



Evaluation of the Strategy for Norway's Culture and Sport Cooperation with Countries in the South Case Country Palestinian Area

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: The illustration shows one of the planned rooms in the Bethlehem Riwaya museum
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**Case Country Palestinian Area
July 2011**

Nordic Consulting Group

Core team:

Nora Ingdal

Team members:

Wafa Abdel-Rahman

with the assistance of

Dareen Khattab and

Soha Awad-Allah

Technical advisory team:

Jonas Ellerstrøm and

Andy Preece

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".

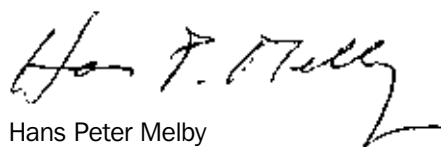
The evaluation started in December 2010. It is the second evaluation commissioned by the Evaluation Department that specifically covers Norwegian support in the cultural sector. The first one was the Evaluation of Norwegian Support to the Protection of Cultural Heritage, that was carried out in 2008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

BPC	Bethlehem Peace Centre
CBO	Community-based organisation
CN	Concerts Norway (Rikskonsertene)
DAC	Development Assistance Committee – OECD
DRO	Danish Representative Office
DCCD	Danish Centre for Culture and Development
HSM	Høgskolen for scen och music, Gøteborg
IAAP	International Academy of Art, Palestine
KHIO	Academy of Fine Arts, Oslo
MFA	Ministry of Foreign Affairs, Norway
MIC	Music Information Centre Norway
MoB	Municipality of Bethlehem
MoC	Ministry of Culture
MoE	Ministry of Education
MoHE	Ministry of Higher Education
MoTA	Ministry of Tourism and Antiquities
MoYS	Ministry of Youth and Sports
MNOK	Million Norwegian kroner
NBU	Norwegian Writers for Children (Norges barne- og ungdomsforfattere)
NIF	Norwegian Olympic Committee and Confederation of Sports (Norges Idrettsforbund og Olympiske Komité)
NGO	Non Governmental Organisation
Norad	Norwegian Agency for Development Cooperation
Norla	Norwegian Literature Abroad
NRO	The Representative Office of Norway to the Palestinian Authority
OCA	Office for Contemporary Art Norway
OECD	Organisation for Economic Co-operation and Development
oPt	occupied Palestinian territory
PA	Palestinian Area
PACA	Palestinian Association of Contemporary Art
PCF	Palestine Cultural Fund
PNA	Palestinian National Authority
PTA	Plan, Project and Agreement (Plan, Tiltak, Avtale) Norad-MFA Classification system
RTP	Right to Play
SDC	Swiss Development Cooperation
Sida	Swedish International Development Cooperation Agency
ToR	Terms of Reference

ToT	Training of Trainers
TVIBIT	Tromsø youth house
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNRWA	United Nations Refugee Works Agency for Palestine
VAT	Value-added tax

Executive Summary



Executive summary

This country report on the Palestinian Area (PA) forms part of the Evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South (hereafter referred to as "the Strategy").

The program

Between 2006 and 2010 the funding for cultural and sports cooperation in the Palestinian Area ranged from 10–17 million NOK annually. The total budget for four years is 64 MNOK (around 10 million USD), with 90 per cent of the budget devoted to culture and 10 per cent to sports.

The portfolio is dominated by large projects such as the music education program by Sabreen and Concerts Norway, the establishment of the International Academy of Art in Palestine (IAAP), the Bethlehem *Riwaya* Museum via UNESCO, renovation and core support to Yabous Cultural Centre in East Jerusalem, the Right to Play program and the Palestine Cultural Fund (PCF) handled by the Ministry of Culture.

Cultural and sports context

The issue of culture and development in the occupied Palestinian territory is complex and multi-layered: on the one hand, the Palestinians' struggle to preserve their national identity and cultural heritage is closely linked to their existence on the land occupied by Israel, and thus part of their state-building process. On the other hand, there are intense debates on the definitions of the Palestinian national and cultural identity. There are two different governments; one in the West Bank and one in Gaza. The first is supported by the international donor community, including Norway; while the second operates in political and economic isolation.

Sports is viewed in traditional terms as being the domain of male youths. Sports for education or development is not recognised as a priority area by either of the two governments or by the donors.

The Strategy

Norway views funding to culture as an integral part of its overall objective of supporting the Palestinian state-building. This explains why Norway has extended the support beyond the cultural allocation. The regional allocation, peace and reconciliation and humanitarian funds have also been utilised to fund cultural activities. The Strategy for Culture and Sports was not known among the partners or referred to in the Representative Office's key documents. However in implementation the cultural portfolio was in line with the Strategy, although Sports was not included.

Main results

Norway has made important contributions to the development of the cultural sector in the PA, especially in building and strengthening institutions for the visual arts, literature, music, cultural heritage and multi-culture. The impact of the music education via Sabreen is starting to yield results in this generation of children. Regarding literary productions, more than 100 books were published by the Ogarit cultural centre, including translations of Norwegian writers into Arabic. In the IAAP the first Art students will graduate in June 2011. Establishing the PCF at the Ministry of Culture was ground breaking at the time, and created a new model for funding.

Exchange

There were no sports exchange activities in the PA, while in the fields of music, visual arts and electronic media, youth exchanges took place. The value added to the programs through these activities varied greatly depending on how integrated the exchange component was in the overall program. For both Sabreen and the Academy of Art the cultural exchanges were functional and thus useful, while in the literature program via Ogarit few lasting outcomes of the exchange between Norwegian and Palestinian writers were found.

Sustainability

Most of the cultural activities were found to be relatively sustainable, i.e. the effects of the outcomes will continue after funding is withdrawn. However, there were concerns regards to the Bethlehem *Riwaya* museum due to seemingly weak institutional sustainability, capacity at UNESCO and lack of local Palestinian ownership.

Development goals

There are varied results in relation to the ambition of using sports and culture as instruments for promoting development and the cross-cutting issues noted as Norwegian development priorities. Sport is found to be an effective and relevant instrument to promote gender equality, social inclusion, children and youth participation. The visual arts installations at the Arts Academy have catalysed intense debates on women's rights. Women's participation in sports is still a highly controversial issue in many parts of the country, but Right to Play was found to have a sound approach to trying to bring about changes in society. Including people with disabilities was also high on Right to Play's agenda.

Norway's support to the cultural institutions has proved to be an important instrument in the Palestinian state-building process, but not without risks. The most obvious risk in culture as for most of the support to the Palestinians is to invest in a government that might collapse due to the political situation. Secondly, there is a risk of excluding cultural and sports groups in the Gaza Strip due to the political divide. Mitigations for these risks are discussed in this report. The overall reflection is to continue using culture strategically; stay engaged in geographic areas and with social groups outside the formal governmental channels by supporting civil society culture and sports partners.

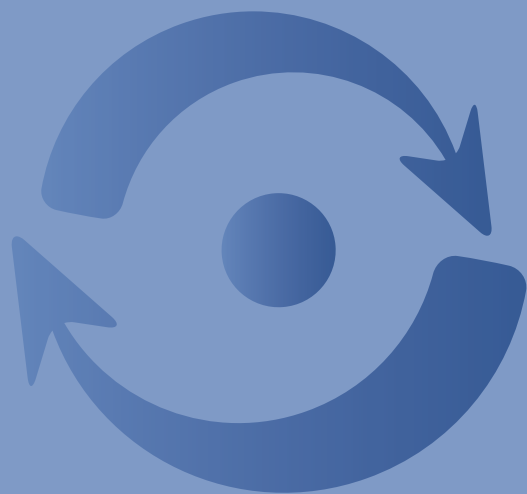
The Strategy encourages support to free and artistic groups in order to strengthen civil society. In the Gaza Strip and East Jerusalem, this is particularly needed. The NRO's own four priority areas include an increased focus on both areas. The evaluation team highlights the need for NRO to continue exploring alternative channels of funding cultural actors and institutions in the isolated area.

Management

The management of the program at NRO was found to be relatively efficient with many large projects and low transaction costs. Regular project evaluations were conducted and capacity building efforts of partners implemented. In the projects handled by MFA gaps were found in the archives and follow-up monitoring.

Summing up, the evaluation team suggests that Norway is a key donor for cultural institution-building in the Palestinian Area. It has invested substantial resources on raising the status of arts and culture. Despite the vulnerable and unstable political situation, culture and sports are found to be important outlets for oppression, frustration and anger –and the situation causes a release of amazing energies, creativity and cultural innovation.

Main Report



1. Introduction

1.1 Background

This country report forms part of the evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South.¹ The global evaluation looks at:

- the Strategy 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.

The Palestinian Area (PA)² was one of the countries selected by Norad's Evaluation Department along with India, Mozambique, Nicaragua and Zimbabwe. The country studies synthesize information from case studies of specific interventions/projects and aim to assess the relevance and impact of the Strategy in the context of this specific geographic area.

1.2 Conducting the visit

The evaluation team's visit to the Palestinian Area (PA) took place in February-March 2011, by three of the evaluation team members; Nora Ingdal (core team member), Wafa' Abdel-Rahman (country focal point), and Jonas Ellerström (technical advisory team). Wafa' Abdel-Rahman prepared the visit by contacting partner organisations and organising the schedule of visits and travel in the country. Jonas Ellerström took part in the last week of the visit, and assisted with practical insights on cultural management and quality assurance.

Due to the particular country context in the occupied Palestinian territory (oPt) of closures and need for travel permits to move between Jerusalem, the West Bank and the Gaza Strip, two additional team members assisted with logistics: Dareen Khattab and Soha Awadallah. The team held meetings with the Norwegian Representative Office (NRO) at the start and the end of the visit.

The selection of projects was done on the basis of the identified selection criteria in the inception report. It included a balance between different channels (multilateral, bilateral, NGO support), different extending agencies (NRO, MFA and Norad), a geographical balance between West Bank and the Gaza Strip, and geographically balancing chosen activities within the West Bank (although there is a concentration of activities in the central areas around Ramallah and Jerusalem). Eight projects were

¹ Henceforth referred to as the Strategy.

² The Palestinian Area (PA) is used by Norway to designate the areas of the West Bank, the Gaza Strip and East Jerusalem. The UN often uses the term the occupied Palestinian territory(oPt). This report will use both PA and oPt interchanging depending on the context.

originally selected for in-depth study, and two projects added during the country visit in order to include pilots and exchange between Norway and Palestine (TVIBIT).

The interview guidelines provided in the inception report were followed, and sent to the project managers of the partner organisations in advance of the meetings. The ten projects focused on are presented in table 1.

The evaluation focused on gathering data through interviews, which was supplemented through the analysis of project documents. The documents reviewed are listed in Annex 2 and in the text when appropriate. In order to validate and assess the cultural and sports context in which the Palestinian partners are working in, interviews were secured with government ministries, UN agencies and other donors. In addition two roundtable discussions with artists, cultural entrepreneurs and other art practitioners were conducted. These roundtables provided the team with invaluable information and insight into understanding the lived realities of art practitioners in the Palestinian areas (mainly Ramallah and Gaza city). In total, the evaluation team interacted with about 130 people. These represent different categories of informants and stakeholders as indicated in table 1.

Table 1 Projects reviewed and interviews by categories

Stakeholder categories	Number of respondents
Project management of the following projects:	
– International Academy of Arts, Palestine	3
– Gaza Municipality	4
– Jerusalem Fund	3
– Ogarit Cultural Centre	3
– Palestine Cultural Fund	3
– Sabreen	6
– Right to Play	7
– Riwaya Museum – UNESCO	4
– TVIBIT	3
– Yabous Cultural Center	1
Artists and athletes	13
Government of PNA representatives	9
Beneficiaries, youth and children	50
Bilateral and multilateral agencies	7
Representative Office of Norway	6
Partners in Norway	11
Sum (approx.)	133

The draft evaluation was submitted to Norad on March the 31st and shared with the Norwegian and Palestinian partners. The latter also had the report presented to them in Ramallah, while feedback from the Gaza partners was received by phone and email. Based on the comments, a final report was submitted to Norad on June 10th 2011.

1.3 Limitations

The most important challenge and limitation for this evaluation are the political, geographic, social and cultural fragmentation of the Palestinian area, and the Israeli occupation which effectively divides the areas into separate cantons. Although the evaluation team physically visited both the northern West Bank (Nablus), the southern (Bethlehem), central (Ramallah) and Jerusalem, a permit from the Israeli authorities to enter the Gaza Strip could not be obtained in time. Interviews with the Gaza Strip partners and beneficiaries were therefore held via videoconference facilities. The location of the Norwegian Representative Office to the Palestinian Authority which is beyond the separation wall (under Israeli control) makes it inaccessible to most Palestinians and many of the cultural and sports partners working in the West Bank, including this evaluation's country focal point.

