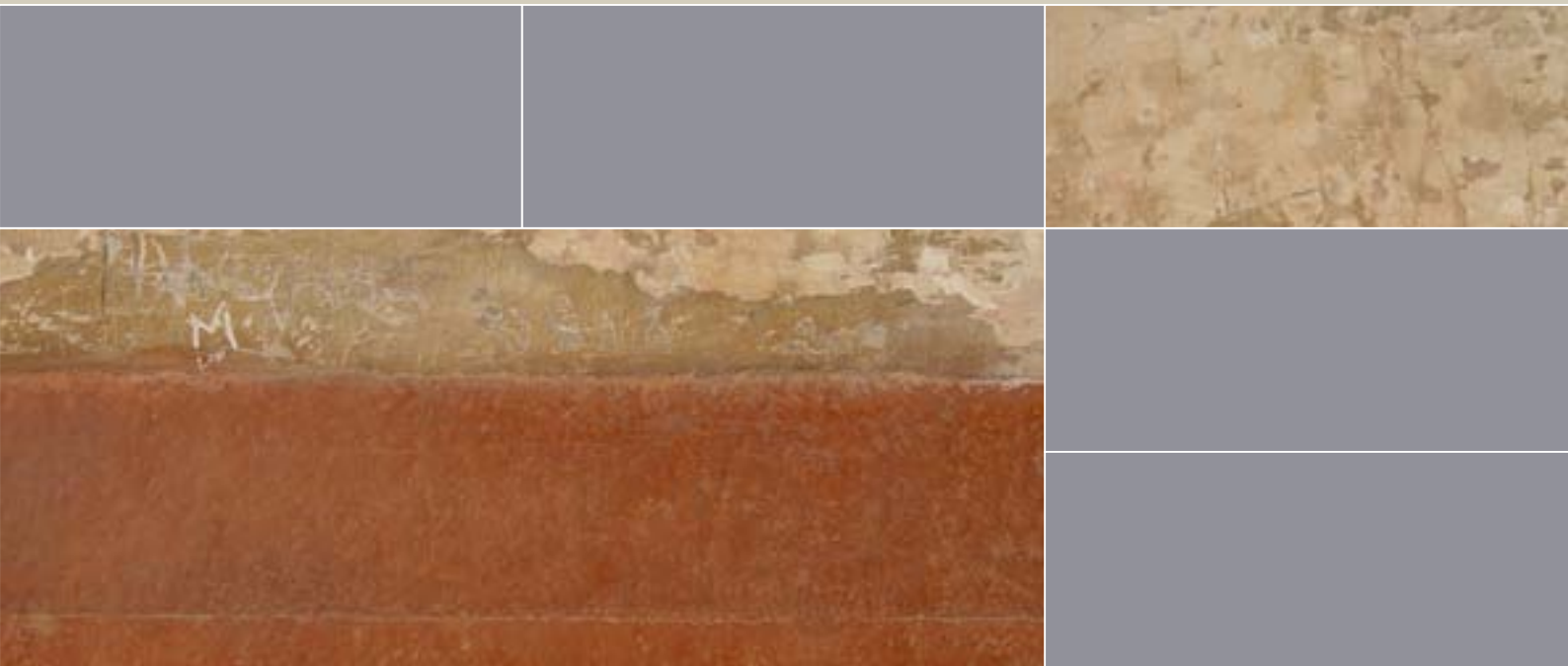




Evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South Case Country India

Report 3/2011 – Study



Norad

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Design: Agendum See Design

Print: 07 Xpress AS, Oslo

ISBN: 978-82-7548-588-3

Evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South

**Case Country India
July 2011**

Nordic Consulting Group

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Preface

The Strategy for Norway's culture and sports co-operation with countries in the South covers the period 2006-2015, and it is stated in the Strategy that it "will be evaluated and, if necessary, modified in 2010".

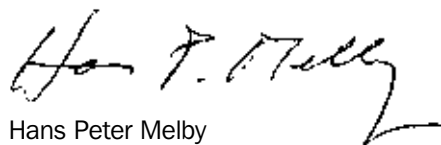
The evaluation started in December 2010. It is the second evaluation commissioned by the Evaluation Department that specifically covers Norwegian support in the cultural sector. The first one was the Evaluation of Norwegian Support to the Protection of Cultural Heritage, that was carried out in 2008 and 2009.

Internationally, there seems to be a lack of independent comprehensive evaluations in culture and sports, in particular the latter. The present evaluation thus deals with an area that has not as yet been covered comprehensively with great frequency, even if there are a larger number of program and project evaluations – more in culture than in sports. We have not identified a previous broad evaluation that covers support in both the cultural and the sports sector.

We hope that the main evaluation report provides useful answers as to how the Strategy should be executed in the years to come, and how it may possibly be modified. In five supplementary reports the evaluation also gives information about specific projects and programs in the case countries India, Mozambique, Nicaragua, the Palestinian Area and Zimbabwe. Altogether, 40 projects have been analysed, with emphasis on cost efficiency, sustainability and gender equality in most cases. For the period of this evaluation, 2006-2009, 850 million NOK were allocated to culture and sports in 48 different countries.

The main report and the five country reports, written in English, are available electronically and in printed versions. In addition, the reports regarding Mozambique, Nicaragua and the Palestinian Area will be available electronically in Portuguese, Spanish and Arabic respectively.

The evaluation has been carried out by Nordic Consulting Group A.S., Oslo, in collaboration with Andante – tools for thinking AB from Sweden.



Hans Peter Melby
Acting Director of Evaluation

Contents

Preface	iii
List of abbreviations	vii
Executive summary	xi
1. Introduction	3
1.1 Background	3
1.2 Conducting the visit	3
1.3 A note on reliability	4
2. A review of culture and sports activities	6
2.1 Activities before 2005	6
2.2 A portfolio analysis 2005 – 2011	6
2.3 Strategic priorities	8
2.4 The role of the Strategy	10
3. Cultural policies and dynamics in India	11
3.1 Current trends in culture	11
3.2 Bottlenecks and demand for development cooperation	12
3.3 Activities of other donors and donor collaboration	13
4. Achievement of objectives	16
4.1 Project activities	16
4.2 Objectives and results – two illustrative examples	18
4.3 Achievement of objectives	21
4.4 Highlighting project results	23
5. Implementation of activities	26
5.1 Project identification and planning	26
5.2 Cross-cutting issues	27
5.3 Sustainability	28
5.4 Monitoring and evaluation	29

6. Results in relation to the Strategy	31
6.1 Introduction	31
6.2 Strengthening institutional frameworks	31
6.3 Cultural exchanges	32
6.4 Increasing the quality of artistic and cultural expression	33
6.5 The rights-based approach to culture	33
6.6 Concluding remarks	34
Annex 1. List of interviews	39
Annex 2. Bibliography	40

List of abbreviations

NGO	Non Governmental Organisation
NOK	Norwegian kroner
Norad	Norwegian Agency for Development Cooperation
NORLA	Norwegian Literature Abroad, Fiction and Non-Fiction
UNESCO	United Nations Educational, Scientific and Cultural Organisation

Executive Summary



Executive summary

Background

This report is part of the evaluation of the Norwegian Strategy for Cooperation with Countries in the South in the field of Culture and Sports. The country studies are not project evaluations, but seek to synthesize information from selected interventions. The overall aim is to assess the relevance and impact of the Norwegian strategy for culture and sports.

The cultural programme in India

Between 2005 and 2010 the funding for cultural cooperation has increased from NOK 400.000 annually to 8 million annually. The total number of projects was 60, at a total budget of NOK 20 million. The portfolio was dominated by two large activities that together account for 50% of the budget. Those were the Ibsen festivals and the musical collaboration between Rikskonsertene and Indian organisations (three separate projects; an exchange programme of school concerts, a Jazz festival, and the Great Indian Rock festival). Other projects were significantly smaller. There were no activities in the sport sector.

The evaluation

This study was undertaken during two weeks in February 2011. The evaluation team selected eight projects to visit and interviewed managers, artists and other stakeholders. The evaluation team had meetings at the Norwegian Embassy in New Delhi and also met other funding agencies and representatives of the Government of India.

Cultural context in India

India has a multitude of cultural traditions. Government support to culture is handled at both national and state levels. The Indian government does not have any cultural policy. The government budget focuses on the classical arts and the institutions, such as museums and cultural heritage sites. The contemporary arts, folk arts and other expressions rely on volunteer work, commercial support or foreign assistance. The international agencies that support culture are few, the largest being Alliance Francaise, the British Council and the Goethe Institute. Norway is among the largest and the only one whose activities are guided by a strategy. There is no donor coordination and no lead from multilateral organisations.

Results

The programme was found to be effective. The projects achieved their objectives. That being said, some objectives were difficult to interpret as they were clad in an

abstract and theoretical language. Some objectives were outdated and irrelevant. Still, there were also a large number of objectives that were practical and relevant, and where achievement of objectives was a useful contribution in terms of the strategy.

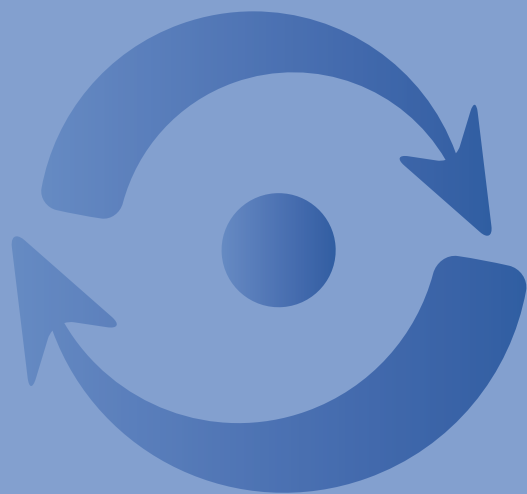
Sustainability

The organisations whose activities were financed were found to be sustainable. The activities and their impact were in many cases also sustainable. Norwegian contributions were often part of a financial package and while they made the events possible, the activities would mostly have occurred anyway. The projects contributed to institutional strengthening as well as cultural exchanges and have performed well in relation to the goals of the Strategy.

