or big scale is crucial to ensure the development of the project and the wellbeing of all participants (2018-19, p. 31). This sentiment resonates strongly with alumni perspectives in the online event. However, there are some current ways of working which we think may inhibit these ideas. Specifically, the time and resource allocation across MOVE partners and the partners' current opportunities to reflect with MOVErs and Alumni together. Time constraints of partners are 'a recurring threat to a healthy line of communication and transparency is time constraints' (2018-19, 3), which may influence current strategic engagement with MOVE Alumni and the opportunities that partners have to delve deeper into some of the challenges they face. We think that time constraints within MOVE are likely to be a factor in why the experience and insights of alumni may not yet be strategically integrated into the design and development of MOVE's future programming. This is despite the value partners recognize in alumni and their leadership potential and the informal ways that they may inform the program. Resourcing strategic development of the Alumni network may support it as both a learning portal and strategic arm of MOVE's leadership.

ORGANIZATIONAL LEARNING

What were we asked to explore?

This evaluation has been informed by the aims set out within the Terms of Reference supplied by JM Norway. Within this, the purpose of the evaluation states that:

> **'The report will seek to evaluate the achievements of the project at an individual, organizational and community level. We wish to take a broader stance on how the project has developed over time, thereby accounting for any changes in the project's objectives. The evaluation should also inquire upon undocumented achievements and indicators that can improve the project's results targeting. With this, we are looking for suggestions on how to further develop and improve the project by identifying more ways of measuring success in the crossroads between youth leadership, arts, international exchange, and development. The information gathered from this evaluation is of importance to understand how the project can be further developed.' (Terms of Reference 2021, p. 3)**

The Terms of Reference offered 9 possible questions that could guide our enquiry, which were of interest to MOVE to develop understandings of:

1. In what ways have the individual partner organizations grown as a result of having taken part in MOVE? What new knowledge has MOVE generated for the partner organizations and how has this knowledge been processed and utilized?

2. To what degree has there been reciprocal learning between the partner organizations?

3. How are project participants allowed to influence and participate in the workings of both host and home organizations (learning culture)?

4. Highlight and identify the value of artistic practice in the project. More specifically, how can an artistic platform be used to engage youth in sustainable development?

5. How has MOVE's alumni network contributed toward the achievement of the results and in what ways can the partner organizations continue work with the alumni network to further develop the partnership?

6. In what ways do the local communities engaged by partner organizations benefit from the project?

7. Has MOVE contributed to enhance gender equality among its partner organizations, its beneficiaries, and their respective communities?

8. Do project participants contribute to create nuanced representations of their own culture and the cultures of others both within the organization and their host/home communities?

9. Does MOVE contribute to organizational decolonization or does it reinforce inequal power relations between the partner organizations and project participants?

In this section, we will outline the individual, organizational and community 'achievements' of MOVE. As we move to our conclusions, we will outline how our learning responds to the Terms of Reference and offer recommendations that MOVE partners could consider, to support the program's development.

Individual, organizational and community 'achievements'

Overall, we suggest that the achievements of MOVE are clear at an individual level, contested at an organizational level and concealed at a community level. By this, we mean that our analysis (including archive analysis, interviews, discussion with alumni and our 'off the page' enquiry) indicates that MOVE has strong bonds between partners and alumni, which helps to make clear the individual impacts that participating in MOVE has for those taking part. At an organizational level, we suggest the achievements of MOVE are contested. This is because, on the one hand, there is evidence to suggest that the exchange process has a constructive influence at an organizational level. Particularly, with partner organizations reporting that MOVEr skills have influenced their organizational practices and, in some cases, what they can offer within the communities that they serve. However, on the other, the interviews and alumni discussions indicate that the labor of participating in MOVE as a partner isn't an equal playing field. Partners also report that MOVErs are sometimes not aware of MOVE's goals. Similarly, young people and partners report that there is a distinctions for what to expect during the exchange. Furthermore, it was clear that the differing contexts of partners from Brazil, Malawi, Mozambique, and Norway manifest in contrasting partner experiences. Specifically, regarding what is anticipated of MOVErs, how this will be supported and resourced during and after the exchange, and how projects and local project partnerships are sustained beyond the volunteering cohorts. As such, the achievements of MOVE at an organizational level are contested for partner organizations regarding what they can do at a local and national level towards sustainability and scalability of MOVE's influence. Some institutional practices across the MOVE partnership also support partners to learn from and inform each other. Partners value being part of MOVE and view MOVE as an important and influential part of their practice. There are also some institutional practices that limit the influence partners can have on the program as a whole, partly due to communications and capacity. We'll highlight how we think this imbalance could be attended to as we address the questions outlined in the Terms of Reference. Finally, we suggest that the community achievements of MOVE are concealed because the people living and working in places where MOVErs travel do not appear to be resourced or supported to communicate their experiences of working with MOVErs. This also contributes to contested organizational achievements, as working with community partners is reported as vital to the cooperative and youth leadership aims of MOVE and were widely acknowledged as being the significant moments within the MOVE experience for alumni.