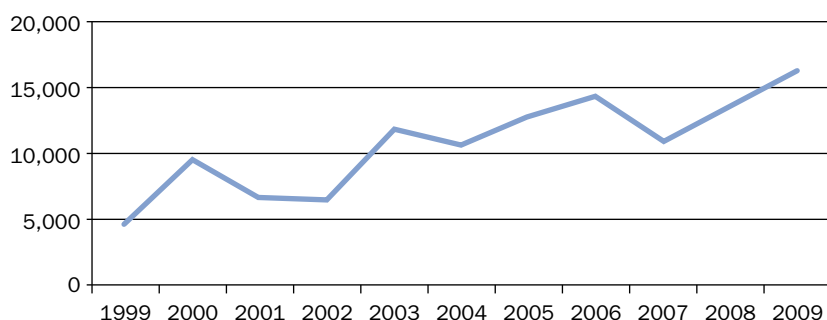
A further note on the reliability of this report is the bias within the report in favour of the large projects with less attention being paid to small cultural projects. Five large projects take up three quarters of the Norwegian cultural and sports budget and thus dominate the findings of this study. The evaluation tried to identify smaller projects and pilots funded in the period 2006–2009. The initiatives found were largely one-off events. Only one initiative had continued (TVIBIT) and was thus included in the assessment.

2. A review of culture and sports activities

2.1 Activities before 2005

According to available data from Norad's statistical department supplemented with data collected by the evaluation team during the country visit; the funding to culture in the Palestinian Area has steadily increased in the last ten years from around four million NOK in 1999 to 17 million NOK in 2009. Right to Play has received funding from MFA since 2003 and is the only agency that has been involved in the field of sports in the PA.

Figure 1 Funding to culture in PA 1999–2009



Source: Statistical information, AMOR/Norad and MFA/NRO

Until 2005, Norway funded a range of cultural projects; the mapping of projects from 1999–2009 counted around one hundred projects. In 2006 the number of funded projects was reduced to around 20 projects annually. The main reason for this change was that the MFA instructed all embassies, including the NRO, to reduce the number of projects and consolidate their portfolios. Based on the instructions, the NRO transferred a lump sum to establish the Ministry of Culture's Fund for support to small scale cultural initiatives (more on this below).

2.2 Portfolio 2006–2010

The database of projects and activities between 2006 and 2009 is enclosed in Annex 2. In total there were more than 20 different projects funded during this period. Around half of the projects had a long-term focus. The rest were short-term 'one-off' cultural events and activities.

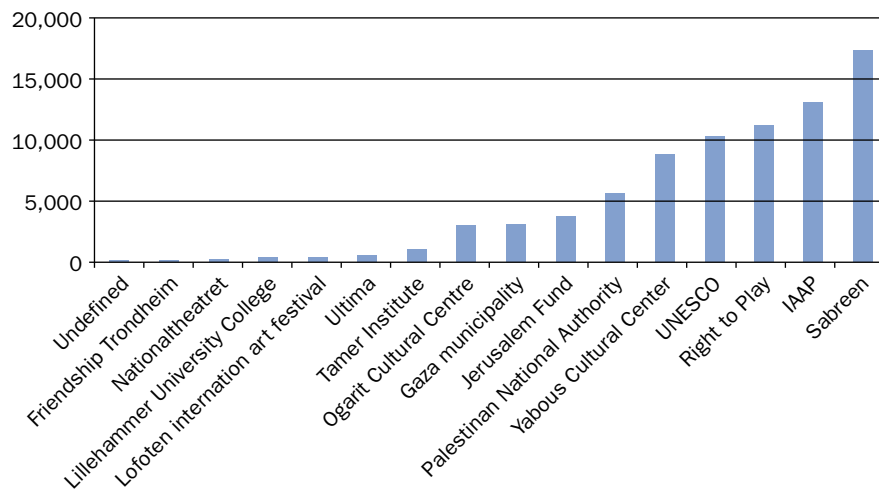
The total budget volume of the projects executed between 2006–2009 amounts to more than 64 million NOK (around 10 million USD). The allocation for culture in 2010 was NOK 11 million (via chapter 160.73). In addition, funds to culture were

allocated via the regional allocation while the funds to sports came from MFA's humanitarian, peace and reconciliation allocation. These funds have been granted on short-term (one-year) contracts. The civil society fund to the NGOs was allocated, handled and monitored by Norad.

The portfolio in the Palestinian Area can be described with the following key figures:

- Total volume NOK 64 million and total number of projects 20+
- Average size of a project NOK 775,000
- The largest project is the cooperation between Concerts Norway and Sabreen with a total of NOK 14 million (around 22% of the total budget)
- The second largest program is the International Academy of Art in Ramallah with around 10 million NOK over four years
- One partner working in sports, Right to Play.

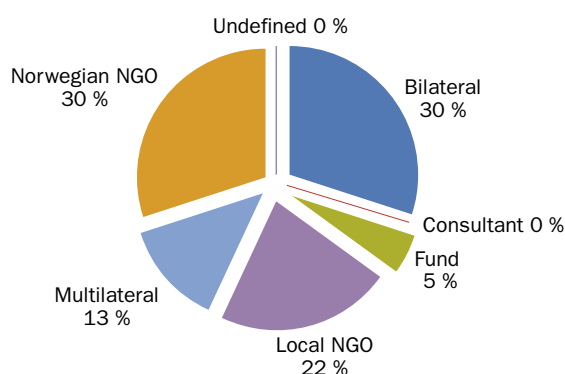
Figure 2 Funding to partners 2006–2009 (in '000NOK)



Source: Statistical information, AMOR/Norad and MFA/NRO

The portfolio of projects has a few, but large projects. Handling fewer projects with larger amounts of money was a deliberate strategy from the NRO from 2005 and onwards in line with the overall Norwegian policy of concentration into fewer agreements and partners. Many former partners in theatre, dance and the arts who had contracts directly with Norad were not included in the new Palestinian Cultural Fund because their requests were for small amounts of funding. However for Norway, the change in cooperation modalities implied reduced transaction costs with fewer partners and enhanced cost-efficiency of the project management level at NRO.

Figure 3 Channels of funding 2006–2009



One third of the funds (30%) were channelled via bilateral channels. The funding from Concerts Norway (a state owned agency in Norway) has been channelled to a Palestinian NGO (Sabreen), but falls under the bilateral cooperation category due to the Norwegian partner being governmental, and because Sabreen works in close cooperation with the Palestinian Ministry of Education. The Palestinian Ministry of Culture is the second grant recipient of bilateral funds. 22% has been channelled directly to local institutions such as Gaza municipality, Yabous, Tamer and Ogarit. 13% has been channelled via Norwegian partners such as the Academy of Fine Arts in Oslo (KHIO) to International Academy of Art, Palestine (IAAP), Norwegian People's Aid, Lofoten international art festival and the Lillehammer University College. 13% has been channelled via the multilateral channel (UNESCO) and five per cent to cultural funds (Jerusalem Fund).

2.3 Strategic priorities

Norway has played a key role as chair of the International Donor Group in Support of the Palestinians since the early days of the Oslo agreement (1994). The support to the cultural sector is integral to the overall objective of the Norwegian policy in the PA – the creation of an independent Palestinian state in the West Bank and Gaza. The NRO has developed a cultural plan with four priority areas:

1. Supporting Palestinian cultural institutions
2. Strengthening the PA's work in the cultural sector
3. Focus on East Jerusalem and Gaza
4. Support for and facilitation of individual measures

Norway has focused both on building up key cultural institutions and strengthening the authorities' cultural work, in addition to supporting individual initiatives, including Norwegian artists visiting Palestine as part of the public diplomacy efforts which are funded through the O2 area.

3. Culture and sports context

3.1 Occupation and fragmentation

The issue of culture and development in the occupied Palestinian territory is complex and multi-layered. Palestinians are involved in a daily struggle trying to preserve their national identity and cultural heritage that includes their existence and relationship to the land. In this way the Palestinian efforts in the field of culture and development are inextricably linked to their state-and nation-building project. The 44 years of occupation influenced the cultural scene in the oPt and the Palestinians in Diaspora. Most art works from this period support and praise the liberation movement. The mother, the woman, symbolize the land and the steadfastness of the people. After the 1993 Oslo Accords, the cultural scene reflected the hope for a state and for the self-determination of the Palestinians. This led to a new debate on what constitutes the Palestinian cultural identity- new forms and images of art were brought up- as this debate continues.

3.2 Current trends and developments in culture

Culture has been and still is highly influenced by the political climate; today the West Bank (including East Jerusalem) and the Gaza Strip are witnessing total separation. Moreover, within the West Bank checkpoints, the Wall and settlements restrict the movement of Palestinians from one city to another. As a result, the Palestinian society has been fragmented, which has influenced the development of culture, cultural life and international cultural exchange. Aside from the aforementioned movement restrictive factors, policies have led to the separation of the Palestinians from neighbouring countries, which has excluded them from cross-border cultural development in the region.

As part of *Ending the Occupation*, the Palestinian government plan for *Establishing the State*³ has a specific section discussing the priorities, policies and programs of the Ministry of Culture. The Government Plan identifies the importance of preserving the Arab culture in Jerusalem; maintaining the national cultural heritage and identity; and rejuvenating cultural life in all its forms by operating cultural infrastructure and improving the capacity of the Ministry and of its staff.⁴

That being said, the government budget for culture is relatively low. In the last few years it ranged between 0.2%–0.7% of the national budget which corresponds to around 3 million USD. Also in the past there were no clear strategic plans for cul-

3 Palestinian National Authority, *Ending the Occupation, Establishing the State*, Program of the Thirteenth Government. August 2009, P. 28

4 Ibid

ture. The lack of a national strategic plan caused at times some conflict of interests, because there were/are no clear guidelines determining the role of each stakeholder.

Today several institutions and NGOs work in the field of culture in Palestine, in total there are around 300 civil society organizations working in that field⁵ with a number of distinct areas of focus. Below the broad categories of focus are outlined:

- Document and maintain/protect the oral and historic heritage (archaeology, museums, crafts, traditional crafts, oral history- story telling and others)
- Performance arts, festivals, film and theatre
- Production and marketing of art and cultural products
- Building a cultural infrastructure
- Capacity building – academic and training institutions.

The efforts made to promote culture as a priority in Palestine has had limited impact on the public as people tend to focus on their daily basic needs due to the difficult economic situation. Culture is a priority but as a tool to promote the Palestinian cause and identity and not as a right or an end in itself. Cultural events in Palestine witness low percentage of participation, for example: only 6% of the youth participate in cultural activities (as audiences). Home entertainment is, however, more popular with 47%-72% of the population following radio and/or TV programs.⁶

3.3 Current trends and developments in sports

Sports in the Palestinian context is viewed as a field for leisure and entertainment for (male) youth. It is also perceived as an activity for personal development and self-discipline. Youth clubs were, before the first intifada (1987–93), venues for the mobilisation of action against the occupation and for providing social services and assistance to their communities; this led to the freeze of all sports activities by the occupation authorities. After the Oslo agreement and the establishment of the PA in 1994, youth clubs were re-opened and a recovery plan for the sports sector was put in place. The Ministry of Youth and Sports (MoYS) was established to respond to the needs.

According to the Palestinian Bureau of Statistics, in 2007 the total Palestinian population in the oPt was 3.8 million. Youth (15–29) represented 27% of the total population while over 50% of the population was under the age of 18.⁷ Paradoxically, Salam Fayyad's government plan "Ending Occupation, building the State" only mentioned Youth twice and in both occasions as tools and not as targets. However, in the "*Homestretch to Freedom*" plan, the Prime minister notes in his foreword: "We will develop better infrastructure, equipment and programs to **enable our youth to participate in organized social and sporting activities**".⁸

According to the Ministry of Youth and Sports (MoYS) the main goal of the "*Homestretch to Freedom*" plan is to "Empower the youth to contribute to building the state and its institutions – promote concepts of national identity, good citizenship,

5 Palestinian National Authority, Ministry of Culture National Strategic Plan 2011–2013, August 2010, P. 37 (*in Arabic*)

6 Palestinian Central Bureau of Statistics, Statistical review on the status of cultural institutions in Palestine 2010 (*Arabic*)

7 http://www.pcbs.gov.ps/Portals/_pcbs/PressRelease/yothday1208.pdf

8 *Homestretch to Freedom*, foreword, page 4.

democratic activity, dialogue and tolerance in order to promote social stability; provide youth and sports infrastructure, including installations and facilities; and host youth and sports events at Arab and international levels.” The specific objectives of the one year plan are the following:

- Develop relevant legislation and policies
- Develop infrastructure
- Develop the scouts movement and
- Develop external cooperation

One could conclude that youth and sports are not prioritised in the two Palestinian National plans introduced by Prime Minister Fayyad. A human rights approach to sports is neither evident nor are the needs of youth addressed through infrastructure and facilities. Though youth are planned to be agents for promoting national identity, good citizenship, democratic activity, dialogue and tolerance that will promote social stability and contribute to state building, yet, the programs offered to them through this plan cannot meet any of the youth’s expectations.