Management

The management of the programme has been efficient. The programme has been transformed from many small and scattered projects to fewer, larger and long-term commitments. This has led to lower transaction costs and lower risks. The programme management at the Embassy has worked efficiently, but there is a need for more personnel resources to attend to dialogue with partners and follow-up on results. There has been one evaluation over the past few years and no more was to be expected during the expansion. When the program is consolidated and projects gain a history, there's a need for more evaluation. The strategy has played a minor role in the development of the programme, but it has motivated some choices and given guidance on goals and objectives.

Main Report



1. Introduction

1.1 Background

This report forms part of the evaluation of the Norwegian Strategy for cooperation with countries in the South in the field of culture and sports¹. The evaluation looks at:

- the Strategy itself and the process through which it has been created
- the implementation of the Strategy
- the results and the implementation process through visits to five countries and a sample of projects in each country.

These five countries were selected by Norad and presented in the ToR for the evaluation. India was one of the countries to be studied. The country studies synthesize information from case studies of specific activities/projects. The country study of India should assess the relevance and impact of the Strategy in the context of India.

1.2 Conducting the visit

The evaluation team's visit to India took place between February 13 and 25, and was done by three team members; Kim Forss, Jonas Ellerström and Tara Sharma. Tara Sharma is the country study focal point and prepared the visit by contacting partner organisations and organising a schedule of visits and travel in the country. She has also taken part in meetings and assisted in data analysis and reporting. Jonas Ellerström is part of the Technical Advisory Team and assisted with practical insights on cultural management as well as with assessment of quality and impact of cooperation in the arts. At the end of the visit the evaluation team had a debriefing meeting at the Norwegian Embassy.

The evaluation team selected 8 projects and covered a number of other activities, such as exchanges whereby artists had travelled to Norway for example, or where Norwegian performing artists visited India. The evaluation also covered activities that were managed and funded as partnerships between Norwegian institutions and organisations in India. The 8 projects are presented in table 1.

The evaluation gathered data through interviews (list of interviews in annex 1, and studies/analysis of documents (listed in annex 2) and by observation where that has been applicable. Most of the documents were project plans, work plans, as well as reports on activities from project partners to embassies. The evaluation team took

¹ Henceforth referred to as 'the Strategy'.

part of newspaper reports on cultural events, as well as material from partner organisation. Web pages gave important information on partners, networks, and ongoing debates in some specific fields. But the most important source of information was interviews and the evaluation team interacted with some 130 persons in total. These represent different categories of informants/stakeholders as indicated in table 1.

A draft evaluation was submitted to Norad on March the 31st and was developed into this final report after comments and verification by stakeholders.

1.3 A note on reliability

The selection of projects covers the major activities (in terms of money) as well as the larger and more recent activities. The evaluation team has met many informants but these are only a small sample of those who could have provided us with insights. We have interviewed most of the project managers, but only a small sample of other stakeholder categories. As some examples, the A&A Book Trust reaches 120 schools with libraries/reading corners, each with some 50 – 100 students, and SpicMacay organizes concerts in more than 2.000 schools. Generalizing from a sample of 88 students to that total population is of course impossible. At the most, our meetings at schools can be seen as an indication of some impact in a particular place – no more. The same applies to audiences at art exhibitions, and impressions from participants in workshops on contemporary dance or on drama.

The interview guidelines provided in the inception report were followed, but we seldom had the possibility to send these to the respondents in advance of meetings. Hence they could not prepare information in advance and the content of responses is thus more subject to random influences. The report as a whole will be validated, but there is no validation of specific interview protocols.

The most important challenge for the evaluation is the diversity of India and the fact that the activities involve so many different sub-sectors of culture as well as individuals. Fortunately the emphasis in the country studies lies on the implementation of the Strategy and project results are not the only objects of analysis. The analysis of the Strategy and how it is operationalized in India is less affected by the threats to reliability mentioned above.

Table 1.1. Projects reviewed and interviews by categories

Stakeholder categories	Number of respondents
Project management of the following projects: <ul style="list-style-type: none">• A&A Book Trust• Gati• Great Indian Rock Festival• Ibsen Festival• Jazz Utsav• Khoj• SpicMacay• Tibetan Medical University	2 3 1 1 1 2 1 3
Artists and others engaged in projects	12
Government of India representatives	2
3 schools and interaction with <ul style="list-style-type: none">• pupils• teachers	88 12
Bilateral and multilateral agencies	4
Embassy of Norway	3
Telephone and e-mail interviews	4
Sum	138

2. A review of culture and sports activities

2.1 Activities before 2005

Cultural cooperation in India goes back several decades. In light of India's ancient culture it has always been of interest for Western artists, dancers and musicians to come to India. Norway in particular has had opportunities to enter into cooperation. Drama in India has had three major foreign influences; Shakespeare, Ibsen and Brecht. Ibsen's influence on the drama scene in India goes back to the early 20th century and precedes development cooperation.

The bilateral programme of development cooperation used to include some space for visiting artists and various forms of exchanges. A significant part of the cooperation was directed towards a project in southern India on cultural heritage. This was an institution building project, developing the capacity of a number of local museums and sites of historical buildings. It was undertaken in cooperation with local government institutions in Karnataka. Though history is long, the sum total for the different projects remained small.

2.2 A portfolio analysis 2005 – 2011

The evaluation database of projects and activities in the field of culture and sports between 2005 and 2010 shows a total of 60 different activities in India – all in culture and none in sports. The total budget volume of the projects executed between 2005 and 2010 amounts to just below NOK (Norwegian crowns) 20 million. The allocations for 2011 were NOK 8.1 million, and hence between 2005 and 2011 a total of NOK 28 million has been allocated for cultural cooperation in India. The portfolio can be described by the following key figures:

- total volume 2005–2011: NOK 28 million
- total number of projects: 60
- average size of projects: NOK 466.000
- largest project is the Annual Ibsen Festival at a total of 7.5 million through 2011. The Ibsen festivals account for 27% of the programme.
- the second largest programme is almost equally large at just above NOK 7 million, and that is the Music cooperation which engages Rikskonsertene and three distinct project activities in India; SpicMacay, Jazz Utsav and the Great Indian Rock Festival.
- through 2009 there was a total of 31 projects with budgets below NOK 100.000, 20 of which had budgets below NOK 50.000

The portfolio of projects is loop-sided with 2 programmes/projects accounting for 50% of the budget volume and the smallest 20 projects accounting for 18% of the

budget. The portfolio carried within itself a risk of being less efficient and less effective. The large number of small projects made transaction costs high. The focus on some few very large projects made the overall programme vulnerable to problems within these. There is always a risk inherent in projects, and if the overall success is to a large extent dependent on the success of some few projects, it is more vulnerable than a more diversified portfolio would be. During the period 2005 to 2011, the portfolio has seen a number of significant changes. The programme in 2011 looks very different from what it looked like in 2005. The most significant changes are:

- The annual allocation to cultural cooperation has increased from NOK 400.000 to NOK 8.1 million. This represents a twentyfold increase!
- The programme is much more focused than it was. Many small projects are gone.
- Several projects build on institutional cooperation between Norwegian and Indian organisations.
- The projects are designed for longer periods of collaboration, thus providing Indian organisations a secure source of incomes over a time span that can allow them to grow and develop alternative sources of funding.
- Better transparency and accountability because of clearer objectives and project plans.

Several of the projects in 2005 and 2006 were support to individuals who took part in cultural exchange, and these exchanges often lacked a framework under which they could be assessed and reported upon. Furthermore, there were also studies and consultancy assignments that may have been preconditions for later arrangements, but were not really examples of cultural cooperation as such. As an example, a substantial amount of money was invested in an inventory of the contemporary art scene in New Delhi, resulting in a report to the Embassy. This is justified as a programme development cost rather than as cultural cooperation per se.

The key issue is that the Embassy has expanded the programme of cultural cooperation significantly and it has, at the same time, changed the character of the programme so that it now has the preconditions for being efficient and effective. It still has some inbuilt risks, but these are much less significant than they were 5 years ago. Transaction costs are lower and the portfolio as a whole is less risk prone than it was in the past. It is a significant change to the better.

The major risk element now relates to the personnel resources working with the programme. Three persons have given the programme the shape it now has and have managed the transformation. They are; the Ambassador, the Counsellor for development cooperation, and one Programme Officer. The total amount of working time that these three persons have allocated to the programme during a year amounts to less than one full-time position; the share of the ambassador's time is significant but still quite limited given all the other responsibilities that come with that post. The same applies to the Counsellor. One programme officer has allocated around 40% of her time over the last two years.

Merely looking at the numbers, the rate of increase and the qualitative change in the programme indicate that the Embassy has worked efficiently. However, there is no doubt that the personnel resources have been strained. The focus has been on expanding the programme, but issues such as critical dialogue around performance reports, assessment of results and feedback to partners, have been postponed. The Embassy has decided to recruit a local programme officer to work exclusively on the cultural programme starting by the middle of 2011. This is a very welcome strengthening of the programme management, and something which may mitigate the risks mentioned above.

2.3 Strategic priorities

Norway, like many other smaller donor-countries, does not have any bilateral programme of development cooperation with India since 2004. There is thus no government to government cooperation. However, there is a Joint Committee for exchange of information and overall planning, and since 2009 also Minutes of Understanding that provide a framework for cooperation. These minutes of understanding enumerate a number of activities that could be covered in a programme. It is a broad list and almost anything mentioned in the Strategy could be accommodated. Even sport is mentioned as a potential field of cooperation and exchange. The Joint Committee has not been very active. It has had two meetings since it was established. Still, it serves a purpose for both parties. There is a framework of cooperation and the government of India welcomes the activities for which the funding from Norway is put to use.

The changes in the portfolio reflect the changes in strategic priorities as these have been formulated at the Embassy and not least in Norway's strategy for development cooperation with India. It has been a very clear choice to expand cultural cooperation and to transform the nature of the programme such as outlined above. The main reasons for the changes are to be found in the character of Norway's relationship with India. The sources for the change can be found in four documents; the strategy for development cooperation with India, the instructions from the Ministry for Foreign Affairs to the Embassy, the yearly plans of the Embassy, the 3-year management plan from the Embassy. While the instructions set the frame, it is the choices manifested in the 3-year management plan and the yearly plan that show the actual priorities and the strategic direction of the programme.

