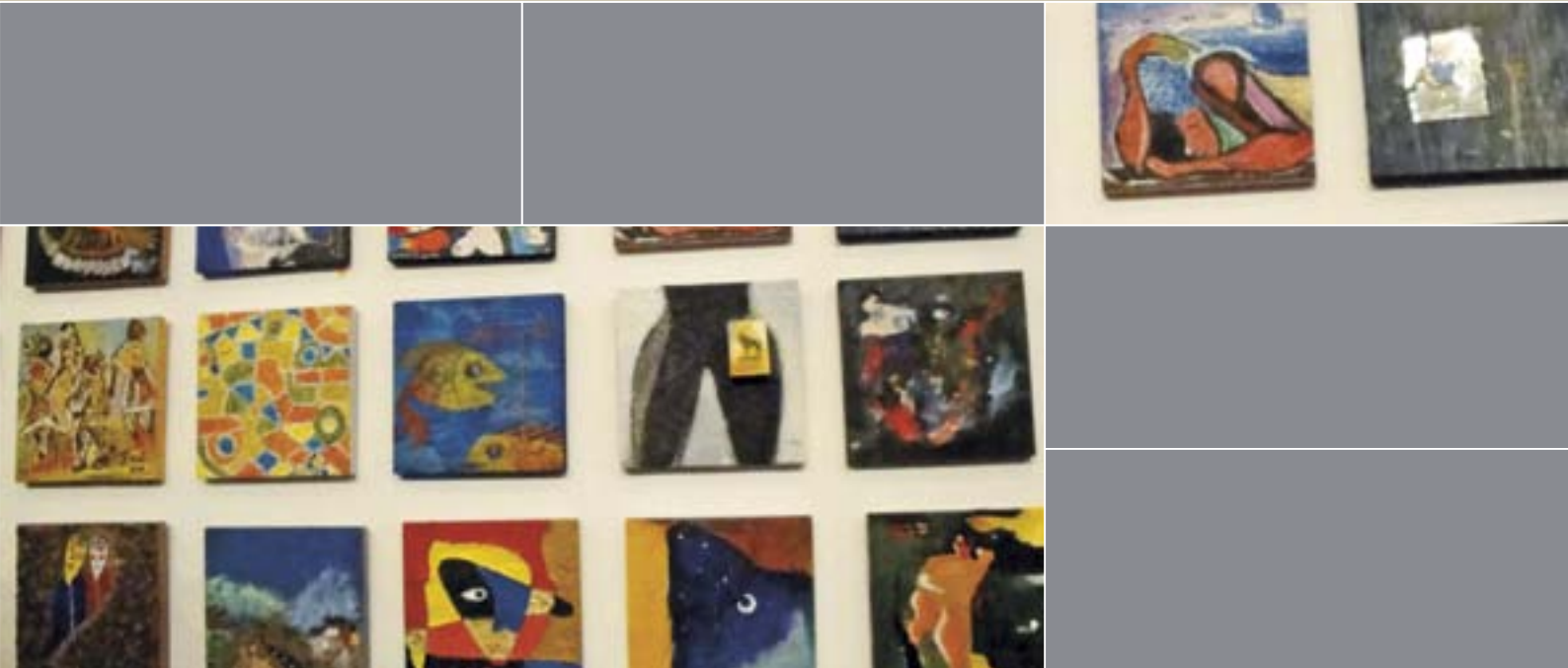




Evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South Case Country Mozambique

Report 3/2011 – Study



Norad

Norwegian Agency for
Development Cooperation
P.O.Box 8034 Dep, NO-0030 Oslo
Ruseløkkveien 26, Oslo, Norway

Phone: +47 22 24 20 30

Fax: +47 22 24 20 31

Photo: Avril Joffe

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**Case Country Mozambique
July 2011**

Nordic Consulting Group

Core team:

Ananda S. Millard, Ph.D.

Country focal point:

Avril Joffe

Technical advisory team:

Oswaldo Feinstein and

Marith Ann Hope

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".

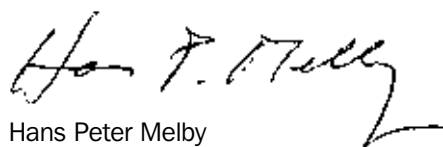
The evaluation started in December 2010. It is the second evaluation commissioned by the Evaluation Department that specifically covers Norwegian support in the cultural sector. The first one was the Evaluation of Norwegian Support to the Protection of Cultural Heritage, that was carried out in 2008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

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List of abbreviations

ARPAC	Instituto de Investigação Sócio-cultural (Institute for Socio Cultural Research National)
CdCs	Casas de Cultura (Cultural Houses)
CNCD	Companhia Nacional de Canto e Dança (Company for Song and Dance)
CFC	Cultural Flying Carpet
INAC	Instituto Nacional de Audiovisual e de Cinema (Audio-Visual and Cinema National Institute)
DINAC	National Direction for Culture
DPEC	Direcção Provincial da Educação e Cultura (Provincial Direction for Education and Culture)
ENAV	Escola Nacional das Artes Visuais (National School of Visual Arts)
END	Escola Nacional de Dança (National School of Dance)
ENM	Escola Nacional de Musica (National School of Music)
FK	Fredskorpset
FUNDAC	Fundo de Desenvolvimento Artístico (Cultural Fund for Artistic development)
GoM	Government of Mozambique
INLD	Instituto Nacional do Livro e do Disco (National Books and Records Institute)
ISArC	Instituto Superior de Artes e Cultura, (Graduate Institute of Arts and Culture)
MD-F	Fundo do PNUD/Espanha para alcançar os Objectivos de Desenvolvimento do Milénio (UNDP Fund/Spain which aims to reach the objectives of the Millennium Development Goals)
MDGs	Millennium Development Goals
MFA	Ministry of Foreign Affairs
MoU	Memorandum of Understanding
MUSARTE	Museu Nacional de Arte (The National Art Museum),
NGO	Non-Governmental Organisation
Norad	Norwegian Agency for Development Cooperation
PEEC	Plano Estratégico da Educação e Cultura (Strategic Plan for Education and Culture)
RTP	Right to Play
SRHR	Sexual Reproductive Health Rights
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNFPA	United Nations Population Fund

Executive Summary



Executive summary

Background

This report forms part of the evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South. Mozambique was one of the countries visited as part of the evaluation process. The country studies are not project evaluations, but seek to synthesize information from selected interventions – in the case of Mozambique, eight interventions (six in culture and two in sport). The overall aim of the evaluation, to which this report will contribute, is to assess the relevance and impact of the Strategy.

Norwegian funding to cultural and sport

The Norwegian support to culture and sport in Mozambique is characterised by: first, substantial proportional contribution to the UNFPA project Geração Biz which accounts for some 70% of the funds disbursed to culture and sports projects in Mozambique.

Second, a focus on projects which contribute to capacity building and improvement of artistic expression, infrastructural improvement or rehabilitation and cultural exchange; third, in line with the afore-mentioned, by funding exchanges to the national institutions such as the schools for music, dance and visual arts, Norway is contributing to institution building.

Fourth, funding being channelled through a variety of mechanisms including directly from MFA or Norad, through the Embassy and as part of multilateral agreements; fifth, a steady decline in funding availability at the Embassy for culture; and last, a very limited number of projects in the field of sports. Cooperation between organizations and institutions is encouraged, but is not required nor initiated by the Embassy. There are a number of examples of projects and institutions that have cooperation with each other (both formal and informal).

The evaluation

The Mozambique country case study was undertaken in two phases by a team of local and international consultants. The first phase was one week long and was carried out by both consultants jointly. The second phase, also one week, was conducted by the local focal point alone. The team selected eight projects to visit. During the field visit managers of projects; Embassy, government and other donor representatives were interviewed, as were some artists. The team has supplemented information gathered through key interviews, project documents, and some independent evaluations.

Results

Overall the Norwegian culture portfolio gets a high score on the following aspects: building capacity, fostering cultural exchanges, promoting cultural expression and diversity of expression and exposing audiences to varied forms of artistic expression. Additionally, the Norwegian effort can also be credited with institution building by virtue of some of its capacity building efforts. In the field of sport, the funding has effectively utilized sport instrumentally to achieve other goals as well as to promote sport for its own sake.

The use of the Strategy

The Strategy was unknown to the Mozambican implementing partners, but it was known to the Norwegian and most international partners. Partners who were aware of the strategy noted that they have actively used the strategy in the design of their projects. While the Strategy is known to the Embassy, it has not influenced the way Norway identified funding recipients or built the culture portfolio. Rather the Strategy has served to support decisions, which were being made regardless. While the projects are aligned with the Strategy, some of the key aspects of the Strategy such as “poverty reduction” are not deliberately focused upon in building the Embassy’s portfolio.

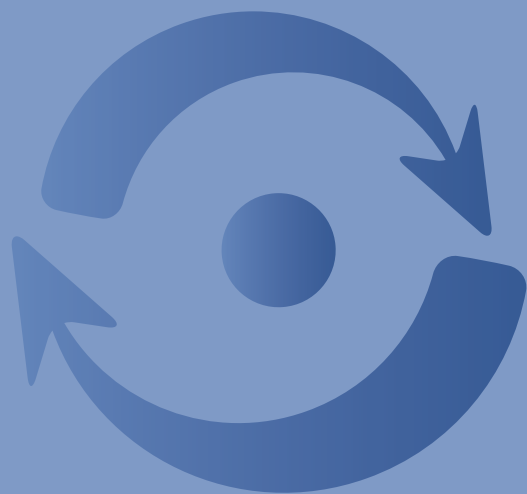
Sustainability

The projects funded in Mozambique are largely dependent on Norwegian funding. Some projects are better established than others and hence would be better suited to secure funding from alternate sources if that were needed. However, the projects are quite sustainable in management terms (e.g. solid institutions) and in terms of the capacity that has been built amongst the beneficiaries. In short, if the projects were no longer funded, there would be a solid and sustainable residual benefit to those who have been part of the projects thus far. The latter is principally linked to the strong capacity building component of the projects supported.

Management

The Embassy is hailed as a good donor by the funded organizations because it has a “hands-off” approach to its contribution. This allows organizations to focus on the output more specifically. In line with the above the Embassy’s approach is to generally deal with funding recipients individually. At this time the Embassy does not serve as a platform for discussion or as a link between different actors.

Main Report



1. Introduction

1.1 Background

This report is based on one of the five country studies conducted in the framework of the Evaluation of the *Strategy for Norway's Culture and Sports Cooperation with Countries in the South*, launched in August 2005. The evaluation aims to examine:

- The Strategy¹ itself and the process through which it was created.
- The implementation of the Strategy.
- The results as well as the detailed implementation process at project level through visits to five countries and a sample of projects in each country.

Based on the above the evaluation aims to present findings, conclusions and recommendations regarding the continuation and possible modification of the Strategy.

Five countries were selected by Norad to be visited and serve as country cases for the evaluation. Mozambique was one of the five countries selected to be a country study. The objective of the country studies is to synthesize information from case studies of specific interventions/projects. In Mozambique some of the interventions funded by Norway were examined within the local political and socio-economic context in order to assess the relevance and impact of the Norwegian Strategy at the local level.

Mozambique has received funding from Norway since 1977 and specifically in the field of culture and sport sometime thereafter. Since 2006, Norwegian cooperation in the area of culture in Mozambique has been characterized by long standing support to the same actors, for similar initiatives. The support has primarily focused on work in the capital city, with the exception of work in the field of historical heritage. There has been little expansion of the support; in fact support to the culture field directly from the Embassy has been steadily decreasing in recent years, while the funding channelled via MFA and Norad to cultural cooperation in Mozambique has increased. The multiple channels for funding available to Mozambique make it harder for the Embassy to keep abreast of all the initiatives that are supported by Norway. This can also explain why the Embassy perceives fund reduction while the actual amounts are increasing overall. The narrative data, available at the Embassy, on projects prior to 2005 is limited and hence it is not possible to tell with certainty the aims and objectives of the projects funded. However it is clear that the recipient base was broader as were the types of projects. Projects funded since 2005 tally well with the current Strategy. The Embassy maintains that the Strategy has been

1 The term 'Strategy' is capitalized throughout this report when reference is being made to the 'Strategy for Norway's Culture and Sport Cooperation with Countries in the South.'

used to guide and validate the decision making process. However, the Embassy also noted that the partners identified would have been identified regardless. This is partially because the options of partners are limited to begin with. The Embassy further highlighted that prior to the Strategy they relied on White Paper number 48 (Culture Policy towards 2014). However, this document is primarily concerned with cultural policy within Norway. Although Chapter five deals with modalities of the international cooperation, it does not provide guidance for funding of cultural projects in developing countries or the South. In the field of sport, as with the culture field, the strategy does not seem to have had an impact at the Embassy level regarding funding to the sports sector. Although the Strategy may have been instrumental at the headquarters level in Norway in enabling the funding of the Right to Play, an organization that works in the sports field and which is currently present in Mozambique.