3.4 Activities of other donors and donor collaboration

The largest donations and those with the most systematic attention on culture as a “right to development” come from private funds such as the Qattan and the Ford Foundation, not foreign donors or the Palestinian authorities. The Ford Foundation’s cultural policy supports “the creation of a new generation of arts leadership and facilities that are firmly grounded in the communities in which they reside and that are models of artistic innovation, cultural and community collaboration, and social partnership.”⁹

Qattan foundation is partly funded by Ford Foundation and runs a comprehensive arts and culture program in both the West Bank and Gaza. The Qattan foundation is both a donor and implementer of projects. The Qattan prize for the best young artist is the most important individual recognition a Palestinian artist can receive. Since it was initiated several artists from the IAAP have received this honor.

Apart from the foundations, Denmark, France, Spain, Sweden and EU operate in the cultural sector while USAID also funds quite a few sports initiatives. Sweden’s main cultural support has been channeled via the Academy for Stage and Music (HSM) based in Gøteborg. Sweden is currently developing a new country strategy for the West Bank and Gaza.

Denmark has outsourced all of its cultural support to the Danish Centre for Culture and Development (DCCD). An external evaluation of DCCD in 2009 recommended that DCCD promote broader-based participation and be less focused on short-term events. The evaluation recommended learning from the work of cultural foundations such as the Qattan foundation, and the Palestine Cultural Fund. Based on the evaluation and the experiences gained during the previous funding period, the DCCD has developed a new strategy for their cultural outreach program in Palestine. With the cultural development fund, DCCD aims to revitalize the cultural life in Palestine

9 www.fordfoundation.org

through direct support to artists and cultural operators. DCCD calls for proposals in two categories, “New Initiatives” and “Small Grants Support”. In addition the Danish Representative Office (DRO) channels funding directly to Palestinian partners, including the jointly funded **Jerusalem Fund**.



Photo 1: Logo of Yabous cultural centre in Jerusalem

There are no formal donor coordination mechanisms in the area of culture or sport, but informal meetings do take place between donors such as Norway, Sweden, Denmark, France, Spain, EU and UNESCO. The lack of leadership from part of the Ministry of Culture in developing a sector approach on the one hand, and donors having their own interests and priorities on the other hand, has inhibited more donors from coming on board with the Cultural Fund. In the fields of sports, the main coordinating responsibility lies with the Ministry of Youth and Sports. MoYS has a role in summer camp activities and on various other sports activities. However, the potential value of sports as an instrument for development (education, health etc.) or as an instrument for promoting other priorities does not seem to be recognized by any of the ministries.

Norway is among the few donors that have systematically funded cultural infrastructure and institutions, while the majority of donors focus on funding short-term projects.

4. Achievement of objectives

This chapter reviews performance and achievement of planned objectives of a selected number of projects in sports and culture. Since this is not a project evaluation the team has not assessed all the details of each project. However, reference is made to self-reporting documents submitted by the partners, as well as existing evaluations and reviews. The substance from this chapter will then be used for the broader strategic analysis in the next chapter since such analysis needs to be grounded in operational realities.

4.1 Project performance in relation to objectives

In this section the performance of three large projects is discussed: the Palestinian Cultural Fund, the Jerusalem Fund and Right to Play. The other seven projects are discussed in sections 4.2 and 4.3.

The Palestinian Cultural Fund (PCF) was established in 2005 by the Ministry of Culture with funds from Norway. In total 9,5 MNOK have been allocated to the PCF since 2005. PCF has from the start had four general objectives:

1. Culture work in PA is supported based on a vision that responds to the needs and aspiration of the Palestinian people, with a special emphasis on children.
2. Free and creative artistic expression and experimentation encouraged throughout the PA, with a specific emphasis on marginalized areas and grassroots participation.
3. Relations between MoC and non-governmental organizations (NGOs) are more transparent and institutionalised.
4. Capacity of MoC is increased.

In the most recent report the PCF has added a fifth objective:

5. Institutionalization of the PCF to become an independent Fund

Since 2005, a total of 65 cultural and community institutions have received support through PCF in the fields of theatre, music and visual arts, in addition to community-based cultural initiatives implemented by grassroots organizations or local municipal councils. The largest disbursement of funds went to the Gaza Strip and Ramallah, receiving 26 percent of the total sum respectively, while Jerusalem received 12 percent.

There are high expectations of the PCF from cultural practitioners and artists. PCF's first objective states that PCF should prioritize projects in marginalized areas. Some cultural practitioners wondered whether geographical priority rather than artistic

quality should be the criteria for the funding. However, the PCF assured the evaluation team that they have contracted well-known artists to be part of the review committee to select projects based on the artistic expressions.

Assessing the performance of the second objective, the feedback from the grant recipients indicated that the PCF needs to pay more attention to “supporting the free and creative artistic expression and experimentation” in order to fulfil this objective. The PCF continued to support conventional cultural expressions like films, theatre plays, and music-dance performances in addition to children libraries and computer labs. It did not earmark funds for the development of children and youth’s talents, or support their cultural/ arts productions. This is an opportunity that can be further explored by PCF.

Regarding the third objective, the performance of the PCF seems to have strengthened the cooperation and networking between the government and civil society in the sense that the MoC has benefitted from having a donor role vis-à-vis the NGOs. The NGOs have also been encouraged to hold the MoC accountable and demand that the government establish frameworks for the cultural sector which NGOs can implement. This is an important achievement.

The degree to which the PCF has contributed to the capacity of the MoC is more difficult to assess since other capacity-building initiatives have targeted the MoC also.¹⁰ However, the development of a separate strategy for the MoC (with technical assistance from UNESCO) seems to be one indicator of capacity-enhancement. In assessing the achievements of the MoC one needs to keep in mind the frequent changes in government (e.g., there have been seven different ministers of culture between 2005 and 2010) have also hampered progress.

An external evaluation concluded that the PCF had established good management practices and that the application process was conducted in a transparent and efficient manner (Baidoun, 2009). However, interviews with grant recipients showed that all of the recipients had experienced major delays in the receipt of grants and feedback from the PCF. Another challenge for the local “art world” in working with the PCF is adhering to the administrative and financial requirements set by the Palestinian Ministry of Finance. When the latter recently introduced a 10% VAT on cultural work it caused large problems for many small and unregistered cultural entrepreneurs.

10 The National Cultural Strategy 2011–13 (الاستراتيجية الثقافية) was developed in support by the UN MDG Achievement Fund.

Delays in fund disbursement affected theatre production

A local theatre group got the approval to their application for the production of a play in 2009, but did not receive any funding until one year later. The work started: contracts were signed with the actors, rent was paid for the theatre facilities and rehearsals commenced. When the time came for the implementation of the activity itself, the second disbursement of funds did not arrive. The production stopped, the director had to let the actors go, and the play was put on hold. When the second payment finally arrived 10% of the fund had been deducted¹¹ without notice. The director had to start the process all over again: sign contracts with new actors, find a new venue and rehearse the play. The play was originally planned with a tight schedule, and minimum production costs in order to meet the budget and the short deadline for reporting stipulated by the donor, the delays in disbursement of funds countered all these efforts.

Following the external evaluation mentioned above, the grants mechanisms and structure of the committee were revised and changed, but a timely implementation of activities and cost-efficiency is still a major problem for the PCF. The evaluation also recommended that the PCF become an independent institution and diversify its funding base. The PCF has followed both recommendations and has hence approached France and Sweden for funding. Norway has stated its continued commitment to the PFC. The current Minister of Culture praises the Cultural Fund and believes in the potentials for further developing and consolidating the achievements so far.¹²

Despite the above challenges in implementing the written regulations of the Fund, the evaluation team commends the Representative Office for taking on the task of engaging with the MoC in order to establish the PCF and move it towards becoming an independent cultural funding agency. Having an independent cultural fund (or an Arts Council) is a key to ensuring sustainability and important for the future development of funding mechanisms for artists, writers and art practitioners. However, the PCF needs to be closely monitored to ensure that a) the fund's selection and disbursement mechanisms are efficient, and b) that free and creative artistic expressions and experimentations are funded. The PCF has great potential for fulfilling the two main objectives of the Norwegian Strategy: To enhance local ownership and development of national cultural institutions, and to support the establishment of a growing arts and cultural industry.

The **Jerusalem Fund** was setup under Palestinian President Mahmoud Abbas's office, in his capacity as chairman of the PLO. The Fund is a "basket fund" involving Denmark (the chair), Belgium, Switzerland, Austria and Norway to support Palestinian organizations in East Jerusalem in the fields of culture, gender and legal aid. Norway earmarked its contribution for the cultural sector and related it to Jerusalem – Capital of Arab Culture 2009.¹³ The main objective of the Fund was to strengthen the links between the President's Office and the Palestinian residents in East Jeru-

11 In September 2010 the MoC introduced a 10% value-added tax (VAT) for cultural work. This was introduced by the Ministry of Finance to expand the tax collection mainly from persons/companies that are not registered. It is not a new regulation but was fully enforced in 2010. When the PCF selected the projects, it was not required to deduct the 10% VAT, but upon the enactment in 2010, MOF enforced the law.

12 Interview with Minister of Culture, Siham Barghouti 3.3.2011.

13 The Capitals of Culture is a programme organised by UNESCO and the Arab League designed to promote Arab culture and encourage cooperation in the Arab world. www.alquds2009.org

salem and to contribute to building of East Jerusalem as the future capital of the Palestinian people. The purpose of this intervention was to provide efficient and effective social development, cultural empowerment and legal protection to Palestinians, in particular women and youth, through small, community-based organizations.

Assessing the performances of the 24 cultural initiatives in East Jerusalem supported through the Norwegian contribution, the partners reported on various achievements from having running costs covered to setting up a theatre play. Some partners that had received funds from both the PCF and the Jerusalem Fund reported that the latter was more efficient in fund disbursement and less rigid in administrative and financial procedures. However a weakness with the Jerusalem Fund was that it lacked clearly defined criteria for applications. The type of funds that could be applied for was not stated and thus some partners got their running costs covered, while others received funds for cultural productions. The recipients did not report on any delay in payments during 2009.

An outsider could think that the Jerusalem Fund duplicates the work of the PCF, but the evaluation team did not find this to be the case. Due to the particular situation in Jerusalem, the team encourages the NRO and MFA to continue their support to East Jerusalem, if not through the Jerusalem Fund, then via the existing mechanisms in place with the PCF.

Supporting cultural productions and institutions in Jerusalem also contributes to the objective of supporting Palestinian state building as highlighted in the Salam Fayyad plan "*Homestretch to Freedom*." Although the Jerusalem Fund could document some good results, the donors decided to end their financial support due to weak project reporting.

The **Municipality of Gaza** cultural program has been funded by MFA since 2000. The main goal of the 2005–2007 grant was to support the municipality's effort to provide better and adequate cultural and recreational activities to the local community, and to realise the second priority of the Gaza Action Plan for Children. According to the reports received by the team, the municipality spent the funds on the running costs and staff salaries, yet it succeeded in successfully implementing all the activities agreed upon which led to the targeting of hundreds of children, tens of artists and schools. The evaluation team could not verify this information due to our inability to access Gaza.

The Holst Park and the Arts and Crafts Village are two main cultural centres that provide both the space and the venue respectively for Gaza artists to exhibit their work, and; for a marginalized area (Al-Tuffah) to have an open space for its children, girls in particular, where they can develop their talents, release stress and access a different environment at the computer lab, the library and theatre. Yet, it was evident to the evaluation team that the political agenda of the new municipal management, which took over in 2007, has affected artists' ability to perform freely. The new administration imposed restrictions on certain groups (hip-hop) to perform in its cultural centres, for example.