Cultural cooperation is seen as an area that can bear relation to all others, and one in which partners gain a greater understanding of each other. The strategy for cooperation with India puts a heavy emphasis on culture as bridge-building endeavour, as something that creates a common space and increased understanding. India is an emerging economy with one the highest GNP growth rates in the world. With the world's second largest population, India is becoming a key player on the international scene. The bilateral relations have many components;

- business and industrial cooperation as India is an important market and target for investment from Norwegian firms,
- research, as intellectual collaboration and relations to Indian think tanks are important for Norwegian organisations,

- environment, as India has competence and capacity, and needs access to technologies, and will influence any international agreement, for example relating to climate change management.

At one point in time the Embassy sketched on a plan with strategic objectives for cultural cooperation in India. A strategy document was developed but has not been put to use, as the personnel involved thought it was too much of a straight-jacket for the emerging nature of the programme. During interviews, it was said that this proposed strategy did not capture the dynamic element of the programme.



120 rural schools in Uttarkhand have been supplied with books for libraries by the A&A Book Trust. The funding from Norway has been used to translate children's literature from Norwegian to Hindi. The project vision is to help children attain functional literacy by actually having something to read.

The nature of the programme is best seen through the totality of projects. The projects have founding documents, some of which are more developed and more explicit than others. Cooperation with GATI (contemporary Dance Company), the music programme, Khoj (an artists cooperative) and the Ibsen festival are examples of projects that have well formulated project documents. As these are the largest programmes this is to be expected. That some of the smaller projects and individual exchanges did not have such elaborate documents is understandable and it would be out of proportion to expect that amount of paperwork on smaller activities such as HerStay, the Insomnia multidisciplinary video project, etc. The sum of these objectives also make up the objectives of the programme. The next step in the setting of objectives would be the objectives expressed in the Strategy. There is nothing in between, there is no expression of what the sum total of the projects funded in the Work Plan or in the 3-year plan for grant management are meant to achieve. Is it a problem that there are no other goals or objectives at an intermediate level?

In our opinion it is a problem for one specific reason and that is when there is a need to assess results. The next chapter makes clear that several, if not all, of the activities have been quite successfully implemented. The results have been impressive at the level of projects. But not on all projects, and in discussions it then often

turns out that the evaluation team and the interviewees could agree on the evidence – for example, project management problems, high transaction costs, problems with division of roles and responsibilities, limited institutional development and no sustainable outcomes. But some projects were motivated because they achieved other objectives of a political nature or that in some other way may relate to bilateral relations. That is understandable, but at which point does that support process become an objective more important than development results?

2.4 The role of the Strategy

Finally, the question “what was the role of the Strategy in expanding the programme as shown above? Would it have happened anyway?” The new ambassador, appointed in 2008, wanted to expand cooperation in the field of culture, and so did the other staff members mentioned above, and as expressed in the India strategy. The evaluation team concluded that the changes would probably have been implemented anyway due to the overall bilateral relations between Norway and India and the role that culture can play in those relations. The development of the portfolio ‘makes sense’ because of broader political and bilateral relations, as well as for the sound management of the development cooperation. Besides, the Strategy does not specifically say that a programme should be increased, or how it ought to change.

The question would then be if personnel were more strongly motivated by the formulation of the Strategy? The answer to that question is that the Strategy might have been of some help. Still, the Strategy is formulated in very general terms. Increasing cultural cooperation as part of bilateral relations in India has a much more specific origin in the Indian context. At some abstract and general level the increasing visibility afforded to cultural cooperation might have helped. But as a response to the question of whether the changes would have happened anyway, the evaluation team’s response is ‘probably, yes’. Given that the instructions from the Ministry of Foreign Affairs provided a framework for cultural cooperation the Strategy has provided some assistance. Programme development has called for a number of initiatives in networking, identifying partners, engaging in a dialogue around project documents, etc. The text in the Strategy conveys examples of activities, partners, lists of goals and objectives, means of intervention, etc. These can, to some extent and indirectly, have helped the staff of the Embassy in the tasks and particularly in the dialogue around project objectives. But compared to other steering instruments and compared to the local networks and sources of inspiration, as well as the history of institutional cooperation, the role of the Strategy must be considered marginal – though not without some influence.

3. Cultural policies and dynamics in India

3.1 Current trends in culture

India, like many countries, has a pluralistic culture which combines elements of tradition and modernity, folk and contemporary streams in all the arts. The evaluation team struggled with the question of cultural policy, as a national policy is often taken as a starting point for development cooperation. In India that question was elusive. During our interview with one government representative, it was said that a national culture policy would need to provide guidelines for promotion of cultural activities without undermining the distinctive creative traditions and expressions generated through the profusion of India's many regions and ethnic groups. To date, there is no single document that can be said to formulate such a national policy on culture. But there is a process to express national policy and several documents that outline some features of a policy.

The Approach Paper on National Policy on Culture (1992) recognizes the importance of culture as an essential part of human development, emphasizing the linkage between the cultural dimension and the relevance of local geographical and environmental factors, historical traditions, traditional knowledge and skills. It also redefines the concept of development to encompass a larger philosophical dimension, not restricting itself to modernization as a mere mechanical imitation of a particular way of life, but a process which accommodates India's rich historic tradition, different ways of living and belief systems of various communities. This would also provide the motivation for their participation in the development process. The Approach Paper talks of the need to balance the responsibility of the State in promoting creative expressions with the need to guard against direct bureaucratic and political intervention. It mentions setting up of a statutory body 'Bhartiya Sanskriti Parishad' to promote cultural development in the country. However, as of now (18 years later), this has still to be achieved. The Approach Paper is the closest there is to a national policy, and the key elements of a national policy can be found in the Approach Paper as well as in the actual practice of budgetary allocations. The allocation to culture has been around 0.11 % of the annual budget since the beginning of the plan process.

References to culture can be found in the New Economic Policy (1986) and in the annual plans of the Department of Culture, which operates a number of schemes for preserving and promoting the cultural heritage of the country. Institutions and organizations such as the Archaeological Survey of India, Anthropological Survey of India, National Archives, Museums, Libraries, Academies, etc. popularise art forms, promote artistic endeavours and patronize artists. There are several private institu-

tions and NGOs that promote cultural activities and bridge the divide between the classical and modern or try to preserve traditional knowledge. However, it is frequently said that there is need for the government to articulate a National Policy on Art and Culture, and in turn for the government to broaden its role in supporting and promoting culture. The importance of societal and voluntary efforts in this area should be recognized and further encouraged. The evaluation team's interviews document that many think the Government efforts should promote efforts to resist the wide-spread coarsening of sensibility, loss of sense of values, erosion of pluralistic vision and reduction of vast masses into passive recipients rather than active participants in the creation of culture.

3.2 Bottlenecks and demand for development cooperation

There is hardly any doubt that the cultural sector in India faces a number of problems and constraints for its development, much as the sector does in any number of countries. In the wake of recent budget constraints the cultural sector in many "developed" countries faces similar problems to finance both key institutions such as national museums, cultural heritage sites, as well as to provide funding to actors and activities that are not immediately commercially viable.

Most discussions of development cooperation take their starting point in an analysis of demand. What do the partners want, and what are the needs for assistance? The Strategy devotes a large section of its text to talking about "the needs of the world's poorest countries". How can that be applied to and interpreted in India? Which are the problems that development cooperation may help to solve, be they economic, technical, social, environmental – or cultural. In India we found no expression of a demand for development cooperation in the field of culture. There is no sense that India in any way needs external funding or needs cooperation with foreign partners. There is no cultural policy that expresses any expectation of foreign assistance, such as there can be in sectors such as education, infrastructure, energy and environment, or poverty reduction.

The location of bottlenecks, the need and demand for cooperation, is however quite clear at lower levels than the national. To take an example, schools in rural areas seldom have books beyond those necessary to teach the curriculum. A school library where children get access to books to practice reading and to become functionally literate would be needed most everywhere. Even though there is no national expression of demand, there is a need for assistance. As for other examples, musicians like other professionals need to meet others and exchange ideas and experiences. While they may not need a jazz festival, in the sense that children may need books to become literate, the provision of such an arena is important for professional development. At the project level, there is a need for cooperation, and the funding from Norway does respond to a need for cooperation – although that need is not expressed in government policies.

Cultural identities continue to be controversial. The Indian subcontinent has been invaded repeatedly through history, and each wave of invasion and immigration has led to the subjugation of already existing cultures – from the first indo-European incursions some 3.500 years ago, to the Mughal empires and subsequently the

British domination. There is an ongoing debate about identities and origins, in its popular form with obvious political consequences this is visible in the rise of fundamentalist and populist political parties². Such discussion overlaps with the definition of the classical Indian cultural expressions in music and drama, which the government is set to preserve and encourage. But the divide between the classical and contemporary expressions is pronounced, and many attempts to bridge the gap can founder on the contested nature of the heritage. At the same time there are many minority groups whose identities and cultural expression fall outside those that are favoured through central government policies. It might be possible to speak of a need for cultural cooperation through development assistance to support those movements. That could also be in line with the Strategy. However, the embassy has chosen to interact with the mainstream of classical and contemporary Indian culture and that is a choice that can also be justified through the Strategy. The conclusion is that the Strategy does not provide any guidance on such strategic priorities. India is so large and diverse, the question of demand and needs so obscure, that both the present portfolio as well as a radically different portfolio could be justified and could be seen to follow the Strategy.

3.3 Activities of other donors and donor collaboration

In the course of the visit to India three other agencies were visited; the Goethe Institute, the British Council, and the Netherlands Embassy. The latter is a bilateral donor resembling the Scandinavian countries. There is a programme of cooperation with India, but culture does not belong to the areas of cooperation. The emphasis is to work on trade related issues. As for cultural cooperation, the Dutch government has a policy framework that sets out three modes of intervention;

- culture in development, that is, culture as a means to work with other issues,
- activities in relation to a shared cultural heritage, primarily the Dutch East India Company and the remains of its activities along the coasts of Africa, Asia and Latin America (and India),
- promotion of Dutch culture.