The reports, alongside partner and alumni reflections, suggest that there have been some projects that have enabled the MOVE program to develop long-term connections with local partner organizations and community groups and develop strategic support for local projects connected to the broader cultural development infrastructure. This is different depending on which country the project takes place within. We see this develop strategically in Brazil and Norway, where the infrastructure places culture as part of economic and social development strategies. We see this evolve more organically in Malawi with partners such as the NYO and music projects developed with local musicians and custodians of Malawi's folk traditions. However, we do not see these ripples as clearly in Mozambique. This may be connected to the challenges of the Music Crossroads Academy being located beyond the community contexts that Tapiwa most wants to connect with, as she clearly outlined in her interview. Similarly, it may also be that these practices are taking place, but that this wasn't clear from the reporting. This said, if we consider the creative community that MOVE contributes to in Mozambique, as an agent of change through music, then they can be understood to have significant community impact. Particularly, because, as we outlined through our case study about gender representation, the women of MOVE are using their transcultural capital to influence the spaces where women and girls are represented as musicians. Music Crossroads Mozambique and all the partners have an important role in this, led by MOVErs and alumni. These community 'achievements' are inseparable to the institutional practices of MOVE. However, they may need to be communicated in ways that enable these achievements to be voiced differently.

Finally, there is undoubtedly knowledge that MOVErs and partners hold, through their embodied experiences of taking part, that we will not have had access to through this evaluation. This may shed greater light on some of these dichotomies. This knowledge is evidence in itself of the importance of developing institutional practices that raise the visibility and validity of MOVErs and partner voices strategically, beyond the broadly unseen reporting documents that dominates MOVE's institutional reporting practices, based on the information we have had access to. It is also a testament to the valuable institutional knowledge that these individuals, and collectively, these agents of MOVE carry for how the program is understood, beyond those who have experienced it first-hand.

Based on the reflections of those we communicated with and our analysis of MOVE's reported impacts, we will now outline our understanding of the main 'achievements' of MOVE at an individual, organizational and community level. We will then suggest what we think the main challenges to this are and will then suggest what institutional practices could be developed to support individual, organizational and community achievements to be further realized. We will then conclude with a reflection on the questions from the Terms of Reference and the limitations of this evaluation.

Individual achievements, challenges and recommended institutional practices

Our analysis suggests that the 'individual achievements' within MOVE are:

- The personal and professional development experiences it fosters and influences, for those taking part as MOVErs, including: intercultural understandings; positionality and world views; musical skills; and, leadership and communication skills

- The opportunities young people have to influence in international, national and local spaces. Notably, in pursuit of raising the visibility of gender inequalities through music and by contributing to the design and development of new musical projects that support skills or capacity development at an organizational level

- The influence that young people have on partners whilst on exchange and as part of their workforce as alumni

The challenges facing individuals to flourish in MOVE are:

- The psychological wellbeing and practical needs of MOVErs and partners, including: the expectations on MOVErs and partners to manage the emotional experience of being on exchange. Alumni think more preparation is needed to support expectations of the early stages of the exchange. Particularly, as they settle into and adapt to their new, often very different, lifestyles in unfamiliar cultural contexts. Likewise, partners have very different needs for supporting this. Some partners, possibly influenced by the informal nature of the program alongside differently resourced organizational infrastructure, find themselves taking on significant levels of pastoral care for the MOVErs on exchange. As we understand it, the present picture suggests that the practices and activities needed to equitably support these formative exchange experiences do not currently match the resources allocated to it. Furthermore, nor is the attention given to this, strategically, as part of the program's recruitment and prepcourse design.

- The visibility of MOVErs and alumni-made content is not representative of the influence they have. Particularly, regarding practices tackling social issues. This may limit broader understandings of how MOVE might function as an influential agent of change through music. We have noted many examples where partners report the kinds of influential content and activities developed within the exchange. However, we had to search online for a long time to source these. Once found, they supported the kinds of influences that partners discussed and on reflection, we felt that we had only scratched the surface of the learning this facilitated.

As we understand it, the present picture does not do justice to the creative action taken by MOVErs and alumni to challenge inequalities that they experience, nor the hard work of the partners and local musicians who likely support them. However, we do recognize a great deal of passion for the work that MOVErs and alumni do. Therefore, we suggest that it is more explicitly centered in the ways that MOVE communicates to those beyond its immediate network. Particularly, as it is likely that through MOVE's informal and embodied networks, a lot more individuals have access to this content than was evident.

- Similarly, there appeared to be a lengthy reporting process that all partners needed to go through to provide evidence of the impacts of MOVE for reporting purposes. There were also suggestions that MOVErs had paperwork of their own to complete, to support this. However, what this included and how it translated into the reports was not evident. Furthermore, partners may have limited access to the final report and outcomes. In contrast, it was evident through the ways that partners spoke of MOVErs' involvement, and through the ways that alumni reflected on the important moments from MOVE that they carried with them, that their insights and involvement is vital to MOVE's development and partner expectations of youth leadership. The present picture suggests that alumni are strategically influential to MOVE, but the processes of communicating this internally and in strategic documents doesn't do justice to the significant contributions that alumni and partners make.