In the following pages the findings from Mozambique will be delved into in more depth. The focus here will be on the usefulness, implementation and impact of Norway's Strategy in the Mozambican national context as well as of the projects that are implemented locally.

1.2 Conducting the visit

The evaluation team's visit to Mozambique took place in two segments. The first visit was conducted by Ananda S. Millard (Core Evaluation Team) and Avril Joffe (Country Focal Point) and took place between February 6th and February 12th; the second field visit was carried out by Avril Joffe alone and took place between February 28th and March 4th 2011. Avril Joffe prepared both visits by contacting partner organisations and organising a schedule of visits.

At the end of the second visit (on March 3rd), which concluded the field component of the country case study, a debriefing meeting at the Norwegian Embassy was held. Representatives from the Embassy as well as from most organizations funded attended the debriefing meeting. The primary purpose of the debriefing meeting was to outline the key preliminary findings of the country study.

The evaluation team originally selected eight projects to focus on during the field visit based on the database developed during the inception period of the evaluation. During the field visit, resulting from additional knowledge gained changes to the original list of projects were made. However, this did not affect the number of projects focused upon.

Table 1: Projects reviewed and interviews by category

Stakeholder categories	Number of respondents
Project management of the partner organisations:	
– Matalane Cultural Centre	1
– Umoja Festival	3
– Right to Play	3
– Geração Biz	1
– Kulungwana Association	1
– Teatro Avenida	1
– Ilha de Mozambique	4
– National School of Visual Arts	1
– Fredskorpset	1
Artists and others engaged in project	3
1 school and interaction with	
– Pupils	+/-75
– Teachers	2
– Coaches	4
Embassy staff	4
Bilateral Donors	1
United Nations	2
Total	107

This country study relies primarily on data gathered through interviews (for a complete list of interviewees see annex 2). Interview data has been supplemented by the review of project documents (i.e., project work plans, activity reports, media reports/clips on events, etc.), evaluations documents, government and donor documents (i.e., strategies and studies), available project/organization web pages, and by observation visits. For a list of the key documents reviewed see Annex 1. This report will serve as a base document from which the final evaluation report will draw its conclusions.

1.3 A note on reliability

The Mozambique country study benefitted from the limited geographical coverage of projects –mainly that most actors are based in Maputo. In addition the study also benefitted from the fact that all projects examined, with the exception of the Matalane Cultural Centre Physical Improvement Project, are either currently on-going or have been completed very recently.

While the interview guidelines provided in the inception report were followed during interviews, they were not sent to respondents prior to face-to-face interviews. The guides were, however, sent to individuals who were interviewed via e-mail or skype.

The biggest challenge for this country case study was the limited contact we had with either audiences or direct beneficiaries of projects since few events took place during the time of the field visit. Still some efforts to observe projects were successful. Furthermore, this study has an urban bias as no rural areas were visited during the study. While the majority of the projects cater exclusively to the urban

and peri-urban capital of the country (Maputo), some exceptions apply (e.g., Geração BIZ, Teatro Avenida and to some extent Right to Play). Lastly, the review relied on interviews in Maputo or by phone to collect data on the Ilha de Mozambique, a key national heritage site, as the distance to the site would have made a trip too costly (both funds and time) to justify an observation visit. Since the emphasis of the country studies is on the implementation of the Strategy rather than on project results the aforementioned shortcomings will not significantly affect the work at hand.

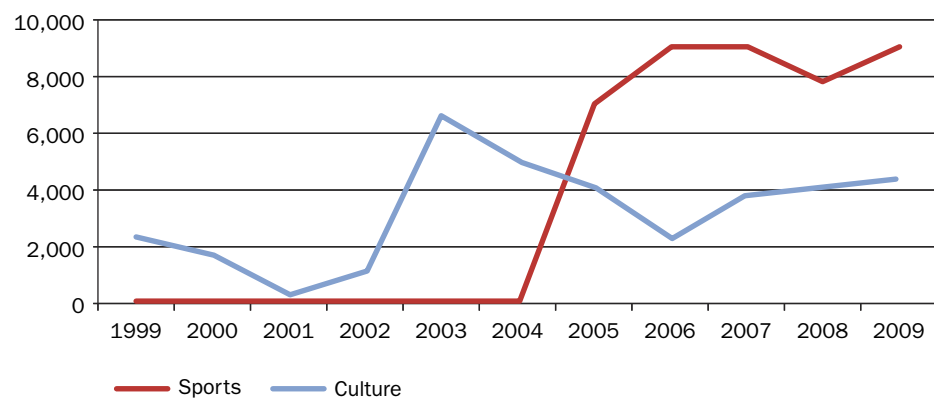
2. A review of culture and sports activities

2.1 Activities before 2005

There was limited information available at the Norwegian Embassy in Mozambique on projects funded prior to 2005. However, based on the statistics provided by Norad and a review of the data available we know that the projects were generally short term and focused primarily on events. A notable exception was the support provided to the then Ministry of Culture, Youth and Sports, which received funding earmarked for the National School of Dance, National School of Music, National School of Visual Arts, and the National Archive for Cultural Heritage respectively. Unlike other projects, the funding to the Ministry was intended to support institution building through strengthening the capacity of the staff, support with acquiring equipment and the training of trainers. Additionally, multi-year funding was virtually non-existent prior to 2005. Given the limited institutional memory the reasons behind the funding strategy prior to 2005 are not known.

As seen in the figure below, the funding to culture has ranged from two million NOK annually in 1999, to six million NOK in 2003 and decreased to around four million NOK annually by 2009. It is clear however that the initial funds were few, that these increased over time and have started to decrease again in recent years (see next section). Both the Ilha de Mozambique and Teatro Avenida were funded both prior to and after 2005 as is noted later in this chapter. The pre-2005 period is in stark contrast to post 2005 projects, which tend to be longer term and where events figure as elements of larger projects rather than sole objectives of projects.

Figure 1 Funding to culture and sports in Mozambique 1999–2009 ('000NOK)



Source: Statistical information, AMOR/Norad

Prior to 2005, the Embassy did not fund sports project directly, except for some support to the Norway cup, which was not included in the statistics from Norad. The funding to UNFPA's Geração Biz started during the pilot phase in 2002. At the time the program was limited to a few provinces. The annual funds to the program have fluctuated over the years reaching a maximum of nine million NOK.

2.2 A portfolio analysis 2006–2009

An examination of the 2006–2009 portfolio of culture shows a clear trend regarding the type of projects that Norway is interested in funding. These can be categorized as follows:

- Capacity building to improve quality of artistic expression.
- Promotion of artistic expression.
- Infrastructure rehabilitation/restoration including preservation of cultural heritage.
- Cultural exchange (aiming to improve the quality of artistic expression and/or expand the genre of artistic expression).

Some projects have more than one objective or aim. Still all projects, both those funded from Norway directly (i.e., either by MFA or Norad) as well as those funded through the Embassy locally, fall within the aforementioned trend. It is worth noting that Norway also contributes substantially to the Mozambican general budget, as do a number of other governments. In fact the collective donor funding to the Mozambican governmental general budget amounts to some 45%+ of the total government budget. Therefore it is possible that some Norwegian funding is allocated to cultural projects by the Mozambican government directly.

Another visible trend, although less prominent, is the promotion of projects which are more akin to programs. This is to say that a single project will include multiple events or activities, a more varied focus and goals, may even incorporate multiple genres, involve partnerships or alliances both formal and/or informal, and is seen as part of a long term effort rather than a one off exercise. Lastly, projects tend to be long term with multi-year applications rather than single year efforts.

The aforementioned trends are exemplified by the projects we focused on during the country visit. The following were the projects of our attention during the field visit:

The Umoja – Cultural Flying Carpet (CFC) initiative includes two main projects. First, the Umoja CFC project which is primarily funded directly from Norway and encompasses the Umoja camps and therein exchanges and capacity building. Second: the Umoja concert which receives funding through the Embassy and while inextricably linked to the Umoja CFC project (participants from the camps perform at the concert, same management is involved in both projects) the latter focuses on the concert, its televising and therein has a strong promotional component. The Umoja initiative is formally managed by staff from Norsk Kulturskoleråd (The Norwegian Council for Schools and Music and Performing Arts). This staff is largely based in Mozambique. The management stresses that at the local level-in Mozambique-decisions are made collectively with strong inputs from the local management team. The critiques of the project highlight that the Umoja initiative has created a duplicate management system and not sufficiently employed existing organizational

structures. It can be counter argued, however, that employing local institutions as management leads would require substantial institution building efforts and this would detract from the artistic goals of the initiative. All together the Umoja flying carpet initiative includes components of exchange, capacity building/improvement of artistic expression, as well as the promotion of artistic expression. The latter is accomplished not only through the annual festival, but also through the airing of the concert and of documentaries on the project by television stations of participating countries. Umoja – Flying Carpet initiative, which is spearheaded in Norway by Norsk Kulturskoleråd includes participants from eleven institutions from South Africa, Zimbabwe, Norway and Mozambique.² The initiative brings together multiple genres of artistic expression including dance, music and visual arts.

The Matalane Cultural Centre is a facility located outside Maputo used for capacity building and workshop events, as well as exhibits and concerts. The Umoja Flying carpet initiative identified the facility for one of its annual camps; however at the time the facility did not possess the necessary amenities to accommodate the Umoja camp and had fallen into disrepair. In order to enable the use of the facility by Umoja, the Norwegian Embassy funded the infrastructural improvement of the facility. This project, of those focused upon, is the only one that has received one-time support with no expectation for future funding. However, seen within the context of other projects funded by Norway, mainly Umoja and Kulungwana, the funding for this project cannot be simply understood as funding in a vacuum, but rather as an effort to enable the pursuit of other ventures funded by Norway.

Teatro Avenida theatre primarily focuses its attention on producing plays with a political and/or social message relevant to Mozambican society. The theatre conducts workshops on a variety of different components of theatre production and is creating a resource centre on theatre productions. They are based in Maputo, but travel to the provinces with their plays and to conduct workshops when funding allows for it. The theatre is privately owned, but has an NGO- Mutumbela Gogo-along side it allowing it to be a donor fund recipient. The theatre does not depend solely on donor funds, although its financial stability has been precarious over the years. The theatre backdates its relationship with Norway (first Norad, now the Embassy) to the mid-1980s, since 2005 the following initiatives have been funded by Norway: The production of “A Doll’s House” and “Nora’s Daughters” and corresponding provincial tours and workshops. The participation of the Theatre’s core team in the 2008 Ibsen Festival in Oslo and most recently the publishing of a book of Mozambican plays. The last mentioned was originally funded as a Portuguese language production (before 2005) and is currently being funded as an English language production.

The Kulungwana Association is an organization based in Maputo around a nucleus of cultural and arts activists/artists. The project aims to strengthen infrastructure, develop institutions and also strengthen Mozambican cultural identity through exhibitions and visual arts, workshops for artists, ad hoc music and visual art events, as well as an international music festival which brings classical music to

² More recently Carpet “East” was formed and includes participants from Tanzania, Kenya, Ethiopia, Netherlands and Norway.

Mozambican audiences. The Embassy funds the association with core funding while other donors do provide funding for some individual events. Like Umoja-Flying Carpet, Kulungwana has also utilized the Matalane Cultural Centre Facilities.

The Fredskorpset project focuses primarily on exchange and capacity building. The principal objective of the project is to allow for the exchange of teachers in the field of music, dance and visual arts from institutions in Norway to institutions in Africa and vice versa. South-South exchange between Mozambique and Zimbabwe is a recent addition to the project. In Mozambique the National School of Dance, Music and Visual arts are the participating institutions. Teachers taking part in the exchange stay at recipient institution for a period of 18 months, the project funding covers their travel, and subsistence costs. The project also has conducted dance workshops and performances in impoverished areas such as the Xindiro zone in Mozambique. The funding is channelled via Fredskorpset which is the Norwegian directorate for personnel exchange.