The first mode of intervention is no longer applicable in India, but for the second, India is one of the priority countries to work in. The projects here relate to the preservation of trading stations and the care of remaining buildings. As for the third mode, the Dutch Embassy has identified two priority areas – fashion and architecture. The reason for these two is that they have implications for trade, which is the embassy's priority area.

The Goethe Institute has a long history of activities in India and it is one of the main actors on the cultural scene in Delhi. The centrally located building hosts language courses and is an information centre for education opportunities in Europe. There are exhibitions of arts, photography, video installations by Indian and foreign artists, as well as numerous festivals, theatre performances, music of all genres. The Goethe Institute operates in six countries on the sub-continent and it has a regional budget of 8.5 million euro. With this money, it finances activities such as those mentioned above and also allocates funds to film festivals, musical schools, theatre

² See for example Amartya Sen (2005) *The Argumentative Indian. Writings on Indian History, Culture and Identity*. London: Allan Lane.

performances. The Goethe Institute has provided finance in many of the same areas as the Norwegian Embassy.

The British Council is directly funded by the British Foreign Office and the person we spoke to describes it as working “with the government, but at arm’s length from it”. Its main source of income is education and exams in the English language. The Council has 9 offices in India and has been active in the country for 60 years. The Council deems it necessary not to confine its activities to places like Delhi, Mumbai and Kolkata. The activities within the arts sector reflect a similar strategy as the desired Norwegian one: they are moving away from “big showcase events” and into long-term-relationships (no more “shooting stars”). There is a bilateral agreement on cultural collaboration, a document of intent that the Council’s officials will “consult from time to time”. The British Council sticks to its traditional goals of “enhancing the perception of the United Kingdom in India” and of “strengthening cultural ties between the two countries”.



Contemporary art events in New Delhi. KHOJ had an opening night with a fashion and art exhibition. The picture shows a performance event with body decorations. To the right one of the cultural cooperation activities, joint financing of puppetry festival at the Habitat centre.

Swedish development cooperation with India is based on the country strategy 2010–2014. This points to environment as the priority sector. There are also programmes in sexual and reproductive health, as well as some support to Indian NGOs. Culture does not figure as a field of cooperation. However, cultural exchanges between Sweden and India could be financed by the Swedish Institute. Some of the activities that have been financed concern museum and exhibition exchanges, artists on tour, and translation of children books. These exchanges are not based on any India specific strategy nor on any strategy for cultural cooperation as a part of development cooperation.

UNESCO has been present in India since its foundation and has, over many years, had several large programmes. Its office is organised according to the sectors of the agency, and the culture sector has four professional staff members. The programme covers all countries on the subcontinent, including the Maldives. The

Regular Programme of the office totals somewhat less than USD 2 million. Over the past six years, the culture sector has expanded, education has remained steady and is the largest sector of the office. The education sector delivers its activities through larger programmes than the other sectors, and in culture the two following programmes are the largest:

- *Technical support towards the development of national inventories on intangible heritage (cultural mapping initiatives in Bhutan and India) (\$94,392);*
- *Support toward the integrated management plan of historical sites with particular focus on tourism development and heritage guide training (\$63,046).*

Apart from the organisations mentioned above, Alliance Francaise and Pro Helvetia have projects in culture. We cannot exclude that other actors also have such programmes, but the most significant actors are these five; Alliance Francaise, the British Council, the Goethe Institute, the Norwegian Embassy and Pro Helvetia. As UNESCO is the UN agency with a mandate in the field of culture, it could be expected that any form of coordination, exchange of information or other activities in the spirit of the Paris Declaration would be spearheaded by UNESCO. However, UNESCO does not undertake any such activities and the evaluation team found no efforts or activities to coordinate activities with other actors.

The Strategy says that *“treating culture as a separate sector in development cooperation will make it easier for Norway to promote donor coordination and facilitating co-financing, with a joint dialogue and reporting requirements”*. The evaluation team did not detect any moves in such a direction in India, which is an indication of the lack of influence of the Strategy. That does not mean there is no ad hoc and informal coordination. The cultural scene in Delhi is small and the key actors/programme officers in the five organisations mentioned above seem to know each other and they have a rough idea of what the others are doing. They sometimes finance similar activities, in particular when it is Indian initiatives, such as GATI, KHOJ and SpicMacay, music festivals and the like. It is obviously not so likely that they would cooperate around specifically Norwegian activities, such as the Ibsen festival. That may in itself be worth considering, if the Norwegian Embassy chooses to finance activities with such a specifically Norwegian profile, it cannot expect to cooperate much with other agencies.

4. Achievement of objectives

4.1 Project activities

Before turning to the question of results and achievement of objectives, this section gives a short presentation of the activities that have been financed, focusing on the eight projects selected for analysis. Box 4.1 briefly describes these projects. There are some few things to note with this list:

- the activities are concrete, practical and easy to understand,
- there is a mixture of artistic expression and an elaboration of such expressions in the form of workshops, criticism and dialogue,
- there is an element of cultural exchange in most of the projects,
- there is a diversity of institutional forms of collaboration, from the projects with a focus on Indian organization to those where there is an institutional framework of collaboration.

Box 4.1 Activities of eight projects		
Name of project	Activities	Budget (NOK) 2005–2009
A&A Book Trust	The Trust translates children's literature to Hindi, promotes library and reading corners in rural schools and communities. The books are distributed commercially all over India and on a subsidized or free basis to 120 rural schools in Uttarkhand.	65.000
GATI	GATI is an organization for contemporary dance. It organizes workshops and training events as well as dance performances. The IGNITE Festival brought together choreographers and dancers in a festival with performances and workshops around contemporary dance.	
Great Indian Rock Festival	The Festival has been organized for several years and the cooperation finances participation by Norwegian bands at the Festival, Indian bands to visit Norwegian festivals, seminars and institutional cooperation.	*
Ibsen Festival	The Ibsen festival is organized on an annual basis in New Delhi. Ibsen plays are presented by Indian and international dramatists and performers, and there are workshops on Ibsen plays, and publications from the workshops.	3.345.000

Name of project	Activities	Budget (NOK) 2005–2009
Jazz Utsav	The festival brings together international jazz artists and tours India. The program has enabled Indian musicians to visit Norway.	*
KHOJ	KHOJ is an artists' cooperative with many activities, and the one financed here was a public art project in Delhi's new subway system, and a workshop. The 48 degree ECO-Art project presented contemporary art with an environmental focus and financed a workshop in connection to the event.	376.000
SpicMacay	SpicMacay is an organization that promoted Indian classical music by bringing artists to schools. It reaches some 2.000 schools annually. The cooperation has financed Norwegian musicians to India and Indian musicians to Norway, in both cases focusing schools.	*
Tibetan Medical University	Norwegian architects designed a master plan for a new site for the university with staff quarters, landscaped gardens and astrology centre.	450.000

* Total allocations to music cooperation were NOK 5.537.000 between 2005 and 2009.

Source: Interviews according to Annex 1; budgets according to database and information from NORLA.

In the course of the evaluation we looked at two other projects. First, the Norwegian organisation HerStay received a grant of NOK 150.000, which covered a visit to India (Delhi and Mumbai) in 2008. The purpose was to put Norwegian contemporary dance on the cultural map in India and to strengthen cooperation between Norwegian and Indian contemporary performing arts environments through performances, workshops and guest lectures³. In the course of the evaluation we visited the Indian counterpart institution, the National School of Drama and interviewed persons in contemporary dance. It is clear from the documentation that the activities did take place and a progress report was sent to the Embassy, but the evaluation did not find any lasting links and the cooperation around contemporary dance has taken other routes.

The second was a similar small project, with a budget of NOK 111.000, which financed an Indian video/multimedia artist to travel to Norway and meet Norwegian organizations (office of Contemporary Art, Høvikodden Kunstsenter, Troms Fylkeskultursenter). The project was a research and material gathering occasion, including filming for a video project called 'Insomnia for Beginners'. The objective was to visualize the theme of human solitude where references to sleep, sleeplessness and insomnia became points of departure and one constant dependable fact of human existence⁴. The evaluation team interacted with the Indian artist, but found no reference to the work as such nor any links established that continue in some form of cultural exchanges. Like the project above, the activities did take place and the outputs were produced, but there does not seem to be any proc-

³ Letter from Norwegian Embassy dated 19.12.07 Re: IND-3062,07/038.

⁴ Appropriation Document 659/08, Norwegian Embassy New Delhi.

esses that continue. These two examples may be typical of the kind of small scale funding that characterized the cultural cooperation programme in the past. The eight projects that were selected as case studies for the evaluation were more substantial and produced results at an altogether different magnitude. The Strategy suggests that activities such as the two above are less effective, but though that was said in 2005, activities like these were still financed in 2008, which suggests that the insights expressed in the Strategy did not always guide the allocation of funds.

4.2 Objectives and results – two illustrative examples

The first and most basic assessment of results is to analyse whether the projects achieved their objectives. This may sound simple but depends on the objectives. Sometimes goals and objectives are formulated in such a way that it is difficult to assess whether they have been reached or not, and sometimes they are formulated in such a way that it is very easy – even trivial – to conclude whether the objectives have been achieved.

Box 4.2 shows the objectives of the collaboration with KHOJ. We point to this example as it illustrates well both the positive and the negative aspects of the formulation of objectives and the challenges in defining results in relation to the objectives. There are five objectives. The objectives are expressed in verb form, so the question about achievement of the objectives must be answered in terms of whether these activities have taken place.

What did the partners do to reach these objectives? The funds were used as contributions to a 10 day festival with art exhibitions and events around the newly inaugurated Metro system in Delhi⁵. A workshop was organised with two-day symposium with conversations around art, design and architecture in the Indian context, and linkages to environmental issues and communication and participation of communities in responding to ecological and social issues. One Norwegian artist/architect took part in the event. So to what extent could one say that these activities lead to the achievement of the objectives?

