Norad

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

Report 3/2011 – Evaluation

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

July 2011

Nordic Consulting Group
Core team:
Kim Forss (team leader),
Nora Ingdal,
Stein-Erik Kruse,
Ananda S. Millard

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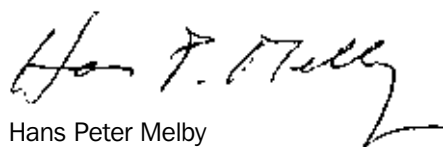
The evaluation started in December 2010. It is the second evaluation commissioned by the Evaluation Department that specifically covers Norwegian support in the cultural sector. The first one was the Evaluation of Norwegian Support to the Protection of Cultural Heritage, that was carried out in 2008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

Acknowledgements

The evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South has been a complex task, which has involved several persons on the evaluation team as well as stakeholders being engaged in the process and responding to interviews and surveys. The evaluation was conducted by a team of 15 persons, organised in the following manner:

- Core Evaluation Team (Kim Forss (team leader), Nora Ingdal, Stein-Erik Kruse, Ananda S. Millard), responsible for design of the evaluation and developing methods for data collection, analysis, writing country reports and final report, and presenting findings.
- Country Studies Focal Points (Avril Joffe, Myrna Moncada, Tara Sharma and Wafa Abdel-Rahman assisted by Dareen Khattab and Soha Awad Allah) responsible for organising country visits, taking part in data collection and analysis, writing the country reports, and interacting with local stakeholders for validation and presentation of findings.
- Technical Advisory Team (Jonas Ellerström, Marith Ann Hope, Osvaldo Feinstein, Andy Preece), provided advice on evaluation design, data collection instruments, and followed the country case studies, and provided comments on country studies and on the final report.

The evaluation team was assisted by Hege Myrlund Larsen, who was responsible for the mapping of the culture and sports projects funded under the Strategy, and who has been a valued discussion partner in subsequent phases of the evaluation.

Collectively, we in the evaluation team would like to thank all those we have interacted with for the information they provided. It has been a privilege and great learning to meet the artists, musicians, dancers, authors and publishers, curators, athletes, and managers and all others who were engaged in the various projects that we have studied. We would also like to express our gratitude to Norad, the Ministry of Foreign Affairs and the Embassies in the countries visited for the support given to the evaluation team.

The cover illustration is a photo of an installation/sculpture named "Skulptur I", shown at the Stockholm Länsmuseum in an exhibition earlier this year. We are grateful to the artist Hans-Jörgen Johanssen for the permission to use it here. We have chosen the illustration because it combines sport and culture in the same image – no more, no less.

Contents

List of abbreviations

ACE	Norway's Cultural and Education Agreements (administered by SIU)
AIDS	Acquired Immune Deficiency Syndrome
CN	Concerts Norway (Rikskonsertene)
CSFP	Country Studies Focal Points
DAC	Development Assistance Committee (of OECD)
DTS	Norwegian Association for Performing Arts (Danse- og teatersentrum)
FIM	Førde International Music Festival
FK	Fredskorpset
HIFA	Harare International Festival of the Arts
HIV	Human immunodeficiency virus
IAAP	International Academy of Arts in Palestine
KHIO	Academy of Fine Arts, Oslo
KHIB	Academy of Fine Arts, Bergen
KRIK	Christian Sports Association (Kristen Idrettskontakt)
MFA	Ministry of Foreign Affairs, Norway
MIC	Music Information Centre Norway
MDG	Millennium Development Goal
NIF	Norwegian Olympic Committee and Confederation of Sports (Norges Idrettsforbund og Olympiske Komité)
NGO	Non Governmental Organisation
NK	Norwegian Association for Arts and Crafts
NOK	Norwegian Kroner
Norad	Norwegian Agency for Development Cooperation
Norcode	The Norwegian Copyright Development Association
Norla	Norwegian Literature Abroad
NPA	Norwegian People's Aid
OCA	Office for Contemporary Art Norway
OECD	Organisation for Economic Cooperation and Development
oPt	occupied Palestinian territory
OWMF	Oslo World Music Festival
PLHIV	People Living with HIV
PTA	Plan, Project and Agreement (Plan, Tiltak, Avtale) Norad-MFA Classification system
RtP	Right to Play
SDC	Swiss Development Cooperation
SDP IWG	Sport Development and Peace International Working Group
SE	Sports Exchange
Sida	Swedish International Development Cooperation Agency

SIU	Norwegian Centre for International Cooperation in Higher Education
ToR	Terms of Reference
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNFPA	United Nations Population Fund
UNICEF	United Nation's Children's Fund

Executive Summary

Executive summary

Background

The concepts of development and human rights include culture and sports, that is, people's rights to a cultural identity, to express that identity, as well as a right to play. It has not always been obvious that these sectors are essential to quality of life and that efforts to alleviate poverty must address restrictions and lacking access and choice in these fields. The Strategy of Norway for Culture and Sports Cooperation with Countries in the South was formulated against that background.

Cooperation in these sectors goes back to the 1980s. There has been a steady increase in annual allocations, but since 2007 the allocations have remained stable at around 120 million NOK annually. Though the figures vary between years, on the average 65% of the funding was allocated to projects on culture and 35% to projects in sports. For the period of this evaluation, 2006 to 2009, 850 million NOK were allocated to culture and sports.

It is a very diverse portfolio of projects covering activities in all cultural fields and sports. 815 projects were identified in the database. Funding went to 48 countries, and involved many channels of assistance; bilateral and multilateral organisations, through Norwegian, international and local organisations, as well as Norwegian institutions with framework agreements, and UNESCO. The Embassies handled half of the projects, MFA in Oslo handled one third of the contracts, Norad and Fredskorpset the remaining projects.

Although there were different guiding instruments for culture and sports, the two sectors were perceived to need better strategic direction. Following studies and reviews between 2000 and 2004, the Government of Norway launched the new Strategy for Culture and Sports Cooperation with Countries in the South in 2005, which became effective in 2006. The Strategy should guide programme and project development up to 2015, but it was said in the Strategy that it was to be evaluated halfway through, in 2010.

Purpose of the evaluation

The purpose of the evaluation is to provide insight into Norwegian development cooperation in culture and sports with countries in the South under the present Strategy, contribute to improving the cooperation, assess the usefulness of the Strategy as a guiding instrument and consider the possible need for its modification.

Evaluation process

Nordic Consulting Group (NCG) was commissioned to undertake the evaluation, which was implemented between December 2010 and June 2011. The evaluation had a core team of four evaluators, four country studies focal points and four technical advisors. The evaluation gathered data through five country case studies in India, Mozambique, Nicaragua, Palestinian Area and Zimbabwe, as well as through interviews in Norway and a survey to a broad sample of organisations in Norway.

Findings and conclusions

The evaluation has examined the logical sequence of strategy implementation; that a strategy is formulated, implemented through planning and management, that leads to projects that in turn lead to results – according to the objectives in the strategy.

Starting with the Strategy itself, it was created over a long period of time and against a background of turbulence in the organisation of development cooperation. Few stakeholders outside the official administration of development cooperation were consulted; mainly the cultural institutions with a framework agreement with MFA and one sports organisation had meetings with MFA in this period. The process was not as transparent and inclusive as would have been desirable to create ownership and commitment to the Strategy.

The Strategy takes a rights-based approach to culture and sports. It is well coordinated with other policies, strategies and guidelines in development cooperation. In substantive terms, it has an adequate and relevant content. However, it is very open and inclusive and it does not make clear strategic choices. It is more a general policy explaining the importance of sports and culture than a strategic tool for planning and implementation. It is decisive in some respects; (1) that the focus of cooperation should be on cultural expression rather than on culture as identity, (2) that cultural heritage should be subject of multilateral cooperation mainly through UNESCO, (3) that administrative capacity was essential and should be strengthened, and (4) there should be pilot projects to develop monitoring and evaluation systems and research capacity, which as a whole needed to be strengthened.

The Strategy was never followed up with underlined directives and instructions (referred to in the analysis as sticks) that mandated actors in the aid administration to implement its programmatic intentions. The steering documents from the MFA to the Embassies, as well as the framework agreements with partner agencies, did not elaborate on key ideas and intentions in the Strategy, instead they gave other signals. One signal from MFA was to create synergies between the funding allocated to public diplomacy (area 2) and cultural cooperation with countries in the South (area 3).

There were also few underlined incentives (referred to in the analysis as carrots) for actors to undertake activities that they would not otherwise have done. While the Strategy can be said to have legitimised allocations to culture and sports for those who were already involved in such activities, it did not contain the necessary underlined encouragement for new actors to explore and support innovative projects in culture and sports. This conclusion is supported by the fact that the absolute allocation of funds did not

change much between 2006 and 2011, and hence the relative share of culture and sports allocations in development went down, as the overall budget increased.

Culture and sports have been given voice, but only to a limited extent. There were hardly any information campaigns, seminars or other efforts to 'spread the message' (referred to in the analysis as sermons) initiated by the MFA to encourage the partners to implement it. According to MFA the Strategy had been communicated at the annual meetings for Ambassadors, the Ministry's Trainee programme, courses for locally employees etc. However the evaluation found that the Strategy was little known outside MFA, the Embassies and Norad. The Strategy was virtually unknown among partner organisations in the South and hence one could not expect them to identify with and focus on results expected in the Strategy.

Against such a background, it is interesting to note that results of the projects in the five case countries have been quite good. The evaluation found that:
- The projects did what they set out to do. The outputs were produced and the large majority of projects were implemented efficiently.
- The results in terms of outcomes were achieved for a majority of the projects. Reaching objectives in terms of outcomes is the basis of effectiveness and the large majority of projects were effective.
- Impact can also be recorded, but the evidence here is more fragmented and weaker. Most of the projects are small with limited coverage – so results are mostly localised (at individual and community level). In the larger events (e.g. Festivals), the outreach is broader, but the contributions often relatively small and widespread.

The evaluation concludes that the Strategy has not played a major role in shaping projects in the countries visited. The evaluation also concludes that the Strategy has not contributed to the promotion in Norway of cultural manifestations of developing countries, although such activities have been financed under the Strategy. However, all of these activities had found their form and were financed before the Strategy was formulated and hence they cannot be attributed to the Strategy. The projects in the countries visited would often have been the same even if the Strategy did not exist, and the same applies to the activities in Norway. The positive results cannot be attributed to the Strategy. They depend mainly on other factors, in particular:
- Competent and resourceful partners in the countries in the South.
- External funding is often small and cooperation with Norwegian partners limited so that dependencies are not created.
- Short-term projects with clear ending dates or long-term cooperation, particularly if the project objectives involve capacity strengthening, can both be successful.
- Good professional contacts between artists and athletes from the countries in the South and Norway.
- Personnel and managers in the administration (MFA and Norad) committed to working with culture and sports.

That brings us back to the Strategy itself. It helps if a strategy is clear and consistent, well anchored in other policies and strategies within the organisation and produced as part of a transparent and inclusive process and well communicated during the process of implementation. Even where the Strategy was very clear, as in the emphasis on monitoring and evaluation, human resources and capacities, no action followed. This is due to the missing link in terms of instruments to implement the intentions of the Strategy. That is also the main reason why it would be a mistake to attribute all the positive results to the Strategy itself.

Recommendations

The evaluation suggests seven overall and ten more specific recommendations for revising the Strategy:

1. The Strategy needs to be revised and the evaluation concludes that actors in the sectors expect and could benefit from project, programme and policy guidance.
2. When the Strategy is being revised, it is necessary to plan for implementation. The strategic intentions will not materialise if they are not followed up with managerial decisions. In particular the evaluation points to the need for:
    *   Proper incentives to be created; additional funding, allocations for specific purposes, innovative and experimental pilot activities.
    *   Firm decisions that instruct the actors in the system, guidelines, country strategies, other sector strategies and budget instruments, reinforcing the intentions of the Strategy.
    *   Supporting information and budget systems, statistical follow up further developed and frequently presented to actors in the system.
    *   The more subtle aspects of convincing actors to act in line with the Strategy should be included.
3. The revision of the Strategy is a process that needs to be carefully planned. The process should be transparent, quick and thorough with stakeholders involved from the beginning to the end.
4. An organisational review should be carried out to clarify roles and responsibilities in planning, implementation and oversight, identify overlapping interests and risks of biased decision-making and develop appropriate division of labour between organisations.
5. The evaluation has developed and used a system to assess projects that could serve as a model for performance monitoring and evaluation.
6. There are ten areas in the Strategy that need to be developed:
    a. The rights-based approach should be defined and include relevant references to the international discourse on culture and identities and cultural expressions, and be illustrated with practical examples.
    b. The rights-based approach to culture and sports cooperation should be connected to the concept of culture as identity and the instrumentality of culture and sports. The strategic decision to exclude this from the cooperation programme needs to be reconsidered.
    c. The delimitations of the Strategy need to be reconsidered. There are pros and cons to combining sports and culture in one strategy. The evaluation concludes that the pros appear to outweigh the cons, but this is an uncertain

conclusion that might need to be reconsidered. The same applies to the role of media as a sector in its own right as it overlaps with culture.

d. There is a need to emphasise country demand and country ownership in the planning and preparation of new projects and in particular in relation to the use of Norwegian partners. The concept of national cultural programmes and independent Cultural Funds should be further explored and supported.

e. The role of 02 and 03 funds needs to be further explored and the boundaries between the two established with greater clarity.

f. Several of the cultural projects are small and deserve support primarily because of their internal values and should not necessarily be defined as part of development cooperation. There is a need to differentiate between a cultural programme based on internal quality and relevance criteria and cultural support as a component and instrument in development cooperation.

g. The precise nature of the sports/culture-for-development contribution is poorly articulated or rarely supported with robust evidence. The use of sport/culture for developmental purposes should be considered in a more nuanced and modest manner as they often have an indirect and modest impact on the achievement of the MDGs.

h. Cultural industry is a fast growing field in many countries and should be included as an element in the revised Strategy, possibly linked to the support of Cultural Funds.

i. There is a need to support development of cultural management education and training in order to enhance different ministries of cultures' capacity for better planning, implementation and monitoring.

j. Communication of the Strategy: The Strategy should be communicated to those that are expected to implement it, including to those that are expected to implement it and that may not have participated in its formulation.

7. The evaluation of the Strategy was meant to be implemented in 2010 and to guide implementation during the remaining five years through 2015. It is now mid 2011 and the process to act on the recommendations of this evaluation will hardly be completed before 2012. **The timing needs to be reconsidered and an extension of a revised strategy for another five-year period would be appropriate.** The effectiveness of the present strategy was adversely affected by its timing, and it is essential that a new strategy is designed at a time that takes into account the timing of the political processes.