- These influences, in most cases, appears to happen informally and within partnership sites, as opposed to a collective and shared learning between MOVE as a whole. As we understand it, the present picture is that there is a desire to build connections and communications to better understand this influence, but that partners and alumni are not resourced in ways that best support this flow of information. Particularly, to support alumni to model this influence strategically in how the program is designed and delivered.

What could change to support individual achievements in MOVE?

- Alumni and partners clearly outline the challenges they experience within MOVE's pastoral system. There is also the makings of an alumni network through which lots of this learning can be unlocked. Our learning suggests that MOVErs and partners have different support needs to prepare for and anticipate the MOVE exchange experience. We recommend that alumni are equitably resourced to come together to inform the kinds of support needs required. Doing so, to identify commonalities and context-specific ways to prepare and support MOVErs on exchange. Likewise, that partners are resourced to come together to reflect and possibly learn about the differing levels of pastoral care they are responsible for and the cultural and infrastructural differences that may contribute to this. Doing so will also address something that alumni and partners commonly valued: more opportunities to be together and greater communication. This has relevance across the recommendations in this report.

- Much of the valuable archive footage of MOVE is buried in an inaccessible blog or can be found through lengthy online searches of YouTube and social media. Our learning suggests that the activity in MOVE has transcultural capital for the program, strategically. It also exhibits many qualities of cultural hospitality that illustrate how young people take on leadership and model intercultural exchange. We recommend that these multimedia resources are positioned front and center within how MOVE communicates, influences and reports. To borrow from MOVE's institutional aims to 'provide opportunities for leadership development and addressing social issues using the tools of culture and music' (2018 – 2019, p. 2), we suggest this could be a leadership role for alumni. These roles could lead on an archival record, curated in ways that will best reach young people globally. This begins with ensuring that alumni and communities engaged in these projects are equitably resourced to contribute, which will likely require resources to provide access to the internet and time to produce content. Through this, a new way of collecting and showcasing the achievements of MOVE can become part of its institutional practice.

- The want, and possibly the need, for more opportunities to connect and communicate with each other, post-exchange has already been identified by partners. This is clear from the reports. However, our learning suggests that whilst the opportunities alumni have to share their MOVE experiences is under-resourced or limited by access, their opportunities to shape the project strategically and influence necessary changes to MOVE's institutional practices, is restricted.

We recommend that JM Norway reach out to alumni and partners to find out what kinds of communications would best support feedback and sharing, reflect on this report together, and move forward in their learning journey together. We think this can continue to develop how MOVE listens to and learns with each other as a mutual exchange. Once given the opportunity to chat freely in the online event, it was evident that alumni have lots to share and are both confident and competent to do so. Resourcing an online event, facilitated but also with open spaces to reconnect, maybe a powerful source of 'organizational learning' for MOVE.

Organizational achievements, challenges and recommended institutional practices

Our analysis suggests that the 'organizational achievements' within MOVE are:

- The openness partners have to being influenced by international MOVErs, including: making space for MOVErs to share and curate expressions of their own cultural heritage and to support their individual projects and ideas

- The ways that MOVErs can add temporary capacity to the musical projects within partner organizations, including: leading and devising music sessions, and in some instances, sharing existing skills as part of the workforce and contributing to project goals

- The ways that MOVE as a program contributes to partners' local and in some cases national and international reputation as music organizations, including: the connections that MOVErs make in the community, which may influence how MOVE is perceived locally; how partners are seen as agents of intercultural learning; and, ways that MOVErs promote partners, place and the music of MOVE internationally

The challenges facing organizations to flourish in MOVE are:

- Partners learn from those who travel to them on exchange and from those who travel home. However, as we understand it, the present picture is that opportunities to reflect, share, and think critically about these experiences in relation to previous exchange cohorts, across the partnership, are limited. As such, much of this embodied knowledge becomes localized and may be limited in its strategic and cultural influence for MOVE's broader institutional practices. Particularly, where the unequal playing field requires different levels of partnership contributions to MOVE which has implications for the workloads of coordinating representatives.

This localized knowledge is essential to ensure that MOVE has relevance within the contexts that partners work within. However, the needs of partners and the infrastructural support that they have from broader local and national institutions and agencies varies. As such, MOVE must have ways to communicate this regularly and effectively.

- Not all partners benefit equitably from the presence of MOVErs in the exchange. This does not seem to be because of the young people who volunteer. Instead, it appears to be how MOVE is connected into, or has the opportunity to connect into, more comprehensive strategies for cultural participation in their localities. There is also a distinction between what Norway partners hope to gain from MOVE: an opportunity to influence the intercultural understandings of the people, places and organizations they work within. Whereas in Brazil, Malawi and Mozambique, there appears to be greater focus on the intercultural learning that can be fostered, the opportunities for transcultural capital that can develop and, particularly within the context of Brazil, contribute to Projeto Guri's aims to influence social change through music. This may contribute to distinctions between the kinds of pedagogical roles that MOVErs are expected to fulfil. For example, teaching music skills and using music as a way to enhance localized intercultural understandings. As we understand it, the present picture suggests that partners have increased capacity to deliver their program, temporarily during the exchange. This helps them facilitate connections within their communities. However, the sustained impact of this is highly contingent on the infrastructural support and networks that the partners work within. Particularly, in how cultural participation is positioned as part of place-based strategies. Greater transparency in the recruitment process may support MOVErs to be prepared for these place-based variations.