The first objective, to celebrate the city of Delhi, can be said to be achieved once the activities take place as people meet, see the art works and engage in discussions, etc. That being said, it is an open question what it means to “celebrate the city of Delhi”. The word celebrate has many meanings, including to mark an event, to honour something publicly. The city is certainly not ‘honoured’, as the modernity and the urbanization and its social and ecological impact are questioned rather than celebrated. However, the festival was seen by thousands of people and it got good coverage in media. It was an event that was marked and remarked upon.

5 48 C Public Art Ecology, Post Festival Publication. Attachment to letter of 15/4 2009.

Box 4.2 Objectives of the 48 C Eco Art project

- To celebrate the city of Delhi.
- To raise consciousness by the arts in response to urgent ecological issues affecting the city and this in turn hopes to bestow responsibility on Delhi's citizens, to conserve their environmental and limited natural resources.
- To put Delhi on the international art map of the world.
- To contribute in the functioning of the government in overcoming issues such as climate change, species extinction, even the restoration of polluted cityscapes; these are issues that are now high on the global and governmental agendas, as concern about the environment increases internationally.
- To contribute to the local populace and also the wider international artistic and tourist community to engage/connect with the city.

Source: IND-3062, 08/001 Contract between the Norwegian Ministry of Foreign Affairs and KHOJ regarding support to Phase 1, 48' degrees, ECO-Art Festival in Delhi.

The second objective can also be said to have been achieved as the festival has provided several artists that work with ecological issues with a space to exhibit their work and to engage with the public and with each other. Whether that has actually led the citizens of Delhi to conserve their environment and limited natural resources is less certain. The increases in pollution and the waste of natural resources continue. Whether some of the persons who saw the art exhibitions or took part in the workshops actually changed anything in their lifestyles is questionable, and if they did, it would depend on many other circumstances than the festival. In this latter aspect, it is not possible to say whether the objectives were reached or not.

The third objective is strangely formulated. The international art world "discovered" Indian art and artists in the first decade of this millennium. Many Indian artists are invited to the major international festivals, and are exhibited in galleries in London, Paris, Tokyo, etc. The commercial and contemporary art scene in New Delhi has exploded. There is hardly any doubt that New Delhi and India is a hot spot on the international art map. There is no need for a project to "put India on the art map". It is already there. However, at the more detailed level, it is relevant to link up artists to each other and to activities of a similar kind in other cities. Such links can enrich the exhibition itself, contribute to the thoughts and ideas expressed there, and also feed the debates on sustainable urbanisation in other cities. Through the project, several such links were established and contributed to the quality of the event. The objective is not well formulated, but to have an international connection through the project was a good idea.

The fourth objective is quite different from the first three and it is practically oriented and very ambitious. There's no doubt that it is a worthwhile aim. However, our objection is that it is a very wide aim that it would be very difficult to achieve with such a small amount of money. If capacity building or motivation in government circles was a main aim, one would probably design a very different activity and allocate another budget. This does not preclude that some people with government jobs who saw the art events could be somewhat more motivated to "overcoming issues such as climate change, species extinction, even the restoration of polluted cityscapes", but it is not likely that there is an effect that can be assessed.

The fifth objective, finally, was “To contribute to the local populace and also the wider international artistic and tourist community to engage/connect with the city”. One of the main advantages with KHOJ as an organisation is that it interacts with the community where it is based. The 48’ Degree ECO-Art Festival did take place in public space and it is unavoidable that many people who would not usually go to art events were exposed to and interacted with the event.

So we conclude that four out of the five objectives were reached, but at the same time we have our doubts about what was actually meant by some of these objectives and what it would mean to achieve them. That being said, the 48’ Degree ECO-Art Festival was a worthwhile project that has yielded good results. The results would be better presented by a review of the activities that took place, an assessment of the quality of the art itself, the debates taking place and the reactions from the people seeing the exhibitions. The project report⁶ from KHOJ presents such information and that gives a good basis to analyse relevant results. It is thus an irony that the objectives are there but when KHOJ presents results the organisation doesn’t turn back to the objectives but instead, fortunately, does a clear and straightforward analysis of what happened, who benefitted and how.

The second project to analyse more carefully in terms of results in relation to objectives is the Tibetan Medical University. This is a project to produce a landscape and site analysis and to sketch plans for a new medical university. The history goes back to 2004, when the architectural firm Feste Grenland Ltd was engaged in upgrading the areas around the old Tibetan hospital in Dharamsala. The hospital, the pharmaceutical plant based on traditional Tibetan medicine, the medical university and the astrology centre have since then been looking for newer and better premises, and a site has been identified in the vicinity. The objective, purpose and outputs are shown in box 4.3.

Box 4.3. Planning of the Tibetan Medical University and Astrology Centre

Objective: To create a site plan for the new Medical University in Chauntra.

Purpose: To showcase how a holistic approach to planning can create an attractive hospital and where functionality, culture and aesthetics go hand in hand.

Outputs: (1) To accomplish a successful plan and planning process, through the use of a holistic planning model, emphasizing on the distinctive characters of the Tibetan culture and improve existing standards and qualities. (2) Through immediate actions to establish lasting green structures (vegetation) around the school and the monastery. Establish connecting lines and places for outdoor activities that will work during the project and become important parts of the future buildings and functions. These green structures are to be permanent qualities of the new medical university as well as for the monastery, school and nearby Tibetan society.

Source: Project document ‘Tibetan Medical University and Astrology Centre’.

6 Attachment 15/4/09: An Assessment of effectiveness of the Project.



The logotype of the Tibetan Medical University and Astrology Centre in Dharamsala. To the right, prayer flags over the dormitories for staff and students at the hospital.

Compared to the objectives of the 48 C ECO-Art project, these objectives and the related purpose and outputs are very clear and understandable. There is no need for any deeper analysis of the meaning of words and activities to assess whether the objective has been reached or not. The evaluation team perused the Master Plan that Feste Grenland had developed and this is certainly a professionally completed assignment, comparable to such master plans that would have been developed for clients anywhere in the world. It emphasizes Tibetan tradition and cultural elements and integrates these in the site plan. The outputs were produced, the objective was achieved, and the purpose as described above was reached as this can be seen in the master plan.

However, the analysis of results cannot stop at this point. There are two problems to be discussed. First, as far as the evaluation team found, the master plan was developed by Norwegian architects. We did not find any evidence of a joint production of the plan⁷. The second problem is that the proposed site is not yet accessible, the ownership of the place is not settled and it is not clear that any building can take place⁸. In addition, there is not yet a budget for the whole project nor is there any funding for the construction of the new hospital. There is thus an evident risk that the project will be delayed. There is a risk that such a master plan as this, done without any financial analysis of what can be built and when, will not be useful. Our assessment is that the project was premature and the results risk being marginal, or none at all, even though the objectives were achieved.

4.3 Achievement of objectives

The section above illustrates the vagaries of assessing performance in relation to project objectives. Still, the first step in any analysis of results should be to assess whether objectives were reached or not, and in a later stage one can discuss whether the objectives were relevant, formulated at the correct level of abstraction, etc. Box 4.4 summarizes the achievements on the eight projects. These results constitute an impressive achievement. In the first analysis, there is no doubt that the projects accomplished what they set out to accomplish. The Ibsen festival may seem to be a partial failure, but the problem here is rather the objective. This is a long term objective, a goal rather than an objective. Compared to the other objec-

⁷ The evaluation team has been informed by the Norwegian partner that Tibetan partners were trained in digital mapping, production of maps and plans. Tibetan carpenters and other artisans shared their knowledge of traditional building.

⁸ Information obtained during the evaluation teams visit to Dharamsala.

tives it is less direct and not immediately related to what is actually done in the project. The Ibsen festival has produced three festivals that were successful public events. They were well attended and the workshops that followed provided practitioners in drama and performance, as well as literary criticism, with useful professional exchanges, documented through books and pamphlets. If the objectives had been stated in the same form as those of GATI or among the music projects, we could have concluded that the Ibsen festivals too had reached the objectives.

The problem with this discussion is that the merit of the projects is not really to be found in whether the objectives are reached or not. Whether the projects were useful is to a large extent determined by other factors, or rather, one has to bring other factors into the analysis. When that happens, some of the projects that did not reach their objectives can still be found to have produced good results, and some of those who did reach the objectives, were perhaps not all that useful. There are three lessons to learn:

Box 4.4 Achievement of objectives of eight projects		
Name of project	Objectives	Results
A&A Book Trust	Translate Norwegian authors of children’s books to Hindi and distribute these to schools.	Achieved
GATI	Create a platform for contemporary dance practice in India, give visibility to the variety of new choreography, and bring attention to the debate surrounding these practices.	Achieved
Great Indian Rock Festival Jazz Utsav SpicMacay	The common objectives of these three projects are: To create possibilities for Norwegian and Indian musicians to cooperate, further develop international festivals with Norwegian and Indian participation in both countries, strengthen marginalized structures for presentation of music in India, strengthen music activities in India, especially for children and youth, further develop pedagogical activities in music with Masterclasses and Workshops in Norway and India.	Achieved
Ibsen Festival	To establish a platform for promoting long term institutional artistic and academic cooperation and dialogue in the areas of literature and performing arts, as well as related to relevant social and political issues, through an annual Ibsen event.	Not achieved

Name of project	Objectives	Results
KHOJ	To celebrate the city of Delhi, to raise consciousness by the arts in response to urgent ecological issues affecting the city and this in turn hopes to bestow responsibility on Delhi's citizens, to conserve their environmental and limited natural resources, to put Delhi on the international art map of the world, to contribute in the functioning of the government in overcoming issues such as climate change, species extinction, even the restoration of polluted cityscapes; these are issues that are now high on the global and governmental agendas, as concern about the environment increases internationally, and to contribute to the local populace and also the wider international artistic and tourist community to engage/connect with the city.	Achieved, but with the reservations mentioned above
Tibetan Medical University	To create a site plan for the new Medical University in Chauntra.	Achieved

Source: Project documents as listed in Annex 2. For results, assessment of the evaluation team.