Main Report
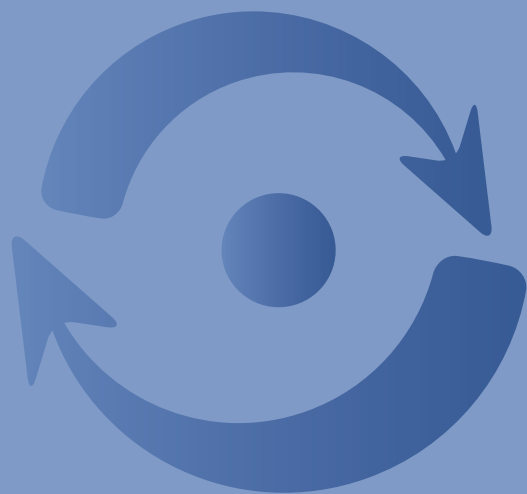
1. Introduction

'Rotten' – performance art, Ramallah. Noor Abeed, IAAP

1.1 Background

Culture and sports are relatively small sectors in Norwegian development cooperation as they are allocated less than 1% of funds. Nevertheless, the amounts of money are significant; in total around 1,4 billion NOK have been channelled to sports and culture in the ten years between 1999 and 2009 – 1,1 billion NOK to cultural activities and 312 million NOK to sports. Assessing the trends over the ten years (Figure 1), the allocation to sports increased dramatically from 2002 to 2003 and thereafter grew steadily with a peak in 2007, and since then there has been a slight decrease. The funding for culture increased in the years 1999 to 2005, saw a slight decrease in 2006, and since 2007 remained stable at 120 million NOK annually.

While a relatively small share of overall funds for development cooperation, these funds are significant amounts in themselves. For reasons that will be discussed later, it was decided to formulate a strategy that would guide the development of projects and programmes in these sectors, and this Strategy became operational in 2006. In 2006 the first budget year after the launch of the Strategy and the change of government,[1] there was a slight decrease in funding for culture.[2] The funding level picked up again in 2007 and has since remained stable at approximately 120 million NOK annually.[3] In total, 841 million NOK was channelled to culture and sports, in the period of evaluation, 615 million to culture and 226 million to sports.

Figure 1. Funding to Culture and Sports Support, 2006–2009 (000'NOK)
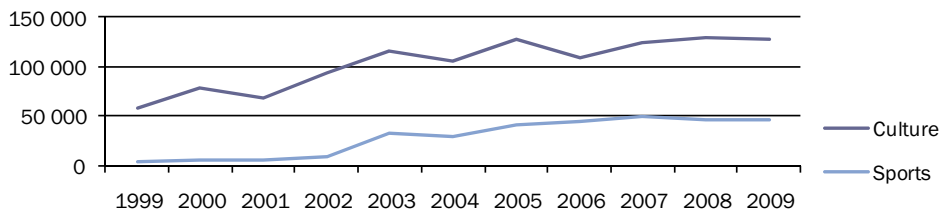
Source: AMOR/Norad 14.01.2011

The project activities have been implemented through a number of different channels, such as: bilateral partners (governments, local authorities), multilateral partners (UN agencies), NGOs (Norwegian, local, regional and international), cultural funds, cultural entrepreneurs, as well as consultancies for various tasks, including monitoring and evaluation.

Around one third of the funds were allocated through bilateral support from the Norwegian government to national authorities or governmental institutions. The second largest allocation was via Norwegian NGOs (25%). Furthermore, 13% of the funding was to multilaterals, mainly UNESCO, which has received 45 million NOK

---

1   The Strategy for Norway's Culture and Sports Cooperation with Countries in the South will be referred to as 'the Strategy' throughout this report and in annexes.
2   The parliamentary elections 12 September 2005 brought the Stoltenberg I government into power. While it was the previous government, Bondevik II, which had worked out the Strategy and launched it some weeks before the elections.
3   The drop in funding in 2006 could be linked to the change of government after the parliamentary elections in the fall of 2005. But there could be other reasons as well, as for example the demand for cooperation, the ability to deliver projects and programmes, or possibly the capacity to implement the Strategy – all issues that are explored in this evaluation.

during the period under evaluation, and the UN Population Fund (UNFPA) which has been funded by Norway in Mozambique to combat HIV/Aids while using sports activities as a conduit to reach the target population.

In the cultural field, the Norwegian partners can be divided into two groups; one is the technical advisory bodies appointed by MFA for securing the quality of the cultural exchange programmes in the artistic fields of music, visual arts, theatre/dance, film, literature, design and architecture and crafts.[4] The other group is according to project applications and would vary from project to project, and country to country. The largest programme partners are Concerts Norway followed by the Norwegian Council for Schools of Music and Performing Art, the Strømme Foundation, and Friendship North/South.

MFA is dealing with these two types of partners differently; the first ones have framework agreements with MFA to serve as technical advisors as well as handling small travel grants to artists, musicians, writers etc. both in the field of 02 funding related to promoting the internationalisation of Norwegian culture and arts and in the 03-area of cooperation with countries in the South. The second group has long-term programme support and is managed by Norad or MFA, depending on the type of allocation.

Figure 2 below shows half of the 48 countries that have received cultural and sports support between 2006 and 2009. The largest share of funding has gone to the Palestinian Areas, closely followed by Mozambique. Both of these countries received around NOK 50 million between 2006 and 2009. Speaking of regions, Africa (41%) was the largest recipient of funding with Asia at 20%, and Latin-America and the Middle East at six and seven per cent respectively. However 22% of the funds went to so-called "global" activities, abbreviated GLO in technical contexts. GLO is a technical category meaning that the target groups are found in several countries. Some of the GLO funding goes to Norwegian partners organising festivals that relate to the overall objectives of the Strategy, for example the MELA festival, the World Music Festival, etc.

---

4   Music Information Centre Norway (MIC), Office for Contemporary Art Norway (OCA), Norwegian Association of Performing Arts (DTS), Norwegian Film Institute (NFI), Norwegian Literature Abroad (Norla), Foundation for Architecture and Design in Norway (Norsk Form) and Norwegian Association for Arts and Crafts (NK)

Figure 2. Direct culture and sports funding to countries, 2006–2009 (000'NOK)
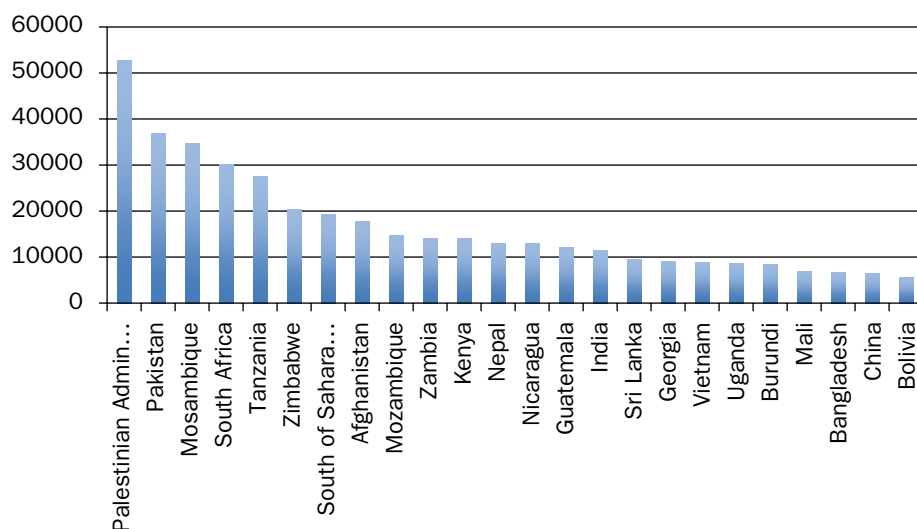
Source: AMOR/Norad 21.12.2010, and data from MFA, Embassies

In the sports sector, there are mainly programme partners with a few organisations acting as technical advisors and handling grant mechanisms on behalf of MFA. As opposed to the cultural fields, the actors playing these roles are all the same.[5] NIF, and included in it, the Football Association and the Olympic Committee, receive both program funds and handle annual funds for participation in sports exchange, the latter is especially for the Football Association. The exchange funds are handled by MFA. Organisations like NIF and Right to Play have received funds for sports activities under Peace and reconciliation, Humanitarian and the Civil Society allocations.

In sum cooperation in the culture and sports sectors is characterized by:
• A large number of countries where there are programme activities, as well as regional and global allocations.
• Many channels of implementation.
• The use of allocations.
• Several sub-sectors, as for example theatre, dance, art, architecture, media, etc.
• Sports and culture are sectors with their own identities and 'cultures'.
• A large number of projects, in total 574 projects over the period 2006–2009. Among these, the funding of two per cent of the projects exceeded 10 million NOK for the period 2006-2009, four per cent received between five and ten million NOK, and 21% of the projects were allocated 1-5 million NOK. It should be noted that 24% (126 projects) received less than 50,000 NOK over the four years.

---

5   Right to Play, the Norwegian Olympic Committee and Confederation of Sports (NIF) including the Norwegian Football Association, the Christian Sports Association (KRIK) etc.

It is thus a rather fragmented portfolio.[6] The Strategy emphasizes the need for *"efforts to promote culture and sport that reflect the right-based perspective in Norway's development policy"*. In the cultural field, the declared aim is to promote long-term capacity building through strengthening cultural infrastructure in the South, through cultural exchange and multilateral cooperation. In the sports field, the declared aim is to enable as many people as possible to participate in appropriate physical activities by promoting *"sport for all"*. It is stated in the Strategy that it *"will be evaluated and, if necessary, modified in 2010"*.

1.2 Purpose of the evaluation

The main purpose of this evaluation as stated in the Terms of Reference[7] is to *"…. provide insight into Norwegian development cooperation in the cultural field and the sports field with countries in the South under the present strategy, contribute to improving the cooperation, assess the usefulness of the strategy as a guiding instrument, and consider the possible need for its modification. Recommendations should be given. It is an important element of the evaluation to document the quality of work that has been done. A second element is to provide a useful learning exercise for stakeholders."*

The emphasis is on evaluating the Strategy itself. It is not the 574 projects that are being evaluated, though an assessment of some projects is a necessary ingredient in the evaluation of the Strategy. In order to achieve its purpose, the evaluation distinguishes between three levels of assessment:

1. The Strategy itself, the process through which it was developed, its clarity, coherence and relevance as a policy document.
2. The implementation of the Strategy, that is, how the Ministry of Foreign Affairs, Norad and other partners and stakeholders have managed the Strategy, and the extent to which the Strategy has been useful as "a guiding instrument".
3. The results, in terms of the outputs, outcomes and impact generated by the projects and programmes that have been financed. But the emphasis is not on the projects per se, but rather to which extent they actually lead to achievement of the purposes of the Strategy. This third level should also contribute to document the "quality of work that has been done".

These three levels form a logical sequence, where success at one level is linked to the results at the other levels, and together they form a comprehensive approach to the evaluation of the Strategy.[8]

1.3 Learning from previous evaluations

While there is no other evaluation that has looked at a strategy for cooperation in sports and culture as this study does, there have been several other evaluations of projects and programmes in the sectors. The knowledge gathered through these evaluations is used in the present report. The approach that was developed during the inception phase of the evaluation has also taken account of the lessons learned from past evaluations.

---

6 A descriptive overview with a portfolio analysis of the use of funds is found in annex 2.
7 The Terms of Reference are enclosed in Annex 1.
8 The approach builds on a model for policy analysis developed by Forss and Kruse (2003), documented in an Evaluation in 2007, and in Forss (2007). The model has been inspired by Bemelman-Videc et al (2000).

We cannot pretend to be comprehensive, but we located a total of 46 evaluations and reviews (29 for the field of culture and 17 for the field of sport), which were publicly available[9]. One conclusion common to both culture and sport is the general lack of independent evaluations. So what do these evaluations have to say about the implementation as well as results in culture and sports?[10] The majority of the evaluations focused on single projects or programs rather than on the field of culture or sports as a whole. Still, after reviewing the evaluations, a few key issues emerge as common to multiple project experiences:

1. Culture is not defined by all parties in the same way, hence the types of projects which are funded under the culture guise range from projects which aim to strengthen institutions; support cultural exchanges; promote cultural expression and utilise culture as an instrument to further either social or economic development objectives.

2. Much of the work in the field of culture is understood as "cultural cooperation", however, the projects themselves often have few attributes akin to "cooperation" and far more akin to aid funding. The principal distinction is; the former implies that both the donor and the recipient are active participants to the funded effort; the latter implies that the donor is active and the recipient of the aid less so. This distinction is important because efforts that are cooperative are far more likely to be sustainable in the long term. Cooperative efforts nurture a sense of ownership, which is key to sustainability.

3. The impact of cultural efforts can be very difficult to identify. This is so because although outcomes can be easily identified and often quantified (e.g. number of people who visited an exhibition, or participated in a training or exchange), it is far harder to accurately measure how participation or exposure to any event or programme has affected the participants in the long term (e.g. how did an event affect the audience or how has a training or exchange affected the future of an artist).

4. Understanding culture as *identity* has a two-fold implication. First, it notes the relevance of a clear understanding of what is culture. How different actors define the cultural realm influences what type of projects are carried out. For their part, the type of projects conducted have a hand in determining the impact of cultural projects. Second, recognizing that culture is part of identity underscores the need for all development efforts and development workers to both understand the cultural environment where they work and include this understanding into the way projects and programmes are implemented.

5. There is some evidence that sport is associated with a broad range of positive outcomes – improved health, democratic development, peace and reconciliation and as a tool for "kicking AIDS out". However, we have not come across any systematic analysis of how to fully explain or understand the relationships between sport and development or an assessment of the degree to which such a relationship exists – or in other words a discussion of the causal linkages between an increased emphasis on sport and positive externalities. What is it with sport that could lead to such impact – what and where are the linkages

9   The OECD database – as well as web-based databases from government offices in Norway, Sweden, Denmark, Switzerland, Canada, UK, US and organisations including UNESCO, UNICEF and the Aga Khan Foundation – were the main sources for the evaluations which are employed as the basis for the synthesis.
10   A full synthesis report of previous evaluations is enclosed in Annex 3. This text is a brief and introductory summary to the analysis in the annex.

and can they be documented? Is it sport in itself, which is an effective tool to prevent the spreading of HIV? Is it the activities, the social milieu, the belonging to a group and club, peer pressure, presence of a good coach, etc.? Or should the results be seen as spin-offs or indirect and unintended consequences: keeping young people away from the streets, reducing the use of alcohol and risky sexual behaviour?

6. The evaluations of sport projects illustrate a broad variation in results. Several reports and in particular those commissioned by the organisations themselves are extremely positive and highlight numerous positive spin offs from sport. The few independent assessments are more critical – not of the value and positive contribution of sports, but of the often unrealistic expectations of what can be achieved through sports alone.

7. Several of the policy statements about the contribution of sport to development are strong and convincing. The expectations and claims for what can be achieved through sports are possibly inflated. Sport will always have an indirect and modest impact on the achievement of the MDGs. Rather than seeking simply to assert sport's almost magical properties, or commission 'research' that proves 'success', what is required is an understanding of the social processes and mechanisms that might lead to desired outcomes for some participants or some organisations in certain circumstances. There is a danger of oversimplification by confusing micro-level individual outcomes with community and broader macro-level impacts; ignoring wider socio-political contexts and seeking to solve broad complex problems via limited focus interventions.