- Designing and delivering MOVE as an intercultural exchange program that seeks to understand its work within decolonizing frameworks is a challenge within its current institutional practices. This is due to the leadership structure of the project and the reporting processes through which knowledge is produced. The present picture suggests that the 'reflexive stance' MOVE partners hope to achieve through their work is currently impacted by the processes of reporting that take place and the limited capacity to reflect regularly on different aspects of the program and their experiences.

What could change to support 'organizational achievements' in MOVE?

- Resonating with the recommendations for 'individual achievements', partners need to have more opportunities to influence the direction of MOVE and shape its overall goals. Our learning suggests that although partners work together and have developed their partnership over the 9 years of activity, the cultural differences of hosting MOVE in different countries requires ongoing, contemporary understandings of each partnership context's opportunities and challenges. Our analysis and experience of MOVE suggested that this wasn't always the case, despite each being included in project planning, design and reporting, alongside each having specific place-based requirements of incoming MOVErs. Due to its recurring nature within this evaluation, we believe this to be due to the need to better resource communications and connections between the partnership, suggesting that the communications approaches in MOVE may need to be revisited. We recommend that alumni and partners are resourced to undertake a needs analysis of their context. Specifically, its location as part of an intercultural exchange program, in ways that work within their organization and support their long-term collaboration within MOVE. Research training and skills development to support this may be useful and would also model the commitment to professional development that was widely reported. Through this, the strengths and achievements of MOVE can be better understood alongside the threats to sustaining MOVE and how they can be addressed. Most importantly, it may clarify what place-based challenges distinguish MOVE in Brazil, Malawi, Mozambique and Norway. An approach to this, towards the development of leadership within the alumni network, may also be to include new MOVErs. Through this, and ensuring there are processes to meet and communicate this learning, partners can mobilize their localized MOVE experience as part of the program's organizational learning towards what we suggest may be more representative leadership, informed by collective contemporary understandings of place. Ensuring that alumni within MOVE's workforce and volunteer network are working from contemporary representations of place may also influence how they represent MOVE more broadly.

- Throughout this evaluation, we amplify how the 'embodied participation'[15] is central to supporting MOVE to develop through the 9 years and suggest that this happens informally. Through this, we suggested that there is a sense of connection between those who have experienced the program. Because many stay with MOVE, or with partners as part of their workforce, there are some ways that valuable communications or experiences may be worked out locally, between partners and alumni on the ground. Further to this, we think that some of this localized knowledge isn't written into the reports or there isn't space when communicating as a partnership to go into detail.

[15] We refer to embodied participation as the ways that people involved in MOVE experience its impact, first hand, and subsequently carry this knowledge with them in the ways that they communicate what was important to them and why. Subsequently, giving meaning to the experience and therefore, the MOVE program.

As such, some of the embodied knowledge that comes from participation may be missed or undervalued as part of MOVE's strategic institutional practices. By missing these first-hand experiences from reflection, there is a risk that the embodied knowledge from the program may be reduced into what can fit within a Norwegian reporting format. This is out of step with MOVE's intercultural intentions. However, we recommend that as an ongoing institutional practice in MOVE, and as an exchange between partners and young people, this embodied knowledge offers practical solutions to some of the prepcourse, homecoming and ongoing alumni and partner relationship that MOVE clearly values for shaping the exchange experience but that alumni suggest may need attention. This is a valuable opportunity for MOVE's intercultural influence at all levels (individual, organizational and community). Specifically, to model how music and youth leadership can, as part of a reflective practice, communicate and foster understandings for how these practices can help make the complex and place-based experience of MOVE accessible to more people. In particular, those who may seek to support, or be part of, its future design.

- Situating the embodied participation of MOVE more centrally in reporting, and resourcing partners and alumni to research, may contribute to institutional practices that work towards more decolonial practices. Here, those on the ground can lead institutional understandings of what MOVE means and why. Our learning suggested that the reporting format doesn't do justice to the range of intercultural learning that takes place, between young people and between partners. Furthermore, the reports don't appear to influence how the program is run. However, informal practices that support young people and partners to be agents of cultural hospitality are hidden behind the report. They have a range of ways to express their learning and also the reports are an important aspect of sustaining the project economically. MOVE has an opportunity to model practices more in step with the goals it advocates within this policy space. We recommend that partners consult on how the program could be evidenced differently in reporting processes. This can be achieved through the time we have suggested the MOVE partnership take to revisit and update understandings of how MOVE operates in different places. This could perhaps look towards a different approach, where reports signpost directly to the work and influence that MOVErs, partners and alumni have. Or, perhaps the reports could be translated, to ensure that the workforce in Brazil and Mozambique can share the outcomes from the project readily with their partners and workforce.