Ilha de Mozambique is a UNESCO world heritage site. The island is a living monument and thus the population that inhabits it often threatens its conservation. The review of the database during the inception period of the evaluation identified a number of small and large projects which had taken place in the island. Although we are aware that a number of single initiatives have been funded by Norway on the Island, here we focused particularly on two efforts: *The Casa Girasol* (an assessment of the feasibility of restoration and the actual restoration of the building) and the *Rehabilitation of the Sao Paulo Museum*. The last mentioned project is currently underway under the supervision of UNESCO but being carried out by a commercial company. The support to the Island of Mozambique falls well within cultural heritage initiatives and links well to tourism and in this vein to income generation. In relation to these two initiatives focused upon here there were a number of attached initiatives including the Ilha-Bergen Network Project, which had a capacity building, and exchange component both with the Fredskorpset and in cooperation with the Bergen Kommune in Norway.

In the field of sport Norway's contribution has been two-fold: as part of a multi-lateral agreement with United Nations Population Fund (UNFPA), and also funding from Norad to the international organization Right to Play. The former effort is a health, HIV and gender sector initiative whereby sport is used as one tool to attract the target population. The second project focuses mainly on sport and play activities and values these in their own right, but also utilizes them as a mechanism to convey a multitude of messages including gender questions, health, conflict resolution, etc. Unlike the funding destined to culture projects, the aforementioned sport initiatives are not limited to the capital urban area of the country. The UNFPA program covers seven of the ten provinces.

Geração Biz, the AIDS Adolescent Reproductive Health program with a strong emphasis on gender and women's rights particularly. It is recorded in Norad's statistical base under 'sports'³ and funded through a multilateral multi-year agreement

3 For a discussion on the statistical material utilized in the Evaluation, see NCG Inception Report.

with UNFPA. According to the Embassy the program is also recorded using the OECD-DAC population, Sexual Reproductive Health Rights (SRHR) and HIV activities. The program is currently being transitioned to the national government. The program is based on the creation of information networks which link youth to youth friendly health centres through youth activists. The goal of the program is to increase levels of awareness about HIV-AIDS and reproductive health amongst youth, and therein also delve into gender issues. It is noteworthy that at the Embassy level this program is overseen by the gender and health section rather than by a sports focal point. Information regarding the level of involvement of the Ministry of Youth and Sport at the national government level varies. Some respondents maintained that the Ministry of Education, Ministry of Health and Ministry of Youth and Sport are all, as equal partners, deeply involved with the project. Other respondents maintained that at the central level the Ministry of Youth and Sports is not deeply vested into the initiative at this time, but would like to have more involvement. Despite multiple attempts while in Mozambique and later on the Ministry of Youth and Sport did not respond favourably to our requests for an interview and hence their perceptions of the project and involvement therein could not be confirmed with them directly.

Right to Play (RTP) is an International NGO, which focuses on both sport and play activities. The organization has a decentralized management system with Regional Offices in Uganda (to which the Mozambique country office responds); in Lebanon; and Thailand. In each country where RTP has projects, it has a country office that employs mostly or solely, as is the case of Mozambique, local staff. The programming focuses on building local capacity through partnerships, sanctioned by the Ministry of Education, with primary and secondary schools. The delivery model of RTP draws on established methodologies which are then contextualized to the needs of the children and youth in the specific country. Right to Play's programs are sport and play based, where the focus is on interactive education, learning, and community engagement. The long term goal of the projects, carried out by RTP is to provide children and youth with knowledge and skills that will assist them in addressing key life and development issues such as disease prevention, health promotion, basic education, child rights, conflict resolution and peace. Given that RTP focuses on working with existing schools and in so doing providing capacity to schools, these efforts can be seen as serving to strengthen government institutions.

Table 2 outlines the funding that has been made available to the culture and sport sectors in Mozambique by year. While the funds remain somewhat steady for the first 3 years and increase in 2009, at the Embassy level funds available via the cultural allocation (160.73) have been steadily decreasing from 5 Million in 2008 to 2.5 Million in 2011. For a detailed break-down of funds disbursed to individual projects see Annex 3.

Table 2: Funding distribution to the field of culture and sport by year (in MNOK)

2006	2007	2008	2009	TOTAL
11,324	12,802	11,908	13,394	49,428

Source: Statistical information, AMOR/Norad

2.3 Strategic priorities

The development cooperation relationship between Norway and Mozambique dates back to 1977. During the war years (1976–1992) Norway's funding had an emergency aid character. After the 1992 peace agreement Norway's efforts shifted towards rehabilitation and repatriation of refugees. Gradually as the peace took root Norway shifted its aim again. This time towards long term development with a particular focus on institutional strengthening and capacity building, sector programs, and budget support.

In 1997, Norway and Mozambique signed a Memorandum of Understanding (MoU) which has served as a framework for the development cooperation between the two countries. The MoU delineated the gradual departure from projects, in favour of sector programs and budget support. This shift was intended to reduce the overhead costs (administrative and follow up) borne by the Embassy when funding individual projects.

The Mozambican government has identified 'poverty reduction' as its principal and most pressing priority. This priority, and by extension the Mozambican government's strategy to reduce poverty, is the linchpin of Norwegian development cooperation. To this end the goals of Norwegian funding in Mozambique are to fight against poverty, promote both human rights and the sustainable management of natural resources. The current funding sector priorities are, therefore: fisheries and energy, in addition to general budget support. Funding to these sectors constitutes approximately 80–85% of the total Norwegian development aid to Mozambique (energy 30 %, fishery 8 %, governance 11% and budget support 32%). Clearly neither culture nor sports are noted as priorities. However, it is important to highlight that both culture and sport projects can access general budget support. Moreover, some culture projects have been able to secure funding destined to one of the priority sectors, mainly fisheries. This is exemplified by the Museum for Fisheries which is planned for Maputo and which has thus far secured funding for the initial assessments from the fisheries funding allotment.⁴ Furthermore, while the culture field does enjoy a separate budget line and funding (160.73), there is no specific funding allocated to the Embassy destined to the sports sector.

The aforementioned strategic changes, particularly the need to streamline single projects into programs, have led to some adjustments. For example Kulungwana association now groups all their events within one single multiyear funding application. But this progress is small considering the possibilities for synergies not only within one institution, but also between institutions.

⁴ Notably if the Fisheries Museum does move forward with Norwegian funding, this too will be an example of institution building.

The Strategy is not strictly employed by the Embassy to identify projects to fund or in determining which projects to fund, although the strategy does have some guiding purposes. For example the Strategy is used by the Embassy in order to ensure its public discourse is in line with the MFA and also to validate funding decisions they make. Thus, while the Strategy may not be strictly used in delineating the Embassy's funding in the culture portfolio, not least since as noted earlier the partners are few and would be likely to be the same regardless of the Strategy, the funding provided is in line with the Strategy. As regards support to sport, the portfolio is demonstrably limited, but again in line with the Strategy. However, in line with should not be understood as a full implementation of the Strategy. The majority of the beneficiaries were not aware of the Strategy. None of the local organizations were aware of the Strategy. Furthermore when asked, local organizations noted that given their experience thus far, they could not envisage that any effort from their part to become more familiar with the Strategy would in any way affect their future funding applications either in content or in likelihood of success. Conversely, the Norwegian organizations and Right to Play were aware of the Strategy and felt it was a key to allow the formulation of relevant proposals.

2.4 Monitoring and evaluation

The Embassy notes that generally the monitoring and evaluation of projects is conducted in accordance with the Development Cooperation Manual and Grant Management Guidelines. In the case of the current projects the following mechanisms and instruments for monitoring and evaluation are being utilized.

- **Annual progress reports and financial reports:** These reports are submitted at the end of the project cycle (at least once per year) and outline the activities that have been carried out and how the funds have been employed. In cases where multiple organizations are involved in a single project only one report is submitted. These reports are employed as the precursor for annual meetings.
- **Annual meetings:** The annual meeting is an opportunity for the donor and the implementing partner to discuss the activities carried out during the year as well as the utilization of funds. This meeting follows the submission of annual progress and financial reports and allows for a discussion on both what has happened and any discrepancy between the proposal and the annual report. In cases where the annual or financial report raises unanswered questions additional material or other monitoring and evaluation mechanisms may be used at donor discretion.
- **External evaluations:** External evaluations are used as monitoring and evaluation mechanisms during or at the end of projects. This is done either at the discretion of the donor or when the funding is such that the Grant Management Guidelines require that an evaluation take place. However, none of the projects in Mozambique are sufficiently large to warrant a Grant Management Guideline mandated evaluation. Evaluations, if they take place, are funded either through the project funding allocation (i.e., the funds for the project include funds for an evaluation) or via the Embassies ordering reviews from MFA, which in turn requests Norad to commission an external review or evaluation. Given the ever-decreasing funds available to the Embassy for the cultural sector project evaluations are not foreseeable. A portfolio evaluation could be a possibility, however.

Additional ad hoc mechanisms used to monitor and evaluate projects include:

- Informal progress reports, such as travel reports from individuals who have taken part in a cultural exchange. Continued quantitative monitoring of participation as done by RTP.
- Secondary sources of information, such as media reports, project visits, and participation in project events. Media coverage of major events funded by the Embassy is both used to substantiate claims made in progress reports, and also used by the Embassy directly as an additional data source. Notably, while media is an important source of information, the quality of the reporting varies and hence can only be regarded as a corroborative data source rather than a main source of data. Project visits and event participation are another way for the Embassy to gauge progress made/impact had by individual projects. To this end the Embassy visits projects and attends the festivals, music concerts, exhibitions and other events to the extent possible.

3. Cultural policies and dynamics in Mozambique

3.1 Current trends and developments in sports and culture

Mozambique is a former Portuguese colony that, like much of Africa, was not divided along ethnic or cultural lines, thus unsurprisingly Mozambique is home to a multitude of cultural practices and traditions. While Portuguese is the official language, Ethnologue currently lists 43 living languages⁵ in use in the Mozambican territory. The country is divided along tribal lines, and more markedly by different descent systems (e.g., a matrilineal north and a patrilineal south). Still, all tribes inhabiting Mozambique are Bantu and this does give some kind of homogeneity to the nation. The Portuguese also left their mark during the colonial period, but their influence was limited to urban and coastal areas. In short traditions and cultural expression in rural Mozambique have remained largely untouched.

The government of Mozambique has utilized culture as a mechanism to increase a sense of identity particularly in the years following independence. This is a phenomenon that is common to many young countries. The emphasis on the use of culture as a tool to promote a sense of identity has received less and less support from the government over the years. It is noteworthy that the principal focus of the post-independence years did not prioritize socio-cultural development given their policy for development focused on modernization. The Mozambican government has often regarded culture as a “cost” (luxury) rather than as a mechanism to support development efforts. However the 2006–2010/11 Strategic Plan for Education and Culture (*Plano estratégico da Educação e Cultura- PEEC*) as well as the 2010–2014 Five year Government Plan outline the need to highlight the way that culture can contribute to the social and economic development of the country.

Akin to other underdeveloped countries, the cultural and sport sectors are generally underfunded.⁶ The Government of Mozambique has restructured the cultural sector eight times since independence (see table 3). The reasons behind each one of these shifts are unclear. It seems that on a number of cases the changes have not led to major changes in personnel (individuals involved) but rather have remained as administrative shifts. However some staff changes are inevitable, and shifts do lead to periods of uncertainty, the use of resources for restructuring rather than supporting sector activities etc. Moreover, government staff in the cultural sector is perennially undertrained. All of these factors lead to a weak institutional capacity.⁷

⁵ http://www.ethnologue.com/show_country.asp?name=MZ

⁶ The Swedish Sida evaluation notes that the culture sector has a budget allocation of approx. 1 % of the general budget. Frans van Gerwen/Helena Zefanias (2011) *End of Project Evaluation: Development of Cultural Institutions of Mozambique (503MOZ4000)* produced by MDF training and consultancy.

⁷ Ibid.