8. The capacity to deal with contingent outcomes is similar for both sports and culture projects. Participation in different types of programmes will have an impact on different people in different ways. Outcomes are contingent. Although participation in culture and sport activities could be a necessary condition to obtain certain benefits, it is not a sufficient condition. Sport and culture, like most activities, are not a priori good or bad, but have the potential of producing both positive and negative outcomes. Few sport-for-development organisations are simply sports organisations. Sport is embedded in a series of other activities all aimed at achieving certain outcomes, and the same holds for cultural organisations.

The synthesis of these evaluations has implications for this evaluation. First, the mere lack of overarching evaluations in the field of culture and sport means that this evaluation is a pioneering undertaking. Second, the synthesis highlighted some of the findings from other evaluations, which helped sharpen the analysis when conducting the country studies. While testing Norway's Strategy against the demands and realities, the synthesis provides the impetus to look beyond the current delimitations for sport and culture work. This, in turn, is useful when the evaluation responds to the key questions: should the current Norwegian strategy be modified in any way?

1.4 Evaluation methods

A number of factors make this a complex evaluation task; two sectors are combined within one strategy and one evaluation, but they are really very different, the assessment covers both policy and management and results, there are a number of cross-cutting issues that are important for results, it is a highly fragmented portfolio of projects and programmes, the nature of outcomes and impact requires innovative approaches as other evaluations have generally retreated from the task to assess such results. When an evaluation task is very complex this is mirrored in the design of the evaluation[11]. A full description of the evaluation methods is enclosed in annex 4. However, we would like to emphasize the following aspects of evaluation methods here:

- *Programme theory evaluation*. The evaluation takes its starting point in an analysis of the programme theory of the Strategy, that is, the evaluation traces how the Strategy was meant to work and the mechanisms through which it could generate effects according to its own purpose. The approach is thus firmly anchored in *programme theory evaluation*.
- *Models* are used extensively to make sense of the complexity of the task. There is an overarching model of policy analysis, which is further developed through specific models, for example to analyse the quality of the Strategy.
- *Participatory evaluation*. The evaluation is not designed to be participatory, but as learning is a major purpose of it, the process has been designed so that there is frequent *interaction with stakeholders*, from the beginning to the end – not least in connection to the country visits.
- *Quality control*. The evaluation has a Technical Advisory Team, but this has not been limited to the traditional second opinion on the final report. The Technical Advisory Team has been involved in the design as well as in the implementation of the evaluation and has also critically read country studies, as well as the draft final report.
- *Selection of countries*. The evaluation has undertaken five *country studies* – in India, Mozambique, Nicaragua, the Palestinian Areas and in Zimbabwe. The countries were selected by Norad and were established in the Terms of Reference. The evaluation team has thus visited 5 of the 48 countries that received funds and while that may sound as little, the sample does include the two areas that received most funds, and other countries that were significant recipients.
- *Selection of projects*. Even if the evaluation team did not select countries, we did select projects in countries. Where there were few projects, all were visited. In countries with many projects, the largest, the most recent, as well as particularly innovative projects were selected. We also made sure that the sample included projects from all sub-sectors. In total, the evaluation analysed 40 projects out of the total 574.
- *Activities that are not projects at country level*. The funds for culture and sports cooperation have been used to contribute to activities in Norway, e.g. global festivals. Norwegian organisations in culture and sports have received funds for the international cooperation programmes. Neither of these could be assessed during country visits. The evaluation team has covered these activities through interviews in Norway.

---

11 Forss, K. and Schwartz, R. (2011) "Introduction" in Forss, K. et al (2011) *Evaluating the Complex: Attribution, Contribution and Beyond*. New Brunswick: Transaction.

- *Methods of data collection*. The evaluation relied on the four traditional methods of data collection – interviews, surveys, documents and observation.
  - *Interviews*. In total, the evaluation team interacted with some 600 persons as detailed in annex 6. Interviews followed one of the 11 interview guidelines that were developed in the inception phase. Respondents were informed of anonymity and the opportunity to comment on the country case studies.
  - *Survey*. As the evaluation could not meet all partners in Norway, nor all organisations that could have been partners, a brief and concise survey focused on the Strategy was sent out to 100 Norwegian institutions and organisations.
  - *Documents*. The evaluation has made use of project reports, feasibility studies and project documents, steering documents in the MFA, as well as internal documents relating to the preparation and implementation of the Strategy. Most documents were received from the Embassies and partners, but the team also conducted research in the MFA archives. Documents consulted are presented in footnotes and in the reference list at the end of the text.
  - *Observation*. Both culture and sports activities lend themselves to observation, for example by looking at art exhibitions, theatre and festivals, and sports events. Unfortunately none of the major activities in Norway took place during the evaluation and country studies were too short to offer many opportunities for observation. But the evaluation did use observation during field visits when concluding on some of the projects.
- *Measures of results*. Each of the country studies presents conclusions on the outcome and impact of the projects in terms of; (1) whether they reach their own objectives, (2) whether they contribute to the five objectives of the Strategy, (3) whether they contribute to the two overall purposes of the Strategy, and (4) the extent of contribution to the cross-cutting themes of the Strategy. The assessments have been made on a five- graded scale from 'no impact' to 'very high impact' (or achievement, outcome, contribution, as the case is in each of the four areas).
- *Examining the counterfactual situation*. The question of what would have happened if….? is always a major challenge in evaluation. It arises at the level of the Strategy itself – has it made any difference? What would have happened if it did not exist? From this down to the project level, the evaluation deals with the counterfactual situation through an informed development of hypotheses and careful testing of these, for example by considering similar situations in other organisations, other countries and other projects, longitudinal analysis of events, and quality control of the counterfactual analyses to make sure that they are realistic assessments.

The evaluation was conducted between December 2010 and July 2011, where the month of January was an inception phase. The country visits started in February and were completed in March, a draft was presented on May the 15th, and a final report on July 18th.

1.5 Limitations to reliability and validity

There are many threats to the reliability and validity of the findings in this report. Obviously, the choice of countries and the fact that only 5 out of 48 countries receiving support were visited is a limitation. Similarly, even if we count global projects as well as the interviews with Norwegian partners, it is only a small proportion of the total number of projects that we have seen. It is not possible to generalise to the overall experience of projects and effects at country level – what we have seen could be much better, or much worse, and it could also be typical.

On the other hand, this is not an evaluation of projects – it is an evaluation of the Strategy. The evaluation's analysis of the Strategy itself and of how the administration has implemented it covers all activities. This is the subject of chapters 2 and 3 in the report. This assessment does not build on a generalization from samples to an overall population; the chapters go straight to a direct and immediate assessment of the Strategy, built on the models presented and the programme theory of the Strategy.

Returning to the project level, when we conclude that the vast majority of projects achieve their stated objectives, this statement refers to the 40 projects we visited in five countries. We cannot say anything about whether the same success ratio would be found in e.g. Guatemala, China, Egypt or Tanzania. On the other hand, the problems that we identify, the issues around ownership, sustainability, quality of implementation, efficiency and effectiveness, are themselves general. This is also confirmed by the analysis of past evaluations. Hence, the lessons learned at project level appear to be reliable (other evaluators, looking at the same as well as other projects, would probably have documented the same lessons to be learned). The lessons learned also appear to be valid; the conclusions in respect of overarching policy goals do reflect these and are valid concerns to be raised in most cases.

The evaluation team assessed outcomes and impact of projects as described above and translated the assessment to measures on a five graded scale. This is an oversimplification and the reality of achievement is more complex. Besides, there are obvious difficulties in comparing projects in different sectors, different countries, and by different evaluators. High impact in respect of a contemporary dance festival in New Delhi is not the same as high impact in respect of an art exhibition in Ramallah, or by a street theatre in Zimbabwe. The actual value of the events is not captured by the measure, and the only information it conveys is our necessarily subjective judgement. However, in each case we are quite confident that we can argue our case, and the assessment is also validated through the feedback on the reports, the Technical Advisory Team and the presence of Country Studies focal points who know the local context.

The evaluation analyses several crosscutting issues but there is one important area where there is a limit on the information at hand. The ToR asks the evaluation to analyse the ".…unintended negative effects of the participation of sports groups and cultural groups from developing countries in visits to Norway … *in particular the risk that young persons may be exploited in connection with their selection*". The interviews covered awareness among organisations, the systems and routines to

detect and report abuse and exploitation, but we have not had a sufficient number of interviews – nor a sufficiently well developed interview methodology – with former participants to conclude authoritatively on this subject. It requires a rather different approach, and such an issue cannot be handled as one of many other questions in an evaluation. It should also be noted that the selection of case countries was not suitable for studying this topic, as only two of the five case countries had youth exchange programmes. While we conclude on the subject, our findings in this field are more hesitant and in more need of further research.

The overarching conclusions in respect of the quality of the Strategy, how it has been implemented, and to what extent it needs to be developed for the remaining four years do rest on solid empirical ground. The evidence from projects is itself solid and reliable. Any effort at generalisation must be made very careful and with due reservations. That being said, the evidence comes from the two most significant recipient countries, the largest projects in other countries and all projects in one country. In terms of volumes, we present evidence in respect to a major share of the total funding to culture and sports. The major conclusions are not dissimilar to those presented in the synthesis of previous evaluations and they do resonate with common experiences from other donor agencies in culture and sports. We are thus confident that the evaluation process has generated sufficient evidence on performance and that the analysis builds on this evidence and follows a transparent and clear logic, and has generated valid and reliable conclusions.

2. Assessing the content and form of the Strategy
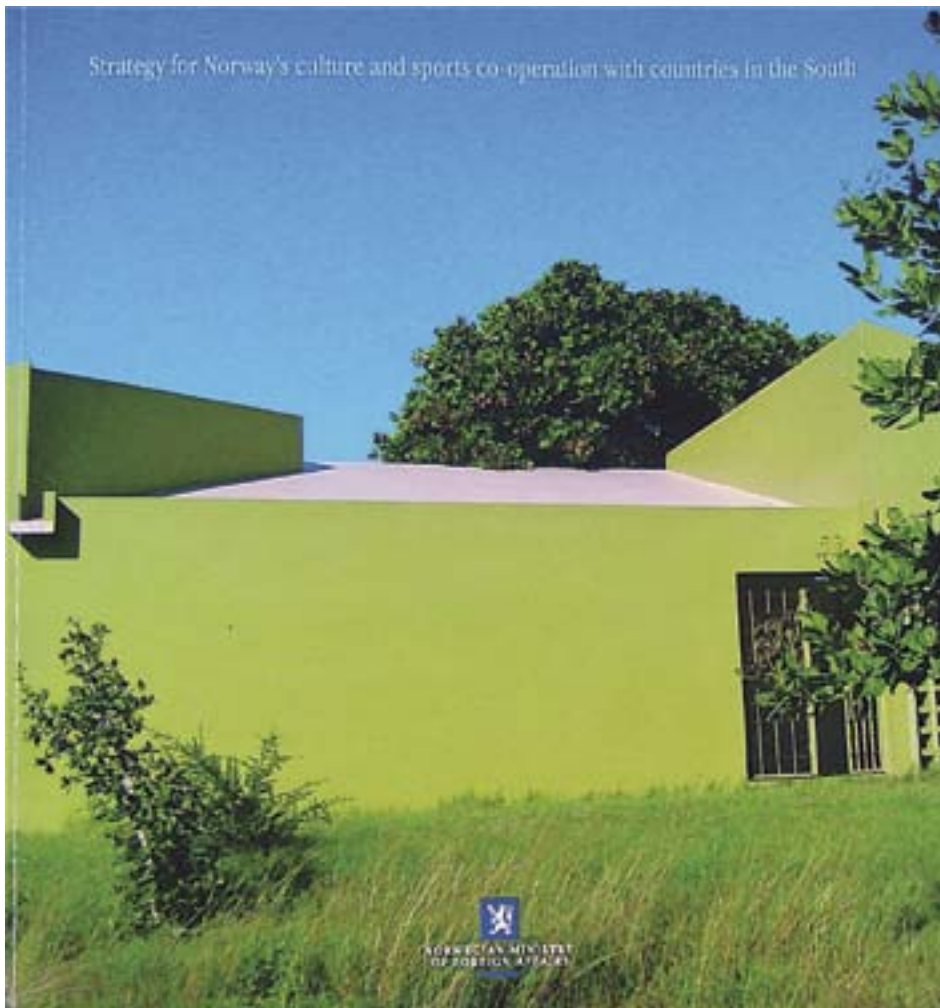
Cover illustration of the Strategy document, which shows the Centro Cultural de Matalano in Mozambique

2.1 Quality criteria

What does a good Strategy look like? There are probably many answers to that question and there are also many aspects of a strategy to examine. Different handbooks have different advice on how to formulate a strategy, but there are still some common elements and the assessment builds on these. The box below sets out the main indicators that can be analysed.

There are hardly any objective criteria in an assessment such as this, hence the discussion is based on three categories of information; (1) the views on the strategy gathered through interviews and the survey to stakeholders in Norway, (2) strategic planning literature and handbooks[12], and (3) the evaluation team's observations and arguments.

2.2   The process of creating the Strategy

If there is one lesson to be learned from the theory of strategic planning, it is that the process whereby a strategic plan is constructed is of utmost importance. This is not to say that everyone must be involved or that full participation is required. However, if a plan is to be implemented, it is a very good idea to bring key expertise to the process, to include some of the key actors that are meant to implement the strategy, to be reasonably transparent, to start and bring the process to an end, and to take the necessary decisions to implement the strategy quickly.

Norwegian development cooperation in culture has a long history and had been guided by strategic thinking, even if not necessarily by a document called a strategy. Even if Right to Play had previously received funding, for instance for sports projects in the Palestinian Territories and among Afghan refugees in Pakistan, important policy statements about sports as part of the development domain were included for the first time in this Strategy. The evaluation team's interviews at Norad do emphasise that the sector was guided by policies and strategies even before the present Strategy was developed, but the form was different. The strategic thinking was presented in annual plans of the unit in Norad that managed cooperation, and reflected in the annual propositions to the Parliament. The figure below presents the main events leading up to the formulation of the Strategy in 2005 and some of the decisions that followed. The request for strategic direction originated with Norad and the Ministry initiated the study that lead to the formulation of the Strategy in 2000. The process itself was managed from the Ministry. There are several factors around cultural cooperation that were problematic at the time, and still are – notably the distinction between the budget items 02 and 03, and the content of cultural exchange.

Funds allocated under budget item 02 relate to the internationalisation of Norwegian culture and arts and promotion of the image of Norway in other countries, for example arts exhibits, concerts, sports events to promote Norwegian artists or a specific Norwegian theme; while funds allocated under budget item 03, are culture

---

12   See for example; Bryson, J.M. (2004) Strategic Planning for Public and Not-for Profit Organizations. New York: John Wiley, and Mintzberg, H. (1994) *The Rise and Fall of Strategic Planning*. New York: The Free Press.

and sports for development. The latter have to correspond to the OECD/DAC agreements on what constitutes official development assistance.