Community achievements, challenges and recommended institutional practices

Our analysis suggests that the 'community achievements' within MOVE are:

- The network of alumni who in many cases remain connected to each other, to partners and carry MOVE's influence with them

- The ways that intercultural cooperation may be negotiated through MOVE's music, between MOVErs, local people living and working near partners and representations of musical heritages

The challenges facing community connections in MOVE are:

- Balancing the informality of the alumni network with the strategic resourcing it needs to have influence and a visible voice within MOVE's institutional practices. As we understand it, the present picture is that the network's reach across previous alumni may rely predominantly on word-of-mouth or the strength of the relationships with alumni have with each other. In our online event, we witnessed this through the channels of communication that were most successful in reaching alumni. Further to this, the online event was mostly representative of more recent alumni. GDPR will likely have a role to play in how MOVE connects with alumni from earlier cohorts. Despite these informal networks being an asset to MOVE and possibly evidence of alumni's passion for their exchange experiences, the informality of connection may restrict access to the network for those who may not be working for partners, who are likely more aware of the activities within MOVE. Similarly, given MOVE's attention on regional representation in recruitment, there may be alumni who have limited access to the internet, which may exclude their participation in more informal alumni connections.

- Watching videos of MOVErs in action, it is clear to see – and most importantly, hear – the ways that their musical identities comes together, informed by their exchange experiences. When alumni shared their impactful experiences with us, it was clear that an important aspect of this was how they came together with local community groups and educational centers to facilitate music-making with children and community leaders. Doing so, by engaging in educational programs, archiving local musical traditions, and developing events to support the cultural programming within partners' local areas. These experiences appear to have significance for intercultural cooperation and for fostering understandings.

However, as we understand it, the present picture is that is it very difficult to find examples of these. As such, we have to take the word of partners that MOVE has the impact suggests, regarding its role in community development. Furthermore, the aims of working with community partners is more formalized in Brazil and Norway than in Malawi and Mozambique, which is reflected in the outcomes for partners. At times, it seemed to us that MOVErs travelling to Norway and Brazil were expected to contribute to improving an aspect of intercultural understanding for local communities. In contrast, in Malawi and Mozambique, the focus appeared to be more about the mutual exchange and the opportunity for collective knowledge-exchange. The ways that outcomes are discussed in the reports may have framed MOVE in these ways, which may not be representative of the intentions and practices 'on the ground'.

What could change to support 'community achievements' in MOVE?

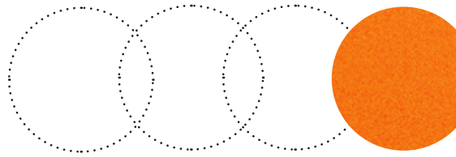
- Balancing the informal and formalized functions of the network is important for realizing the strategic influence of alumni within MOVE's institutional practices. There is a lot that remains unknown about how the alumni network functions, beyond a meeting of the alumni network in 2018 and the informalities of their connections. We recommend that MOVE resource spaces to meet and refine the aims of the network, to develop the ideas of the network. Doing so, in ways that support informal connections and MOVE's strategic design. We also suggest that a call for content from alumni, to gather together the missing multimedia content that so eloquently expresses the stories of MOVE, may reconnect alumni from earlier exchange years to the contemporary practices of MOVE. In ICCM's broader work with Ethno[16], open calls for previous participants has been a successful mechanism for widening the range of voices that tell the Ethno story. These practices could be helpful for MOVE, as it embarks on a new way of working with alumni to amplify the music of MOVE.

- To support individual and organizational learning through MOVE, we've suggested above that the time, resources and space for negotiation is important for both alumni and partners, to support contemporary understandings of the cultural infrastructure of place and the unique challenges and opportunities for MOVE within each partner's countries. These recommendations also resonate for how we think MOVE could improve how it understands and communicates its work with communities in MOVE. Further to this, we recommend that partners look to alumni and MOVErs as valuable representatives 'on the ground' to utilize their creative industries skills being developed through the program, to work collaboratively and creatively with local community leaders and cultural partners to communicate their experiences.

[16] For more information, please see: https://www.ethnoresearch.org

Suggested actions

In response to these achievements and the current challenges at individual, organizational and community levels, the following are our suggested actions. These include both cultural shifts and practical processes for refining MOVE's institutional practices. They are examples of how the learning from this evaluation can be mobilized, which we think will support MOVE to develop as an intercultural youth leadership program. Partners and alumni will have further ideas of how to achieve this, and we recommend further suggested actions are explored, building from the embodied experience of taking part.



Cultural Shifts

1 MOVE programs and/or refines knowledge-exchange events that include, for example: prep and homecoming course content; reporting processes; working strategically with alumni; recruitment, skills and expectations of MOVE (including pastoral roles); and communications. These could be online or, ideally, in-person events where possible, where the recommendations of this report are reviewed. These gatherings can also be included as part of existing prepcourse and homing activities. They can also support partners to refine or reposition their goals, with clearer intercultural understandings of how MOVE manifests in each partner's context.