Table 3: Historical overview of the institutional arrangements for the cultural sector within the Government of Mozambique (GoM)

Year	Name of organization
1975–1983	Ministry of Education and Culture
1983–1987	State Secretary for Culture
1987–1992	Ministry of Culture
1992–1996	Ministry of Culture and Youth
1996–2000	Ministry of Culture, Youth and Sports
2000–2005	Ministry of Culture
2005–2009	Ministry of Education and Culture
2010–	Ministry of Culture

Source: Elma Doeleman, TNA Cultural Sector Mozambique, UNESCO, 2010⁸

At the moment a new strategy for culture is being drafted. This strategy will follow the 2006–2010/11 PEEC, which was the first strategic plan for culture in Mozambique. The principal aim of the PEEC (2006–2010/11) in the area of culture was to ‘Promote, value and preserve Mozambican culture, highlighting the importance of culture in the creation of national patriotic consciousness, as well as a mechanism to reinforce national unity and a sense for Mozambicanism.’⁹ In order to attain the aforementioned objective a strategy with the following four components was established:

- Promotion of culture particularly as a mechanism to achieve social and economic development;
- Preservation and worthiness of historical heritage;
- Development and strengthening of local capacities and infrastructure;
- Strengthening relationships with partners.

In 2008 the activities by the Joint Program of the UNDP Fund/Spain which aims to reach the objectives of the Millennium Development Goals (*Fundo do PNUD/Espanha para alcançar os Objectivos de Desenvolvimento do Milénio- MDG-F*) commenced. The aim of the Joint Program was to strengthen the cultural and creative industries, and inclusive policies in Mozambique. The Ministry of Education and Culture, which was in charge of culture at the time, became responsible for ensuring a clear and operational link between the MDG-F and the PEEC. Thus, the Joint Program was aligned with the PEEC as well as a number of other Mozambican government strategies.

Within the Ministry of Education, a National Direction for Culture (DINAC) that was subdivided into two sections (the National Adjunct Direction for Cultural Heritage and the National Adjunct Direction for Cultural Action) represented the cultural sector. The National Adjunct Direction for Cultural Heritage was in charge of cultural tourism, historical monuments, museums and other monuments; while the National Adjunct Direction for Cultural Action was responsible for coordinating cultural asso-

⁸ Jossias, Elisio (2011). *Área da Cultura: Avaliação do Plano Estratégico para a Educação e Cultura.2006–2010/11*. p. 6.

⁹ Jossias, Elisio (2011). *Área da Cultura: Avaliação do Plano Estratégico para a Educação e Cultura.2006–2010/11*. p. 4.

ciations, export of art pieces, licensing the sale of arts and crafts and was in charge of both visual and performing arts. The actual implementation of policies, programs and projects was delegated to institutions subordinate to the ministry, mainly the National Books and Records Institute (*Instituto Nacional do Livro e do Disco*, INLD), the Institute for Socio Cultural Research (*Instituto de Investigação Sócio-Cultural*, ARPAC), and the National Library. Additionally the provincial houses of culture, although these have financial and administrative independence from the central governments, also serve to implement national policies. Other subordinate institutions include the National Company for Song and Dance (*Companhia Nacional de Canto e Dança*, CNCD), the Audio-Visual and Cinema National Institute (*Instituto Nacional de Audiovisual e de Cinema*, INAC), The National Art Museum (*Museu Nacional de Arte*, MUSARTE), and the Fund for Artistic Development (*Fundo de Desenvolvimento Artístico-Cultural*, FUNDAC). Some of the projects, which were focused upon in this case study, have dealt directly with the schools and national company mentioned here, but not with other entities of government such as the houses of culture.

At the provincial level the cultural sector fell under the responsibility of the Provincial Direction for Education and Culture (*Direcção Provincial da Educação e Cultura*, DPEC). Within the DPEC, like at the national level, there were two sub-departments; the Cultural Heritage and Cultural Action. At the district level institutions akin to those at the provincial level provide services in the cultural sector.

The split between the culture and education sectors leading to the new Ministry of Culture established in 2010 has changed the structure at the national level, but the provincial and district level structures have remained the same. Therefore, while at the national level these changes may have implications in terms of staff, institutional memory etc., at the provincial level little has changed. Indeed the structures, individuals involved, and administrative procedures/logistics (including bank accounts for disbursement of funds) have not been affected in any way.

One change that has resulted from the creation of a new Ministry is the addition of a new department: Creative Industries and Artistic Promotion (*Promoção Artística e Industrias Culturais*). This addition indicates recognition of the importance of cultural industries and of the role producers of culture and art play. The Swedish evaluation of its support to cultural institutions conducted in 2010 noted that there is a considerable gap between the producers of culture and the public sector cultural institutions.¹⁰ This was highlighted during our interviews as an area that will be focused upon in the new strategy. How this new department will be represented locally is unclear as are the ways that having a new ministry will influence the sector. Some argue that having the ministry as part of Education allowed the culture sector to access larger funds, while other argue that a new ministry gives culture a more prominent position.

In the field of sport one Ministry in charge of the sector exists: The Ministry of Youth and Sport. However, it appears to have relatively limited involvement with either

¹⁰ Frans van Gerwen and Helena Zefanias (2011) *Evaluation Report, End of Project Evaluation: Development of Cultural Institutions of Mozambique*. Produced by MDF training and consultancy.

project/program funded by Norway as both Geração Biz and Right to Play fit well within the domain of other government offices. As earlier noted in the case of Geração Biz The Ministry of Youth and Sport should share the responsibility with the Ministry of Health and the Ministry of Education, according to the Embassy the Ministry of Sport and Culture has equal responsibility for the program, but it is notable that our research generated conflicting responses. The three ministries do take turns in leading the national and provincial steering committees. The Ministry of Youth and Sport has less of an operational structure at district levels in comparison to the Ministries of Health and Education which have Sector Program Mechanisms as well as a large number of staff at the district level. In the case of Right to Play the main governmental counterpart is the Ministry of Education.

The sport field in Mozambique has a long history. During the colonial period sport was initially elitist. This elitism gave way to the creation of sport associations and in turn these associations served to highlight the sport potential of the country. The aforementioned trajectory led to the creation of some schools in urban and semi-urban areas which had sport facilities. By the end of the colonial period a portion of the population had gained access to sport facilities/activities, but by no means all. Therefore, the first government of independent Mozambique highlighted that physical education and sport activities were a right for all Mozambicans. This sentiment led to the drafting of the National Law on Sports (1977) which guided work in the sector. Efforts to develop the sport sector further were truncated by the armed conflict during the 1980s when sport was not regarded as a priority given more pressing needs. Still, despite the war some accomplishments were made: mainly the creation of the National Institute for Physical education which trained physical education teachers. In 1993 the Faculty of Physical Education Sciences and Sports was founded. The field of sport in Mozambique has generally focused on providing citizens with access to physical education and sport activities. In the early days sport was not seen as a tool to achieve other goals (i.e., development or social change). However, the current strategy (drafted in 2005) highlights the promotion of access to sport to all as one of its strategic objectives and within this context, notes that sport has a role to play in development, gender, health sector etc.

3.2 Bottlenecks and demand for development cooperation

There are a number of bottlenecks that threaten the continuity of the culture and sport programs in Mozambique. Chief among them are the limited resources available for either the sport or culture sectors at the government level. Clearly poverty reduction is, and should be, a priority; hence finding ways by which culture and sport projects can more actively contribute to poverty reduction is essential in order to highlight the sectors.

A second issue threatening the field is the reduction in donor aid to the sectors. While the Norwegian funds have remained somewhat constant in recent years, other donors appear to be reducing their involvement in the field, among them a long-term donor: Sweden. In the area of sport the funding by Norway is expected to decline with the handover of the Geração Biz project to the government. Moreover, whether other donors will step in to cover the areas that were previously funded by Sweden, for example, is not known. Additionally, while Norway's funds have not

reduced overall, the available funds at the Embassy have, therefore projects that customarily access funds through the Embassy are concerned.

A third factor which affects the culture field specifically is the governmental administration of the sector. It is quite plausible that the fluctuations regarding where culture belongs at the ministerial level can have a detrimental effect in terms of securing funding at the government level. The fluctuations can also have a detrimental effect on the capacity of the institutions and hence this may influence donors to desist from supporting the field. The alternative is to continue funding projects by independent organizations bilaterally, but this allows for the establishment of a sector which remains donor dependent. This latter point presents a paradox: on the one hand the donor community should not be responsible for ensuring that a culture sector is lively, on the other hand local partners highlighted to us their fear that state funding can easily translate into state control. If this fear is warranted then the need for development aid to the sector is more pressing. Some argue that institutions that are under government control are able to remain independent under the right leadership, while others contend this to be impossible.

A fourth bottleneck to the cultural field is the limited and weak civil society sector. The cultural sector is expanding, but the civil society championing it remains limited. A final challenge to the culture sector is the lack of a policy that outlines how individual artists may be supported in the pursuit of their trade. This last factor, however, we were told, will be addressed in the strategy that is currently being drafted by the Mozambican government. Whether the strategy does or does not meet this bottleneck issue remains to be seen, therefore.

3.3 Activities of other donors and donor collaboration

Mozambique has had a number of donors to the culture sector over the years. One of the principal ones has been Sweden. Sweden funded culture projects and programs since the 1980s, but is now ending its support due to a strategic shift in its own country. During the years of funding Sweden focused extensively on government level capacity building. A mapping exercise revealed the following EU donors were active in the area of culture between years 2008–2011: Denmark, Spain, Switzerland, Italy and the Netherlands. By and large the projects funded by the aforementioned are small (less than 5000USD) and cover a variety of genre, although there appears to be a concentration on single events (concerts, films, books) rather than long-term support to institutions. In addition Holland, Japan and Portugal have been involved in supporting the rehabilitation of the *Ilha de Mozambique*, while China has focused on cultural exchange. The European Union, on the other hand has disbursed considerable funds (several hundred thousand USD) for the production of films. The Geração BIZ project has also secured funding from other Nordic countries, but beyond this the evaluation was unable to identify donors for the sport sector.

An evaluation by Sweden at the end of their lengthy cooperation with Mozambique in the field of sport noted a number of shortcomings at the government level worth mentioning. Firstly they note that in order to effectively introduce gender equity, respect for diversity, democracy, tolerance and human rights, trainings on the issue

should be carried out by the Ministry of Culture at all levels (i.e., district to head-quarters). The evaluation also highlighted that proactive efforts must be made to attract the participation of women and girls in cultural programs. Along the same lines they stress that the Houses of Culture are a good venue to promote shifts in gender relations, but these depend on education being extended to males also. Finally, the evaluation noted that the Ministry of Culture needs to be supported to identify ways by which it can work towards sustainability, and that these efforts must be supported by increasing capacity within the ministry to prevent “corruption, embezzlement and administrative short-comings.”¹¹

11 Pehrsson, Kajsa. 2010. Avaliação do Apoio Sueco à Cultura em Moçambique 1997–2000. p. 10

4. Achievement of objectives

4.1 Project performance in relation to objectives

In this section only information on the projects targeted is provided. Generally it appears that all the projects targeted achieved their main objectives with some projects exceeding their objectives. Most of the cultural projects were multi-dimensional in nature, often covering more than one form of activity or across more than one sector. There was a surprisingly strong focus on supporting art for its own sake rather than only for its ability to deliver on social and developmental goals. The youth and leadership development dimension of the Umoja project was particularly noteworthy. Additionally, the institution building components of some of the projects (e.g., both culture and sport) should also be highlighted.

The two 'sports' projects/program were impressive in their scale and achievement of results. The Geração BIZ program however had very little to do with sport per se. Sport in this project is used as a vehicle to gain contact with the target group (i.e., reach youth and young adults and provide them with information on sexual reproductive health and HIV/Aids awareness and therein gender issues). Right to Play is different in that it trains sports coaches and PE instructors not only to deliver a social message but also to develop greater appreciation for sports and play.

Specific aspects of performance related to objectives include:

The **Umoja- Cultural Flying Carpet (CFC)** initiative has successfully carried out the Umoja CFC as well as the Umoja concert. In addition, not only has the Umoja concert been televised, as expected, but also a number of programs based on the Umoja camps and Umoja work more generally have been broadcasted (e.g., Umoja CFC). The Umoja projects jointly have thus far been successful in promoting understanding through exchange not only amongst its participants, but also seemingly amongst the public both in the Mozambican capital and importantly beyond in other centres and provinces through the broadcasts. The work is well received in Mozambique and elsewhere and has generated considerable media attention locally. Overall the projects have also been successful in bringing together different cultures and artistic expressions and fostering learning and understanding through the exchange process. Lastly the projects have raised capacity amongst the participating individuals. The degree to which, however, the project has had an impact beyond the individual participants is harder to ascertain. On the one hand the Umoja initiative has been quite successful and hence they are fast on their way to being an entity of their own. In short that they could very well survive without the support of the Norwegian Council for Schools and Music and Performing Arts. However, the degree to which they have been crucial in professionalising different arts forms in Mozam-

bique, as in other countries in Africa, is less clear. Undoubtedly some participants will go on to be professionals in their field and for this Umoja has been a positive influence, the Umoja initiative does build capacity in so far as artistic expression is improved locally and members of the national schools receive additional training through Umoja.