Figure 3 Key events in the development of the Strategy

Year	Events	Documents
1981	Cultural cooperation with developing countries started by Norad.	Cultural allocation established, norad.no
1992	Bilateral cultural agreements between Norway and Egypt, India and China transferred from MFA to Norad.	Norad internal memo 26.11.00
1996	Memo to Minister of Development proposing a new cultural strategy for development cooperation with goals of strengthening cultural identity, promoting popular participation, mutual respect, cultural cooperation between the South and Norway.	Instructions to applicants. Format for applications.
1998	Norad internal working group recommends focus on cultural identity as instrument for change agents, democratization and human rights. Focus on 5-7 countries, long-term approach, sector support and balance between government and civil society support.	Forslag til omorganisering av kultursamarbeidet i Norad, April 1998.
2000	MFA commissioned "Change and Renewal. Norwegian Foreign Cultural Policy 2001–2005" sets the tone for the new public diplomacy and "soft" power approach. The policy argues for broadening the approach to cultural cooperation to include more Norwegian arts and culture institutions.	Oppbrudd og fornyelse – Norsk utenrikskulturell politikk 2001-5 (Rudeng-utvalget).
2001	Responsibility for Bilateral cultural agreements and Cultural exchange moved from Norad to MFA.	MFA letter to Norad 23.10.2001.
2002	Report about Norway's cultural cooperation with developing countries recommends long-term focus, predictable funding, using Norwegian cultural institutions, competence-building, and closer cooperation between MFA/Norad.	Norges kultursamarbeid med utviklingsland, Nils Haugstveit, July 2002
2003	Norad supported Haugstveit main conclusions; but stressed need for flexibility with regards to use of other funds. Other comments: Poorest countries need to be prioritised Long-term cooperation needed for institutional cooperation Proposes to include sports and indigenous people in strategy.	Norad comments to MFA.
2004	Cultural cooperation moved from Norad to MFA, few projects handled by Norad during the transition process. Strategy process started at MFA. Administration of Cultural and education agreements (ACE) outsourced to SIU. Agreements with cultural institutions like MIC, DTS, OCA etc.	1st Hearing Draft of Strategy 17.10.04, Norad comments to draft 15.11.04.

Year	Events	Documents
2005	Strategy finalised by MFA and shared with Norad and stakeholders.	Strategy launched in August 2005.
2007	Government approved Strategy formally, moved remaining projects from Norad to MFA.	Guidelines for cultural allocation.
2010	New grants scheme rules for cultural allocation developed after hearing round with Embassies (as for all allocations). Evaluation initiated by Norad Evaluation dept.	Grants scheme rules for cultural allocation.

Source: Norad, MFA documents and interviews

Norad used to manage 03 funds for long-term development cooperation until this was transferred to the MFA in 2004. The cultural allocation was given to the section for Public Diplomacy and Protocol which also plans and implements projects that promote Norwegian arts and culture abroad. This was done in order to try and create synergies between the cultural cooperation with countries in the South and the internationalisation of Norwegian arts and culture. The inclusion of 02-elements into the Strategy for cooperation with countries in the South was a break from previous cultural policies from Norad and is explained as the "new development policy":

> "Active cultural contact across national borders is an excellent opportunity for a state to promote its international image by showing what it stands for and what it is able to contribute to the international community. These aspects of cultural co-operation are discussed in the report Change and Renewal. Norwegian foreign cultural policy 2001–2005 (2000) commissioned by the Norwegian Ministry of Foreign Affairs. Norway's broad engagement, expertise and experience in development co-operation make us a credible participant and a real contributor in the international arena (page 13)."

At the same time the "arms-length principle" was introduced into the Ministry and part of the funds for cultural exchange were given to the arts and culture organisations to manage (with guidelines/instructions for use/distribution, procedures etc. . Instructions and conditions are given in grant letters or agreements). However, the arms-length principle implies that MFA does not interfere with the professional's artistic choices.

There are four aspects of the strategic process that need to be critically commented upon:
- The Strategy was not only written to guide cooperation in the field, but played into an internal competition for resources. While this is not a problem in itself, it is helpful if such concerns are made transparent and open to debate.
- In the key studies during 2000, 2002 and 2004, there were reference groups (or at least consultations) with representatives from Norad and the Ministry for Foreign Affairs, but few external stakeholders. Given the magnitude and importance of the task, it would have lent greater authority to involve more external stakeholders in these processes.
- There was but a very limited consultative process on the draft Strategy and hence no possibility to clarify issues around roles and responsibilities and other organi-

sational aspects. A total of 8 organisations responded in the survey that they had been consulted in the drafting of the study[13], which is low and which at times meant interacting with the consultants who did the studies in 2002 and 2004.
- The actual planning work was effectuated in the studies of 2002 and 2004, but the Strategy did not appear in print until 2005 and was valid and meant to be implemented from 2006. This is a long time lag and there would always be the risk that parts of the thinking on the strategy were out dated by the time it was implemented.

In sum, the strategic planning process appears to have been ad hoc and managed without the concern for due participation and time management that would be expected. In all, the process took almost eight years, from the first request to formulate a new strategy to the start of implementation. This is much too long as a planning process that takes eight years is not effective.

2.3 The delimitations of the Strategy

The Strategy combines the two sectors – culture and sports- in the same document without any justification.[14] Is that a good idea or would it be better to have two strategy documents? There are several reasons to combine the two sectors in the same strategy document:
- In many countries the two sectors are combined in the same political/adminis-trative organisations. In Norway itself, as well as in many of the partner coun-tries in the South, there is a Ministry for Culture and Sports – and possibly other sectors. That facilitates bilateral agreements for the two sectors.
- Both sectors are dominated by civil society and its organisations, even though there are also private and commercial interests as well as public sector pro-grammes.
- Both sectors contribute to and manifest national identities, and both have instrumental values, for example in promoting growth, equity, democracy, peace and other goods. This has been recognised by organisations such as the Inter-national Sport and Culture Association since 1995.
- Both sectors are discussed in terms of civic and cultural rights and form part of the overall architecture of Human Rights.
- There are several conceptual similarities between the sectors and consequently similar difficulties in connecting development in these sectors to other sectors and other aspects of Human Rights.
- Sports and a wide range of artistic and cultural activities target the development of the kinaesthetic capacities of the human race. It is play and fun.

But there are also reasons to keep the sectors apart, although these tend to be more created by the administration than by objective factors such as those noted above. They are:
- The organisation of the cooperation in the two sectors is different. The MFA has a unit of five people working with cultural cooperation, but none for sports coop-eration. Norad has a senior advisor for cultural cooperation, but none for sports.

---

13 The survey was sent to 95 organisations who could be considered stakeholders in culture and sports cooperation.
14 Only one reference has been found of including sports with culture, from Norad's comments to the 2002 Haugstveit report.

Hence, there is an asymmetry in competence; capacity and resources for work in the two sectors.
- The allocation for cultural cooperation is significantly larger than that for sports (see table 1).
- Organisations and individuals work with one sector or the other. None of the Norwegian organisations cross the sectoral boundary, nor does anyone in the five countries we visited. Book publishers, musicians, concert organisers, dancers etc. keep their distance from skiers, skaters, marathon runners, football players, hockey players etc.
- In the course of the evaluation, we have asked respondents to interviews and in the survey whether it would be better to have two separate strategies rather than one. It is not a question that concerns many and the responses to the discourse were often vaguely uninterested, but the majority do not see any advantage in combining the sectors in one strategy. If there was a vote, it would be for two strategies.

There are pros and cons and there is no obvious best solution. The evaluation team concludes that the arguments in favour of a combined strategy appear to be more general and have the potential to solve more difficult problems, while Norad and MFA could develop organisational solutions to treat the sectors more equally within the same strategy. The fact that organisations belong to one sector or the other does not seem so relevant. The same applies within sectors, as book publishers and contemporary dance performers do not act more together than do swimmers and skiers.

The second boundary line concerns the media sector, which is rather different from both culture and sports, but is included in the Strategy as a subsector of culture. However, the MFA also has a *Guideline for Support to Media in Developing Countries*, and there is an overlap between those guidelines and the Strategy. Interestingly, there were no media projects to be seen in four of the five countries that we visited (Zimbabwe being the exception). In practice, development cooperation in media, strengthening the free press, working with media legislation etc. is part of democratic development. Such projects and programmes seldom appear under the 03 budget allocation. Hence they are not articulated in the Strategy, although the Strategy document does list media development as an integral part of cultural cooperation.

International practice differs; the evaluation of Culture and Media in Swedish development cooperation shows another approach. UNESCO has five sectors, and media is included in its Information and Communication division. However, the most common practice seems to be that media is part of a broader field of activities relating to democratic governance and civil society, and the organisational structures as well as policy guidance are separate from cultural cooperation. That being said, on the domestic scene media is usually part of the portfolio of Ministries of Culture. The question of the boundary with media cannot be resolved here, but the issue is not happily resolved in the present Strategy. On the one hand, cooperation in the field of media does form part of the Strategy, but it does not have any strong identity, and most of the Norwegian cooperation in this field appears outside of the 03

budget allocation and hence is not guided by the Strategy[15]. That is a question to address when the Strategy is reformulated.

2.4 The coherence between policy elements

Norwegian development cooperation is guided by a large number of policies, strategies and guidelines.[16] The overlap between culture and media shows one such area of policy coordination. In chapter 1, the Strategy is placed in perspective and related to other policy initiatives in Norwegian development cooperation. The first of these is the white paper on *Fighting Poverty Together* (2003 – 2004). The text here relates culture and sports to the overall emphasis on universal human rights and to the documents that set out these rights. The two sectors' relations to the MDGs and to the government's *Action Plan for Combating Poverty* are explained. The text is relevant and sets the foundation for coordinating policy objectives.

In 2005 and 2006, it would thus seem that the Strategy was well coordinated in respect to how it related to other major policies, strategies and guidelines that shape Norwegian development cooperation. The evaluation team did not find anything missing. But there is a difficulty in the treatment of the two sectors of culture and sport. Most of the text that explains the link between this Strategy and other strategies occurs under the chapters that deal with culture. The section on sports, which is a small share of the total, does not contain any single reference to other policy documents, though it would certainly have been possible to link activities in the sports sector to a wide range of other policies, e.g. in respect of HIV/AIDS, peace and conflict resolution, women's rights and gender equality and others. But even if other policy documents are well reflected in the Strategy, another question is whether the Strategy is well reflected in these policies, strategies and guidelines. The examples we described above do not show a symmetrical reference, for example when *Fighting Poverty Together* was written, there was no strategy for culture and sports to refer to.

The Strategy is meant to cover the period through 2015. This is a long period – even taking into consideration this mid-term evaluation and the possibility of redrafting it. Policies and strategies change. The fact that the Strategy was coherent with other policies in 2005 does not automatically mean that it is so today, in 2011. The coherence also appears to be more of a one-way relationship. The Strategy is coherent with other policy instruments; it is not so obvious that these are coherent with culture and sports. When the Strategy is reviewed, it will thus be a priority to update its links to other policies in development cooperation.

Support for cultural heritage through UNESCO is specifically mentioned in the Strategy and the Guidelines for implementing the Strategy.[17] However there are potential overlaps with the international work of the Norwegian Directorate for Cultural Heritage (NDCH). Although the Norwegian directorate works internationally, it is not mentioned in the Strategy, while UNESCO is. Since both work with cultural heritage, the nexus between NDCH and UNESCO could be clarified. Norad Evaluation Report

---

15   Support to free press and media has its own allocation (NOK 9 million annually), and has another DAC-code as well.
16   A figure of 30 distinct strategies was mentioned during one interview, but the evaluation has not verified the figure.
17   MFA: MFA supports various cultural heritage projects. Specific executing agencies, with the exception of UNESCO, are not mentioned in the Strategy. This is also the case for the other cultural fields.

4/2009 covers Norwegian support to cultural heritage, including such support channelled through UNESCO.

2.5 The substantive content of the Strategy

Culture, more than sports, is an extremely difficult subject to handle – Terry Eagleton famously noted that 'culture' is one of the most complex concepts in the social and human sciences. The relations between culture as identity, cultural expression, cultural change and cultural heritage are difficult to grasp. That is a difficulty. But it also means that it is an area where many leading philosophers work and where the concepts are continuously changing, making it one of the most intellectually exciting areas to be engaged in.

The textbox summarises the main points of the Strategy. In substance, the evaluation concludes that the purpose, as that is stated on page 7, is weak – 'to make possible' assumes a follow-up that is not formulated. This is a core weakness in the strategy and an issue that lies at the foundation of many of the shortcomings in implementation that follow.

Box 2 Summary of the content of the Strategy

Overarching purpose:
The intention of the present strategy is to make possible a more comprehensive and long-term approach to Norway's cultural co-operation with developing countries for the period 2006–2015.

Objectives of cultural cooperation:
Norway's cultural co-operation with countries in the South should:
- ensure better access to cultural goods and create better conditions for free cultural expression and participation in partner countries; this is a fundamental human right and essential to cultural diversity at national and global level.
- encourage the use of the cultural heritage as a resource for the sustainable development of society, for instance in connection with value creation, business development and the cultivation of a sense of identity.
- disseminate knowledge and facilitate contact across political and religious divisions and help to create a more balanced picture of other cultures, which is essential for inter-cultural dialogue and for underlining common norms and frames of reference.
- strengthen civil society in the South, as a condition for political and economic development.
- promote mutual co-operation on an equal footing between cultural institutions in Norway and in the South, as an essential step in helping cultural institutions both in Norway and in the South to become more professional and internationally oriented.

Objectives of sports cooperation:
The present strategy is based on the vision of "sport for all". The aim of the measures outlined here is to ensure that everyone has maximum opportunity to participate in appropriate physical activities. The strategy targets grassroots sport. Competitive sport is not included.

The Strategy does connect to the international discourse of culture and development, but it does so on a mere three pages of the total 47 pages. There are only two references, to a World Bank Study and to a UNDP report. While these are interesting documents, the most fundamental and thought-provoking discourses on culture, identities and development do not take place in the publications of multina-

tional organisations. Even the more thought-provoking of UNESCO publications[18] do not fully reflect the vigour of current debates. The Strategy does refer to the writings of Amartya Sen as an authority in this field, but the reference is to an essay of his in a World Bank report. It would have been more appropriate to refer to his academic work that sets out his arguments in sharper terms.

It is a difficult balance to tread. The Strategy document must of course not be an academic treatise, and it is also good to connect to the work of international organisations. But (we assume) the Strategy was also meant to be read in Norway, and among partners, most of whom are professionals in the sector. The authors of the Strategy should not be afraid of engaging the readers in substantive debates, and it should not refrain from raising complicated issues that may not be resolved in a few pages. While administrative texts should not be full of academic references, this particular strategy could incorporate this discourse as well as contain references to the most exciting (or visionary) texts.

2.6 The clarity of strategic purpose

The country studies that were undertaken by the evaluation team show a wide variety of interventions. In some countries, there were a handful of projects and Norway was seen to be withdrawing from the field. In other countries there was rapid increase. The relation to the Strategy was tenuous – or rather, the Strategy could be used to motivate a wide variety of responses to local context. On the one hand, that is positive and effective, as local conditions must have a major influence on the shape of programmes. Anything else would be dysfunctional. On the other hand, one would ask what the point is with a strategy, if anything is possible?