Right to Play (RTP) has worked with partners in the West Bank since 2005. Their objectives are:

- To promote physical and psychosocial health among children and youth
- To engage youth in their communities
- To promote community awareness of child rights
- To encourage acceptance of girls' participation in sport and play
- To provide opportunities for community capacity building in Monitoring and Evaluation

According to RTP own reporting, targets were reached in most of the areas. One indicator of success listed was having gained the support from key strategic partners such as UNRWA, Palestinian Ministry of Youth and Sports (in the West Bank), National Committee for Summer Camps, the community-centres and UNICEF. RTP has undoubtedly managed to set the agenda of sports for development in the Palestinian Areas. It is the first organisation to systematically work on this issue and the concepts proposed by RTP are gaining ground. RTP's achievement of including girls in sports is highlighted later in this report.

RTP relies on partnerships with big institutions like UNRWA and MoE, which is a good strategy to reach broader audiences and target groups for short-term activities (as they are funded annually by the one-year humanitarian allocation). However, to develop sustained partnerships with communities, the new strategy should focus on establishing long term relationships with CBOs through engaging them more in the development of strategic plans and action plans. According to the RTP team, this new way of working has been elaborated in close consultation with the community.

It is recognised that RTP has a unique approach to their work. This approach was first introduced to the Palestinian society with the introduction of four basic principles: fair play, teamwork, respect, inclusion of girls and disabled. This approach to sports has prompted many community based organizations to demand training for their teams and/or demand follow up to the training. However, since the projects are short term (4–7 days training with follow up during one school semester) RTP cannot provide the school/organization with the needed skills to continue implementing the RTP methodology appropriately.

Another concern raised by partners is that RTP staff targets teachers and coaches with their trainings and when these leave there is little capacity left behind. At the time of the evaluation RTP did not have a plan to transfer knowledge to local partners. However this is being developed as part of the new agreement with Norad.¹⁴ RTP would do well to transfer their knowledge to the local partners through training of trainers (ToT) programs; build implementation capacity of local partners; create networks between trained leader/volunteers and the local organisations; create a pool of trainers and an annual national meeting for all trained leaders/volunteers. Some of the partners mentioned that RTP's financial resources spent on branding RTP through the production of marketing/advertising materials are comparatively

¹⁴ RTP comments to draft report 2.05.11

high given that some schools are in a great need of a single ball, similarly the high costs of organising one-day events were also noted.

Assessment of performances was measured mainly by quantitative reports compiled by RTP. These reports focus on the number of children and youth benefiting from activities. Since changing attitudes towards sports as a right, and using plays as an instrument for promoting health and social mobilisation does require a different set of monitoring tools, the evaluation team noted that there is a need for more research on: the impact of the RTP's approach on society; to which extent sports has an effect on reducing violence in the schools, increase scores in exams etc. RTP was encouraged to engage in discussions with the local universities' education and/or social science departments on how to better assess the impact of their work.

4.2 Highlighting areas of high achievement

This section highlights elements of projects where the evaluation team found a high degree of innovation and willingness to pilot and try out new activities. The projects discussed in this section are the International Academy of Arts, Sabreen music education, Yabous cultural centre, the Bethlehem *Riwaya* museum and the TVIBIT exchange program between Tromsø and Gaza city.



Photo 2: Logo International Academy of Art in Palestine

The most innovative and successful initiative funded by Norway in the Palestinian area is undoubtedly the International Academy of Art in Ramallah (IAAP logo to the left). The Academy of Art has contributed to breaking the barriers surrounding the traditional understandings and definitions of arts in Palestine. It has opened the door and created a new arena for free thinking and artistic

expressions. In June 2011 the first group of students will graduate from IAAP with a BA degree from the Oslo Academy of Fine Arts (KHIO). The fact that there is great diversity among the 33 current students in terms of socio-economic backgrounds and geographical locations has prevented the Academy from gaining an "elitist" image. The Academy considers its community outreach program, which is currently being worked out, crucial in order to engage with Palestinian society and change the perceptions towards and understanding of the arts. The Academy has been able to fundraise and provide scholarships making it an affordable educational program for low-income students. The Art Academy is "bringing the world to the students" and to Palestine. The most recent idea of the Artistic Director of the Academy is to bring "Picasso to Palestine".¹⁵ Norway's support to this cultural institution has been of paramount importance.

¹⁵ Picasso in Palestine is providing local regional and international PR for the Academy in Palestine. In co-operation with VanAbbe Museum, Netherlands, the goal is to bring an original Picasso painting to Ramallah. This will be the first time that Picasso is exhibited in Palestine. The Academy will open its doors to the general public and in particular to school children to provide a unique learning experience which aims to stimulate public interest in the visual arts. IAAP is coordinating with the Ministry of Culture and the Ministry of Education, and has partnered with Al Mamal Foundation, A.M Qattan Foundation and Mawred al Thakfeh for the project. Source: IAAP Mid-term report 2010.

The establishment of **Yabous cultural center** in East Jerusalem is highlighted as an innovative project. Yabous works to revive the cultural life in the city by renovating an old cinema into an interactive cultural center offering a variety of cultural activities and events such as exhibitions, concerts, film and music festivals, theatre, book café and a children's center. Yabous will create a cultural space in east Jerusalem that invites the public on a daily basis and introduces culture as a life style.

The centre has a highly dynamic and efficient leadership that enables global networking and partnerships that will most likely attract international festival artists and groups. Yabous is a member, and the only Arab representative, of the European forum of music festivals, and has contacts with the Førde Festival and the World Music festival in Norway. Anything involving building and renovating in the Palestinian side of Jerusalem is highly risky due to Israel's control over the city. Yabous is highlighted as an achievement because it combines the objectives of Norway's strategy; it fills a gap in terms of what it intends to offer East Jerusalem, and it has engaged private and public, local and international funding to ensure its sustainability.

The cooperation between **Sabreen music center and the Concerts Norway** is another program with high achievements. The program has succeeded in integrating music education into the Ministry of Education (MOE) schools, the Latin Patriarchy schools, and to a lesser extent the UNRWA schools. Sabreen has provided training to teachers in music education; developed and distributed educational materials to the schools and the teachers; and offered school concerts, some in cooperation with Concerts Norway and some on their own.



Photo 3: Logo of Sabreen

The cooperation with Concerts Norway has two exchange components: one, training for musicians of Sabreen by Concerts Norway in areas Sabreen finds to be in need (several levels of training exist); second, the schools concerts held in Norway host some Palestinian musicians sent by Sabreen upon request by Concerts Norway.

Sabreen also introduced music clubs in some of their partner's schools free of charge as an extracurricular activity. The clubs have been welcomed by the parents, schools and students. In an external evaluation Sabreen is credited as being a highly successful initiative that has spread music education to children and adolescents (Hilal, 2009). Norway has so far supported Sabreen with NOK 14.5 million, the last phase of the project is planned to end in 2013.

The **Jerusalem Fund** had an innovative approach to gaining focus on East Jerusalem in Europe (and the Arab world), as well as attracting attention to the challenges facing the East Jerusalem institutions. The Fund also established an important

directory of Jerusalem's history and civilization. The effects on the organisations and institutions in East Jerusalem that received funding could be high. In fact, the fund might have prevented them from being closed down. However, due to the weak reporting system and criteria for both selection and assessment of performance the evaluation was unable to conclude on whether the intended outcomes were fully achieved.

Highly innovative and **renowned state-of-the-art museum** comes to mind when assessing the Palestine *Riwaya*¹⁶ Museum in Bethlehem. Although the project has been notoriously afflicted by delays, challenges in ensuring local ownership, and determining the parameters of the definitions of the narratives that will be presented in the Museum, UNESCO and its project coordinator must be commended for daring to think of new and innovate approaches in a project where Norway has been the only donor. If the Museum is finalised according to plans it will introduce a completely new set of museum thinking into the country. Moving away from tangible objects and artefacts, the museum attempts to narrate the Palestinians' stories from motherhood (suitably chosen due to the neighbour Nativity church) via migration and exile – both forced and volunteer, to histories from the physical and human landscape surrounding Bethlehem. Although the main focus of the Museum are the narratives of Bethlehem, the plan is to have a rotating exhibition that will bring in new narratives that form other parts of historic Palestine (pre 1948) (e.g., the West Bank, Gaza Strip and Jerusalem).

Despite delays, the project has succeeded in completing the concept and design of the exhibition (museology) and subsequent finalization of the architectural design (museography). The Department of Antiquities and Cultural Heritage of the Ministry of Tourism and Antiquities has carried out the rehabilitation and conservation works of the archaeological remains, including the cleaning of three water cisterns.¹⁷ The cleaning works revealed an important archaeological discovery, which sheds new light on the history of the site as well as increases the capacity of attraction to the museum for pilgrims and other visitors. Thus, this museum will also contain tangible artefacts, but displayed in a new way and placed into a contemporary context.

¹⁶ *Riwaya* is the Arabic word for narrative/novel.

¹⁷ UNESCO (2011), Prodoc_RMB IV Phase_10022011

Figure 4 Riwaya museum plans



The illustration above shows one of the planned rooms in the Bethlehem Riwaya museum: a journey into Palestine, its land, its people, its history and culture. By utilizing the latest technology in multimedia, virtual reality and interactivity, the audience will have a sensorial experience: when touching one of the people in the digital wall, the figures will turn towards the audience and start narrating her/his story.

At a completely different level, another innovative and interesting project is one of the spin-off effects of the **twining friendship cooperation between Tromsø and Gaza** municipalities, the Culture House TVIBIT cooperation with partners in Gaza. TVIBIT is a youth culture-house in Tromsø for young and creative people between the ages of 15 and 25. The culture-house includes: a café, a health-centre for youth, the Project cradle; TVIBIT Filmhouse, including equipment, the building,, rehearsal rooms, a stage, Nordic Youth Film Festival, cooperation with different cultural institutions and festivals, and other things. TVIBIT's objective is to "make possible new and professional quality developments in youth competence-building and talent within the cultural arena and creative industry".¹⁸ The cooperation has so far resulted in the production of a documentary film, training courses in film making, project management and jointly designed performances. The cultural stakeholders interviewed in Gaza expressed sincere appreciation and support for this grassroots initiative which allows for the interaction between Palestinian and Norwegian youth either physically or via skype and internet. Recognising the geographical and politically-imposed obstacles between cultural exchange between Norway and Gaza, the youth have been able to find new ways of communicating and interacting – and producing cultural goods.

4.3 Highlighting areas of low achievement

In this section the performance of two projects is discussed; the Ogarit Culture Centre, and the Bethlehem Riwaya Museum.

Ogarit Cultural Centre has published nearly 100 books by Palestinian writers, including children's literature and promotion of young and female writers. Ogarit has held book fairs, seminars and readings. The Ogarit Cultural Centre also distributes free

¹⁸ Information from webpage, www.tvibit.net

copies of books to schools, libraries and cultural centres. Ogarit cooperates with the Norwegian associations for Children Authors. Norway supported Ogarit with NOK 2.4 million for the period from 2006 to 2009.



Photo 4: The book *Garman's Summer* by Norwegian author Stian Hole was translated to Arabic by the Ogarit cultural centre.

The goal of the project was to enable Palestinian writers to deliver their creative thinking to the Palestinian society, to develop their individual capacities to communicate through creativity, and to promote reading as culture at the local level. The specific purposes of the last project reviewed by this team (2005-extended to 2009) were a) to provide opportunities for publications, b) to encourage reading habits in the Palestinian society, c) to enact Palestinian laws and systems that protect and support the copyrights of writers; and d) to build the organisational, administrative and financial capacities of Ogarit to accomplish its objectives and ensure the sustainability of its work. Assessing the performance of Ogarit, it appears that only the publishing of books has thus far been achieved. Ogarit has published an impressive amount of books of high quality and translated six books from Norwegian language. The authors include

Per Petterson, Stian Hole, Marit Kaldhoel, and Toril Brekke. These are impressive results that should be sustained through follow-up initiatives (more on this under sustainability).

However, the distribution of the books seems to have lacked a systematic approach. Anecdotally the evaluation team witnessed thousands of books stored at the Ogarit premises.