- there is a need to be far more practical when it comes to formulating objectives. Sweeping and non-committing statements such as illustrated through some of the KHOJ objectives should be avoided,
- overall management of a programme would be facilitated if there are comparable objectives on projects so that success and performance in relation to activities mean the same on the different projects,
- when there is a discussion and reporting back on results, that discussion should build on the initially agreed objectives and if that is not sufficient, the analysis needs to be continued from there.

4.4 Highlighting project results

Let us now turn to the areas of high achievement that were found on the projects mentioned above, but that are not really covered through a simple analysis of whether the objectives were met or not. One of the most impressive projects was the dance company GATI, founded in 2007. The aim of the company is to counteract the isolation in which Indian contemporary dancers work. This they want to achieve by creating a nationwide network and a forum in New Delhi, though not, which is interesting and potentially fruitful, by opposing the classical Indian dance tradition; rather they want to foster a contemporary/classical dialogue. GATI also aims at widening the professional experience of dancers through a monthly workshop, and an education in choreography, a hitherto neglected function in Indian dance. Each year a ten-week mentored summer residency, in which Indian dancers and European teachers meet on equal footing, ends in a performance. A first international festival was held in 2010 and was meant to evolve into a biennial event. As examples of topics that can be addressed within the dance medium, GATI mentions Indian femininity and the existential situation of gay men. The proposal to support GATI has well formulated objectives and their activities have an interesting

and relevant content. Efficient implementation, high impact and sustainable achievement of qualitative targets are other positive factors that lead us to regard this as a well selected project.

SpicMacay is the acronym of the Society for the Promotion of Indian Classical Music And Culture Among Youth. This is a 33-year old non-profit organization that today has 7 people employed and more than 10.000 volunteers. The evaluation team interviewed the program director, Ms. Rashmi Malik, who is herself one of these volunteers that arrange more than 2.000 concerts per year in 300 places. SpicMacay maintains close contact with approximately 1.500 educational institutions, mostly schools, as a vital part in their self-proclaimed mission of conserving and promoting an awareness of India's rich musical heritage. It should be added, however, that this means the Indian classical tradition is considered as far superior to folk traditions. SpicMacay organizes activities all over India that reach an impressively large number of listeners and pupils in spite of the dependency on volunteer work. Through their well-established co-operation with Rikskonsertene in Oslo, they have an impact in Norway as well as in India.

A&A Book Trust, set up by two commercial book publishers and with an office in Gurgaon but with the heart of its activities in the Uttarkhand village of Shitla, aims at "bringing the world the children of villages through books". This they do through establishing libraries, one of these in an annex to their own house in Shitla, where not only libraries but to a large extent books were unknown phenomena up until a year ago. The objective is plain and clear: "tell people how to use a book" – thus they aim not at entertainment but at instruction. Their main target group are the village children, but the library in Shitla also holds books for young adults and fully grown-ups. On its shelves are books of Indian stories, geography, science, animals, activity books and magazines – windows to a larger world. In co-operation with NORLA, A&A Book Trust has since 2007 published 8 Norwegian books for children, apart from its collaborations with corresponding institutions in Finland, Germany, Belgium and other countries. These books are given to 120 libraries in the province. The A&A Book Trust has a strong non-urban activity, that is relevant to young people and girls in particular, bound by village social traditions. The project shows high impact, efficient management, well-built international networks, sustainable activities and results. Their commitment to social change rests firmly on a rights-based approach.

The Ibsen Festival has been running for three years and the event itself has been successful. As mentioned above, Ibsen has played a major role in the development of modern theatre traditions in India. The festival is a great public event and has produced interesting and important productions of Ibsen plays. But apart from the festival itself, the project has had several problems. The division of labour between the project organization and the Embassy has been uncertain and it is not always clear where responsibilities lie⁹. There are frequent meetings to discuss such issues and though the organization may be clear on paper, the practice is different.

9 As illustrated by the minutes from the Annual Meeting of the Delhi Ibsen Festival 2009.

The Ibsen festival is organized by the Dramatic Art and Design Academy (DADA) on contract from the Embassy. However, DADA does not have any funds of its own, but operates as a commercial organization with different activities. It would not be an organization that could continue developing the Ibsen festival on its own. In fact, it is highly unlikely that the Ibsen festival would be organized if there was no funding from the Embassy. As mentioned above the festival itself has been a successful event and the dramatists, actors and literary researchers and critics engaged have had positive experiences and benefited professionally. However, the festival has also used resources for purposes such as producing books with the proceedings from workshops. Such un-edited transcriptions from workshops are seldom used for any theoretical or practical purposes, and the printing of such material in large numbers could hardly be the most effective use of scarce funds for development cooperation. So even though the festival as such is fine, there are aspects of the project that need to be revisited. The evaluation concludes that the three past festivals have all had an impact through their contribution to the Indian drama scene. If the festival does not recur every year, there is probably no damage caused by that. The event may be better developed as a biennial, or ad hoc, event, and it may also be the time to broaden it from Ibsen to some other theme. These are contested issues that an independent review could focus on.



Different kinds of results; the landscaped gardens at the Tibetan Medical University that were designed in a forerunner to the present project, and children browsing the library in a village in Uttarkhand.

5. Implementation of activities

5.1 Project identification and planning

The overall responsibility for managing the cultural programme of support rests with the Norwegian Embassy. Looking at the eight projects that the evaluation focused on, it is clear that there are different modes of partnership, for example;

- Indian organisations approach the Embassy to inquire about funding opportunities, as for example GATI and KHOJ have done,
- there is a longstanding relationship between Indian and Norwegian organisations, that has in the past been financed directly via contributions to the Norwegian partner organisations, as for example in all the music cooperation projects,
- the Embassy has specific ideas of project activities to implement and based on these identify Indian partners to subcontract implementation, as for example the Ibsen festival.

These three modes are all visible on the programme, and looking at the eight projects selected as cases, there is an even balance. But even though the modes are different, there is usually a practice whereby managerial arrangements have to be sorted out in daily practice. In the first example, the Indian organisations' proposals were not simply approved, but there was a dialogue around objectives and activities, and the Embassy had suggestions on what it would be more – or less – willing to finance, which led to modifications and changes in the emerging projects.

The Embassy has managed a good selection of partners and the ability to do so is a critical condition for building up a successful programme. Sometimes the choice of partners is limited, and it could either be determined by the Norwegian organisations contacts (as for example Rikskonsertene, who are actually the ones that have selected their partners under the music cooperation programme). The choice of partners is also limited by the geographical constraints. In theory it would be desirable to have more programme activities outside of Delhi, but the Embassy is constrained by its networks and contacts, and these are obviously mostly in Delhi. The personal contacts and the informal and ad hoc meetings and follow-up are important parts of management, and such interactions would be difficult if the programme activities were spread over India.

All interviews indicate that project planning has been flexible, the Norwegian Embassy is seen as a donor that does not impose conditions on partners. But at the same time it is seen as professional and strict, and there are clear rules and regulations to follow. The partners are not aware of any strategy for cooperation in

the field of culture, nor are they informed about the Joint Commission of the Embassy and the Ministry. They might not need to be, but it could possibly help them to report back on results if they had a better understanding of what goals and objectives had motivated the Embassy to contribute funds to the projects in the first place. But in practice it matters less and the Strategy is probably too abstract and theoretical to have any practical significance for partners. Table 5.1 sums up the evaluation assessment of management in relation to four aspects of the Strategy for culture and sports.

The assessment of efficiency is based on the clarity and scope of objectives, the strength of the project document, the use of resources, managerial arrangements, and the outputs produced in relation to the funds spent on the programme. The projects are rated high, with the exception of the Ibsen festival. The reason that this project is rated lower than others is that the managerial system is vulnerable, the amount of time spent on clarifying managerial issues and the relation to the Embassy is high, and part of the funds are spent on publications and information material that have limited bearing on project objectives.

Table 5.1 Summary assessment of managerial aspects

Project	Efficiency	Sustainability	Relevance in relation to gender and equity concerns	Relevance in relation to environmental concerns
A&A Book Trust	4	4	4	2
GATI	4	4	4	3
Great Indian Rock Festival	4	4	2	2
Ibsen Festival	2	2	4	4
Jazz Utsav	4	4	2	2
KHOJ 48 C ECO-Art	4	4	4	4
SpicMacay	4	4	4	2
Tibetan Medical University	4	1	1	4

Scale of assessment: 0 – none, 1 – low, 2 – medium 3 – high, 4 – very high.

Source: Evaluation interviews and site visits, studies of documents.

5.2 Cross-cutting issues

There are two cross-cutting issues that are particularly relevant to discuss on the programme; gender and equity on the one hand, and environmental issues on the other hand. Five of the eight projects are rated very high in relation to gender and equity concerns and three are related as of medium concern or relevance. The assessment is based on four aspects. The most important aspect concerns the content and messages of the project activities. A&A Book Trust is rated high as much of the literature being promoted has gender sensitive messages and a content that encourage and empower girls. The libraries benefit girls in particular,

reach out to girls and give girls equal opportunities to strengthen their functional literacy. The Ibsen festival is rated very high because there is an emphasis on the Ibsen plays that raise and discuss the role of women in society, both in the selection of plays, the topics for discussion at the workshops.

The assessment is also based on an overview of who the participants and project managers are. Both KHOJ and GATI have female directors but engage both men and women in project management and in different functions in the organisation, and so do the other projects that are rated very high or high. There is an even participation of men and women as choreographers and dancers at the IGNITE Contemporary Dance Festival. In the Tibetan Medical University the whole management as well as the Norwegian architects were male, but the evaluation team met with women in the laboratories, in the pharmaceutical plant and in the hospital. Neither the project plan nor any activities at the field level indicate any concern for gender and equity issues. Jazz Utsav and the Great Indian Rock festival are rated 'medium' as there have been attempts to encourage female artists, but with limited success. Both music forms attract primarily male musicians and managers/promoters.