A very common response from interviews is that the Strategy allows for almost anything. None of our interviews indicated that the Strategy had been an obstacle for anything the actors saw as desirable to do. It is a permissive strategy – to the point where one wonders what the strategic direction really is. There are four areas where the Strategy is decisive, where it really gives directives and sets down its foot clearly. These strategic directions are:

- Culture as a concept can be seen as identity and as expression (pages 9 and 11), but the strategy <u>focuses</u> on the second of these. Norwegian cultural cooperation should focus on culture as expression, and should <u>not</u> focus on culture as identity. The text never gives any reason for that strategic choice. It is presented as an obvious fact, although it can be contested and is very critical for what is to follow.
- Activities concerning cultural heritage will <u>primarily</u> be funded through UNESCO and be part of the two-year programme agreements between Norway and UNESCO (page 23).
- There is a need for capacity and competence building, and it is recognised that administering cultural activities is resource intensive (page 31).
- In order to expand cultural co-operation, it will be necessary to initiate pilot projects and provide opportunities for experimenting with different types of activities (page 33).

---

18 See for example the UNESCO World report 'Investing in Cultural Diversity and Intercultural Dialogue.

- Monitoring and evaluation is held to be particularly difficult in the culture and sports sectors (pages 33 and 47) and hence there is to be a focus of efforts in this field. Performance criteria will be developed and the Strategy will be evaluated and, if necessary modified in 2010.

Apart from that, the Strategy gives little guidance, and the question is if these clear directions are conducive for effective and relevant work in these sectors. The evaluation will return to that after having examined the evidence of management and results that are presented in the chapters that follow.

The Strategy introduces several dimensions of strategic thinking. In summary they are;
- The intention of the Strategy itself (page 9, middle of second column)
- The five objectives of cultural cooperation (page 19, first column)
- Two forms of cooperation – infrastructure and exchange (pages 19 and 21)
- Nine elements of cultural infrastructure
- Six types of activities in cultural exchange
- Eight different types of cooperation partners
- Six different thematic priorities
- Geographic priorities
- Target groups

Some of the lists are indicative of variety and diversity and thus not comprehensive, but others are. The bullet points two to nine refer to culture only, and there are similar indications of subsectors, partners, etc. in sports.

The readers can – with some effort – relate to many strategic dimensions. As it is a complex field, some of this complexity is inevitably reflected in writing about it. However, the problem arises when there are overlapping concepts between the hierarchies. When an objective is also a form of cooperation and a field of policy discourse, and when an objective is similar to a type of activity or a partner, or thematic priority area, then the lists fail to give strategic direction and the strategic purpose is obscured.

2.7 Layout and communication

The Strategy contains a Foreword and a Summary, and thereafter three chapters. The distinction between the Foreword and the Summary is weak, it seems as if they are two overlapping summaries. The main task of a Foreword is often to lend political or intellectual weight to a publication by having a well-known name introduce the subject. The Foreword here is not signed, although the former Minister of Development Cooperation, Hilde Frafjord Johnsen, signed the first printed copy.

When the Strategy was reprinted, a new foreword was developed but it does not have a 'sender'. The Summary is short and to the point and follows the text in the three chapters closely. As a summary, it could probably be made even shorter. The text is somewhat deceptive as it is written in a very small font. The summary should be easily readable. It is not conducive to have a very small font, printed in dark grey

on a medium dark green background. It is probably hard to make it any more diffi-
cult for the reader to access the text.

The Strategy pamphlet contains a total of 47 pages, the Foreword and the Sum-
mary not counted. However, every second page is a picture, and the actual content
is thus not more than some 20 pages as there are also several blank pages. How-
ever, the length of the publication depends on the content, and while 20 pages may
not be much, it may be more than enough if the text is 'wordy' and repetitive. In
this text, there are several key arguments that are repeated in chapters 1, 2 and 3.
This is a consequence of how culture and sports are treated.

After the five-page introduction, there are seven and a half pages devoted to cul-
tural cooperation and five and a half pages devoted to sports. The main theme in
the Introduction is to set out the rights-based approach and to connect the Strat-
egy to development. But these themes are then repeated in relation to each sector.
Furthermore, each sector chapter also has similar sections on priorities, multilateral
cooperation, allocations, as well as reporting and evaluation.

*These two pictures illustrate some of the problems with the layout of the strategy
document; the Foreword is anonymous, but should have a clear and 'weighty' sender, and
the summary should have a font and colours that make it easily readable*

The starting point for a discussion of layout (as well as several other aspects of the
Strategy) ought to be the readers. Who are they? Who are the ones that the MFA
intends to reach with this publication? The Strategy is a rather expensive publica-
tion, on glossy paper and with many photos, but we have not seen any analysis of
the 'market'. On the contrary, most of those who have read the Strategy were to be
found in MFA, Norad and at Embassies. Very few outside these groups knew about
the Strategy or had read it. If the publication were mainly meant for internal use, a
cheaper mode of production would have been advisable and equally effective. If the
MFA aimed to reach a wider group of readers, something went missing. The mere
fact of having many pictures and glossy paper has not automatically provided a

wide audience. Some of the factors that constrain the communication have been pointed out above and they were:

- A superfluous and overlapping 'Foreword'
- A 'Summary' which is extremely difficult to read because of the print and background colour
- A multitude of strategic dimensions that are overlapping and difficult to discern
- Lacking theoretical frameworks and connection to vigorous external debates
- Internal policy coherence, which is an advantage in itself, but which may be of little interest to external readers
- Strategic directions that are poorly explained
- Strategic directions that are explained but repeated several times.

There is a photo on every second page of the pamphlet. There is no doubt that some illustrations make a report easier to read and it is a good idea to have illustrations in a strategy document. The texts below the photos explain the objects and connect them to the text. But what is the character of the illustrations, what do they convey to the reader? Some of the interview respondents have reflected on the content of the pictures and comment:

> *"… it seems like they don't understand what we are doing"*
> *"… it is a conservative image of culture, the pictures do not convey the disruptive features of the culture"*
> *" they give a picturesque image, comforting for Norwegian audiences …."*
> *"… I miss the modernity in the brochure, most the photos are linked to smiling children, clichés of ethnic images, heritage museum, camels, blond girl playing the flute of some brown children. Where is the contemporary art?"*

Was that the intended reaction? It is not clear whether there was much thinking behind the choice of pictures except to have a nicely illustrated document. There is a risk that it does not communicate exactly what the authors would like to communicate. The Strategy is diverse and allows for many interpretations of culture and many forms of collaboration. But the image conveyed by the pictures is one of traditional development cooperation more than of the new elements of Norwegian foreign cultural policy that are described in the Strategy.

The survey that the evaluation sent out to a total of 95 organisations (70 of whom have received funding and 25 who have not received any funding) does confirm some of the conclusions above, but at times also expresses a more positive view. The survey response rate was 60% (N=57). There is reason to believe that those who responded generally know more about the Strategy and are more positive towards it, than those who did not respond. The responses need to be assessed with that in mind. 50% of respondents had limited knowledge of the Strategy and 73% of respondents considered it relevant. Respondents noted that they had used the strategy for different purposes, as shown in figure below.

The most common 'use' of the Strategy was as a source of inspiration during the formulation of projects. That is important and an encouraging aspect of the document. Many have also made references to it in applications and it has served as a

guide when selecting partners. Interesting, none came up with any other ways of using the Strategy than the three possibilities suggested in the survey. 48% believe the Strategy has lead to increased visibility for the sectors, and somewhat fewer think that it has also contributed to increased funding. But the respondents do not, on the whole, believe it has led to more long-term projects or to more innovative activities.

Figure 4 Survey respondents' view on the use of the Strategy (N= 57)[19]
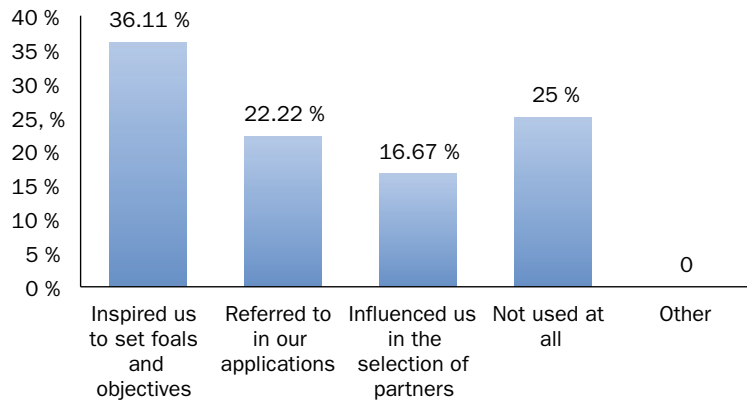
Source: Survey to stakeholders in culture and sports cooperation

2.8 Concluding remarks

The analysis of the Strategy itself has identified many causes for concern and these relate to the origins of the Strategy and the process through which it was created, the nature of the strategic directions, the lack of clarity and guidance in some policy fields, and the way the Strategy is set in writing and communicated.

There are also positive features of the Strategy. The substantive content provides a start and an inroad to intellectually exciting debates and to the forefront of development thinking – although much can be done to make that more exciting and stimulating reading. The subject matter has the potential to be of great interest and there is no doubt about its relevance. The strategy ambitiously connects to other policy documents. Another positive aspect of being encompassing – and vague – is that most stakeholders and actors would support parts of it and find elements that applied to their work, although that comes at a high cost in terms of clarity.

The Strategy does provide strategic decisions in some key areas, but not in others. At some points the evaluation questions those decisions. In other respects the decisions appear to be well founded and provide solid ground for effective implementation of the Strategy – in particular what the Strategy says about competence and resources, performance monitoring and evaluation. The clarity of purpose in these fields has not necessarily been translated into practice. The evaluation has

---

19   MFA: The logic of the argument that the Strategy has played a minor role in the creation of projects, does not seem to be strongly funded based on the fact that 73 % of the respondents considered it relevant, and that figure 4 shows that 75 % had used the Strategy when initiating new projects. Evaluation team: The evaluation team has conducted some 600 interviews and the overwhelming response is that the Strategy has had little practical influence. The total of some 13 persons responding differently in the survey does not change the overall picture.

been asked to find out whether the Strategy needs to be revised. This chapter answers that question in the affirmative and suggests some key areas to assess, processes to follow, and some lessons learned on how to communicate a revised strategy to audiences.

Cultural exchange is an important part of the Strategy and forms one of the two dimensions of cooperation. Exchanges have taken place in sports and culture, and in practically each of the sub-sectors within both. Photo: herStay

3. Implementing the Strategy

Children playing football as part of a Kicking Aids out project in Kenya. Photo: Kickingaidsout.org

3.1 Introduction

This chapter discusses the link between the Strategy as an expression of policy intent and its implementation. The analytical method used here is based on the examination of three kinds of strategy instruments[20]:

- Sticks, whereby the system is 'ordered' to implement activities by virtue of a hierarchical chain of command. The actors in the system are 'directed' to undertake the intended actions to realize the objectives of the Strategy.
- Carrots, where there are incentives for actors in the system to design interventions such as intended by the strategy. Such incentives could be access to finance or other resources, rewards that yield status and prestige, etc.
- Sermons, finally, where the actors in the system are motivated to act according to the strategy by awareness raising and through information. The philosophy behind sermons as a strategy instrument is that actors in the system will be

---

20 Adopted from *Carrots, Sticks, Sermons: Policy instruments and their evaluation*, Marie Louise Bemelmans-Videc, Ray C Rist, Evert Vedung (1998).

influenced by persuasion based on information and knowledge, rather than through incentives and orders (carrots and sticks).

The instruments operate in the relationship between the MFA, Norad, the Embassies and to some extent the implementing partners in multilateral institutions, bilateral actors and Norwegian institutions. In the box below we have listed the instruments that MFA has utilized. The chapter also discusses the different ways that MFA has communicated its priorities, which instruments have not been utilized and why.

Box 3 Model of the policy instruments		
POLICY INSTRU- MENTS	STICKS	Grant letters from MFA
		Guidelines to Strategy for cultural allocation (160.73), 2007 Grant Scheme Rules for cultural allocation (160.73) 2010
		Culture country strategies
	CARROTS	Additional financial resources via cultural allocation and ear-marked funding to sports
		Agreements with new implementing partners
		Flexibility to use other allocations
		Staff at Embassies
	SERMONS	Statements/speeches by Minister of Foreign Affairs
		Visibility
		New knowledge

Before we look at the instruments, a quick reminder about the actors that MFA communicates with described in the first chapter; the Norwegian Embassies in 48 countries, the Civil Society department and the Gender, Peace and Democracy department in Norad, different sections in MFA channelling funds to culture and sports such as the Humanitarian Section, the Peace and Reconciliation Section etc., and a wide range of Norwegian, international, regional and local implementing partners, including the Norwegian technical advisory bodies and the programme partners. The different roles of the implementing partners will be discussed later.

3.2 Weightless sticks

Instructions, directives, laws and regulations are the most common sticks for enforcing new policies and strategies. In theory, when a Parliament enacts a new law, it asks the government to develop protocols, and execute the implementation while the legislative powers measure out penalties and sanctions for non-compliance, and a Parliamentary committee monitors the implementation. The nature of the Strategy is strikingly different from such a formal and legal process. First of all, MFA led the development of the Strategy (finalized in August 2005). Two weeks later the government changed and MFA came under a new leadership. The ink of the Strategy's nice and glossy colour photos had hardly dried before the Minister of Cooperation had to leave her position. The fact that the Strategy was left for imple-

mentation to a different government from the one that had led the process that developed it had significant implications for ownership and commitment (more about that later).

While the above also could happen with a law, the *legal* status of the Strategy was non-existent. Again, it might not be unusual that strategies do not have a legal status in the hierarchy of policies, plans etc, but as we will see later the lack of ownership from the top political level, i.e. the then newly appointed Minister of Development and Environment, seemed to affect the status of this Strategy more than other strategies. The Strategy was weakened by the absence of sanctions for the non-implementation of the Strategy. As opposed to classical *White Papers* or *Action Plans*, the Strategy did not make specific commitments towards achieving certain results within a time frame, and no deadline for enforcing sanctions if actions were not taken was stipulated.

Guidelines

The Guidelines for handling the cultural allocation were not developed until 2007. They were revised and replaced with the Grant scheme rules in 2010. The overriding objective of the grant scheme is to "strengthen the cultural sector in the South and thus strengthen civil society and help it become a change agent and driving force in efforts to create a more transparent and democratic society." Subsidiary objectives are to support a) a free and varied cultural sector, b) strengthen cultural infrastructure; c) North–South and South–South cooperation between cultural actors, d) respect for human rights and freedom of expression in particular. The grants could be awarded to four types of projects, illustrated in the box below:

Box 4 Types of projects that would be financed under the grants	
Types of projects	**Extending agency**
a. North–South/South–South cooperation and exchanges.	Ministry of Foreign Affairs
b. Establishment or strengthening of cultural infrastructure in the South (physical, administrative, organisational).	Embassy in the relevant country
c. Cultural projects under the auspices of UNESCO.	Ministry of Foreign Affairs
d. Follow-up of cultural projects with India, China and Egypt.	Research Council of Norway

Both the Guidelines from 2007 and the 2010 Rules tried to delimit what would be funded and what would not be funded. Although there were slight adjustments, the main messages in both documents were:
- Projects that are **part of broader** cultural policy, foreign policy or international development policy efforts.
- Projects that **promote cultural rights** or in other ways strengthen the international protection of human rights.
- **Pilot projects** that act as catalysts for cultural cooperation.