2 MOVE hosts regular alumni network events and develops communications processes to keep connected with how young people carry their MOVE experiences. Preparations for this can be built into the exchange and homecoming experience. This can increase the ways that MOVE is a program informed by contemporary, youth-led, intercultural understandings. These could be open, online groups, or may be specific working groups in person and/or online that respond to the priorities emerging from this report and the knowledge-exchange activity we suggest. Ensuring the learning from this is communicated clearly through MOVE is important, so that young people can see the influence they have, and future MOVErs have clear expectations about the youth-leadership possibilities of participating in MOVE.

3 Utilize the audio-visual skills of MOVErs and alumni to communicate the stories of MOVE. This would be a good way to evidence the lasting impacts of MOVE as a program strategically, alongside making the projects of the program more visible to incoming MOVErs. This also contributes to external understandings of the specific role music plays in developing intercultural understandings.

4 Review MOVE's online profile and SEO information in response to archiving. This may include redesigning the MOVE website, to host the necessary platforms to enable this to be accessible to future MOVErs and interested parties. This can also be used as a strategic signpost for evidence in MOVE's reporting. It is possible that alumni already hold some of the skills to design these digital spaces and could be programed into the exchange experience.

5 As part of the exchange, MOVErs could document the strategic work they do, such as promoting MOVE locally or developing new community partnerships. This could then form part of MOVE's reporting against its goals, as well as evidence the kinds of opportunities young people have to shape MOVE, to incoming MOVErs. This also has relevance for the knowledge-exchange and audio-visual activities suggested, and, for supporting partners and MOVErs to have shared understandings of what MOVE is resourced to achieve.

6 Increase the opportunities for informal connections to continue through the alumni network. For example, in the breaks within our online event, alumni were delighted to share and chat with one another, perhaps having not connected with each other since their exchange. Although the informal nature of the network may have limited influence in its current form, making these informal moments more accessible as part of the aftercare of MOVE may help retention of young people who are formally influencing the program. Asking active alumni what motivates them to remain connected may also be advantageous.

7 Through these suggested actions, there is increased opportunities for partners to come together to share and shape the developments of MOVE together. Their unique contributions are valued, and professional development fostered by being part of a supportive, active partnership.

Practical processes

1 Have a strategic lead for alumni development and/or knowledge-exchange. This does not have to be a Norway-based role and could be one that each partner is resourced to lead as a rotation.

2 Ensure continued professional development time, such as knowledge-exchange activity and pastoral roles are resourced, to mitigate against the capacity limitations of current working practices.

3 Resource each partner to undertake a needs analysis for MOVE. This may help the workloads, capacity, pastoral responsibilities and local infrastructure needs to be clearer and better communicated across the MOVE team. This can also influence future budgeting and knowledge-exchange activities. Undertaking this could also be a programed part of the exchange and could involve alumni.

4 Include audio-visual examples of projects in report and signpost to the work young people carry-on, post exchange, to amplify the impact MOVE has.

5 Be more explicit about the links between MOVEr projects and professional opportunities in the prepcourse and with young people on exchange. This may help MOVE communicate expectations and future opportunities to MOVErs as part of the prepcourse program.

6 Archive content from the exchanges by activity type, on an online platform, as part of the MOVE reporting process. For example, going to the MOVE website, clicking on a link that says 'teaching' and seeing MOVEr-made examples of what the teaching experiences have been. This may help incoming MOVErs to better prepare for the program and support partners to signpost policymakers and interested parties to embodied experiences of the impacts discussed in the reports. This could be achieved for many of the skills and priorities highlighted in MOVE, such as: women's leadership, music technology, dance; living in [Brazil, Malawi, Mozambique, Norway]. This has GDPR and time implications, which require resourcing.

7 MOVE resources an audio-visual archiving project to collect and organize the rich and yet untapped source of knowledge that is distributed online through MOVEr-made content. This could include an alumni from each country who leads on sourcing audio-visual content online and from fellow alumni, who may have yet unseen personal archives. As part of the alumni network, these individuals can then be supported to work collaboratively to identify the best ways to host this.

8 Consider refining the SEO information for MOVE online and archiving content more systematically. This will help people learn about the possibilities of MOVE. For example, the MOVE blog is a rich, first-hand account of the many ways that intercultural understandings and youth leadership through MOVE are experienced and developed. This resource could offer those outside of MOVE a valuable insight into its intercultural and young leadership potential. However, in its current form it is not particularly accessible, in form or in navigation.

Responding to the questions

Questions posed in the Terms of Reference for this evaluation	
In what ways have the individual partner organizations grown as a result of having taken part in MOVE? What new knowledge has MOVE generated for the partner organizations and how has this knowledge been processed and utilized?	Partners grow differently in an institutional sense, depending on their local infrastructure and the projects that gain wider attention beyond MOVE. Partners are significantly influenced by working with young people and there are informal ways that this manifests locally. New knowledge is ongoing, embodied and carried in the many ways MOVE is understood by those who participate.
To what degree has there been reciprocal learning between the partner organizations?	Partners value the perspectives of each other and it is essential to come together to share. Unfortunately, there isn't enough time, and likely, resourcing, for this to happen in ways that enable place-based perspectives of MOVE to be negotiated. This may contribute to the disconnection between MOVE goals and the experiences 'on the ground'. What the purpose of MOVE is differs between countries. There is a distinction between mutual learning and learning gained.
How are project participants allowed to influence and participate in the workings of both host and home organizations (learning culture)?	Informally. Participants have partners trust and the influence they have is undoubted. However, how this takes place is currently veiled by institutional practices, or lack of visibility of practices, that restrict the strategic voice that young people have in the program.