Environmental issues are explicitly addressed in half of the projects, but in quite different ways. The master plan produced for the Tibetan Medical University is a fine example of environmentally sound architecture and it was an explicit objective to build on cultural traditions and a holistic approach to technology, environment and history. It is also obvious that several of the discussions around the Ibsen plays have addressed environmental issues and the relationship between man, society and environment. KHOJ and the 48 C ECO-Art festival is a project that has the strongest and most direct environmental approach, as the chapter above described.

In sum, the projects do show concern for cross-cutting issues. These eight are a sample of the many projects in the portfolio, but they do represent almost 70% of the money spent during the period 2005–2010, so this shows that cross-cutting issues are addressed in a satisfactory way. The evaluation team would not suggest that all cross-cutting issues need to be addressed in all projects, that would probably make them less effective in other respects. However, it is important that the portfolio as a whole does show concern for cross-cutting issues in line with the Strategy – and there is no doubt that the projects in India do so.

5.3 Sustainability

The portfolio is rated high in terms of sustainability; six out of eight projects are found to be 'very' sustainable. The assessment builds on an analysis of whether the organizations/activities involved are sustainable, and whether the outcomes and impacts they have created are sustainable. The two do not necessarily go together. As for the Ibsen festival, the evaluation team could not find any indication that the festival would continue if the support from Norway was withheld. The festival as an event would certainly come to a full stop. However, there's hardly any doubt that Ibsen's influence on the Indian drama scene is lasting – in fact, it was significant seven decades before the project started and will certainly remain so. The impact that Ibsen's narratives and his characters have on the minds of men and women in

the audiences is lasting and sustainability – as that is usually discussed in development theory – is hardly an issue. In that sense, the impact of the Ibsen festivals is sustainable and it would not matter if they come to an end or are repeated.

Organisations such as A&A Book Trust, SpicMacay, GATI and KHOJ, as well as the Tibetan Medical University, are all strong, resourceful and well managed. They are not dependent for their survival on any form of external assistance. However, they exist in an environment where funds for artistic expression and for a discourse on arts are in short supply. Festivals and related activities such as the workshops in connection to IGNITE, the 48 C ECO-Art festival, etc. do require funding. The resources supplied by the Norwegian Embassy have been useful and have enabled the organizations to undertake the projects in their current form. It is an open question how the next festival is to be financed, and also whether there will be another ECO-Art festival, or something similar. The nature of such events is ephemeral and their value is not to be found in whether they are repeated or not.

5.4 Monitoring and evaluation

There is an active monitoring of projects and there are several ways in which information on the projects reaches the Embassy:

- Progress reports from the project managers. These vary in quality, the annual progress report from KHOJ after the 48 C ECO-Art project was very detailed and gave a full account of implementation, results, account of expenditures, etc. Other progress reports may not be as detailed but many are good enough.
- Informal progress reports, such as travel reports from individuals who have taken part in cultural exchange. The quality varies, from the somewhat gossipy narrative of a programme of visits to the more concise and informative conclusions on activities.
- Secondary sources of information as cultural events have the advantage of being reported on by media. Press coverage gives an independent source of information on concerts, rock festivals, theatre performances, and the like. The evaluation team found that the Embassy gets such reports and takes part of the content. Certainly, much of the press coverage presented to the evaluation was polite and 'celebratory'. There was no criticism, very little assessment, and not much discussion of worth and merit.
- Observation and real presence. Often the personnel from the Embassy attend the festivals, rock concerts and other events. They get first hand experience and see the reaction from audiences. During interviews, we found that Embassy staff often had a keen sense of appreciation of the events that they attended, and were well aware of lacking public response or low quality of performances when that happened.

Evaluation activities are less prominent. Only one extensive review has been commissioned during the last five years, and we have not seen any examples of evaluations or reviews from the years before 2005. As the programme was initially quite small it may not have served any particularly useful purpose to spend much time on evaluation beyond the monitoring information mentioned above. The one review that was commissioned covered the music cooperation and that was a correct priority as that project had a long history, was the largest in terms of budgets, and

had some problems that needed to be addressed. The review is not without its own problems and it is not of a very high quality. It served its purpose though and has been used in the management of the programme, which has changed much in line with the recommendations in the review. As the programme is now expanding rapidly and involves significantly larger amounts of money it will be necessary to develop the approach to monitoring and evaluation by:

- Maintaining the high quality of monitoring as described above, both the informal and ad hoc nature of monitoring and the more formal parts;
- Focus monitoring activities more on results than on implementation of activities;
- Take a systematic approach to evaluation to ensure accountability and to learn from experiences when the programme, presumably, enters a period of consolidation.

Evaluation would be particularly important in light of the sometimes vague and political nature of objectives mentioned above. As such objectives influence the future of some of the largest programme activities it becomes increasingly important to treat possible conflicts of interest between multiple objectives in depth and explicitly. The Strategy devotes a page to monitoring and evaluation. As we have seen above there has been a strategic choice at the Embassy to focus on monitoring and to postpone evaluation activities. The Strategy does not appear to have had any role, we cannot deduct any advice or guidance from the Strategy on how to develop monitoring and evaluation activities. Hence, we do not see the activities in India as an expression of the Strategy. The evaluation team's conclusion is that the focus of efforts on building up the programme, and the decision to postpone evaluations until there is more to evaluate and more of impact to assess, are well justified and correct. It would be expected that significantly more evaluative activities take place during coming years.



The reading corner in a school in Uttarkhand, and children during class. More girls than boys borrow regularly, and girls were more active in discussing what they read and why they liked the books.

6. Results in relation to the Strategy

6.1 Introduction

This chapter discusses results in relation to the Strategy, rather than results in relation to the project objectives. The analysis is based on the presentation in the previous chapter and informed by Table 6.1, which summarizes important characteristics by focusing on five important aspects:

- Contributing to strengthening institutional frameworks.
- Contributing to cultural exchanges between Norway and India.
- Increasing the quality of artistic and cultural expression.
- Utilizing cultural and sports activities as catalytic instruments to further other development goals.
- Whether there is a rights-based approach and thus whether there are results in relation to such an approach.

Table 6.1 Summary assessment of results in relation to the Strategy

Project	Institutional frameworks	Cultural exchange	Quality of cultural expression	Further development goals	Rights-based approach
A&A Book Trust	3	2	3	3	3
GATI	4	2	4	3	2
Great Indian Rock Festival	3	3	3	1	0
Ibsen Festival	1	3	4	3	0
Jazz Utsav	3	3	3	1	0
KHOJ 48 C ECO-Art	4	2	4	3	0
SpicMacay	4	4	3	2	2
Tibetan Medical University	2	1	2	1	0

Scale of assessment: 0 – no results visible, 1 – marginal results, 2 – some results, 3 – significant results, 4 – very high results. Sources; Evaluation team interviews and site visits, and documentation.

6.2 Strengthening institutional frameworks

Chapters 2 and 5 show that the partner organisations the Embassy of Norway works with appear to be resourceful and competent organisations. They operate in an environment where the activities they engage in need to be financed, and they have a history where they have managed to design, finance and implement cultural

events. They are all capable of doing so in the future as well, and we have not found that this is something Norway or Norwegian partner organisations can assist them with. The Indian organisations are probably just as capable as the Norwegian organisations are in this respect, though organisations in the North have the privilege of living in environment where there is more public money available for the arts.

The activities financed by the Embassy have many times facilitated network building, and extending networks is an important part of institutional strengthening. The IGNITE festival gave GATI the opportunity to extend a discourse on contemporary dance and involved dance companies and artists from many places in India as well as from abroad in those discussions. Such networks are useful in the future, and success builds success by sustaining reputations. The projects thus have an effect in institutional development though that is something that happens as a side effect rather than as an explicit intervention. Jazz Utsav and the Rock festival strengthen the organisational capability to do the events again, but the evaluation team did not see a technology transfer component on how to organise festivals. Nor would that be necessary, the positive effect in institutional strengthening comes about as a positive side effect of actually organising the festivals, events, workshops, etc.

More than anything else, the success of the festival reflected the competence and capacity of the people in the organisation – and these were not the result of Norwegian contributions or those of any other external donor. Similarly the strength of institutional frameworks such as GATI, SpicMacay, KHOJ, the Jazz festival etc. were not the results of development cooperation, they were in existence long before. The rather small contributions from Norway did indeed help realize some projects that might not have happened otherwise, or that would have happened in a slightly different form and perhaps somewhat later in time. Even though a successful programme of development cooperation, this should not be credited with more results than are its fair share. The results produced here reflect – more than anything else – the strength, commitment and hard work of the Indian partners.

6.3 Cultural exchanges

There are two aspects to consider in respect of cultural exchanges; the first is the extent of such exchanges and the second is what happens in the meetings. The quantity of exchanges is rather limited. The 48 ECO-Art festival had one Norwegian artist taking part in Delhi, and the IGNITE festival had one Norwegian dancer coming to Delhi for the festival. SpicMacay has had the most extensive programme of exchanges and that has involved Norwegian musicians touring Indian schools and concert venues, and Indian artists going to Norway. The same applies to Jazz Utsav and the Rock Festival, but with fewer artists involved in the latter two.

Even though a project may only involve some few persons in exchanges, and even if that is uni-directional (Indian artists going to Norway, or vice versa), the resulting exchanges can be valuable. Many of our interview respondents bear witness to the musical meetings. It would seem that improvisational musical meetings, when for example classical Indian musicians and Norwegian jazz musicians have played together, were very good. The ability to interact, listen and develop music together

were moving experiences both for the musicians and for audiences. A precondition for such meetings to take place is that the artists have the inclination to enjoy such experiences, and that is a matter of selection. It seems that the managers and also personnel at the Embassy have chosen participants that have the ability to make the most of the opportunities for exchange.

The strategy mentions that activities in cultural exchange could mean joint cultural arrangements or joint participation in events. We did not see any examples of such activities, which could have been Indian and Norwegian film makers jointly attending film festivals in, say, Berlin or Ottawa. The exchanges financed did not extend to other countries. The Ibsen festival was an exception as it also financed participation by dramatists and actors from other countries.