- Initiatives that promote **cultural network-building** and exchange of expertise, and that are designed to continue independently once the project has been completed.
- Projects that are clearly **cost-effective** (the 2007 guidelines stated that the support should normally be limited to maximum 80 per cent of the total budget).

Several of the informants reported that they would rather refer to the Guidelines than the Strategy when implementing projects. They felt the Strategy was too lengthy and simultaneously encompassed "everything and nothing".

Although more specific than the Strategy itself, the guidelines were not found to be actively used by some MFA staff in Oslo. The local staff at the Embassies, however, was familiar with the new 2010 guidelines, which were translated to English. We were unable to ascertain whether the 2007 guidelines existed in English or any other languages. If not in English, the guidelines would be inaccessible to the majority of local officers at the Embassies who did not read Norwegian. The lack of awareness or knowledge about the guidelines could be part of the explanation for why the roles and responsibilities outlined by the Guidelines were not always adhered to. The team found some examples of institutional cooperation between a Norwegian and local cultural institution. According to the guidelines, such projects should be handled by the Embassies, but they were in fact handled by MFA in Oslo. In one example, we found that the local Embassy was overruled by MFA who signed an institutional cooperation tripartite contract with one partner in Norway and one in the Palestinian Area. The choice of the partner in Norway was mainly done in order to obtain funding, not because of any substantial value-added in terms of capacity-building and strengthening. The funding to the Palestinian partner was also 100%.

Grant letters
The main instrument for the Embassies and Norad are the annual appropriation let-ters (*Tildelingsskriv*) from the MFA. In the Embassies visited, the evaluation reviewed the annual grant letters from MFA to examine to which extent the Strategy had been enforced from MFA's side. A typical grant letter would refer to the parlia-mentary bill (*Stortingsproposisjon number 1*) and the Embassies' own action plans (*Virksomhetsplaner*) and the current Stoltenberg II government's priorities of climate and environment, clean energy, women's rights and gender equality (referring to White Paper nr 11, 2007–2008 *On Equal Terms*), anti-corruption work and sustain-able development through private sector/economic growth. These themes were listed as priorities in the grant letters. Cultural cooperation was not mentioned as a priority in the grants letters reviewed, and sports cooperation was not mentioned at all.

Funds channelled via the cultural allocation to the Embassies were grouped together with funds for promoting the image of Norway (*omdømmearbeid*) and pub-lic diplomacy in the grants letters. In the Action Plan for Mozambique, "the Embassy will increasingly include "image" [of Norway] components into projects by facilitating joint projects and events between Norwegian athletes and artists in Mozambique, in collaboration with local organizations and artists." In Mozambique, the directions

from MFA have for two years been understood as to integrate the 02 and 03-work, and the practice was then changed. In Zimbabwe and Nicaragua, there was a different analysis, which meant that the 02 and 03-work were always treated separately. In both countries, the political situation is difficult and does not enable the use of culture as an instrument of public diplomacy. None of the Embassies have applied for 02-funding. Although none of the countries have actively worked to integrate the image work of Norway with the local cultural projects, both in Mozambique and Zimbabwe plays by Henrik Ibsen have been promoted and the "Dolls House" has even been included in the education curriculum in Zimbabwe.

The lack of cultural exchange components between Norway and Zimbabwe could be linked to the fact that in Zimbabwe parts of the management of the cultural portfolio are outsourced to an international NGO (HIVOS). Even if MFA encouraged synergies between the two areas, in both India and the Palestinian Area, the MFA saw the need to underscore in the grant letters that "*the Ministry would like to draw the attention to that the purpose and the overall objective of funds in the cultural allocation is never to promote Norwegian culture. The purpose of the 03-funds is to contribute to the development of local cultural efforts. However, this work often spurs an additional effect which contributes to positively promoting the image of Norway – in the same way as good projects in other sectors*"(sic).

Perhaps, as a result of the above instructions from MFA, in the Palestinian Area, separate guidelines for the utilisation of the 02 funds were developed by the Representative Office in 2010. This can be seen as an indicator of a conscious and strategic utilisation of ODA funding and public diplomacy. The guidelines for 02-funds stated clearly that – if and whenever possible – these funds should be integrated with existing and ongoing 03-projects in order to have better effects locally. For the Norwegian cultural institutions that were brought into the MFA cultural domain in 2004 such as MIC, DTS and OCA (as a result of the recommendation from the 2002 report[21], see Figure 3 above), the limitation of not promoting Norwegian culture as a value in itself is not specifically mentioned in their grants letters. The interviews with MIC, OCA, DTS etc. confirmed that MFA has not actively promoted the Strategy via sticks or referred to it in the grants letters, but rather instructed the implementing partners to focus on exploring the potential synergy effects between area 02 and 03. The following statement from a grant letter illustrates the point:

> "*It is assumed that the cultural cooperation in its nature will promote development. Moreover, it [the grant] can be utilized for drawing attention towards foreign affairs or foreign cultural policy questions. The projects that are funded can be of mutual advantages for both Norway and the countries involved.*"

The evaluation concludes that, as these quotes indicate, the MFA assumes there are common interests between the donor and the recipients. Whether such a harmonious view of the world is shared by the implementing partners in the South (or some in the North) is debatable. Cultural partners in the South expressed great appreciation for Norway's role as a donor that did not intervene in the plans and

---

21 Haugstveit (2002).

agendas or imposing on them artists and writers from their home countries (as other European donors are known for doing). In some countries, donors would only support a film festival if half of the movies were for example French. Norway was not perceived to be such a donor in the case countries visited. However, MFA seems to be interested in the Embassies taking a more active role in promoting Norwegian artists and writers.

One of the most recognized performance artists in Norway who has received funding via this Strategy (but had not seen or heard about the Strategy) strongly believed that having an equal footing in artistic cooperation when one partner has the funds and the second does not is an illusion and wishful thinking. Another recognised artist who has received travel grants via OCA believed that through art dialogues, discourses and workshops it is possible to achieve equality in the discussions, but this takes a long time and sustained efforts. Although the Strategy is vague on many points, as seen in the previous chapter, one of the areas demarked in both the Strategy and the Guidelines is that the support for cultural heritage should mainly be funded via UNESCO. Assessing the implementation, the main proportion of the funds for cultural heritage has been channelled via UNESCO, or directly to local cultural heritage partners such as in Zambia and Mozambique whereby the Norwegian Directorate of Cultural Heritage has been contracted as a technical advisor.

A recent evaluation commissioned by Norad's Evaluation Department, *Evaluation of Norwegian Support to the Protection of Cultural Heritage*, concluded that UNESCO is not an effective partner for Norway; its capacity to implement is weak, efficiency is low and UNESCO uses international consultants who were described as "excluding and discouraging local ownership".[22] The evaluation recommended Norway to reconsider its policy towards UNESCO and instead strengthen its bilateral cooperation partners in cultural heritage. Although this evaluation did not go in-depth into projects in the field of cultural heritage due to the aforementioned evaluation, the team noted with concern the gaps in the MFA archives for locating key project documents. For a project funded in the Palestinian Areas via the Trust-in-Fund, the evaluation team tried to track the projects from the MFA archives to the field in Bethlehem, but the lack of documentation in the MFA archives made this tracking impossible. The local Embassy, which had excellent archives for the project managed by them, did not have the project documents since these were supposed to be handled by MFA.

This brings the evaluation to discuss some observations on projects handled by MFA (*hjemmestyrt*), by the Embassies (*utestyrt*) and by Norad. Major gaps in archives, records and statistics were found in projects managed by MFA. The centralised computer system PTA (Plan, Project and Agreement) has been utilised for many years at Norad, but only since 2009 at MFA. Instead of using PTA, MFA has recorded projects and agreements in its own system, another computerized programme which is incompatible with the PTA. Due to these obstacles, the evaluation

---

22   A similar conclusion was found in another evaluation report, Frans van Gerwen and Helena Zefanias (2011) Evaluation Report, End of Project Evaluation: Development of Cultural Institutions of Mozambique (503MOZ4000) produced by MDF training and consultancy.

team – and MFA staff – spent a disproportionate amount of time trying to track project agreements and compile statistics. A closer cooperation between Norad and MFA at the start of the Evaluation might have eased the compilation of statistical material.

Apart from this challenge, the Norwegian partners who had received funds from MFA's cultural section praised its flexibility, responsiveness and advisory "hands-on" approach. Being hands-on was a comment especially linked to specific individuals in MFA, and many projects seemed to depend on their availability. In other words, preferences of individuals in MFA towards certain projects seemed to guide the selection of projects as much, if not more, than the Strategy itself. The same tendency was found at the Embassies, the actual decision on whether to engage in cultural cooperation and utilize funds from the cultural allocation seemed to be taken on the initiative of the Ambassadors and due to specific preferences of individuals at the Embassy rather than responding to the instructions from MFA or the Strategy.

Although the Embassies report annually on their activities on cultural cooperation (not sports) to MFA, there has been no reporting along the lines of the Strategy from MFA's side. The evaluation was unable to discern if any sanctions were in place for not implementing the Strategy; if there had been sanctions for not enforcing the "sticks" it is very likely that these sanctions would have been mentioned in the grants instruction letters.[23] The evaluation team has not found any example of indicators of results or any other form of systematic performance assessment, such as indicated in the Strategy.

3.3 Carrots

When assessing which incentives and encouragements MFA has provided to the Embassies, Norad and the implementing partners, the evaluation tried to identify whether additional financial resources, increased staff allocated for the sector, or other organizational carrots that would taste nice and inspire the actors to adopt the new Strategy had been offered. Typical organisational carrots could be personnel, priority to projects, or time allocation for competence building. A carrot inside the institutions could also be that if a staff member performed very well related to the Strategy s/he could be promoted within the organisation's hierarchy. However no such organisational carrots were found. Traditionally, working with cultural cooperation has not enjoyed a high status; there have been limited financial resources, few human resources and there has not been any Ambassadors appointed to culture as in other priority areas like the Women's Rights and Gender Equality Ambassador or the HIV-AIDS Ambassador.

Increased funding?
The current government launched the "Cultural Boost" (Kulturløftet) in 2007 in which it promised to increase culture's share of the national budget from 0,7% up

---

23 According to MFA, a very concrete sanction is no allocation from the cultural grant to the Embassies not planning for projects according to the objectives in the Strategy.

to one per cent by 2014.[24] Although the promise was mainly related to the domestic cultural and sports activities, the Foreign Minister explicitly stated that this increase would include the internationalisation of Norwegian culture and arts, and the promotion of Norway´s image abroad (02 area) and the cultural cooperation.[25] The budget for the 02 area increased from 63 million NOK in 2006 to 106 million NOK in 2010, in other words, almost 70% increase (see blue line in the figure below). The funding to culture and sports according to the DAC code (160.61) in the same period increased from 106 to 128 million NOK, a 21 per cent increase (the red line in figure below). The share of the cultural allocation was around 83 million NOK in 2005, and it increased to 100 million in 2010, a 20 per cent increase. The relative increase in sports was thus higher than that of culture.

Figure 5. Funds to cultural cooperation with South (03 area) and culture, public diplomacy (02 area) 2000 – 2010.
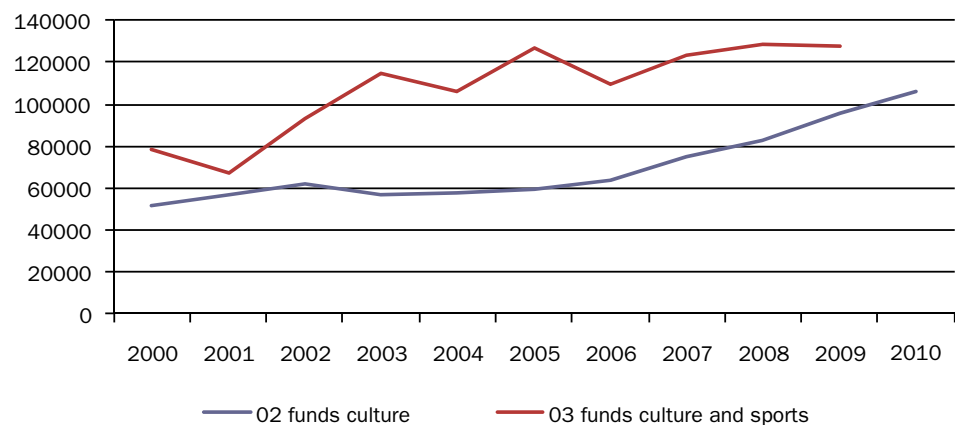
Source: Ministry of Foreign Affairs, 2011

However, seen in light of the overall increase of the budget for the development cooperation, the increase in support to culture is less than the overall increase. In 2006, the total development cooperation budget of Norway was 18,5 billion NOK, by 2009 it had increased to 26,2 billion NOK, 42% increase. The support to culture and sports had only increased by 17% during the same period. Hence, the evaluation team was unable to identify any tangible carrots for encouraging the implementation of the Strategy of the cultural cooperation since the increase was mainly for Area 02 and the overall budget, not for the DAC code related to the development cooperation.

As previously noted, the Strategy was not meant to include Norwegian culture and public diplomacy funds. Looking back at the statistics for funding specifically to sports in Chapter 1, the allocation to sports increased dramatically from 2002 to 2003 and thereafter grew steadily with a peak in 2007. After that, it has remained stable at around 50 million NOK annually. Although the Strategy specifically stated that Norad will play a "key role in the implementation of Norway's sports related

24 Kulturloftet.no specifies 17 points that the government commits to implement within 2014. Key points include 1% for culture within 2012, high quality and affordable cultural schools for children, boost volunteerism, strengthen the libraries and Norwegian language, support for Norwegian film industry (40% of key positions in the film industry should be held by women) and increased cultural exchange, especially within the North Sea and Norwegian-Russian cooperation.
25 MFA Press release nr 105/08, Økt satsing på kultur og norgesprofilering i utlandet, 07.10.2008

assistance, since it administers support for NGOs" (Strategy page 43) there has not been any increase in the allocation to sports organisations handled by Norad in the period 2006-2009.

Different allocations

Although the evaluation was unable to pinpoint a direct increase in the funding along the cultural allocation, the fact that MFA applied a flexible approach towards the different allocations mentioned below can be seen as an indicator of the desire to utilise both culture and sports instrumentally for reaching other development objectives. Apart from the funding channelled via the cultural allocation (160.73), the following were used:

1. The Regional allocations (handled by MFA and Embassies)
2. The Humanitarian fund (handled by MFA)
3. The Peace and Reconciliation fund (handled by MFA)
4. The Women's Rights and Gender Equality funding (mainly by MFA and some Embassies)
5. The Consultancy allocation (Norad/MFA)
6. The Civil society fund (Norad)
7. International NGOs allocation (MFA)

The fact that there are three different agencies, the Embassies, MFA and Norad which can allocate funding to culture and sports initiatives does create some challenges in ensuring a smooth flow of information. Despite the sharing of information, there is not always a common position in the MFA and the Embassies on cultural priorities, roles and responsibilities for monitoring and follow-up of the projects. The ToR for this evaluation asked the evaluation team to follow the funds for the DAC code for culture and recreation and not the allocations.