Highlight and identify the value of artistic practice in the project. More specifically, how can an artistic platform be used to engage youth in sustainable development?	The music of MOVE is inseparable from its impact at an individual, organizational, and community level. The intercultural exchange the experience fosters and those who take part can influence how music is understood as contributing to sustainable development. However, this requires attention to how it is communicated, by whom and why.
How has MOVE's alumni network contributed toward the achievement of the results and in what ways can the partner organizations continue work with the alumni network to further develop the partnership?	Partner expectations of the leadership and musicianship of young people are informed by the activities and leadership of previous cohorts. In this way, alumni are vital for supporting MOVE to achieve its goals. 60% of alumni we spoke to work with partners. Therefore, it is highly likely that the network contributes to supporting MOVE to achieve its goals. To those outside of MOVE, it is difficult to see how this takes place. As such, beyond the influence alumni have in the exchange period, or specific alumni activities that are promoted, such as the alumni survey, the important ways that alumni may contribute to MOVE's achievements may go under-reported. It is important to look at ways that MOVE can formalize the alumni network within its institutional practices. Doing so ensures an open and ongoing process of knowledge-exchange and leadership for young people who want to be connected to the program. Although born from friendships and the informal networks of MOVE, its current informality may exclude some alumni for whom accessing informal online networks is challenging.

In what ways do the local communities engaged by partner organizations benefit from the project?	This is unclear. Anecdotally, our analysis has observed many ways that MOVE is reported to have worked in collaboration with local partners within the community. However, there is no representation from these community partners and their perspectives in any of MOVE's reports. The main benefits that is consistently referred to are the opportunities for participants to support local intercultural understandings and the increased teaching provision that young people bring.
Has MOVE contributed to enhance gender equality among its partner organizations, its beneficiaries, and their respective communities?	Yes. It would appear that MOVE has driven their strategic goal of enhancing gender representation in the project in ways that are influencing on an international stage.
Do project participants contribute to create nuanced representations of their own culture and the cultures of others both within the organization and their host/home communities?	Yes. The intercultural music-making that takes place appears to influence how young people locate themselves creatively. They learn from each other, influence each other's music, and challenge established intercultural understandings. However, we also think young people are put in situations where their individual musical heritages risk being understood homogenously as the musical cultures of a given place.
Do project participants contribute to create nuanced representations of their own culture and the cultures of others both within the organization and their host/home communities?	Both. Many of the intercultural experiences that young people have look towards decolonial practices that work reflexively and openly about the ways that worldviews are informed and inequalities are challenged. However, MOVE's reporting practices and the limited visibility of examples of these intercultural experiences is out of step with decolonial practices that may take place on the ground. Filtering the significant embodied experiences of partners and participants through a written English Pro-forma that partners may only access a summary of is not following in the steps of decolonial practices. Within which, we (the research team) acknowledge the part we play in this.

Limitations of our evaluation

It is important to acknowledge that within the limitations of this project, particularly time, we did not engage with the whole alumni network and as directed within the brief, only interviewed current partners of MOVE. As such, our understanding of individual, organizational and community achievements through MOVE remain dominantly through the narrative of partners, in written English, in documentation required for JM Norway to report the impacts of MOVE for their funders. This, as we have expressed through this evaluation, is a narrative that can only reach the surface of communicating the experiences and influence of those taking part, and of the MOVE program as a whole, without representation of MOVErs' strategic and creative voices and the music they produce. Our proximity to where MOVE happens is also a limitation. This was recognized by JM Norway within their invitation to evaluate this program. Despite some having lived and worked in some of the partner countries, our research team also acknowledges the limitations of our worldview. Our understanding of MOVE is not first-hand, as an embodied experience of our own, nor is it one where we live the challenges of MOVE, daily. Our research team is also led from within a UK Higher Education Institution. However, in the spirit of the recommendations we make, these limitations can also open towards meaningful learning and be a springboard to deeper reflection about who represents MOVE: in practice, in policy and, through its research. Further to this, towards intercultural exchange as mutual learning, we thank MOVE partners, and all who have travelled through the program, for inviting us into this reflexive space to learn and think critically. Specifically, for how we can carry the responsibility to work in partnership with intercultural programs such as MOVE. Finally, what this may mean for how intercultural musicking is represented through research, internationally.

STOP BEING STILL

(Inspired by the quote of singer and artist Xixel Langa from "A Ritho Ra Wassati - A Voz Das Mulheres" when she says: "We must stop being still. Ahead, women!")

CONCLUSION

Throughout this report we have provided some examples of how the impact of MOVE can ripple to the edges of the influential lake - way beyond those immediate encounters described in the reports. This embodied experience, while not visible in the reporting, is present in the multimedia world the alumni inhabit and shared proudly amongst them. It was also present in the enthusiastic virtual re-encounter of alumni brought together over faltering internet connections to inform the findings of this report. The one resounding request from those present was to help them to stay connected; to help them continue to make those MOVE ripples that may influence other people as they continue to grow in the different musical groups, educational settings and leadership positions they find themselves in.