Similarly the **Fredskorpset** project has also attained its goals in so far as it has been able to bring teachers to Mozambique and send Mozambican teachers to Norway and Zimbabwe. While the effort has encountered some difficulties with one of its partners and Mozambique, generally the cooperation appears to have been successful. Through the exchange process schools in all participating countries have been able to expand their curricula to offer courses that would otherwise not be available. In this way, and by virtue of its ties to the national schools, this project has an institution-building component. The effectiveness of this component, however, depends on the degree to which the exchange leads to institutional capacity or is limited to building capacity amongst individuals who may or may not stay with the institution.

The objective of the projects reviewed here based at the **Ilha de Mozambique (e.g., Ilha-Bergen cooperation)** was to restore two buildings in the Ilha de Mozambique by using traditional skills which were presumed lost. Thus the objective was twofold; first the physical restoration and second the re-introduction of native techniques for restoration. The projects achieved part of their goals, first one – rather than two- of the buildings were restored. Second, the skills have been successfully re-introduced into the community thereby enabling them to restore the buildings in the future. This project included a component of exchange with the city of Bergen as the project had a solid City of Bergen-Island of Mozambique cooperation. Here a few issues are worth noting: first that as earlier noted the Island is a living monument, which contributes to its speedy decay; and second that the project did not stipulate for what would happen after its completion. Therefore, while the immediate objectives of the project were achieved, time will tell whether or not the long-term inherent objective (i.e., that the buildings remain in good condition) is attained.

The **Kulungwana Association**, through its projects, aims to nurture Mozambican culture by building and strengthening organizational and physical infrastructure in the cultural sector. The individual events carried out by the association range in nature from educational to purely recreational. In this way they support both artists in strengthening and /or expanding their skills set and also in disseminating their art work. The project also aims to revitalise the cultural sector of Mozambique by increasing the available cultural offers. These goals have been achieved through the establishment of the gallery and exhibition space at the Maputo rail station. Their goals have also been met by the hosting of exhibitions and workshops as well as by the hosting of the international Music Festival.

The **Teatro Avenida** has as a general objective to provide the Mozambican public with plays and productions which challenge Mozambican society and/or have a socio-political undertone. To this end the theatre has produced many plays over the

years. The theatre also aims to improve theatrical artistic expression by carrying out workshops, and creating a resource centre. Whenever possible the theatre tries to include populations outside Maputo by taking plays to the provinces, conducting workshops in the provinces, or by bringing artists to Maputo. The projects funded by Norway appear to have achieved their goals: the plays produced served to generate discussion on gender relations as well as to expose the Mozambican theatre group to a Norwegian audience. The publication of local plays in Portuguese which was funded prior to 2005 was well received and hence it is expected that the translation of the same publication into English will be equally, if not more, successful.

Right to Play reports that they have achieved their objectives as regards locations/students reached; and highlight that their work is increasingly being included into lesson plans at participating schools and that they receive positive feedback for their work. In this way the efforts by RTP can be understood as having a nation-building component. RTP stresses that while they do see progress, for example in the degree of assertiveness and confidence exercised by girl participants, their work overall aims to provide life-skills and this is a task that cannot be accomplished in the short term. However, the progress they have witnessed thus far appears promising. Earlier evaluations of RTP projects elsewhere noted that their ability to build capacity locally was not being maximized. This does not appear to be the case in Mozambique where the stress on the 'capacity building' aspect of Right to Play's work is central to the sustainability and expansion of their work.¹²

The **Geração Biz** program has the following goals: First, strengthen the government's capacity to manage an adolescent and youth sexual and reproductive health programme; and second, to increase youth access to education and medical care on sexual reproductive health and HIV-AIDS. Built therein is a strong gender component as the health issue has strong women's rights implications. To this end the program reports having met their goals in terms of number of individual managers and youth delegates at the regional level, as well as having the adequate staff in place at health and education facilities. The program also underscores that activities to target youth have been carried out. The degree to which, however, these activities have been effective is not known for certain. Since the project is currently being transitioned to the full control of the government, away from UNFPA management, an evaluation of the effort will be carried out in the coming months. This evaluation will aim to explore in more depth the degree to which the system employed to reach the target population has been effective. Given the extensive coverage of the program and other positive developments in the country the challenge for the project evaluation will be discerning the degree to which this project is responsible for the progress made.

4.2 Highlighting areas of high achievement

The interviews, review of documents and limited field visits conducted during the country visit suggest that the support by Norway has led to a number of positive achievements and impacts. In the area of culture, chief among them is the improvement of artistic expression and exposure to forms of artistic expression

¹² Lange, Siri and Sigmund Haugsjå (2006) Review of Right to Play, commissioned by Norad and Ministry of Foreign Affairs

through exchanges; as well as institution building of government. In keeping with the key trends of the portfolio, mainly capacity building to improve quality of artistic expression, promotion of artistic expressions, infrastructure rehabilitation/restoration, and cultural exchange the following key achievements should be further underscored:

Capacity building, training and empowerment of artists (e.g., students and teachers) are one key area of high achievement. Both the Umoja and Fredskorpset project build capacity amongst artists and teachers of the arts and provide opportunities to introduce new curricula into the national schools (e.g., Wind instruments in the music school; jazz dance at the Dance school; and design, ceramic, textiles at the National School of Visual Arts (Escola Nacional das Artes Visuais-ENAV). An example of the success of the capacity building effort is visible in the increased recruitment by arts companies of ENAV students. Additionally the Kulungwana projects also build capacity amongst artists by conducting workshops to improve the command of used art forms and by introducing new techniques. Similarly Teatro Avenida has also included capacity building efforts into their projects. Unlike other projects the last mentioned has also made active efforts to include artists from the provinces. It should be noted that Umoja is also attempting to include individuals from areas other than Maputo in their future efforts and the Fredskorpset also cooperates with an institution in Beira – the district capital of Sofala province. Lastly the Ihla de Mozambique restoration project is a superb example of capacity building¹³ as it successfully reintroduced the use of traditional techniques to restore buildings on the island and in so doing also served to further empower and validate the local traditions and heritage. Tied to capacity building is the issue of institution building. A number of projects have components, which have the deliberate intention or the side effect of contributing to state building. Examples include Right to Play and Fredskorpset both of which work with teachers. Similarly Umoja, by virtue of being linked to the national schools of dance, music and visual arts, has the ability to contribute to the strengthening of said institutions.

Exposure to artistic expression and fostering appreciation for the arts have also been strengths of the projects funded in Mozambique. The exposure to different artistic expressions includes Norwegian exposure to Mozambican artistic expression (i.e., Umoja flying carpet initiative-both projects, 'A Tale of One City' exhibition, as well as the presentation of Nora's Daughters by Teatro Avenida in Oslo); Mozambican exposure to foreign art forms (i.e., Umoja flying carpet initiative-both projects, Fredskorpset exchange project, and Kulungwana Association); as well as Mozambican exposure to, and appreciation for, home grown artistic expression (i.e., Umoja initiative – both projects, Kulungwana, Teatro Avenida).

In both the field of culture and sport **youth participation** has been a key area of success. Projects such as Umoja, Fredskorpset, the Geração BIZ program and Right to Play all performed extremely well in this area. In Mozambique over 44% of the population is under 14 years of age,¹⁴ thus targeting the young population success-

¹³ The capacity building component also included south-south cooperation as the trainers were brought to the Ihla from Tanzania. It was noted to us that some believe the skills, and by extension trainers, were available locally, but this was not recognized by the project.

¹⁴ Data source: http://www.theodora.com/wfbcurrent/mozambique/mozambique_people.html

fully is extremely important. The aforementioned projects/programs target by their very nature the children, youth and young adults of Mozambique. Therefore the impact of the projects may very well influence Mozambican society at a deeper level.

Network building between participants has also been a strength of some of the initiatives, primarily the Umoja projects and Geração BIZ program. While this is highlighted as an area of high achievement it is unclear at this stage how these networks will contribute to the overall impact of the projects/program in the long term. In the case of the Geração BIZ program it is not known, for example, if the networks would survive if the program were to end. If the networks manage to remain active in their respective fields beyond the life span of the project/program that initiated them the networks could contribute substantially to the general strengthening of civil society in the respective sectors.

4.3 Highlighting areas of low achievement

The projects funded by Norway have generally not performed so well when it comes to issues such as building strong and formal synergies between institutions. Aside from formal exchanges and projects based on cooperation (i.e., Umoja and Fredskorpset) the agreements between organizations are either limited to a very specific purpose (i.e., Teatro Avenida hosts the piano for Kulungwana Association and serves as a venue for the International Music Festival), or are informal (i.e., Geração BIZ and Right to Play). While these agreements, however limited or informal, are a step in the right direction they do point to an area where much more could and should be done. There are many areas for further synergies which could prove invaluable to all parties.

A second area of low achievement is project sustainability. With one exception –Teatro Avenida- all projects are currently dependent on Norwegian funding for core and in some case all funding. While this can be understood as projects are new and are trying to establish themselves, efforts should be made to diversify the donor base. Examples of precarious sustainability include, for example, the Ihla de Mozambique restoration project. As mentioned earlier, while efforts to build local capacity have been made, it is unclear whether or not these skills will be utilized in a timely fashion in order to prevent the re-decay of the building. Other projects are also dependent on Norwegian funding, however, Umoja and Right to Play are sufficiently established that their ability to secure alternate funds may be more realistic. This is particularly important since a number of the partner organizations highlighted that they feared receiving government funds, even if these were available, because the funds could very well compromise either the way the projects were conducted or the final product. Essentially fearing the government would interfere in the delivery of the product. One effort is currently being transitioned to the government: the Geração BIZ program. How well this last mentioned program will do when managed by the government remains to be seen. There are early concerns that the way the program has been managed to this day (with an incentive system for youth activists) is incompatible with the government's approach to similar projects. This incompatibility may very well prove fatal to the project.

A third area of low achievement is coverage. The Geração BIZ program is the only effort which covers a substantial portion of the country. While clearly some organizations have made efforts to expand beyond Maputo, such as Right to Play which also works in two additional provinces; Teatro Avenida which conducts workshops in the provinces on an ad hoc basis; Fredskorpset that has an agreement with an organization in Beira; and Umoja which hopes to include people from the provinces in its 2011 projects; the efforts are limited given the size and population distribution of the country. It is important to note that it is estimated that 63% of the Mozambican population lives in rural areas, with Maputo hosting an estimated population of 1.2 Million from a total population of almost 23 Million. Therefore, a focus on the urban capital leaves the grand majority of the country without access and also unable to contribute to the projects funded. Given the cultural diversity of the country (i.e., language, tribes, etc) the focus on Maputo is a shortcoming.

5. Implementation of activities

5.1 Project identification and planning

The mechanisms used by organizations to attain funding for culture and sport vary depending on which entity they approach (i.e., the MFA, the Embassy in Maputo, Norad, a Norwegian organization which already has funding such as Norsk Kulturskoleråd or Fredskorpset). The Embassy in Maputo does not have a standard application process with pre-determined deadlines and areas of interest, rather individual organizations familiar with the Embassy and its interests apply for funding directly. Often these funding applications result from a series of informal discussions with relevant Embassy staff. Once the Embassy is approached informally a formal application may be made. After a formal application is submitted, then a clear proposal evaluation process takes place at the Embassy. This process may culminate in the drafting of a grant agreement (i.e., if the project is funded). The drawback of this system is that it may be very difficult for an organization that is not well versed with the informal nature of the system to access funds, however given the limited funds available having a more open and competitive approach to identifying fund recipients may well be futile.