The other three planned results were achieved to a very limited degree, but it should be noted that they were probably too ambitious to begin with. For example: encouraging reading habits would have implied a completely different set of capacities and outreach from Ogarit. Ogarit is mainly a publishing house with few employees because the work depends on writers and a committee of readers who approve the scripts, they do not count with an outreach program which is in touch with schools, libraries, community-based organisations or other such institutions which would be suitable to promote reading for fun etc. Attempts at getting a copyright law in place were done by Ogarit by organizing a seminar (with Norwegian writers and trade unionist) in 2008. Finally, the capacity-building of Ogarit which was supported by the Representative Office did not succeed due to a range of different reasons that are hard for the evaluation team to discern given that there are diverging views on what went wrong. The team observed that there was no external review/evaluation finalized of the project.

The Norwegian union of children writers (NBU) had a quality-assurer role in reference to Ogarit's work and reporting to the NRO, however there were no funds or administration costs set aside for the Norwegian partner. In fact, the contract

between NRO and Ogarit stated that NBU and the two sister unions; the Norwegian Writers Union and the Translators Union would each pay 40,000 NOK annually to Ogarit as their own share of the project. NBU is a trade union for the Norwegian children and youth writers, and does not have much administrative staff. NBU stressed that it has been quite an administrative burden for them to try and “quality-assure” Ogarit’s reports on behalf of NRO. One lesson learnt from this experience seems to be that for projects with institutional capacity-building objectives, there need to be sufficient resources set aside for such learning and development to take place. The NBU was unable to take on its role as capacity-builder for Ogarit due to a range of interrelated issues; first was the lack of willingness to develop within Ogarit itself, but secondly, NBU did not get resources to fulfill its role.

The Bethlehem *Riwaya* project is also highlighted as a project with low achievement since it has turned out to be much bigger and more expensive than initially planned. The project has changed character and contents completely since 2005. During the construction of the Peace Centre the remains of a Byzantine church was found. UNESCO applied to Norway for funding to establish a Crypt Museum. A Norwegian consultant, who was sent to assess the feasibility of such a project, concluded that there were not sufficient artefacts to be displayed in a museum. Based on the inputs from the consultant, the Project Steering Committee (PSC) composed of representatives of the Ministry of Tourism and Antiques (MoTA), the Municipality of Bethlehem, the Bethlehem Peace Centre and UNESCO, decided to redefine the museum idea.

Norway granted an additional 1,8 million NOK for the rehabilitation works of the updated “museum container” and the further developing of the concept of a museum of narratives. By end of 2008 an Italian company had made a first draft of the presentation of narratives. A scientific committee with Palestinian experts was contracted to take leadership of the process of defining the contents of the “container”. However internal disagreements within the Committee led to new delays of the planned opening in December 2010. The rehabilitation of the physical location was expected to be finished by end of April 2011. However, the human resources for managing and operating the museum are still missing, the content is not finalized, and perhaps most worrying: the ownership structure of the museum is not resolved. There is a plan for the sustainability of the museum and for how the museum will be run in the future, but the evaluation was unable to review the said plans.

5. Implementation

The overall responsibility for managing the cultural program rests with the Norwegian Representative Office to the Palestinian National Authority (NRO). The office cooperates with the staff from the cultural section at the MFA to monitor the projects, while the sports cooperation project is administered by staff from the civil society section of Norad.

5.1 Project identification and planning

Partner and project identification have mainly taken place by Palestinian and Norwegian partners approaching the NRO or MFA in Norway. There have not been any public calls for proposal or announcement of funds for culture or sports. A few partners like Sabreen and Ogarit, which have been supported for several years, were introduced to NRO by Norwegian partners. The Holst Park managed by the Gaza municipality is a legacy of Norway's role in the Oslo accords.¹⁹ Until 2005, NRO also had a long-term cooperation with the Palestinian National Theatre.

After the Strategy was launched in 2006, three grand initiatives were included in the program: the Yabous Cultural Centre in East Jerusalem, the Academy of Art in Ramallah and UNESCO's planned *Riwaya* museum in Bethlehem. The Academy was established on the initiative of a Norwegian artist (Henrik Placht) who gained support and approval for the idea from MFA in Oslo. While the *Riwaya* project came in via the Norwegian Trust-in-Fund agreement with UNESCO, Phase II of the *Riwaya* project was supported directly by the NRO. Yabous was also supported directly from NRO.

The evaluation was tasked with assessing to which extent the Strategy was known and implemented at the local level in the Palestinian Area. We found that the Strategy was not directly referred to in any of the project documents reviewed, or in the separate cultural plan developed by the NRO. The NRO stated that they felt the Strategy was not understood as an operational document that could be utilized for planning, implementing or monitoring daily work. However, even if the Strategy was not visibly integrated into the documents, the selection of projects shows a well-balanced approach to the different cultural objectives and expressions (music, performing arts, arts education, heritage etc.) and was clearly in line with the priorities of the Strategy.

¹⁹ The late Norwegian Minister of Foreign Affairs, Johan J. Holst, was one of the facilitators of the first Oslo agreement, and died shortly after. In his memory, the city of Gaza created the Holst Park, an activity centre for children of Gaza from 6 to 16. The late minister's brother Paal Holst has supported the Centre. The Park was funded by a grant from the Norwegian Ministry of Foreign Affairs, both for the construction and equipping as well as to cover the running expenses. The latter were covered for several years until 2009.

Sports for development, sports for education, or sports as an instrument for promoting other developmental objectives (e.g., like state-building) were not considered in the plans and strategies of the NRO. Although Norway has funded Palestinian football teams to attend the annual Norway Cup, this was seen as more of one-off event, and not as an intervention that could be used strategically for enhancing the sports sector as such. Referring to the issue of the different allocations (see below), Right to Play was funded via the civil society and peace and reconciliation allocations respectively.

As regards geographical outreach and spread, the partners are concentrated in the central parts of the West Bank (around Ramallah) and East Jerusalem. Due to the political difficulties, Norway has not entered into any new agreements with institutions in Gaza. Ensuring that culture and sports reach people in the marginalised areas is however a high priority and the funding to the Cultural Fund is intended to balancing the access to cultural goods and resources.

Networks operating outside of cultural institutions as well as actors in the cultural industries were not directly targeted by NRO in Palestine in this period, although in 2002 NRO supported the Network of Palestinian Art Centres. Through the Cultural Fund, some of the gaps pointed out with regards to target groups, geographic areas, free and creative expressions etc. are planned to be filled.

Based on the main directions of the Strategy, the evaluation has assessed management with regards to four aspects of the strategy; efficiency, sustainability and the attention to cross-cutting issues in development cooperation. For the Palestinian areas, the most relevant cross-cutting issues were found to be gender equality and conflict sensitivity. Conflict sensitivity is defined as the capacity and ability of an organisation to: a) understand the political, socio-economic, security context in which it operates; b) understand the interaction between its intervention and the context; and c) act upon the understanding of this interaction in order to avoid negative impacts and maximise positive impacts.²⁰ Assessments of gender and conflict sensitivity are included by donors as key requirements for working in the oPt.

²⁰ Conflict-sensitive approaches to development, humanitarian assistance, and peacebuilding. A Resource Pack (2004). Africa Peace Forum, Centre for Conflict Resolution, Consortium of Humanitarian Agencies, Forum on Early Warning and Early Response, International Alert, Saferworld. See also, Norad handbook (2007), *Assessment of Sustainability Elements/Key Risk Factors – Practical Guide*

Table 2 Summary assessment of managerial aspects

Project	Efficiency	Sustainability	Gender equality	Conflict sensitivity
Gaza municipality (Holst Park and Arts & Crafts Village)	3	2	3	2–3
International Art Academy	3	2–3	4	4
Jerusalem Fund	2	1	2	2
Ogarit cultural center association	2	1	2	1
Palestine Culture Fund, MOC	2	3	3	4
Right to Play	2	4	4	4
Sabreen Association for Artistic Development	3	4	4	3
Riwaya museum, UNESCO	1	1	4	-
TVIBIT, Tromsø	4	4	4	4
Yabous cultural centre	4	4	4	-

Scale of assessment: 0 – none, 1 – low, 2 – medium 3 – high, 4 – very high.
Source: Evaluation interviews and site visits, studies of documents.

5.2 Roles and responsibilities of partners

In the Palestinian Areas, funding for culture and sports has been granted not only from the cultural allocation (160.73) handled by NRO, but also via:

- The Regional allocation (NRO)
- The Humanitarian fund (MFA)
- The Peace and Reconciliation fund (MFA)
- The Women's Rights and Gender Equality funding (MFA)
- The Consultancy allocation (both)
- The Civil society fund (Norad)

The fact that there are three different extending agencies, NRO, MFA and Norad²¹ that allocate funding to culture and sports initiatives create some challenges in ensuring the smooth flow of information. This is well known by the NRO. In 2010, the NRO took the initiative of inviting all Norwegian partners to an information-sharing and coordination seminar in Jericho.

Despite the sharing of information, there are not always joint concerns between MFA and the Embassies on cultural priorities, roles and responsibilities, or on monitoring and follow-up of the projects. The Academy of Art is an example where, according to the Guidelines for the cultural allocations, the establishment or strengthening of cultural infrastructure in the South (physical, administrative, organisational) should be administered by the Embassy in the relevant country.²² However IAAP is funded by MFA in Oslo via the Academy of Fine Arts (KHIO) in Oslo.

21 Norad's main role with regards to culture is monitoring and providing technical advice, but for the sports sector the Civil society department is an allocator of funds.

22 Guidelines (2007) and the Grants scheme rules for cultural allocation (2010).

The explanation seems to be that since MFA is channelling the funds via KHIO, it is considered under the Guidelines section 4a) North–South/South–South cooperation and exchanges to be administered by the MFA.

Sabreen's and Concerts Norway's long partnership in developing music education curriculum and training for teachers is a good model for effective development. This is reflected in the contractual aspects between them. Sabreen is the program owner and implementing partner and signatory to the contract with NRO. In addition, Sabreen has signed a separate agreement with CN, where CN is both a partner and technical consultant for Sabreen, giving advice and necessary assistance to ensure the quality of the different parts of the Program. CN has special obligations regarding the internationalization and exchange dimension of the Program. The contract is a model for good development practices, because it clearly establishes local ownership and responsibility and attempts to make the technical advisory role of the Norwegian partner 'demand-driven' and defined by the local partner. The model could be used if a new phase of the cooperation is agreed upon between NRO and IAAP.

5.3 Monitoring and evaluation

The management, monitoring and evaluation of the projects were found to be well handled. Most of the projects had been evaluated, with the exception of the *Riwaya* project, the Ogarit cultural centre, Yabous and the Gaza municipality projects. Evaluations that were commissioned by the implementing partner were found to be less critical than those contracted directly by the donor. The reviews of the cooperation between Concerts Norway and Sabreen (one externally commissioned, and one commissioned by Sabreen) were one such example. However, the second review showed that Sabreen had a great willingness to develop and learn, and key changes in the organisational set-up, capacity-building and outreach of Sabreen were made due to the reviews. It is noteworthy that two of the most problematic projects were not evaluated as planned: for the *Riwaya* UNESCO explained that it was too early to evaluate at this stage, while for Ogarit a consultant was contracted but unable to complete the report. The Academy of Art was subjected to a brief mid-term review in 2008 and will undergo an organizational assessment in 2011. Yabous was about to be reviewed at the time of this evaluation.

Norway was seen as a donor that did not impose conditions on the partners and allowed for a great deal of flexibility, the partners that experienced delays and slow progress highlighted this. None of the local partners were familiar with the global Strategy, while most of the Norwegian partners knew of it, particularly Concerts Norway and Right to Play since they were involved in commenting on early drafts of the Strategy.

5.4 Cross-cutting issues

The evaluation was asked to assess to which extent cross-cutting issues were considered in the cultural and sports portfolio. Keeping in mind that the overall objective stated in the Strategy is to strengthen civil society as a condition for political and economic development, the evaluation tried to assess the main issues on the Norwegian development agenda: women's rights and gender equality, HIV-AIDS,

environment, conflict sensitivity and anti-corruption efforts. For the Palestine case study, the evaluation team chose to focus on gender equality and conflict sensitivity.

A relatively high awareness of women's rights and gender equality was found in all the projects assessed. In the Representative Office's appropriation documents analysis was found of how the project will benefit both men and women. Some documents also identified obstacles to women's participation and discussed how the partners could alleviate the gaps. The Academy for example employed affirmative action in selecting students to aim for a gender balance. Still the balance is in favour of boys (60/40). This mainly due to the economic insecurities involved in educating oneself to become an artist, and cultural restrictions related to girls' opportunities to live in a dorm away from the family while attending school.