Personnel

The evaluation found some few instances where the MFA provided additional staff to the Embassies, MFA or Norad in order to encourage a speedy implementation of the Strategy. In MFA a special advisor for cultural cooperation was employed by the previous government, and supported by the knowledge that had been produced via two important documents (Lending, 2000 and Haugstveit, 2002) the special advisor pushed the new vision of Norwegian foreign cultural policy forward. The special advisor´s efforts were instrumental in getting the Strategy launched. Although the Strategy stated that the "*countries interested in such cooperation, would involve new tasks and thus further increase the need for expertise at the foreign service missions in question*" (page 31) the evaluation team was unable to find any signs of additional resources being set aside for more human resources, neither at the Embassies nor in Norway.

Traditional pottery from Nicaragua that reflect the cultural identity (photo Ananda S Millard).

According to the Strategy, the main task for Norad is to highlight culture as a separate area on the same lines as other priority areas for development efforts, and to provide technical advice on cultural development issues to the MFA and to Foreign Service missions in the countries involved. Norad also plays a key role when it comes to evaluating its administration of support schemes for non-governmental organisations. The evaluation found that in Norad, the human resources were dramatically reduced in the period evaluated until there was only one officer left in Norad to handle the cultural portfolio. In the field of Sports, the evaluation found references and plans introducing a separate sports advisor in MFA when the Strategy was developed. However, this never materialized. There is today no officer – at MFA or Norad – with a special responsibility for reporting or advising on sports cooperation as a profession.

Competence building

Competence building, systematic training and education, are also carrots (while providing information and increasing motivation, for instance through seminars and short training sessions can be seen more as sermons). The Strategy highlighted the need for "strategic partnerships and greater expertise in the Norwegian administration, both at home and abroad" (page 32). There is a recognition that administering cultural activities is resource-intensive in terms of personnel, and the Strategy envisions that the Embassies reorient their bilateral approach to culture by engaging in sector programmes for institutional development.

The evaluation team found few – if any – examples of MFA offering, initiating or facilitating competence building in cultural management to enable the officers at the Embassies, MFA and Norad to better handle the cultural portfolios. As seen above, in Norad, rather the opposite has taken place with competence being reduced at the organisation. Due to the lack of human resources which led to weak capacity, Norad has not been able to fulfill its role as described in the Strategy with regards to monitoring and evaluating. A large number of memos and written notes have been filed with Norad for documenting the inputs that have been forwarded to MFA, with little feedback on the contributions. The paradox in the situation is that the officers working on culture at Norad were among the most engaged in the fields of cultural cooperation but it seem as opportunities for cooperation were not used as much as could be expected.

Other carrots

Recognition is also a carrot and an incentive for performing better. Recognition could consist of giving positive feedback and praise to Embassies or NGOs that achieved good results in promoting sports and culture in development cooperation; Right to Play, NIF and the NFF are among the partners that have received recognition and have been mentioned by Foreign Minister Støre in his speeches and this has stimulated them to intensify and continue their work. Lack of feedback works in the opposite way! The lack of recognition from MFA towards the cultural competence and experience in Norad has led to a lack of enthusiasm for cooperating with MFA on promoting the Strategy. Top management in Norad does not seem to have recognized the sectors either, on the contrary it seemed at times as though the cultural competence in the organisation was to be dissipated.

3.4 No sermons

Sermons are activities which try to influence through persuasion; that is, to convince individuals and agencies' to adopt certain orientations or behaviour. Having tried to enforce a policy or strategy through guidelines and grant letters, encouraged it via increased funds and staff, a third instrument – in theory – would be to try and create a discourse by using information campaigns and motivational communication. Depending on the audience, the communications and campaigns may be through internet, social media, TV, radio, newspapers to mention a few, or through tailor-made speeches and public lectures, internal training programmes, staff gatherings, etc. Information may be one-way, or two-way with possibilities for feedback, for instance in meetings or workshops. Sermons are often speeches or other communication by top-managers or other formal/informal leaders. Sermons may also be trying to establish a set of shared norms and values in such a way that one may speak of building a culture, a feeling of togetherness through the utilization of sermons.

For the Strategy, the first observation is the striking lack of sermons for promoting cultural cooperation with countries in the South from the Minister of International Cooperation and Environment, and the active references to promoting and internationalising Norwegian culture and arts by the Minister of Foreign Affairs.

The second key observation is that the Strategy document is not known amongst key cultural and sports institutions in Norway, or to be more accurate, with some help and reminders, key institutions would remember it. Out of many hundreds of people interviewed, perhaps a handful would actually have the Strategy document in hand. Very few of the people interviewed in Norway or in the five case countries were familiar with the Strategy. Many said that they just heard about it due to the information whirled up due to this external evaluation. MFA has clearly not shared or distributed the Strategy with the stakeholders. Neither have the Embassies. Several of the Embassies visited explained that they did not want to make the Strategy public and accessible (in terms of translating it into Arabic, Spanish, Portuguese, Vietnamese etc.) because this could imply a rush of applications and additional work for the Embassies in order to handle all the new incoming requests. Cautions about not raising the expectations of local cultural and sports organisations if the Strategy became known were also mentioned. Finally, because of the MFA encouragement

to create synergies between the 02-and 03-areas, the Embassies wanted to keep the flexibility of selecting their own partners according to their own priorities instead of announcing the available funds to the public.

There might be good reasons why the Embassies did not want to distribute the Strategy locally, but for MFA in Norway, it is more difficult to see the potential disadvantages of the Strategy becoming more public. The explanation might be more closely linked to the issues mentioned above of lack of ownership and full commitment of the contents of the Strategy and thus less enthusiasm for promoting a Strategy not fully endorsed by MFA.

One indicator of that is that the Minister of Development Cooperation and Environment has not referred to the Strategy in any of his public speeches.[26] However, the Foreign Minister has mentioned it a couple of times and highlighted the benefits of integrating the promotion of Norwegian culture and arts with priority themes in foreign affairs and development cooperation. Although this integration has been most visible in the Barents Sea Cooperation, the Foreign Minister has eloquently raised the importance of the works of Edward Grieg, Henrik Ibsen and Henrik Wergeland for Norway's development cooperation with different countries such as China, Vietnam, and Malawi. Ibsen has been utilised for promoting gender equality, Grieg for focusing on freedom of expression and human rights[27], while Wergeland's passion for religious tolerance, freedom through knowledge and enlightenment, and equality between nations and social classes, has been highlighted by the MFA.[28] Instead of referring to the lengthy and slightly confusing messages of the Strategy, Foreign Minister Støre has elaborated his own reflections[29] on the links between music/culture and foreign policy and its effects on the work of the MFA:

> 1) Music is a universal language; all cultures can meet and communicate through music. Music is spoken fluently across language barriers. People listen to one another, play, experience, learn, understand. Together. Music is thus an international means of expression. The universal language of music provides people with a framework of shared experience and points of reference [sic].

> 2) Music, like other art forms, grows out of creativity, curiosity, the search for insight, depth and reflection. Reflection is something that helps humanity move forwards. What musicians and other artists have to teach us is the importance of creativity and interaction, and the connection between them. Cultural contact is particularly important with countries and societies that we do not know enough about, that we do not properly understand. Exploring the cultural landscape can be a way of doing the footwork.

> 3) Sense of belonging [identity]. The global concert hall – whether in one of the world's great cities or on the worldwide web – reflects the trends of today, cultural expressions

26 MFA: National launch and press conference 17 August 2005 by Minister for Development Cooperation. Minister for Culture and many stakeholders attended. Speech published at www.regjeringen.no. International launch at UNESCO, Paris, October 2005 by Political Adviser David Hansen.

27 "Kultur i utenriksfart" (Culture in foreign policy), Minister of Foreign Affairs Jonas Gahr Støre, in Norwegian newspaper Aftenposten, 28.01.07

28 Foreword by Minister of Foreign Affairs Gahr Støre and Minister of Environment and International Cooperation to the book Tolerance and Compassion, Henrik Wergeland and his legacy, 2008.

29 Jonas Gahr Støre, Culture, humanism and politics, Speech delivered at Seminar in connection with Grieg Year and the composer's 164th birthday, Oslo, 15.06.07

and cultural impressions. Norway's cultural heritage, our own cultural identity, is our contribution to global diversity, to the global web.

4) Fight against injustice; Artists can, in a way few others are able to, draw people's attention to injustice, discrimination, intolerance. And they can uphold universal common ideals, such as those set out in the UN Universal Declaration of Human Rights. This means that Norwegian artists are also a foreign policy resource – beyond the intrinsic value of their art for its own sake.

In the above, the Foreign Minister refers to the key elements of the Strategy; culture as a tool for promoting dialogue, strengthening cultural identity and for promoting human rights. The new knowledge imparted by the MFA is important because it helps us to understand how MFA interprets the Strategy. The speeches of the Foreign Minister have probably inspired some Ambassadors to engage in foreign cultural policy more than the Strategy itself.

Bringing people together to discuss the strategy was never done. The main reason seemed to be that the vision of the Strategy was not clear. If the message is not clear, one cannot communicate the message. Within MFA, there are many diverging views on how to interpret the Strategy as it encompasses "everything and nothing." It has been hard for MFA to motivate people to implement something it does not really believe in.

For the sports cooperation, the situation is quite different. Even if the Strategy was not widely disseminated, the sports actors themselves took ownership of the Strategy and used it. A uniform agreement was found among the stakeholders that the Strategy created much needed visibility and recognition for the role of sports in development and humanitarian cooperation. This was the first time that this happened for the sports sector. For culture, there had been other documents, but it was the first time that all forms of cultural cooperation (identity, exchange, heritage) were included and conceptualised into one document.

Our conclusion would lead us to say that sermons for promoting this Strategy were almost non-existent; there were no seminars, workshops or research to impart the necessary knowledge in order to change the implementing agencies' attitudes towards cultural cooperation with countries in the South. On the other hand, the evaluation found many public speeches drawing up lines of interconnectedness between Norway's foreign policy and the themes that underpin Norway's development and humanitarian cooperation. Bringing up the values of Ibsen, Grieg and Wergeland (and the 150 years anniversary of the birth of Fridtjof Nansen in 2011) was done eloquently for bringing attention to gender equality, freedom of expression and religious tolerance (and protection of refugees). However eloquently preached, a major gap was found between the internationalisation of Norway's culture and arts versus ensuring local ownership and responding to local needs in cultural cooperation in the South. There are diverging interests and priorities between MFA and governments and/or civil society and cultural actors in the South; the Strategy included the different goals and objectives, with the result that the Strategy is vague and encompassing "everything and nothing", while if the sermons of the For-

eign Minister defines the revised Strategy, it seems to imply that cultural projects without a Norwegian partner or link to Norway would not be considered relevant. Even if the Strategy was not actively promoted and communicated, the largest value seemed to be that the document was produced – to actually have a Strategy. This Strategy was the first document to recognize the support to culture as a value in itself and not only as an instrument for other goals.

Setting up a counterfactual, the question is what would have happened if the Strategy had not been produced? Most likely, there would have been less room for Embassies to select cultural cooperation as a sector in some countries. However, based on our country case studies, and on the analysis of how the portfolio of projects has changed, the tentative conclusion is that the Strategy has not made a big difference. It is likely that the individual initiatives and the organisation interests and commitments would have created more or less the same outcome anyway. However, there is a minority of respondents to our survey who contradict that conclusion and who respond that the Strategy has increased the visibility of the sector and led to increased funding. The problem with this argument is that the evidence is not clear. On the one hand, the actual volumes have increased slightly. On the other hand, the relative share of culture and sports within the budget for development cooperation has gone down. If the Strategy was to be credited with increased visibility and funding, one would surely expect an increase in both nominal and relative terms.

3.5 Roles, responsibilities and coordination

The implementing partners of the Strategy have different roles and responsibilities; while the Embassies receive their instruction letters from MFA, plan and implement accordingly, Norad monitors and acts as technical advisor and to ensure the quality of the cultural and sports projects. However, the Strategy only describes one part of the roles and responsibilities and there are gaps in the actual "who does what" in the cultural sector.

As mentioned above, MFA took over the cultural exchange programmes previously managed by Norad. When developing the new Strategy (2002-4), MFA recognised the need for technical advice to secure the quality of the cultural exchange programmes in music, visual arts etc. Thus, MFA contracted seven different Norwegian cultural institutions as technical advisors in their respective fields. In addition, the institutions were asked to take over the handling of small travel grants to artists, musicians, writers etc. The travel grants were mainly related to promotion of Norwegian artists abroad (area 02) and in European and non-ODA countries, but in addition budgets were added for the artists to travel to ODA countries on cultural exchange trips (03 budget). As some of these cultural institutions started working with exchange with artists in the South, they were encouraged by MFA to expand their work to include cultural cooperation projects. As a result some of the institutions (DTS, OCA and Norla) obtained a third role vis-à-vis MFA – recipients and implementers of projects.

Combining these three different roles does not have to be a problem – in fact the evaluation did not identify any difficulties tied to the multiple roles played. However,

in principle, it is not healthy to have the role as both a technical advisor to a donor and as funding recipients from the same donor concurrently. MFA's long-term programme partner, Concerts Norway, was also found to play both a role as a technical advisor and implementer of projects, but more closely linked to the Embassies.

The role of the Norwegian festivals mentioned above is also not clearly outlined in the Strategy or in any of the guidelines or grant rules. As a general rule, it is the Arts Council (funded by the Ministry of Culture) that should fund cultural activities in Norway, while the Ministry of Foreign Affairs should fund and promote Norwegian artists performing abroad. In the case of the global festivals organised in Norway, they all have *elements* of cultural exchange with countries in the South, and the fund from MFA covers only a small percentage of their activities. Still, there are grey zones as to their actual contribution to achieving the strategic objectives. Especially, with regards to the objective of promoting cooperation on an equal footing; while there are many positive aspects of the exchanges in relation to festivals in Norway, these are undoubtedly Norwegian projects with very limited participation in the decision-making structures by partners from the South.

On another level of planning, the evaluation also covers the extent of coordination in the case countries. Norway has adopted both the Paris Declaration and the Accra Agenda for Action which call for the harmonisation of efforts by donors at a variety of levels, including between donors and with recipient governments. Both documents mention the need for recipient governments to exercise stronger ownership over their development policies and strategies. For their part, donors should align their support with national development strategies and procedures. Lastly, both donor and funding recipient countries should be jointly accountable for results. However, the evaluation found few efforts of direct donor collaboration.