Projects originating in Norway (i.e., Norad, MFA, and other Norwegian partners) may or may not have a direct link to the Embassy. Projects such as Umoja CFC and Right to Play are funded directly from MFA through Norsk Kulturskoleråd and Norad respectively. In the case of the Umoja initiative they also receive some funding from the Embassy –for the Umoja Concert- making their link to the Embassy a formal one. In the case of Right to Play they are not obliged to report to the Embassy but they do so voluntarily and are active in keeping the Embassy informed of their activities. However due to the different allocations in which culture and sports are funded, including the civil society grants, peace and reconciliation and humanitarian grants, it cannot be taken for granted that the Embassy has the full overview of all the different initiatives and projects handled by MFA or Norad.

It is worth noting that the Embassy in Maputo does not have a focal point for sport projects. Right to Play is the only project that the Embassy clearly identifies as a sport initiative and since they are not funded through the Embassy a focal point for the sector could be seen as superfluous. Notably the Geração BIZ program is not categorized as a sport program by the Embassy, but rather as a health/education/gender program. The latter is indeed an accurate description of the venture since sport is only used as a mechanism to identify target population, not as the means to the end or as an end in and of itself.

5.2 Roles and responsibilities of partners

There is a clear set of roles and responsibilities for the donor (e.g., Embassy) and its funded partners. Once a project is approved a contract covering the goal and purpose of the project and the conditions of support is signed. This contract stipulates how funds may be used, timing of disbursements, activity and financial reporting requirements. These conditions include annual meetings to review progress, submission of progress reports and financial statements and the delivery of audited reports. Finally, contracts specify that representatives from Norway are able to visit any part of the project in relation to the funding, commit the parties to a standard set of guidelines regarding dispute resolution and to counteract corrupt practices.

The above noted requirements placed by Norway are minimal and do not interfere with the actual operationalization of the project or with aspects related to artistic expression. Thus, Norway is regarded by beneficiary organizations as good partners. The lack of interference in the day-to-day activities by funding recipients has contributed to good working relationships between funded organisations and Norway as a donor.

Recipients stress that their independence regarding artistic expression is a key benefit of Norwegian funding. While some implementing partners note that Norway does, on occasion, make suggestions regarding artistic content (i.e., suggesting Norwegian artists for music festivals) the ultimate decision is that of the implementing partner. Ultimately, meeting the terms of the contract and ensuring the quality of the product are the sole responsibility of the implementing organization.

5.3 Cross-cutting issues

A number of crosscutting issues are relevant to the projects supported by Norway. These cross cutting issues include: the Millennium Development Goals (MDGs) as a broad subject; and more specifically aspects such as gender, and HIV/AIDS. Environment and conflict-sensitivity are not discussed in the case of Mozambique, while Rights Based approach is dealt with in a later chapter.

Millennium Development Goals: Poverty alleviation is not a systematic goal of the projects/programs. However, some projects have led to income generation activities. Projects which assist artists in becoming more self-sustainable (e.g., Kulungwana), or institutions that aim to find ways to secure their own (i.e., institutional and staff) livelihood (e.g., Teatro Avenida), or assisting potential school drop-outs from Xindero (a low-income area with few employment opportunities) to secure income through the use of their artistic expression skills (e.g., Fredskorpset project) are all examples of poverty reduction efforts. While these examples are not extensive they are important because the Norwegian Strategy and the current Mozambican strategies covering both the culture and sport sectors note the importance of culture and sport in promoting development. In addition, utilizing sport and culture activities as mechanism to reduce poverty will enable the sector to more effectively access general budget funds, which are destined to poverty reduction efforts (the key priority of the Mozambican government). Of all the projects/programs currently funded in Mozambique which have been reviewed here, Geração BIZ is the only one which really focuses upon the MDGs specifically. Within the goals of the Geração

BIZ are MDG 3,4,5 and 6. However, as noted earlier this program is not strictly a sport program, but rather a health, HIV-AIDS and gender program that utilizes sport as a conduit to identify and target the key beneficiary population.

Gender: The gender equality question can be understood in two ways. First the degree to which there is gender equity in the distribution of participants to the projects and management of the projects; second the degree to which gender norms are challenged and gender equality promoted to the broader audience through the projects. Generally, all projects seem to do well in terms of gender distribution (both participants and management). Exceptions include the restoration projects where gender equity amongst restorers is not known, but unlikely. As regards challenging gender constructions Right to Play, Geração BIZ, and Teatro Avenida are the projects/program, which have actively been involved in questioning, discussing and challenging traditional Mozambican gender constructions. Examples of this include the participation of girls in sport activities; challenging women and girls' roles in the home; questioning sexuality and gender roles in relation to sexuality etc. While the aforementioned outlines the successes made by the Norwegian funded projects, gender on the whole is an area requiring close attention. Within government institutions in the culture sector there is a clear gender imbalance. In addition, it has been suggested that there is a need for utilizing available venues, such as the Culture Houses, to more effectively tackle the societal gender inequalities. The latter requires, for example, that male youths be trained in activities which are generally understood as female tasks. Training, is noted, is a key component to ensure societal changes.¹⁵

HIV/AIDS: This disease is a serious threat to the Mozambican population, particularly the youth and individuals in urban areas as well as transport corridors (along main artery roads that criss-cross the country). While the culture projects do not address the issue, both of the sport initiatives (i.e., Right to Play and Geração BIZ) pay solid attention to the issue of HIV-AIDS. Indeed in the case of the Geração BIZ program, HIV-AIDS awareness is one of the principal objectives of the project. Notably this is in line with the objectives of the Mozambican strategy for the sport sector also. The degree of success of the Geração BIZ program will be reviewed in the coming month. While the program appears to be very popular the current available data cannot determine its degree of success. This issue could also be tackled by the cultural sector, but none of the projects examined highlighted HIV-AIDS at this time.

5.4 Sustainability of results

Here sustainability will be discussed with a focus on both the financial, organizational/institutional aspects as well as human aspects (i.e., attitudes, identities and capacities). From an institutional/organizational and financial perspective as mentioned earlier the majority of the projects are not financially self-sustainable in the short term. However, it should be noted that the capacity within the projects seems perfectly able to conduct and even expand the existing projects. The only exception

¹⁵ Frans van Gerwen and Helena Zefanias (2011) Evaluation Report, End of Project Evaluation: Development of Cultural Institutions of Mozambique (503MOZ4000) produced by MDF training and consultancy. Perhsson, Kajsa (2001) Avaliação do Apoio Sueco à Cultura em Moçambique 1997 2000, Sida Evaluation 02/03

to the last point made is the Geração BIZ program that will be soon transferred to the government. The transfer is expected to take place during 2011 where the necessary capacity within the government will be built. Thereafter UNFPA is expected to have an oversight role until 2013. Given the information gathered during the field visit it is not possible for the evaluation team to know with any certainty if the government will be able to take on all the tasks demanded by the project in an effective and efficient manner. However, it is notable that the transfer has been delayed for a couple of years and that concerns about the government's ability to manage the project have been raised. Efforts made thus far to secure the program's sustainability include the inclusion of Geração BIZ as part of the Mozambican five year government plan, the inclusion of the program into the Health and Education's budget. The Ministry of Youth and Sport has also allocated funds to the program in their 2011 budget. Other efforts to secure funding to ensure the longevity of the program are also being conducted. This program is credited with the strengthening of policies and regulatory mechanisms, strengthening networks and organizational structures as well as improved knowledge amongst the beneficiary population. However, interviews also noted the challenges in accurately measuring the impact the program has had at the field level.

The majority of the projects either have facilities or rely on existing facilities and in this way they contribute to their own sustainability. However, in some cases gaining access to or maintaining the facilities requires some measure of funding. Additionally since the majority of the projects have a strong capacity building component, at the individual beneficiary level the capacity will remain irrespective of the continuity of the individual projects. Similarly, projects which challenge social constructions such as gender or raise questions of socio-political nature will have an impact amongst beneficiaries (i.e., audiences and/or participants) and in this way the efforts are also sustainable because the knowledge gained or questions raised will remain with the individuals involved in the project. In this way the projects can influence both attitudes and identities. The projects which have institution building components also have a higher degree of sustainability since at the very least the knowledge imparted will remain with the institution. One word of caution here, however, changes in staff at the different institutions could corrode the sustainability of institution building efforts. It seems however, that changes at the ministerial level do not affect regional (e.g., provincial and district) appointments.

The use of social media platforms as mechanism to build networks between participants, as has been done by the Umoja project, can too be seen as a mechanism to ensure the sustainability of the links built by the project. In this way the relationships that have been built by the project become independent of the project and long term sustainable. While this clearly points to the sustainability of building relationships the degree to which these will actively contribute to the development of the culture sector in Mozambique or elsewhere is not known.

Additionally, the sustainability of projects which involve infrastructural restoration and/or improvement are also sustainable in so far as the projects are finished and the buildings in use. The restoration of historical heritage sites in the Ilha de Mozambique is on the one hand a good example of sustainability as the use of local

materials and traditional techniques was reintroduced to the island as part of the restoration projects. On the other hand the long-term sustainability of the restored buildings depends on the Mozambican government's ability to employ the skills reintroduced to ensure that the buildings do not again fall into disrepair. As has been mentioned before, the Mozambican government has limited funds available. Thus far it seems that no efforts to ensure that buildings do not again fall into disrepair have been made.

6. Results in relation to the Strategy for sports and culture

6.1 Introduction

This chapter presents results in relation to the Norwegian Strategy, rather than the individual project/program objectives. To this end, the analysis will focus on the four key aspects highlighted in the Norwegian Strategy for sports and culture listed below:

- Contributing to strengthening institutional frameworks.
- Contributing to cultural exchanges between Norway and Mozambique.
- Increasing the quality of artistic and cultural expression.
- Utilizing cultural and sports activities as catalytic instruments to further other development goals.

The table below provides an overview of the above. The last column of the table notes whether or not the rights-based approach is evident and produces results in the project. The rights based approach and inter-institutional collaboration, as well as strengthening of civil society are also discussed in the final sections of this chapter.

Table 6.1 Summary assessment of results in relation to the Strategy

Project/ Partner	Institutional frameworks	Cultural exchange	Quality of cultural expression	Further development goals	Rights- based approach
Umoja Flying Carpet	4	4	4	4	4
Teatro Avenida	3	1	4	3	4
Kulungwana	3	2	4	2	3
Matalane cultural centre ¹⁶	N.A.	N.A.	N.A.	N.A	N.A
Ilha de Mozambique	2	1	3	4	3
Fredskorpset	3	4	4	4	3
Right to Play	4	NA	NA	4	4
Geração Biz	3	NA	NA	4	4

Scale of assessment:
0 – no results visible, 1 – marginal results, 2 – some results, 3 – significant results, 4 – very high results.

¹⁶ Given the nature of the funding provided to the Matalane cultural Center the factors measured here are inapplicable. The impact in relation to the factors mentioned here is recorded for the Matalane cultural center in relation to the Umoja and Kulungwana projects which utilize the center. Counting it both under Matalane and under the users would have been misleading, we felt.

6.2 Strengthening institutional frameworks in culture and sport

Before proceeding, it is first important to discuss how institutional frameworks may be strengthened and what strengthening means in terms of tangible changes. From a general perspective institutional strengthening can be understood as:

- Improved policies and regulatory mechanisms within the sector.
- Strengthened networking between partners within and between sectors.
- Strengthened organisational structures.
- Improved individual knowledge and skills.

Norway has not been involved in the improvement of policies and/or regulatory mechanism in either the sector of sport or culture. However Norway has, through its support to culture, supported the state building effort. Both in that a number of efforts focus on capacity building at state organizations and in so far as general budget support may be used for the field of culture and sport. Furthermore, as is explained in Chapters 2 and 4, Norway has endorsed the creation of collaborations between the organizations they fund in order to strengthen networks between partners within and between sectors, although with varying success. As pertains to strengthening organizational structures, Norway has devoted some funding to institution building/core funding and in this way has supported the development of some institutions (e.g., Kulungwana, Umoja flying carpet initiative, Right to Play) and most recently some limited support to the newly established Graduate Institute of Arts and Culture (Instituto Superior de Artes e Cultura, ISArC). The Embassy's efforts, however, are focused on individual funding recipients. The Embassy does not serve as an active link between different organizations/projects. Future efforts to bring organizations together in a forum are being discussed. The most prominent effort to strengthen institutional frameworks in both the culture and sport sectors has been made in the field of individual knowledge and skill building (i.e., capacity building of teachers at national art schools by Right to Play). As mentioned in chapter 2, one of the key areas of Norwegian funding has been capacity building. This has been part and parcel of most projects. Capacity building has included both short and long term initiatives aimed at professionalizing a particular art form, learning new arts forms as well as life skills and public health information through the 'sport' project/program,. By building capacity within existing institutions, Norway has contributed to the betterment of state bodies in Mozambique.