Photo 5: Girl taking part in a basket-ball game (Photo: Right to Play)

Right to Play's approach for promoting girls' access to sports and play was the most striking achievement observed with regards to gender equality. The 8th March sports event attended by the evaluation team, where a girls' basketball match was played at the university campus (photo to the left) seemed to be among the first time that female students from the West Bank were playing a public sports game. In line with Right to Play's key philosophy of non-competitiveness and sports play that foster friendship instead competition, the girls' teams were intermingled between the geographical areas of Hebron, Nablus and Tulkarem. RTP also targets boys and girls with disabilities aimed at increasing their access to and participation in sports.

NRO has also supported individual projects to promote gender equality through culture, such as the **Nora's sisters** theatre play based on the work of renowned Norwegian writer Henrik Ibsen, followed by a workshop regarding women's rights. These were one-off events and few, if any, of the local stakeholders interviewed recalled them. The developmental outcomes seemed to be limited because the event was not integrated in a larger cultural or developmental setting.

Integrating children and youth's right to access and participation in the cultural projects were found on the level of audiences, but less on decision-making levels. Ogarit for example published books for youth and children, but there was no systematic consultation with children and youth to ensure that their rights and interests were taken into consideration when book scripts were selected for publishing. Again, Right to Play was found to be the organization whose main focus group is children and youth. RTP also had mechanisms for training youth as volunteers and

their own staff represented a great diversity of gender, age, geographical and socio-economic background.

In reaching out to youth and children, the exchange project of TVIBIT seems to have been quite successful in creating electronic meeting places via skype and youtube. Breaking traditional barriers by supporting for example hip-hop music in Gaza has earned the youth in Tromsø an important insight into exchange of cultural expressions with a largely traditional and conservative society. The logo (below) belongs to the best known rap singers in Gaza, MC Gaza, who has been severely attacked many times due to his cultural expressions and statements.



Photo 6: Logo of MC Gaza rapper

This brings up the discussion of integrating conflict sensitivity as a cross-cutting issue and to which extent projects within sports and culture cooperation can promote understanding and dialogue between opposing groups, or as a minimum, ensure that the projects do not exacerbate existing tensions.

In the Palestinian Area, the analysis would be both on the external level, the conflict between Israel and the Palestinians, as well as the internal conflicts between Fatah and Hamas. Norway's main principle is that development and humanitarian assistance should be targeted to those that need it the most irrespective of gender, age, abilities, religion, ethnicity, political beliefs etc. However the modalities of the international donor architecture in the PA have all been geared towards supporting the Salam Fayyad government in the West Bank.²³ This implies that the population of Gaza receive less access to cultural goods and services than those in the West Bank. This is not in line with conflict sensitive programming or 'do no harm' principles. The Strategy underlines that an objective is to "disseminate knowledge and facilitate contact across political and religious divisions" (Strategy page 19).

The international donor community might be seen as increasing tensions between the two geographic areas by disproportionately funding one area over another. The NRO is painfully aware of this dilemma, and shared its reflections and efforts to find alternative ways of ensuring that the people of the Gaza Strip, and especially youth and children, can enjoy cultural and sports activities.

Sports carrying the 'spark that can light the fire' is well known, especially in the Middle East where tensions are already running high between countries. There are many examples of tensions after football matches between Egypt and Algeria, Sudan etc. The Right to Play approach of creating teams that transcend different

²³ Norway was among the few Western donors that supported the Saudi efforts of forming a Palestinian unity government after the elections in 2006, and recognised the Unity government when it was formed and led by Prime Minister Ismail Haniye. After the violent takeover of the Gaza Strip in the summer of 2007 by Hamas, Norway, along with the rest of the international community, broke all contact with Gaza and resumed cooperation with the Palestinian Authority under Prime Minister Fayyad's government in Ramallah. Hamas has been politically and economically isolated by the international donor community. Source: *Facts about Norway's position with regards to Hamas*, www.norway.org.ps/News_and_events/Press_Release

regions and cities is therefore incredibly important in oPt, also from a conflict sensitive approach.

Summing up the discussion of using sports and culture as instruments for promoting cross-cutting issues in Norwegian development priorities, a key finding is that sports and play, are more relevant to be assessed from these aspects than culture. Right to Play has defined long-term development goals and can thus be assessed based on those criteria. However assessing the objectives of, for example, the Academy of Art or Yabous, the issues of gender equality, environment, and conflict sensitivity are relevant, but are not the main criteria for decisions related to funding. The key criteria for funding relate to professional artistic and cultural parameters and performance criteria such as effectiveness, efficiency and sustainability.

5.5 Sustainability of results

Referring to the assessment of sustainability in the Table above, most of the projects receive a relatively high score, taking into consideration the economic and political uncertainties of an economy in an occupied territory. The assessment here includes also what we refer to as “conceptual sustainability” and whether the outcomes (e.g., the changes that the project is planned to spur) will be sustained if the financial support is withdrawn.

Starting with the sports sector, the concept of ‘right to play’ has been greatly promoted thanks to RTP’s interventions and activities over the last eight years. The idea that children have the right to play and have fun – even as part of the compulsory physical education classes in schools – has gained ground. The evaluation found positive indicators that the volunteers that had been trained by RTP had “internalised” the concept and were capable of starting their own activities. This shows that the concept of right to play is sustained and is being replicated by other actors. The main challenge for RTP is to work more on establishing the partnership with the implementing organisations to ensure that they fully take on the same objectives as RTP.

The PCF scores high on sustainability because the government is planning to take responsibility for its future. There seemed to be a willingness of institutionalizing it and making it an independent body with a separate budget item. Jerusalem Fund received a low score mainly because the fund seems to be closing down due to the donors pulling out. Ogarit center also scored low on the sustainability. Despite almost 15 years of financial support from NBU and MFA (of ten million NOK), the centre has scaled down its activities due to lack of funding. The centre owns thousands of books, and has great intellectual assets in terms of published books and scripts, but does not seem to have grasped the opportunities of institutionalizing and building Ogarit as a real resource center. The organization suffers from traditional leadership unable to modernize the management and distribution of books. In addition the center would need a broader participation and outreach into the communities in order to take a more central role in the Palestinian literary scene. Efforts are needed to encourage the further cooperation between Ogarit and publishers in Norway – at least to ensure that the many Arabic translated books from Norwegian can reach Arab immigrant communities in Norway. For librarians, teachers, social

workers etc. it would be a great resource to have a Norwegian book translated into high quality Arabic when working with Arabs.

Via the support to the Riwaya project in Bethlehem, Norway has aligned its support to the strategic objectives in the Strategy which is to encourage the **use of the cultural heritage as a resource for the sustainable development** of society. The establishment of the Riwaya museum is mentioned as one of the priorities of the Ministry of Tourism in the generic Fayyad Plan, Establishing the State – Ending the State.²⁴ It is notable, however, that the Second Year of the Fayyad Plan makes no reference to the Riwaya museum.²⁵ The evaluation team was concerned about the future sustainability of running the museum. Just one year before the planned opening in 2012, there was no clear plan for how the museum would be managed and funded. These issues were being discussed between the NRO and UNESCO at the time of the evaluation.

Summing up the main concern related to funding cultural infrastructure is to ensure that there is a long-term analysis of how to sustain the building, secure income to cover running costs, and last, but not least, ensure that there is a strong local ownership that will carry the responsibility. A long-term donor commitment for a specific time period after the building is completed is advised. Norway has committed itself to contributing to funding the running costs for both Yabous and the Academy of Arts. Both institutions score relatively high on ownership, either from their own community or from the private sector, coupled with international visibility and support.

²⁴ Fayyad Plan, page 32.

²⁵ Second year of Implementation of Fayyad Plan, pages 40–41, plans to develop 5 museums (Tulkarem, Jenin, Nablus, Qalqiliya and Hebron); and rehabilitate the Palestine Archaeological Museum (Rockefeller Archaeological Museum). No reference is made to the Riwaya museum.

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

6.1 Introduction

This chapter discusses results in relation to the Norwegian Strategy, rather than results in relation to the project objectives. The analysis is based on the presentation in the previous chapter and informed by Table 6.1, which seeks to summarize important characteristics of the ten case study projects. The analysis is focusing on four important aspects of the Norwegian Strategy for sports and culture:

- Contributing to building and strengthening cultural institutions
- Contributing to cultural exchanges between Norway and the Palestinian Area
- Increasing the quality of artistic and cultural expression
- Utilizing cultural and sports activities as catalytic instruments to further other development goals

The results in the table below reflect the overall activity of the projects, not just the Norwegian contribution. Although Norway has been the main donor for most of the projects (except the Jerusalem Fund) not all results can, of course, be attributed to the Norwegian funding.

Table 3 Summary assessment of results in relation to Strategy

Project	Institutional frameworks	Cultural or sports exchange	Quality of cultural expression	Further development goals
Gaza munic. (Holst Park, Arts & Crafts Village)	3	2	3	3
International Art Academy	4	4	4	3
Jerusalem Fund	3	-	3	3
Ogarit cultural center	1	2	4	1
Palestine Culture Fund	4	-	3	4
Right to Play	3	-	-	4
Sabreen Association	4	3	3	4
Riwaya museum, UNESCO	1	2	4	1
TVIBIT	0	4	3	2
Yabous cultural centre	3	3	3	3

Scale of assessment: 0 – no results visible or not-applicable, 1 – marginal results, 2 – some results, 3 – significant results, 4 – very high results.

6.2 Strengthening institutional frameworks

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

Assessing to which extent the Norwegian funding has actually **strengthened** cultural institutions in the Palestinian area, the first issue is the lack of baseline data to compare what the situation was before the project intervention; the second is the attribution and how we can ascribe certain changes due to Norway's support. However, the establishment of the PCF and entering into a bilateral agreement with the government on culture was nonetheless ground breaking at the time. Since 2005, Norway has been the only donor to the Fund, which has been referred to in many reports²⁶ as a new model for funding, and where other donors have been encouraged to join. Although the Fund has deficits in efficiency and is still in the process of institutionalisation, there is great potential for taking the model all the way to becoming a national cultural fund, which is sorely needed for the future of arts and culture in the country.

The music education program promoted by Sabreen has greatly enhanced the institutional capacity of the Ministry of Education and the ability of teachers to promote music for the children. By working on all levels, from curriculum development to training of teachers, Sabreen has achieved great and long-lasting impacts on the cultural institutional framework. Following along the same lines, Right to Play has the potentials for achieving similar impact in the field of sports as play and influencing the curriculum of the physical education by MoE. Although the advocacy and lobbying efforts of RTP have not yet fully utilised the strategic potentials of the RTP approach, it seems to be gradually building up.

Finally, the establishment of the Arts Academy as the first school that teaches free and creative thinking with the aim of educating artists is a great achievement. There are some remaining and outstanding challenges with regards to getting the Arts Academy accredited with the Palestinian educational institutions, but this is not a major issue. If the Academy registers itself as an independent institution, and does not continue to be a project under the PACA, the main issue is solved. The evaluation does not see it as a necessity for the Academy to be recognised by Ministry of Higher Education (MoHE). Arguably, innovative and new institutions in Europe are also often energetic private institutions. Experience has also shown that arts education that is too institutionalised tends to freeze and become rigid. The NRO however believes that any higher education institution should be licenced and accredited by the national authorities, otherwise the student will not have any diploma or degree of value to show for their efforts.

²⁶ Evaluation of DCCD work in Palestine and Mozambique, COWI, 2009.

6.3 Exchanges in sports and culture

A traditional view regarding cultural exchange, still partly upheld, by organizations like the British Council and the Goethe Institute, has been to "strengthen cultural ties" between the countries involved. In the fields of music and performing arts, this has often meant that selected artists are sent to/given the possibility to go to the other country and perform there; one common form seems to be/have been the concerts in schools. In the Palestinian areas, there have been at least four types of exchanges in the field of culture and sport:

- a. Mutual north – south exchange handled by the Norwegian Fredskorpset. Currently there are two active agreements: first, the youth program TVIBIT as part of the friendship cities agreement between Tromsø and Gaza; and the second, in music education in a partnership between the University of Agder's Faculty of Arts and the Edward Said National Conservatory of Music.
- b. South – North exchange handled by MFA: Palestinian artists and athletes have been invited to Norway, for example the Kasaba theatre. The Norwegian Football association has invited football teams from the Palestinian Area to attend Norway cup on an annual basis.
- c. North – South exchange: meaning Norwegian artists performing in Palestine. According to information from Music Information Center (MIC) two projects were funded with artists' performances in Palestine. Both music cooperation projects are spin-off effects of the friendship twining between the cities of Ramallah and Trondheim, where close musical ties were developed between Norwegian and Palestinian musicians, mainly linked to al-Kamandjati²⁷
- d. South-south: an element of the agreement between Sabreen and Concerts Norway includes Sabreen taking part in the music exchange to Nepal and Sri Lanka
- e. Mutual exchange as an integral component of the programs: as in the cases of the Art Academy, with Sabreen and Ogarit and the Children Writers' Union

The cultural exchange needs revision and expansion into a direction that lessens the focus on "exchanging the perception of the other by visiting and performing at theirs" and instead places the professional potential inherent in the exchange activities at the forefront. Knowledge is the key factor: if a Palestinian musician is to perform in a Norwegian school, preparations should be made so that the audience, whether they are school pupils or citizens going to a concert hall, will be able to analytically relate to and appreciate the music. On a more specific level, producers also need to be aware of the nature of in this case Palestinian/Arabic music: trying to arrange a jam session between a Norwegian pianist and a Palestinian oud player will run into difficulties as the piano cannot follow the Arabian scale with its utilization of quarter-notes.