> '[I]ts necessary to have more opportunities to meet after the exchange to share our experiences'
>
> – alumni in the online event

Hearing from a diverse group of alumni, from those who participated in 2013 to those who took part in a final period of exchange not even reported on (2019-20), as they shared their perspective on the reported impacts of MOVE, their experience and their journey post-MOVE, not only validated the third person accounts documented in the reports, but added the embodied and affective element missing in the reports. This produced an understanding that is felt beyond the words on the page or the smiles on the screen. This is the real lived impact of what the MOVE project manager for JM Norway Sofie Sondervik described in her interview for this report as:

> '[a program that is] breaking down the barriers that are in access to music, and to working with music or expressing oneself through music [...] The barriers are the structural inequalities of the world. The barriers are the ideas, all the ideas we have about everything we know. And like Western society, that's the main barrier.'
>
> - Sofie Søndervik Sæther, (MOVE Program Manager - JM Norway)

She sees 'the essential value' of MOVE as 'the immense potential that music has, can have, for young people, and the role MOVE plays in working towards making that platform more accessible for more people'.

As a form of 'farewell' in the Zoom chat, some of the MOVE alumni in Mozambique, Malawi, Brazil and Norway began to sing the melody of a song composed together during their exchange, sharing a link to one of their music videos in the chat. The lively, connected 'intercultural' group of young people wanted to share their experience with us through their music and a film of what they have produced together. The voices and the music of young people from four countries, working across three continents, can be heard in this multimodal resource as yet untapped by MOVE. It was also, almost, untapped by us, as the online event was our first encounter with this composition despite it being based at Projeto Guri, where MOVE had impact, according to Helen's reflections in her interview, on a culture of composition within their organization. And, finally, it's our assumption that there are more of these kinds of MOVE archives, these audio-visual, MOVEr-made documentations of the impact of MOVE as an embodied experience. Ones which, as the reports outline clearly 'do a very significant job in recruiting new participants' (2013 – 14, p. 7). These music videos, vlogs, documentaries, and annotated photographs in the blog celebrate what MOVE has achieved as a partnership and offer partners a ready-made resource to amplify their voices, to inform the institutional practices and, we hope, the policies of MOVE, as it revisits what it seeks to become into its future and how this will be accessed by MOVErs yet to carry it.

The examples shared in this evaluation report offer insights that support this critical analysis of both the benefits of this embodied participation, learning and knowledge creation and the untapped potential the influential contribution participants, alumni and active members of the partner institutions can make in the future strategic developments of MOVE. Including the music, the laughter, the voices of those who have lived the exchange experience can not only inform policy decisions, it can also help MOVE communicate its achievements in ways more representative of the kind of leadership and musical learning MOVE hopes to inspire.

If this evaluation has been useful it may unlock some of the processes for MOVE to return to its roots and work with those who have made music, explored ethnomusicological skills, made documentaries and who have written and performed powerful words to make people pay attention: MOVErs, partners and alumni. They will be able to answer the questions posed to us better than we ever could. Our learning has, we hoped, raised their visibility strategically, doing so with intention to amplify their voices and experiences. Through our 4 months with MOVE, we listened to partners and alumni share their experiences and aspirations for MOVE and considered this in relation to the impacts communicated through the MOVE report archives and multimedia context we could source. Through this, we think that the individual achievements of MOVE are clear, the organizational achievements are contested, and the community achievements are concealed. We also think that MOVE has the people and ideas within its program to address the challenges we have identified.

By considering how alumni are resourced to contribute to MOVE and how partners and places within MOVE are represented, the program may move from being clear, contested and concealed in its 'achievements', which represent how it is framed as a policy. Instead, to being amplified, attuned and (in) action through its practices. By this, we mean that the embodied experiences of taking part (as partners and as participants) are amplified in all communications and strategic decision-making; that 'institutional practices' are attuned to these experiences and are adjusted in response to ongoing negotiation between those involved in MOVE; and, that this is modelled in action through how MOVE is resourced, reported and programmed. Specifically, as an intercultural youth music program that 'aims to empower participants with new tools and an intercultural understanding intended to strengthen their position as young leaders and performers within the cultural field' (Terms of Reference 2021, p. 1).

As part of an ongoing process, cultural hospitality isn't arrived at, just as decolonial practices are not a fixed set of 'institutional practices' that can be taken on. As such, we hope to have highlighted the vital importance of carrying MOVE as a concept and as an experience. Doing so, by centering its meaning, its goals and its value through the contemporary challenges, opportunities and unique partner contexts, whilst also thinking through its history, alongside the people who know it and communicate it best: MOVErs and the music they make and experiences they share. And so, we too carry MOVE with us, to inform our intercultural understandings as researchers. We hope those who recognize themselves in the MOVE moments we spotlight, feel we have treated them fairly. Finally, all involved in this evaluation have strategic influence and must be taken seriously as agents of change, through and beyond music and the places they visited. It is in their interactions that future learning can be produced.

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