As relates to strengthening and building institutions some key work by Sweden is worth attention as their experiences can shed light into what Norway contends with in this sector. Sida carried out a project aimed at developing cultural institutions in Mozambique from 2006 to 2010. The project was intended as a joint UNESCO Ministry of Education and Culture effort. An external evaluation noted that while the results in the field-at the provincial level where the capacity was built and infrastructure supported were good, a number of issues of concern were identified in the efforts of strengthening the Mozambican institutions. The evaluation noted that general misunderstandings and disagreements between UNESCO and the Ministry of Education and Culture prompted UNESCO to bypass the Ministry completely and move ahead with operations. This resulted in the project being implemented as prescribed, but served to highlight other challenges: First, the government at the central level did not develop any sense of ownership over the accomplishments made

at the field level. Second and linked to the first, while the project was originally envisaged as a decentralized project in practice decentralization proved problematic to the central government. Although decentralization is a Mozambican policy there still is, at the central government level, a desire to control funds, therefore in practice it is hard to implement decentralization efforts.

Despite the challenges faced during the project, the evaluation underscores that cultural institutions in Mozambique are in dire need of support. The staff is generally undertrained and hence unable to perform the tasks required of them. A final factor stressed by the evaluation is the need to include the creators of culture in the development, design and execution of projects.¹⁷ The factor mentioned is one where projects funded by Norway have been active (i.e., Umoja flying carpet initiative), but where more can be done. For example, while Kulungwana responds to requests by artists as pertains to the workshops it provides, it is unclear the degree to which local artists are actively and perennially involved in the organization at the management level.

6.3 Contributing to cultural exchanges between Norway and Mozambique

Cultural exchanges are one of the areas of key importance to Norway, in Mozambique there have been and are multiple opportunities for exchange varying in length, concept and goals. These efforts include for example the funding of individual amateur artists coming together for the Umoja camp (brings together artists from multiple countries in the south and Norway). Other efforts include the Fredskorpset Project which supports both North-South-North as well as a South-South exchange. The projects aimed at diversifying the available training (i.e., genre) at different performing and visual art schools. Notably the relationships built through the aforementioned exchanges appear to give way to future collaboration and long-term networks (including the use of social media). One project which has not been focused upon in this report, but which also contributed to exchange –albeit only one way- is the “Tale of Two Cities” exhibition of contemporary art which was displayed in Oslo, is currently touring Norway and is due to return to Southern Africa and ultimately to Mozambique later this year. Some of the individuals involved in the aforementioned exchanges noted that Norwegian society was ill equipped to fully benefit from South-North exchanges. This, they highlighted, was very much tied to the way the media deals with the African continent. They noted that the media was generally unable to report on or accurately convey African art/artistic expression. This, the respondents thought, was directly tied to the fact that Norwegian media is far more accustomed to report on the hardship and political turmoil experienced by the continent. At the individual level, however, participants to exchange projects (e.g., Umoja concert, Teatro Avenida) travelling to Norway stressed that the experience had been a highly positive one and that their interaction with Norwegian society had been a valuable and pleasant one. As pertains to concerns regarding exchanges such as the vulnerability of participants and the side effects of exchanges, from a general perspective there was little evidence of exchanges resulting in threats to participants. However, in discussions with participants of the exchanges who were

¹⁷ Frans van Gerwen and Helena Zefanias (2011) Evaluation Report, End of Project Evaluation: Development of Cultural Institutions of Mozambique (503MOZ4000) produced by MDF training and consultancy.

based in Mozambique for a long term period a number of factors of concern were highlighted, chief among them the lack of support provided to ensure a smooth transition from Norway to Mozambique. This is of particular concern given that Maputo, while safe for African standards, is quite different from the security environment encountered in Norway. To this end, it is important that more attention be paid by organizations conducting exchanges, such as the Peace Corps, on what kind of support is being provided to exchange participants locally and how this support is ensuring that the exchange experience is not clouded by the environment where the exchange participant will be living. The exchange experience overall, and particularly as noted by exchange participants, does highlight the positive aspect of promoting exposure to other art forms and the value of subjecting Norwegian society to other cultures through artistic expression. The same can be said of Mozambican society and other countries in the south.

6.4 Increasing the quality of artistic and cultural expression

The Norwegian effort in Mozambique bodes well in so far as improving the quality of artistic expression is concerned. In the context of the projects here improvement of quality of expression is both defined in the 'classical sense' –improving how well a particular art form is performed- and also in terms of diversity –how extensive the expression is or how much the genre comes to include (e.g., different forms of dance, music, etc are available). The projects funded by Mozambique bode well in both regards. First, all initiatives invest considerably on perfecting the art form they focus on. This is regarded as a continuous and on-going process. Simultaneously, a number of the initiatives, particularly those involved in exchanges, are also keenly involved in trying to expand the availability of artistic expression within a given genre (i.e., Umoja both CFC and the concert, Fredskorpset Project). In this way all funded projects collectively improve the offer of artistic and cultural expression available to the Mozambican audiences. Through exchange the artistic expression available in Norway has also been augmented.

To this end the principal positive effect of Norwegian collaboration in Mozambique is the expansion of the cultural program. In addition, of course, Mozambican support has also invested extensively in the professionalization of different arts forms and safeguarding national heritage. These achievements are noted throughout this report. As regards negative or unintended consequences, the evaluation can only speculate that by focusing primarily on the capital artistic expression becomes more rather than less elitist. Notably, of course, efforts to make artistic expression available to lower income population in the city of Maputo are being made. Mainly, through the Umoja concert that takes place annually.

6.5 Utilizing activities as catalytic instruments to further other development goals

Although the projects funded by Norway do not stress their use of culture as a mechanism to achieve other development goals, some of the efforts clearly contribute to Mozambican development. At the macro level, all efforts that lead to the strengthening of government institutions are de facto contributing to the development of the country. Furthermore, a limited number of components of the projects may have led to income generation and in this way contribute to economic growth.

This contribution has been at the individual level (i.e., an individual finds a market for his/her trade). Norway has not attempted to market or support the marketing of skills gained through projects they funded as this has been seen as out of scope by the Embassy.

The sport activities have not focused on income generation, but have paid considerable attention to health and HIV-AIDS, as mentioned earlier and in this way do contribute to the development of the country. Moreover, it is possible that funding either through the general budget support or through other NGOs may very well employ culture and or sport to support development, but it is not possible to know the degree to which this is the case. In the case of general budget support it is not possible to track which donors' funds have been spent on what. As relates to other NGOs funded by Norway, given that the field visit focused on Maputo and that Norwegian NGOs are based elsewhere in the country, interviews with these institutions were not possible.

More crucially, it should be highlighted that projects funded by the Embassy in the field of culture are not conceived as efforts to contribute to social cohesion or economic growth. Indeed the portfolio at the Embassy is not conceived as an effort to further development goals. As noted throughout this review the projects meet their expected goals, and de facto are in line with aspects of the Strategy; however further efforts at the conceptual level could contribute to a portfolio which more solidly contributes to an underlining goal of the Strategy which is echoed by the Embassy's and the Mozambican government's key aims – poverty reduction.

6.6 The rights-based approach to culture and sports

This Strategy introduces the notion of a rights-based approach to culture. The Declaration of Human Rights as well as other declarations of political, economic and social rights, clearly state that culture and the expression of identity have a value of their own. Similarly sport is also introduced as a right both in and of itself and in so far as it can be used as a tool to attain other objectives (i.e., state-building, health, HIV-AIDS, gender). The majority of the projects do very well in this area, not only do they enable cultural expression, they also promote indigenous/home grown cultural expression. In addition sport activities are provided without prejudice and with the aim to include different groups. Unlike in other cases, in Mozambique it appears that cultural expression is not yet seen as a right by the population, however the mere dissemination and appreciation of cultural expression could very well serve to change this view. Indeed Umoja project participants noted, for example, that through their own participation in the project they became more aware of the value of their own intangible cultural heritage. It is conceivable therefore that the Umoja festival (live and televised) may have a similar impact amongst audiences. Sports is understood as a right amongst certain groups. This is most likely tied to the colonial period where sports was not available to all and was an elitist field. While rights based is not highlighted by individual projects, on close examination the way the projects are conceptualized and executed is in line with a rights based approach. However in so far as “rights based” is understood as furthering the understanding of “culture” and “sport” as a right either within the population or at the government level little has been done by the projects/program funded. This has generally not

been an aim, with the possible exception of Right to Play which attempts to support shifts at the education curricula level and hence could affect the children attending school more generally.

6.7 Collaboration and the strengthening of civil society

The Embassy's effort in Mozambique has included some efforts to promote the creation of programs by individual institutions instead of having funding applications for single events. However, these efforts have not yet been solidly promoted. The Embassy has not been involved in ensuring that organizations collaborate and come together to create programs and therefore the current systems could be made more efficient as has been done in other countries. Of course the creation of solid programs generally does require considerable attention by the Embassy (start-up cost) and this does negatively affect efficiency in the short term. The fact that the Embassy does not openly seek new partners does make their administration more efficient as the relationship with donor recipients is long standing and this facilitates communication and collaboration.

As pertains to strengthening of civil society and the role of local partnerships, the Norwegian effort in Mozambique does not focus any considerable energy on this front. While the institutions funded are strictly part of the civil society the lack of active coordination between the institutions diminishes their ability to have a collective impact on civil society as a whole. Individually, of course, some of the organizations funded have an impact on social issues and discussions and may be part of broader civil society discourses, but the latter is more accidental than by design.

6.8 Concluding remarks

The history of Mozambican funding is a long one, funding to the field of culture also dates back many years. This case study highlights that the investments made in Mozambique are enabling the growth of an important sector. The following points highlight some of the progress made in the field and the challenges that remain:

- While the Strategy is not actively used in designing the current portfolio, the portfolio is in line with the Strategy and the Strategy does have some guiding purposes locally. Although more could be done to implement the Strategy further. Strategy does serve to underscore the validity of the choices made, we were told.
- Capacity building at multiple levels is a very positive component of the current portfolio. The degree to which these efforts can be strengthened to ensure their sustainability not only at the individual level, but also at the institutional level is a challenge that remains. While efforts to build Mozambican institutions are commended, the volatility of the culture sector structure in Mozambique may threaten some of the progress made. Similarly in the field of sport, the transfer of the UNFPA program to the government is a positive step, however whether or not the government will be able to keep the program alive remains an open question.
- The projects in Mozambique have also performed extremely well in terms of diversifying the offer of artistic expression in the capital city. The Umoja concert and the Kulungwana Music Festival are two of the largest, if not the largest, artistic events in the country. The former has even started to attract foreign

audiences. Similarly the multiple exhibitions produced by Kulungwana and the plays produced by Teatro Avenida are also a solid contribution to the cultural sector. However, this area does have one major shortcoming: geographical coverage. While the expansion of what is available in the art realm is a very good step forward the majority of the Mozambican population are unable to benefit from the products because they are the 21+ Million who live outside the capital.

- Infrastructural development has included both cultural heritage restorations as well as the refurbishment of the Matalane cultural centre. All infrastructural development efforts have been well received. The impact of the refurbishment of the Matalane cultural centre has been extensive as it has enabled a number of other activities (The Umoja camp, the Kulungwana Music Festival). As pertains to the Ihla de Mozambique, the restoration projects have been successful in the immediate term. The component that is most striking of the Ihla project is the reintroduction of intangible heritage (e.g. restoration skills), whether this part of the project will be sustainable or not remains to be seen.
- Given that Mozambique receives funding through a variety of channels (e.g., Embassy, Ministry directly, through organizations with framework agreements etc), this can obscure the total financial support provided to any given country. To this end a more unified approach to funding, reflected in a new strategy, could be useful.
- Projects approved at the Embassy level have very general performance criteria attached to them. Appropriate performance criteria drawn directly from the objectives of the Strategy and applied to the project design would assist in enhancing the conceptualization of each individual project and ensure that all possible objectives are considered (i.e., such as the different MDG). The monitoring and evaluation of the projects both at mid-term and full term would then have clear performance criteria against which their successes could be evaluated.

Overall the Mozambique case highlights a number of the challenges present in the country together with a number of the accomplishments of Norwegian funding in recent years.