6.4 Increasing the quality of artistic and cultural expression

The quality of artistic and cultural expression was very high. There is no doubt that project managers have selected participants that were well merited. It goes without saying that the audiences' responses vary. In most cases the audiences' response was enthusiastic, but in some few cases we heard that the artists (musicians in that case) were not quite well received. There are explanations for that, as some music genres and ways of expressing oneself may be different and difficult. Among the eight projects, there are three in particular that appear to be among the best of their kind and that could be a success anywhere in the world; and those are the IGNITE festival, the Ibsen festivals, and the 48 C ECO-Art festival. We have no doubts that the artistic standards and the quality of discussions in follow-up workshops and discourses were the very best. The other projects cannot be assessed in quite similar terms and they were different kinds of events and on a different dimension. It is obvious that translations of children's literature and the impact that has on children in rural areas cannot be compared to impact of a discourse on identities and expressions in classical and contemporary dance between leading practitioners and critics in that field.

6.5 The rights-based approach to culture

The Strategy develops the notion of a rights-based approach to culture with reference to the Declaration of Human Rights as well as to other Declarations of political, economic and social rights, it is clearly stated that life choices in respect of culture and the expression of identity have a value of their own. Culture is not only a means to achieve rights in other fields of life. The projects that the evaluation team looked at do not take the concept of cultural rights as their starting point. The project proposals do not refer to a rights-based approach when objectives are formulated. The reporting back that we have seen does not mention achievements in relation to rights. None of the interviewees mentioned rights to culture if the evaluation team did not specifically pose the question. There are two things to bear in mind though:

- Many of the projects are motivated by referring to other rights, and in particular they often refer to the rights of women. As an example, the Ibsen Festival project document points to the social issues that are explored through characters such as Hedda Gabler. There is no doubt that these dramas illustrate social issues that are current and hot topics in India today. It is not only the dramas

that enable the cooperation program to handle such norms, values and attitudes. Khoj has worked with environmental as well as political issues, questioning the commercialism in contemporary society, reaching out to new audiences with ways of thinking that may challenge traditions as well as modern ways of life. These are but two examples.

- The fact that partners do not articulate a rights-based approach does not mean that such an approach is non-existent. Functional literacy is an important aspect of being able to function in society and to express one's identity, including identity in the sense of cultural belonging. The A&A Book Trust has concrete objectives in terms of book translation, production and distribution, as well as in establishing libraries and reading corners in schools. The objective is 'to enable young people to practice the reading skills taught in schools, and thus to maintain and develop those skills. It would be possible to connect that to a rights-based approach around cultural identity, though neither the project management nor the Norwegian Embassy did so.

The rights-based approach can be interpreted by us as an external evaluation team, even though it has not been articulated when the projects were designed. The question is if it needs to be made more explicit, if that makes the projects more worthwhile? The projects have served their purpose and had an impact. Connecting the process and its results to a rights-based approach might be a reconstruction of theoretical interest only. However, as the Strategy calls for a rights-based approach one would expect to see that expressed wherever it can be expressed, and also that projects that do not contain such an element would be gradually phased out.

6.6 Concluding Remarks

According to the Strategy (page 19), the overall objectives for Norway's cultural cooperation with countries in the South are:

- Ensure better access to cultural goods; better conditions for free cultural expression and participation.
- Encourage the use of the cultural heritage as a resource for the sustainable development of society.
- Disseminate knowledge and facilitate contact across political and religious divisions.
- Strengthen civil society as a condition for political and economic development.
- Promote mutual cooperation on an equal footing between cultural institutions in Norway and the South.

When we assess whether these objectives were met in India, the size and complexity of the country must be remembered. It is obvious that a small programme cannot have but a very marginal impact on the situation in India in respect of any of these objectives. Besides, India does not really need Norwegian cooperation to realize several of them.

Some of the projects above have contributed to ensure better access to cultural goods, for example the A&A Book Trust by establishing libraries in rural areas, the Ibsen festival and GATI by providing support to theatre productions and festivals where national and international artists have met. The evaluation has concluded

that several of the really good projects, such as the IGNITE Festival, the Jazz Utsav, 48 C ECO-Art, would have happened anyway, and hence one cannot credit the funding with broadening the space for free cultural expression and participation. The Norwegian support has been small but significant for the selected partners – but the rather grandiose objectives should not be evoked to discuss the indisputable merit of the projects.

The projects in India, like those in most other countries, do not include any component encouraging the use of cultural heritage based on the assumption that this is UNESCO's responsibility.

The projects in India have not been designed to disseminate knowledge or to facilitate contact across political and religious divisions. Again, it is important to remember the nature of activities. To take an example, the Great Indian Rock festival tours several cities (different from year to year) and engages some 300 bands and has tens of thousands of mainly young people attending. The Norwegian contribution to this event is a drop in the ocean. At the same time, it is likely that people from different religions attend and it is also likely that some texts have a politically provocative character – and many others don't. The value of the event, and of similar meetings such as the Jazz Utsav, IGNITE, and others are not found in whether the objectives in the Strategy are reached.

The cultural programme does not have as an explicit aim to strengthen civil society. As discussed in section 6.2 above, the partner organizations here hardly need to be strengthened. But, at the same time, implementing these activities have benefitted them in many ways, not least by building networks and putting them in a better position to realize their projects in the future – like building a good CV. The following are some concluding remarks that emerge from the Indian case study.

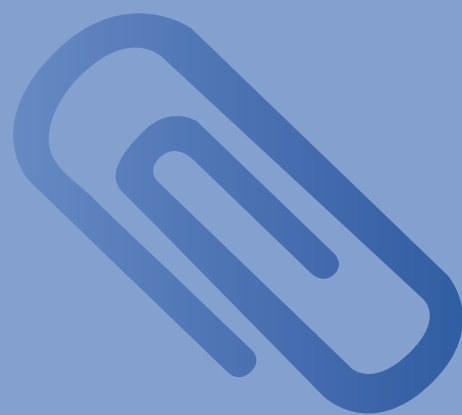
- The Strategy is well known in the Embassy, but it is not known among partners. The Strategy has served as a general background and justification for supporting culture, but it does not explain the increase in funding between 2005 and 2011. There is no cooperation in sports and the Strategy has not motivated any activities in that field. Neither has the Strategy influenced the direction of the programme and the selection of partners. The Strategy is perceived more as a general policy explaining the importance of culture and less as operational guide for planning and implementation. Three factors explain the portfolio of projects in culture; (1) the political and economic context in India, and (2) sound principles of project management that have led to consolidation, long-term planning, better reporting and clearer objectives, and (3) the strategy for development cooperation with India. In the longer term, other significant events were a cultural delegation to India in 2005 (Concerts Norway, Office of Contemporary Arts, Ministry of Culture, and others) and also the strong focus on culture in the 2006 state visit. These events fed into the India strategy that was launched in 2009.
- The evaluation team refers to a programme throughout this text, and that programme consists of the projects listed in the database in annex 3. But is this really a programme? What makes it a programme rather than a set of quite

independent and unrelated projects? Our choice to speak of a programme reflects that they are funded by the same budget allocation, managed by the same staff, and reported on and given direction, under the same heading. But there is no common goal or objective and it is an open question whether the results would be better if there was. This is a strategic choice but the Strategy does not provide any guidance on which decision to take.

- The Strategy recognizes both the inherent and instrumental values in culture, while the guidelines for support to culture emphasize the instrumental values. The guidelines state that “The overriding objective of the grant scheme is to strengthen the cultural sector in the South and thus strengthen civil society and help it become a change agent and driving force in efforts to create a more transparent and democratic society”. Further, “the fight against corruption, the gender perspective, the environment and vulnerability to climate change are to be taken into consideration in all projects” (2010 Grant Scheme Guidelines). The programme in India builds primarily on the inherent value of culture; exchanges and activities of high quality and thus that also engage with contemporary society. The best projects take their starting point in the experiences and ambitions of the Indian organizations and support the activities they find worthwhile. In that sense, the programme in India reflects the vision of the Strategy more than the guidelines do.

Fortunately, most of the projects in India are practical and down-to-earth, managed by organizations with dynamism and a clear vision of their role in society. The Strategy, as well as other documents in the administration, uses development cooperation rhetoric with an abstract language, draped in a donor-recipient terminology that does not reflect the reality of development cooperation in India. This has not been an obstacle to a well-designed set of projects that have had a high impact and visible results.

Annexes



Annex 1.

List of interviews

NAME	TITLE/OCCUPATION	ORGANIZATION
Heiko Sievers	Regional Director	Goethe Institute
Anusha Lall		GATI dance company
Sara Cohen	Head Press and Cultural Affairs	Embassy of Netherlands
Meera Sethi	Artist	at KHOJ event
Srishti Bajaj	Artist	MA RCA at Khoj event
Gayatri Uppal	Curator	KHOJ
Pooja Sood	Director	KHOJ
Nissar Allana	Director	Dramatic Art and Design Academy
Amit Saigal	Director	Entertainment & Media Services
Rashmi Malik	Director	SpicMacay
Anupham Poddar	Director	Devi Art Foundation
Ann Ollestad	Ambassador	Embassy of Norway
Therese Wagle Bazard	Counsellor	Embassy of Norway
Kristin Brodtkorp Traavik	Second Secretary	Embassy of Norway
Tseten Dorjee	P.A to the Director	Tibetan Medical University
Phurbu Lhamo	Analyst	Tibetan Medical University
Tenzin Norlha	Analyst	Tibetan Medical University
Tsering Phuntsok	Project manager	Tibetan Medical University
Abhilasha Pillai	Director	National School of Drama
Kapila Vatsav	Dr, MP	
A. Parsuramen	Regional Representative	UNESCO
Anubha Kakroo	Programme Director	British Council
Arundhati Kumar	Director	A&A Book Trust
Arvind Kumar	Director	A&A Book Trust
Mandeep Raikhy	Member	GATI Dance Company
Mayakrishna Rao	Member	GATI Dance Company
Monica Herstad	Dancer and Director	HerStay

Additional interviews and meetings according to Table 1.1, Chapter 1.

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