However, it seemed to be evident from the interviews that the Palestinian musicians and teachers have really benefited from their visits to Norway. They have enjoyed themselves as performers, have been met with appreciation and curiosity, and most importantly have received pedagogic stimuluses' and inspiration for their own work in Palestinian villages. The evaluation team believes that supporting the democratic spreading and teaching of music within the Southern countries themselves on

²⁷ Statistics from MIC; seven applications were submitted with an amount of 348,000 NOK, while 70,000 was granted to Henning Sommero and Gunnar Andreas Berg, and Peevish Penfriend with Ramzi Abu Redwan.

a long-term basis is more efficient and effective than sending a small number of artists on tours for a limited duration. A dedicated and non-elitist organization like Sabreen with their basic approach that music is for and can be played and enjoyed by everyone seems to be an ideal partner in this endeavor.

Another aspect of the cultural exchange is linked to the extent to which projects promote and protect cultural diversity of expressions in line with UNESCO's Convention (2005).²⁸ Sabreen has worked with UNESCO in the Palestinian Area to create awareness of the Convention, however cultural diversity was not found to have been a theme in the cooperation with Concerts Norway.

6.4 Artistic quality

Assessing the quality of the artistic produce is difficult and would vary considerably depending on the eyes and ears of the assessors. However, based on inputs and media reports, the art works created at the IAAP have attracted considerable international and regional attention. The Academy of Art has issued several quite unique publications, including *The Subjective Atlas of Palestine*, in addition to the Ya'ani critique journals that are the first of their kind in Palestine. Yabous productions has organized music festivals for almost twenty years and has gained considerable experience and an international visibility and status that allows Yabous to cooperate with Europeans and Arab festivals on bookings of internationally renowned artists.

Funds for arts and creative artistic expressions are the most limited within the PCF. This is partly due to administrative procedures in the government; it is easier to support institutions than individual artists as cultural entrepreneurs are few and often not formally registered with the government, which is a requirement according to the law. This brings attention to the need for funding scholarships for artists who are involved in artistic development and new creations within their art forms.



Photos 7 and 8: Mannequin and woman
(Photo provided to the evaluation report by Noor Abed)

²⁸ Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted by UNESCO on 20 October 2005 and ratified two years later. Norway also ratified it in January 2007.

The main concept behind this work was to critique the Palestinian's perception of women. The art piece involved placing a mannequin wearing a short, given the context, white dress in Al-Manarah Square, a central location in Ramallah, and asking the public to express their ideas and feelings about the dress by writing on the dress (picture left). The majority of the 'writings' on the dress were of an erotic nature and had clear sexual connotations with violent undertones. After the participants wrote on the dress – the majority of whom were men – they were invited to attend an exhibition at the gallery. At the gallery exhibition the artist who had invited the street participants to write on the dress wore the dress, bandaged her face and framed herself (picture to the right). The artist described the reaction by the audience as awkwardness and shock. This, the artist believes, shows how challenging the participants found it to see what they had written – particularly when they considered the content of their words being worn by a young woman (the artist).

In the case of Rotten, while the artist did not challenge the gendered ideas of men who participated in the installation covertly, she inherently forced the participant audience to reflect on their own conceptions of gender roles. By confronting the people, mostly men, who participated in the full installation and performance. By writing on the dress worn by the mannequin – what they thought appropriate for a mannequin was conveyed, but this it seems they felt was clearly not appropriate for a woman. By equating the mannequin to the woman – by confronting the participating men with their own view of femaleness and gender – the installation challenges current constructions. Source: *the Artist Noor Abed*.

6.5 Rights-based approach to culture and sports

The strategy develops the notion of a rights-based approach to culture and sports. With reference to the Declaration of Human Rights as well as to other Declarations of political, economic and social rights, it is clearly stated that life choices in respect of culture and the expression of identity have a value of their own. Culture is not only a means to achieve rights in other fields of life.

Right to Play has taken the rights-based approach to including sports and recreational activities into development projects to a completely new level by utilising sports for raising awareness of all children's rights. RTP is currently working with UNICEF on all the different aspects of children's rights: right to life, safety, protection etc. UNICEF reports high satisfaction with the implementation and outcomes of their joint project.

Most of the projects that the evaluation team examined take the concept of cultural rights as their starting point: Sabreen has promoted "music for all" for more than ten years; the *raison d'être* behind the Cultural Fund is to promote culture for all, outreach to the most marginalised areas and not just "for the elite", as the Minister of Culture proudly stated. Although the project proposals do not refer to a rights-based approach when the project objectives are formulated, right to culture and right to sports, are clearly reflected in the selection of partners and projects in the Palestinian areas.

6.6 Concluding remarks

Assessing the cultural support in Palestine vis-à-vis the main objectives of the Global Strategy:

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

The evaluation found that Norway has contributed to ensuring **better access to cultural goods** for people in marginalised and geographically remote areas by channelling funds via the PCF. Cultural activities by the Holst Park in the poor area of Tuffah in the Gaza strip is another initiative where children deprived of music, dance, football and karate (just to mention a few) were able to access such goods free of charge until the funding from Norway was ended in 2009. The capacity of the PCF needs to be strengthened. Promoting children and youth's **right to engage** in cultural activities has not been specifically targeted by any of the projects of the cultural portfolio.

Using **cultural heritage** to generate income and as a resource for the sustainable development of society was until recently monopolised by western, foreign or Israeli tourist businesses. For the Palestinian government, reclaiming the control over the cultural heritage and generating **national** income (as opposed to foreign), is therefore specifically mentioned as a priority in the Fayyad 13th plan. Still there are few public initiatives to facilitate the promotion of the cultural industries and tourism in this sector.

By supporting initiatives such as TVIBIT – the Tromsø Gaza friendship and exchange – Norway has contributed to the third objective of the Strategy by **facilitating contact across political and religious divisions** in Gaza. Due to the freeze in the political process (negotiations) between Israel and the Palestinians, culture has not been utilized in any major way as tools for dialogues. One attempt was identified to promote cooperation between Israeli and Palestinian writers, but this meeting seemed to have ended up as a brief encounter without any enduring legacies.

Strengthening civil society, as a condition for political and economic development, is an overall goal of Norwegian development cooperation with countries in the South. The extent to which this has been achieved via the funding to culture and sports seem minute. First of all Norway's main focus on culture in the Palestinian areas has been on building cultural infrastructure, with a significant share of the support going to the government. Secondly, the fund has not been promoting organizing or structuring the cultural sector, in order to strengthen cultural entrepreneurs to fight for their rights and interests. Norway has funded the sector with the assumption that artists and entrepreneurs should organize themselves without any external assistance. Notably Norway has supported the organizing of teachers, fishermen, farmers etc. and thus it would be in line with Norwegian civil society efforts in the PA to also support artists to organise.

By financing the establishment of the Arts Academy, Norway has promoted **mutual cooperation on equal footing** with the Oslo sister academy. The IAAP has rapidly become more professional and internationally oriented thanks to the door-opener function facilitated by the Norwegian artist who initiated the contact. The best indicator of sustainability is that today the “midwives” of the Arts Academy have pulled out and a new leadership is taking the Academy forward with multiple exchanges with international institutions.

However, equality between partners when one has access to funding and the other does not is not easily obtainable. Indicators of equality would imply that both contribute equally in **defining** the joint product, it would also imply aiming at equality in expertise and competence, which is most often not the case in exchanges between Norway and developing countries. In the contract between Sabreen and Concerts Norway, however, the concept of equal footing is linked to demand-driven needs; the local partner gets direct funding from Norway, while the Norwegian partner is defined as technical advisor providing services upon the requests of the local partner. This is a good model that can be replicated as it promotes both equality and demand-driven cultural exchange services. In the final phase, it could be taken even one step further: providing the local partner with an amount of funding that should be utilised for cultural exchange/technical advice and the local partner be free to buy that service from whoever provides the quality and expertise required by the local partner.

The Strategy for sports and culture is not a well-known document in the Representative Office or among the local partners. The Strategy is not prioritized in either the NRO action plans or in the reports with MFA's instructions to the office dated from 2006 to the present. In 2006, MFA highlighted its priorities as being climate, environment, gender equality and conflict sensitivity. The Strategy for culture and sports was not mentioned. However, the main focus of the Strategy, supporting cultural infrastructure, was implemented. Beyond the Strategy it seems that the instructions of MFA have influenced the direction of the cultural program in terms of consolidating and reducing the number of partners. MFA commends the NRO for the way it has organized the cultural program.

The political context in the Palestinian areas explains the developments in the program. Norway has a large bilateral cooperation with the PA, and culture is an extended and complementary part of the state-building project. Due to the strong focus on state-building the support for free artistic expressions by civil society has been marginalized in the current cultural portfolio.

Multiple programmes and projects

There is one Strategy for culture and sports, but Norway supports two separate programs – one in sport and another in culture. There are no links between the two and no one identified any need to link them since the management and funding are so different. The underlying question is to what extent it is useful to have one strategy for both sports and culture or whether the differences should be recognized in a new and revised strategy.

The cultural partners in Palestine have never been assembled under the leadership of Norway (or any other body), it is therefore questionable to what extent we can refer to it as a coherent “program” with mutually supportive components. The program is better characterized as support to a group of separate organisations and initiatives with a diverse set of objectives. Although Norway’s main priority is to support the state-building process and thus cultural institutions, cultural civil society organisations and individuals play an equally important part in the development of a state (e.g., cultural civil society actors hold the ministries of culture, tourism, finance etc. accountable and monitor their work). This is crucial to developing accountable state institutions.

Building, developing and strengthening cultural infrastructure has been the highest priority for the period reviewed. Channelling funds to infrastructure has been on the expense of supporting smaller civil society cultural initiatives that used to be funded before 2005. Although it is clear that the Representative Office needs to concentrate efforts, there should be ways of ensuring that initiatives for free artistic expression and cultural industries are promoted, either via the PCF (and earlier the Jerusalem Fund) or via new cultural funds, or alternative channels. Strengthening the cultural industry, creativity and cultural productions would be in line with the Strategy.

Modalities for future support

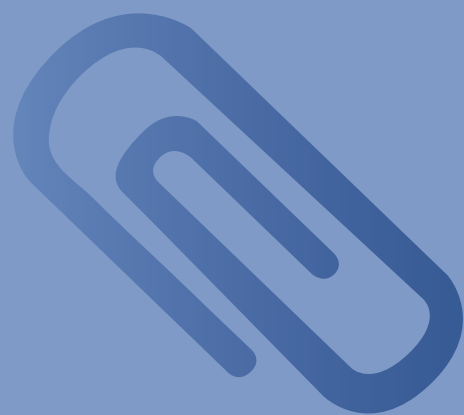
In line with the current Strategic Plan of the Representative office and the NRO cultural plan, there are a few issues that would require further reflections and actions:

- Supporting cultural infrastructure requires a stronger focus on the sustainability and long-term planning for utilization of the infrastructure.
- Supporting cultural and creative industries, and/or identify other networks of artists and art practitioners would greatly complement the support to the institutions.
- Donor coordination in the cultural sector is almost absent and would need to be looked into in order to increase the complementarity between the donors.
- Further development of the PCF as an independent cultural body: consider increasing the funds available to the fund in order to enhance the capacity and competence of the staff, explore adding exchange programs north-south or south-south via Fredskorpset or other relevant cultural funds in the South could be considered.²⁹ If an exchange component is included it needs to be integrated in the program with clearly defined functions.
- Explore support to more innovative, non-competitive sports for development initiatives.