Annexes



ANNEX 1: Bibliography

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ANNEX 2: List of interviewees

No	Name	Institution/Subject	Contact	Date
1	Albino Japelo	Ilha de Mozambique	Albino.jopela@gmail.com Tel. 820901710 and 844046107	February 9 th 2011
2	Anne Beathe Tvinnereim	Mozambique Embassy	Anne.Beathe.Kristiansen. Tvinnereim@mfa.no	February 4 th 2011 (email contact)
3	Brith Løkken	Fredskorpset Project	Head of Department North/ South Fredrickstad School of Music, Dance and Performing Arts K.G. Meldahlsvei 9 Box 1405 1602 Fredrickstad brlo@fredrikstad.kommune.no 82 41 51 045	March 2 nd 2011
4	Celia Cossa	Right to Play Training Officer	Training Officer, Rua Kamba Simango N° 49, 1° Andar Polana Cimento, Maputo Tel. 258 - 21 491 444	February 10 th and March 3 rd 2011
5	Daniella Wennberg	'A tale of one city' project	daniella.wennberg@ oslomuseum.no	March 17 th 2011 (Skype call)
6	Emidio Sebastiao	Geração BIZ	sebastiao@unfpa.org	February 8 th 2011
7	Francisco Bernesse	Ministry of Culture	Rua Capitão Henrique de Sousa, No 15, C.O 1742, Maputo Fbenesse.dnpc@tvcabo.co.mz	12 th February 2011
8	H. E. Ms. Tove Bruvik Westberg	Ambassador, Norwegian Embassy	Norwegian Embassy, Av Julius Nyerere 1162, Maputo, tbw@ mfa.no	March 4 th 2011
9	Harrison Ruben	Right to Play	Rua Kamba Simango N° 49, 1° Andar Polana Cimento, Maputo Tel. 258 - 21 491 444 Cell. 258 - 84 398 0511 hruben. righttoplay@gmail.com	February 10 th 2011

No	Name	Institution/Subject	Contact	Date
10	Henny Matos	Kulungwana Association	Executive Director, 'Sala de Espera' Estação Central CFM, Praça dos Trabalhadores thmatos@clubnet.co.mz 82 3100030	February 8 th 2011
11	Inger Heldal	Ilha de Mozambique	Senior Advisor, Directorate for Cultural Heritage Dronningens gate 13, P.O. Box 8196, N-0034, Norway	February 9 th 2011
12	Joao Jussar	Embassy of Sweden	Programme Officer, Embassy of Sweden C.O 338, Av Julius Nyerere 1128, Maputo Joao.jussar@foreign.ministry.se +258-21-480 300	March 2 nd 2011
13	Jon-Åge Øyslebø	Norwegian Embassy	Minister Counsellor, Av Julius Nyerere 1162, Maputo joy@mfa.no	February 7 th 2011
14	José Capote	Norwegian Embassy	Programme Officer, Av. Julius Nyerere 1162 Maputo jac@mfa.no +258-21 48-0100	Constant contact
15	Koen Schyvens	Umoja Artistic Coordinator	International Artistic Coordinator, misterhim@planet.nl	March 2 nd 2011
16	Manuela Soeiro	Teatro Avenida	manuelasoeiro@yahoo.com.br 82-4308230	February 9 th 2011
17	Marianne Hultman	Tale of One city project	marianne@oslokunstforening.no	February 18 th , 2011 (Skype)
18	Mieke Oldenburg	UNESCO	Cultural Programme Coordinator, UNESCO, Maputo m.oldenburg@unesco.org Ph: 84398 1652	February 10 th 2011
19	Momade Ossumane	Ilha de Mozambique	dinhodailha@yahoo.com.br +258-82-950-4343	February 11 th 2011 (telephone interview)
20	Fernando Lirio	Umoja Action Team and participant	+82-822-8150	February 11 th 2011
21	Nelson Lirio	Umoja Action Team and participant	+258-82-888-1415	February 11 th 2011
22	Nina Strøm	Norwegian Embassy	First Secretary. Av Julius Nyerere 1162, Maputo nis@mfa.no 82 303 7250	February 7 th and February 9 th 2011
23	Onecia Custodio	Umoja dance participant	National School of Dance, +258-82-67-93-359	February 11 th 2011
24	Per Skoglund	Umoja Programme Manager	p-siq-sk@online.no	March 2 nd 2011

No	Name	Institution/Subject	Contact	Date
25	Rufus Mculuve	UMOJA	rmaculuve@teledata.mz	February 10 th 2011
26	Silverio Mahlole	Right to Play coordinator	Project Coordinator Rua Kamba Simango N° 49, 1° Andar Polana Cimento, Maputo Smahlole.rightoplay@gmail.com Tel. 258 - 21 491 444 / 823042021	March 3 rd 2011
27	Victor Sala	UMOJA (former active member)	Dean of Faculty, ISArC, victorfsala@gmail.com 82-3056230	February 7 th 2011
28	Wilhelm Dahl	UMOJA Director/ Matalane Cultural Centre	Development Director Tel. +258 824170960 wd@umojacfc.com s-da@online.no, mobile 82-4170960	February 10 th 2011
29	Zeze Kolstad	Exchange participant- Peace Corps	National School for Song and Dance-Maputo	2 nd of May 2010 (Skype)
30	Christina Skalstad	Exchange participant- Peace Corps	National School for Song and Dance-Maputo	2 nd of May 2010 (Skype)

ANNEX 3:

List of projects in case country 2006–2009

Agreement partner	Channel	Genre	Agreement title	2006	2007	2008	2009	Total
Associação Cultural Kulongwana	Local NGO	Visual Arts	Kulongwana			825	500	1,325
Mozambique Ministry of Foreign Affairs and Cooperation	Bilateral	Architecture	Rehabilitation of São Paulo Museum at Ilha de Moçambique	1,338	1,432		1,365	4,135
Norsk Kulturskoleråd	Bilateral	Music	Jubilee – NORWAY Independent 2005	147	980	680	1,600	3,407
Companhia Nacional de Canto e Dança	Bilateral	Dance	Support for a Norwegian-Mocambiquen Dance Performance		1,002	998	100	2,100
Teatro Avenida, Mozambique	Cultural entrepreneur	Theatre	2006 – Ibsen commemoration – A doll's house	695	240	489		1 424
Fredrikstad kommunale musikkskole	Bilateral	Music, performing arts	MoNo – Kulturskolene				500	500
Brazz Brothers	Cultural entrepreneur	Music	Concert CCFM Brass Brothers and Women Unite			325		325
Eduardo Mondlane University	Bilateral	Literature – heritage	UoB-UJEM Islamic texts project			200	50	250
Vest-Agder Fylkeskommune	Bilateral	Architecture	Pre-feasibility study alternative use lighthouse – Ilha de Goa			250		250

Agreement partner	Channel	Genre	Agreement title	2006	2007	2008	2009	Total
Kulturskolen i Fredrikstad	Bilateral	Dance	Fredrikstad "Breaking Barricades"				196	196
Tecnica Enginheiros e Consultores Ltd	Consultant	Architecture	Consultancy technical survey & fiscal S. Paulo Museum			106	62	168
Oslo Museum	Bilateral	Visual Arts	Oslo arts exhibition			150		150
Tecnica Enginheiros e Consultores Ltd	Consultant	Architecture	Rehabilitation Museum Ilha de Mozambique		45	68		114
Promarte, Mozambique	Bilateral	Undefined	"Omar" – culture and the ocean		57	17		74
Helge Rønning	Cultural entrepreneur	Theatre	Ibsen commemoration 2006 – tech. assistance		64			64
Undefined	Consultant	Theatre	Nora's sisters seminar – assistance		49			49
Undefined	Consultant	Architecture	Use of "CASA GIRASSOL" Ilha de Mozambique		46			46
CBE Consultores Moc	Consultant	Material Culture	End-review archaeology in Southern Africa project		32			32
JR & MGC – Jorge Romualdo & Miguel Guedes de Carvalho, Arquitectos, Ida	Consultant	Architecture	Technical advice hiring consultants for Ilha Museum				18	18
Judite Baloi	Consultant	Undefined	Translation Ilha Museum Agreement				3	3

Agreement partner	Channel	Genre	Agreement title	2006	2007	2008	2009	Total
UNFPA – UN Population Fund	Multilateral	Sports	AIDS Adolescent Reproductive Health	9000	9000	7800	9000	34800
Right to Play ¹⁸	Norwegian NGO	Sports						
Total				11324	12802	11908	13394	49428

18 Right to Play statistics for Mozambique are included in the global programme with MFA/Norad, and not broken down on Mozambique.

EVALUATION REPORTS

- 1.99 WID/Gender Units and the Experience of Gender Mainstreaming in Multilateral Organisations
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- 4.99 Evaluation of the Tanzania-Norway Development Cooperation 1994–1997
- 5.99 Building African Consulting Capacity
- 6.99 Aid and Conditionality
- 7.99 Policies and Strategies for Poverty Reduction in Norwegian Development Aid
- 8.99 Aid Coordination and Aid Effectiveness
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- 10.99 Evaluation of AWEPA, The Association of European Parliamentarians for Africa, and AEI, The African European Institute
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- 2.02 Evaluation of the International Humanitarian Assistance of the Norwegian Red Cross
- 3.02 Evaluation of ACOPAM An ILO program for “Cooperative and Organizational Support to Grassroots Initiatives” in Western Africa 1978 – 1999
- 3A.02 Évaluation du programme ACOPAM Un programme du BIT sur l’« Appui associatif et coopératif aux initiatives de Développement à la Base » en Afrique de l’Ouest de 1978 à 1999
- 4.02 Legal Aid Against the Odds Evaluation of the Civil Rights Project (CRP) of the Norwegian Refugee Council in former Yugoslavia
- 1.03 Evaluation of the Norwegian Investment Fund for Developing Countries (Norfund)
- 2.03 Evaluation of the Norwegian Education Trust Fund for Africa in the World Bank
- 3.03 Evaluering av Bistandstorgets Evalueringsnettverk
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- 2.04 Norwegian Peace-building policies: Lessons Learnt and Challenges Ahead
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- 5.04 Study of the impact of the work of FORUT in Sri Lanka: Building Civil Society
- 6.04 Study of the impact of the work of Save the Children Norway in Ethiopia: Building Civil Society
- 1.05 –Study: Study of the impact of the work of FORUT in Sri Lanka and Save the Children Norway in Ethiopia: Building Civil Society
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- 3.09 Study Report: Evaluation of Norwegian Business-related Assistance Sri Lanka Case Study
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- 4.09 Study Report: Norwegian Environmental Action Plan
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- 6.09 Evaluation: Evaluation of the Humanitarian Mine Action Activities of Norwegian People’s Aid
- 7.09 Evaluation: Evaluation of the Norwegian Programme for Development, Research and Education (NUFU) and of Norad’s Programme for Master Studies (NOMA)
- 1.10 Evaluation: Evaluation of the Norwegian Centre for Democracy Support 2002–2009
- 2.10 Synthesis Study: Support to Legislatures
- 3.10 Synthesis Main Report: Evaluation of Norwegian Business-related Assistance
- 4.10 Study: Evaluation of Norwegian Business-related Assistance South Africa Case Study
- 5.10 Study: Evaluation of Norwegian Business-related Assistance Bangladesh Case Study
- 6.10 Study: Evaluation of Norwegian Business-related Assistance Uganda Case Study
- 7.10 Evaluation: Evaluation of Norwegian Development Cooperation with the Western Balkans
- 8.10 Evaluation: Evaluation of Transparency International
- 9.10 Study: Evaluability Study of Partnership Initiatives
- 10.10 Evaluation: Democracy Support through the United Nations
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- 12.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative (NICFI)
- 13.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Brasil
- 14.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Democratic Republic of Congo
- 15.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Guyana
- 16.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Indonesia
- 17.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Tanzania
- 18.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative
- 1.11 Evaluation: Results of Development Cooperation through Norwegian NGO’s in East Africa
- 2.11 Evaluation: Evaluation of Research on Norwegian Development Assistance

Norad

Norwegian Agency for
Development Cooperation

Postal address

P.O. Box 8034 Dep. NO-0030 OSLO

Visiting address

Ruseløkkveien 26, Oslo, Norway

Tel: +47 22 24 20 30

Fax: +47 22 24 20 31

No. of Copies: 200

postmottak@norad.no

www.norad.no