For the geographical priorities of the Representative Office, the evaluation believes NRO’s on-going efforts to explore alternative channels of funding to the Gaza institutions are very important. Here it is crucial to ensure that indigenous Gaza civil society organisations working with culture as well as free, independent and artistic groups are supported. This can be done directly or via some of the cultural foundations mentioned in this report or Norwegian NGOs.

²⁹ Norway funds cultural funds in other parts of the world.

Annexes



ANNEX 1: References

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ANNEX 2: List of projects in case country 2006–2009

Agreement partner	Channel	Genre	Agreement title	2006	2007	2008	2009	Total
Oslo National Academy of the Arts (KHIO)	Norwegian NGO	Visual Arts	Utb. iht rammeavtale Kunstutdanning Ramallah	1500	3000	3000	3000	10500
Friendship Trondheim Ramallah	Norwegian NGO	Exchange	Asia music		126			126
Gaza municipality	Local NGO	Development	Cultural Program, Gaza Municipality, 2005–2007	1400	550	550	550	2500
Consultancy – As'ad	Consultant	Music	Review Sabreen – As'ad	32				32
Consultancy – Boudart	Consultant	Music	Review Sabreen – Boudart	66				66
Jerusalem Fund	Fund	Institut-building	Jerusalem Fund			3000		3000
Lillehammer Univ. College	Bilateral	Film	Do9k-filmworkshop – HiL – Bierzeit, mai 2007	310				310
Lofoten international art festival	Norwegian NGO	Visual Arts	Støtte til LIAF 2008 kunststudententer fra Ramallah			325		325
Nationaltheatret	Bilateral	Theatre	Cooperation National theatre and Al Kasaba Theatre				175	175
Norwegian People's Aid	Norwegian NGO	Development	Wessa/ Socio-Cultural support for Youth	674				674
Ogarit Cultural Centre	Local NGO	Literature	Book development cooperation	700	850	850		2400
Palestinian National Authority	Bilateral	Institutional-building	Palestinian Cultural Fund		3000	1500		4500

Agreement partner	Channel	Genre	Agreement title	2006	2007	2008	2009	Total
Right to Play	Norwegian NGO	Sports	PAL/SportWork for children	2052	3083	2300	1560	8995
Sabreen	Bilateral	Music	Music for All/Bidayat	3343	3500	3500	3500	13843
Tamer Institute	Local NGO	Literature	Tamer Institute for Community Education				850	850
Tromsø municipality	Local NGO	Film	TVIBIT- Friendship Tromsø-Gaza			0	600	600
Ultima	Norwegian NGO	Music	Support to Ultima festival – Al Kamandjati		400			400
Undefined	Undefined	Undefined	Middle East	100				100
UNESCO	Multilateral	Cultural Heritage	Riwaya museum	2250	1800	4223		8273
Yabous Cultural Center	Local NGO	Institutional-building	Yabous 2009–2011	4100			3000	7100
TOTAL				16527	14509	16275	17458	64769

ANNEX 3: List of interviewees

	Name	Position/title	Institution
1	Tor Wennesland	Head	Representative Office of Norway to the Palestinian Authority (NRO)
2	Stein Torgeirsbråten	Head of development cooperation	NRO
3	Rima Tadros	Program Advisor	NRO
4	Tale Kvalvaag	Counsellor	NRO
5	Signe Marie Breivik	Program Advisor	NRO
6	Emadeddin Abdallah	Political, Financial & Administrative Advisor	NRO
Government and UN stakeholders			
7	Siham Barghouti	Minister of Culture	Ministry of Culture (MOC)
8	Muawiya Tahboub	Head of Palestine Culture Fund	MOC
9	Saida Salah	Project director, deputy director	MOC
10	Elham Abed Elqader	General director, Student Activities in Schools	Ministry of Education (MOE)
11	Jamal Barhom	Sports director	MOE
12	lawahes Karazon	Sports supervisor	MOE
13	Mohamed Alsabab		MOE
14	Mahmoud Eid	Director of cultural activities	MOE
15	Musa abu Zaid	Head on national committee of summer camp	Ministry of Youth and Sports
16	Wahid Jubran	Manager	UNRWA
17	Rana Hamdan	Sports supervisor	UNRWA
Palestinian Partners			
18	Muawiya Tahboub	Head of Palestine Culture Fund	PCF, MOC
19	Tareq Mukhadi	Projects coordinator	PCF, MOC
20	Manal Samara	Project accountant	PCF, MOC

	Name	Position/title	Institution
21	Walid Abu Bakr	President	Ogarit
22	Faiha Abdulhadi	Writer, board member	Ogarit
23	Samih Mohsen	Poet	Ogarit
24	Dr Tina Sherwell	Manager director	International Academy of Art, Palestine (IAAP)
25	Khaled Hourani	Artistic director	IAAP
26	Samia Shannan Tamimi	Administrative & Financial Officer	IAAP
27	Reem Fadda	Former Artistic director	Former IAAP
28	Ghada Rabah	Country manager	Right to Play (RTP)
29	Renda	Project officer	RTP
30	Maha	Financial officer	RTP
31	May	Communications officer	RTP
32	Jamal Jabar	Training officer	RTP
33	Ann	Volunteer	RTP
34	Samar	Volunteer	RTP
35	Said Murad	Founder, composer, producer	Sabreen
36	George Ghattas	Program manager	Sabreen
37	Abeer Hazboun	Administrative director	Sabreen
38	Hadil abu Hmaid	Media manager	Sabreen
39	Joseph Anton Duqmaq	Music teacher	Sabreen
40	John-Robert Handal	Music teacher	Sabreen
41	Rozan Khouri	Music teacher	Sabreen
42	Soheil Miari	Administrative manager	Jerusalem Fund
43	Majd Abu Khater	Accountant manager	Jerusalem Fund
44	Yaser Arafat	Research manager	Jerusalem Fund
45	Giovanni Fontana Antonelli	Project manager	UNESCO
46	Louise Haxthausen	Head of office	UNESCO
47	Areej Hijazi	Senior Program Analyst for Culture	UNESCO
	Said Murad	Member of Scientific Committee	Riwaya Museum
48	Bassan Khoury	Engineer	Riwaya Museum
49	Rania Elias	Director	Yabous culture centre
50	Mohamed Al-Halabi,	Director of International Cooperation	Gaza municipality

	Name	Position/title	Institution
51	Nihad Shakaleh	Deputy director of the Arts and Crafts Village	Gaza municipality
52	Emad Siam	Director General of Culture Centers	Gaza municipality
53	Abdel Rahman Abu Shanab	Director of Holst Culture Park	Gaza municipality
Norwegian Partners			
54	Henrik Placht	Founder, initiator and artist	Formerly KHIO, independent artist
55	Georg Morgenstjerne	Decan	Oslo National Academy of the Arts, KHIO
56	Aron Bergman	Professor, teacher	Oslo Arts Academy, KHIO
57	Laila Anderson	Coordinator	Right to Play Norway
58	Tom Gravlie	Head of international work	Concerts Norway
59	Solveig Kurum-Manga	Project coordinator, Asia	Concerts Norway
60	Kjell Thoreby	Advisor, Children and Youth Section	Concerts Norway
61	Erling Dahl	Advisor to UNESCO	Formerly AMB-utvikling
62	Lise Männikkö	Project coordinator	Norwegian Writers for Children
63	Astrid Eriksen	Project coordinator	TVIBIT
External stakeholders, art practitioners – artists			
64	Inas Yassin	Director	Ethnographic and Art Museum & the Virtual Gallery, Bir Zeit University
65	Mahmoud Abu Hashhash	Director of Culture and Arts Program	A.M. Qattan Foundation
66	Yazid Anani	Artist, art practioner	
67	Samar Martha	Director	Art School Palestine
68	Vera Tamari	Artist, former director of Museum	Formerly Birzeit university
69	Ibrahim Almuzayen	Artist/director	Artist – drama academy
70	Nabil Anani	Artist	
71	Eman Aoun	Director/artists	Ashtar theatre
72	Suleiman Mansur	Artist, teacher, founder of IAAP	Independent
73	Taysir Barakat	Artist, teacher, founder of IAAP	Independent
74	Baha` Boukhari	Artist	Independent
75	Amer Badran	Poet	Independent, West Bank

	Name	Position/title	Institution
76	Sharif Sarhan	Artist	Gaza
77	Ali Abu Yassin	Artist	Gaza
78	Husam Al-Madhoun	Artist	Gaza
79	Jamal Al-Rozzi		Gaza
Organizations targeted from PCF			
80	Muharram Barghouti	Director	Palestinian Youth Union
81	Jamil Daragmeh	Project coordinator	Palestinian Youth Union
82	Imad Miziro	Director	Hakaya Theatre
83	Tamer Abdo	Project coordinator	Jifna club
84	Shadia Al-Shareef	Director	Children Happiness Centre
85	Reem Jaber	Director	Kuf Laqab Society
Organizations targeted from JF			
86	Imad Miziro	Director	Hakaya Theatre
87	Dejani	Project coordinator	Spafford for children
88	Yousef Farhat	Project officer	Union of Disabled
Donors			
89	Fadya Salfiti	Program officer	Consulate General of Sweden, Jerusalem
90	Maria Bendel	Controller, former program officer in charge of culture at Sida	CG Jerusalem
91	Søren Skou Rasmussen	Senior Adviser	Danish Representative Office to PNA (DRO)
92	Mass	Adviser	DRO
93	Amal Loubani	Program manager	DRO
94	Kanar Qadi	Education Officer, Nablus	UNICEF
95	Moukhtar Kocache*	Program manager	Ford Foundation
96	Mahmoud Abu Hashhash	Program manager	Qattan Foundation
Artists – students from Academy of Art			
97	Moayad Amleh	4 th year student, exchange with Bergen Arts Academy	IAAP
98	Bisan Abu-Eiesheh	3 rd year student	IAAP
99	Dima Hourani	4 th year student	IAAP
100	Awatef Romyah	Student	IAAP
101	Maher Shaheen	Student	IAAP
102	Noor Abed	4 th year student	IAAP
Beneficiaries – volunteers with Right to Play (Nablus)			

	Name	Position/title	Institution
103	Mohammad Adawi	Teacher	UNRWA
104	Raeda Almsri	Kindergarten director	Jabal Al-Nar KG
105	Ahmad hanani	Projects coordinator	Future Youth
106	Raya Ranno	Volunteer	Community Resource Dev. Centre, CRDC
107	Rami al-Shileh	Coordinator	CRDC
108	Ali Asaidah	School headmaster	UNRWA School in Nablus
109	Khawla Afour	Activities supervisor	Women Committees
110	Ghada Hasanin	Teacher	Askar Girls School- UNRWA
111	9 random students group	Physical education department students	Al-Najah University
Other resource persons			
112	Dr Hasan Nirat	Dean of the School of Fine Art	An-Najah University
113	Rami Arafat,	Music teacher, Faculty of Art	An-Najah University
114	Ammar M. Qadami	Head of Musicology Dept	An-Najah University
115	Rania Malki	Director	Bethlehem Peace Center
116	Lisa O'Reilly	Evaluator/researcher	Independent

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- 2.99 International Planned Parenthood Federation – Policy and Effectiveness at Country and Regional Levels
- 3.99 Evaluation of Norwegian Support to Psycho-Social Projects in Bosnia-Herzegovina and the Caucasus
- 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
- 9.99 Evaluation of the United Nations Capital Development Fund (UNCDF)
- 10.99 Evaluation of AWEPA, The Association of European Parliamentarians for Africa, and AEI, The African European Institute
- 1.00 Review of Norwegian Health-related Development Cooperation 1988–1997
- 2.00 Norwegian Support to the Education Sector. Overview of Policies and Trends 1988–1998
- 3.00 The Project “Training for Peace in Southern Africa”
- 4.00 En kartlegging av erfaringer med norsk bistand gjennom frivillige organisasjoner 1987–1999
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- 2.01 Economic Impacts on the Least Developed Countries of the Elimination of Import Tariffs on their Products
- 3.01 Evaluation of the Public Support to the Norwegian NGOs Working in Nicaragua 1994–1999
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- 4.01 The International Monetary Fund and the World Bank Cooperation on Poverty Reduction
- 5.01 Evaluation of Development Co-operation between Bangladesh and Norway, 1995–2000
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- 7.01 Reconciliation Among Young People in the Balkans An Evaluation of the Post Pessimist Network
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- 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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- 1.06 – Synthesis Report: Lessons from Evaluations of Women and Gender Equality in Development Cooperation
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- 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
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- 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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- 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
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- 17.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Tanzania
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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