There were several promising examples, like in the use of cultural funds whereby one or multiple donors provide funding to a national fund, which in turn funds projects or initiatives on the ground. The utilisation of funds, however, should not be understood to equate with a stronger direct collaboration between donors. In some cases, the funds were often supported by one donor only. Examples of donor collaboration or utilisation of funds in countries visited include; (1) Joint funding from Norway, Sweden, Denmark and UNFPA for the Geração BIZ programme, (2) Limited funding by the Swiss Cooperation to the PACNIC programme which is funded by Norway in Nicaragua, and (3) the Jerusalem Fund in the Palestinian Area co-funded by Denmark, Belgium, Switzerland, Austria. Notably, the Jerusalem Fund was not a funding mechanism for culture only, it also included health, education, infrastructure etc. (4) The Umoja project, which operates in Zimbabwe and Mozambique, as well as a number of other countries in Africa and in Norway, enjoys funding from multiple donors including private initiatives, but there seems to be no donor driven coordination.

A few other examples exist – through UNESCO for instance. But by and large efforts to coordinate funding efforts appear ad hoc and few. We found no examples of national governments initiating funds or donor coordination efforts. Most donors continue funding individual events or short-term projects as individual donors.

Despite the lack of a concerted effort by donors to coordinate their funding strategies, and in doing so reduce their costs and, more importantly to reduce the costs of the partner countries and increase their output and impact, there seem to be few areas of overlap between Norwegian initiatives and those of other donors.

Reverting back to how the division of roles and responsibilities negatively affected the implementation of the Strategy, the evaluation found resistance towards the Strategy from different groups in Norad and some implementing partners. Reviewing correspondence and communication, the evaluation found a non-cooperative relationship between MFA and Norad in the process leading up to the launch of the Strategy and then four years of almost no contact between the cultural departments in MFA and Norad. The obstacles to cooperation were related to two issues; a power struggle and different conceptual understandings of the definition of cultural cooperation.

The power struggle over which agency should control and handle the funds for the cultural cooperation started around 2000. Traditionally, Norad had handled all cultural cooperation until 2004 when the institutional reorganisation which led to the change of Norad's role started. In 2001, the cultural exchange programmes were moved from Norad to the Department for Culture, Public Diplomacy and Protocol (PKI), Section for Cultural Affairs in MFA. After the 2002 Haugstveit report recommended Norway to use the Norwegian institutions more strategically in its cooperation with the South, the disagreements between MFA and Norad became more visible.[30] Norad and MFA had a completely different approach to cultural cooperation and exchange; Norad expressed fear that the new Strategy of focusing on internationalisation of Norwegian arts and culture and public diplomacy would lead to the leaving out and down-prioritization of the poorest countries, and that the short-term exchange between artists from Norway and from the South would reduce the long-term cooperation necessary to ensure successful institutional capacity-development.

The second point of disagreement was the use of allocations for funding culture. For a while MFA wanted to close down the cultural allocation, and rather integrate the support to culture as a cross-cutting issue into other allocations, while Norad wanted to retain it as an independent allocation. The 2002 report supported Norad's viewpoint that the cultural allocation be kept, in order to ear-mark funds for culture, but the report stressed the need for flexibility and for allowing the use of regional and other funds for culture. Whether culture and sports are utilized to promote cooperation on an equal footing between institutions in Norway and in the South, or whether the Northern organisations take the lead and dominate the partnership and define the planned results, has been a key issue for Norad.

For the Embassies, it has been a question of balance within country programmes – between direct support to national organisations from the Embassies and projects initiated by MFA and/or Norwegian organisations, as well as the festivals. For the most part the meetings and interaction with Norwegian organisations were

---

30 Noted in the written correspondence between MFA and Norad.

described positively by the Southern partners. They were said to be flexible, able and willing to listen and not unduly pushing their own agenda. The problem was often more structural – the Northern partner would control the funding which created an imbalance in the cooperation, as northern organisations often have much more financial and technical capacity, this affected the equality of the partnerships. As such, the new model of cooperation between Sabreen and Concerts Norway offers an interesting alternative approach. Here, Norad intervened and proposed that the local partner get direct funding from Norway (MFA), while the Norwegian organisation remains as a technical adviser providing services based on the requests of the local partner.

Traditional calligraphy works produced by students at the Arts Department at An-Najah University in Nablus on the northern West Bank. The Najah University cooperates with the more contemporary and modern Academy of Arts in Palestine (IAAP) in organizing workshops for the students and the teachers. Photo: Jonas Ellerstrøm.

Turning to assess the main obstacles to the implementation of the Strategy, the evaluation team found that the lack of ownership and commitment from the top leadership at MFA towards the Strategy was an obstacle. This led to the Strategy being dependent on individuals at the Embassies taking on cultural cooperation rather than being instructed from above. Although some Embassies took up the advice from MFA in 2007 of developing their own cultural strategies (Nepal, India) in the case country studied here – India – the initiative was abandoned. Another obstacle referred to by many informants is the large amount of policies, strategies and action plans in the system. When interviewing people in the Embassies, Norad or MFA, we were often told that this Strategy is no more important than "the other 30+ strategies in place". Many officers in the bureaucracy noted the large number of strategies, policies, and action plans adopted by the government as a serious concern. Many further noted that they were unable to relate to all the different strategies when trying to assure the quality of development cooperation.

Although there is a Strategy for culture and sports, there was no overall strategic planning of the two sectors either globally or at country level. The planning of country programmes was handled by the Embassies with almost no direct follow up and technical support from MFA/Norad. The country programmes appear also as agglomerations of individual projects emerging in response to requests for funding.

MFA appeared to play mainly the role as a financier and – to some extent – a controller, more than a visionary and strategic planner. There seem to be some missed opportunities in utilising the competencies of Norad for planning and providing strategic advice within the different thematic areas that the embassies would engage in. The evaluation found several examples where Norad provided important comments and inputs to strengthen the institutional capacity-building components in projects funded by MFA.

3.6 Concluding remarks

The group of implementing partners for the Strategy is diversified, ranging from Embassies to NGOs. Thus MFA's ways of communicating its visions need to be targeted to the different audiences. There is also a recognition that MFA cannot order NGOs to implement a Strategy that they might not agree with in the same way as they can do with Embassies or Norad. The evaluation found that the Strategy has not been implemented in a way that can be tracked and monitored. Rather, it is more noticeable that MFA has actively pursued integration and synergy between Area 02 and Area 03, not referring to the Strategy. The lack of references to the Strategy is a bit difficult to interpret; does it mean that people in the bureaucracy and others do not know about the Strategy or is the lack of references just a reflection of the time that has passed since the Strategy was launched? Or could it be purposeful neglect?

None of the traditional strategy implementation instruments have been actively utilised; no powerful sticks, tasty carrots or persuasive sermons. However, if we interpret the Strategy to be focused on promoting the internationalisation of Norway's culture and arts with the South cultural cooperation, we might conclude that incentives and sermons have indeed been utilised, but that is not really the core message in the Strategy! There has been increased funding towards both Area 02 and 03, followed by public speeches and knowledge production from the side of the Foreign Minister in promoting the image of Norway along with the cultural actors in the South (but, importantly, a relative decline in funding of Area 03).

The Strategy as a document has not been conveyed or enforced with any of the traditional sticks, carrots or sermons – and there are several reasons to explain why this has not happened. The main issue to note is that at the time of the launching of the Strategy there were many disagreements and different views on how to promote Norway's cultural and sports cooperation with the South. The evaluation concludes that the time was not ripe to make the visions expressed in the document real. Because the Strategy was vague the tools for implementing were weakened. There was no clear message to communicate to the partners, rather each implementing agency picked what they wanted to work on and justified it as being 'in line with the Strategy'. In that way, everybody found something to support.

However, the all and nothing approach (and the timing) impeded the ownership of the Strategy from MFA's side. Thus we can observe that in the last three years the Foreign Minister has carved out MFA's own interpretation of the role of cultural cooperation in Norway's foreign policy. The case countries of Mozambique, India and to a less extent the Palestinian Area show programmes following in the foot-

steps of the Foreign Minister and try to integrate a link to Norway with many of the traditional development cooperation projects in culture. While for Nicaragua and Zimbabwe the Embassies have focused mainly on supporting local cultural institutions and not involving Norwegian actors.

The outcomes in the five case countries are quite different; strengthening local civil society, creating networks between local partners are much stronger in Zimbabwe and Nicaragua than the other countries. It can also be observed that the large amounts of funding for cultural projects are linked to either bilateral or multilateral projects like we found in the Palestinian Area, India or Mozambique, not for smaller and local initiatives. These results will be discussed more in the next chapter.

4. Results and achievements

One of the schools in Shitla village, Uttarkhand, that now has access to either a reading corner, with some few books, or to a small library. Photo: Kim Forss

4.1 A framework to analyse results

This chapter discusses various aspects of results. The expression 'aspects of results' is used deliberately as the subject is approached from four angles:

- Project results: do the projects reach their objectives?
- Project results in respect to the main interventions defined in the Strategy objectives.
- Project results in relation to general Strategic objectives and cross cutting issues.
- Long-term sustainability of the projects and or their impact.

The Strategy assumes that sports and culture have inherent as well as utilitarian values. This means that there will be both "internal" results specific to sports and

culture as well as "external" direct and indirect effects and spinoffs. There is for instance an increasing support for the idea that sport is associated with a broad range of positive outcomes – improved health, democratic development, peace and reconciliation and for "kicking AIDS out". The utilitarian value of sport is echoed in the Strategy when sport is presented as an effective tool to achieve some of the MDGs. Most of the assumptions about positive linkages are still not well understood or supported by empirical evidence – but expectations are high.

The instrumental use of culture is less prominent, but the Strategy states that "support for culture through development cooperation should promote human rights in general and freedom of expression in particular, through exchange activities and support for the building of institutions, necessary for a free and varied cultural life". The Strategy also notes that, "cultural factors directly or indirectly influence a number of the MDGs, such as education (MDG 2), gender equality (MDG 7), health (MDG 4, 5, 6) and the environment (MDG 7). Culture is a key factor in the development of favourable framework conditions to fight poverty and for establishing a well functioning civil society"(page 7).

The Strategy emphasises the need to initiate pilot projects for experimentation with different types of activities and for establishing mechanisms of learning. Criteria for assuring quality and assessing performance in the context of development cooperation were also to be developed. Studies and research that would examine the relationship between culture and sports and development and with related fields like the media and education had priority. Malawi was suggested as a pilot country, but the work never started. Criteria for assuring quality and assessing performance have not been prepared nor any research projects initiated to examine the relationships between culture and development. Hence, the knowledge base for understanding factors determining and promoting cultural performance and cooperation with countries in the South has not been expanded.

The situation in sports is slightly better than in culture. Still, the evaluation has not found any research projects, databases or international conferences to disseminate results. However, NIF has designed a results framework and started to gather output and outcome data from partners – relevant information to assess change in outcomes as for instance knowledge about prevention of HIV/AIDS. Right To Play and the Laureus Sport for Good Foundation have also carried out a number of studies trying to capture outcomes and improvements in life skills and have established a separate research and evaluation department at the Head Office in Canada.

There are a few examples of international research on the nexus between sport and development, but these few findings are so far inconclusive. It is too early to know what the results from these efforts will yield. We have not been able to find any comprehensive independent evaluations commissioned by multilateral or bilateral agencies covering their sports and development activities.

The problems of measuring results in the areas of sports and culture have often been mentioned as a barrier. There are real methodological challenges some of which are mentioned in the following text box. Moreover, there have been few sys-

tematic efforts to overcome the constraints in order to gather more reliable and valid data. We would argue that it is not more difficult to assess outcomes and impact in culture and sports than it is in other sectors of development cooperation. As the box indicates, the problems relate to organisation and level of effort rather than any general problem of what can be known and how we gain knowledge in this particular sector. The fact that projects are small and scattered, and that culture and sports form a very small part of development cooperation, are the main reasons why the necessary level of effort has not been invested to accurately capture results.

Box 5 Capturing culture and sports contribution to change

Assessments of results and impact are only as good as the information on which they are based. Some of the key constraints to reliable data are:
- *Data gaps:* Most organisations have information on inputs (funds provided) and outputs (people trained, services provided, etc.), but marginal evidence about changes in knowledge and behaviour or wider societal impacts. As such, the organisations do not have sufficient knowledge and systems enabling them to judge quality and performance. There is also a lack of accurate, and reliable longitudinal and across country data allowing comparison and documentation of change.

- *Aggregation*: The number of rigorous impact evaluations is small so there is no reliable way of knowing to what extent the findings are representative of a wider whole or to what extent there is an impact at country level. The particular project may be a success, but too small to have a wider impact. Neither have there been any attempts to aggregate the combined effects of all interventions in one thematic or geographic area.

- *Intangible results:* Cultural projects have often goals that are difficult to measure and with characteristics beyond the orthodox aid evaluation toolbox.

- *Attribution:* The more complex and wide-ranging the projects and the longer it takes to implement, the greater the number of factors, internal and external, which influence the outcomes, thus the less sure one can be of the link between what the projects do and the ultimate outcome.

The country studies rated project results and these are summarised in the five categories of achievement of project objectives[31], strengthening institutional frameworks, level of cultural exchange, quality of expression as well as development. The average scores give a first and crude indicator of performance. The table below distinguishes the three levels of assessment that were introduced above and presents the ratings in respect of a number of defined sub-categories in relation to these. Further explanations for the rating and what is rated are found in the text that follows.

---

31 Efficiency is the ratio between the project expenditures and the outputs. The objectives are commonly described in terms of outputs and hence the analysis of whether the objectives are reached leads to an assessment of efficiency.

Figure 6 Results indicators for country projects

Countries	First level of assessment Chapter 4.2 Achievement of project objectives	2nd level of assessment, results in relation to main interventions Chapter 4.3 Strengthening institutional frameworks	Cultural exchange	3rd level of assessment, results in relation to cross-cutting issues Chapter 4.4 Further development goals	Rights-based approaches
Mozambique	n/a	3.5	3.1	3.1	3.1
Nicaragua	n/a	3	0.6	1.3	3.3
Palestine	2.6	2.6	2.5	2.8	1.2
India	3.7	3.1	2.5	2.1	0.9
Zimbabwe	2.2	2.0	1.1	1.3	2

Scale of assessment: 0 – no results visible, 1 – marginal results, 2 – some results, 3 – significant results, 4 – very high results. Sources; Evaluation team interviews and site visits, and documentation.
The first level of achievement in respect of projects in Mozambique and Nicaragua could not be completed, and the reader is referred to the country case studies for the qualitative discussion of project performance.

4.2   Achievement of project objectives

A general observation made in all the country reports is that most of the projects achieved their objectives. The India report summarizes it:

> *"The programme was found to be effective. The projects achieved their objectives. That being said, some objectives were difficult to interpret as they were clad in abstract and theoretical language. Some objectives were out dated and irrelevant. Still, there were also a large number of objectives that were practical and relevant, and where achievement of objectives was a useful contribution in terms of the Strategy."*

However, a small programme cannot have but a very marginal impact on the situation in India. Some of the projects have contributed to ensure better access to cultural goods, for example the A&A Book Trust by establishing libraries in rural areas, the Ibsen festival and GATI by providing support to theatre productions and festivals where national and international artists have met. The evaluation has concluded that several of the really good projects, such as the IGNITE Festival, the Jazz Utsav, 48 C ECO-Art, would have happened anyway, and hence one cannot credit the funding with broadening the space for cultural expression and participation. Still, while the Norwegian support has been small it has been significant for the selected partners, but the grandiose objectives should not be evoked to discuss the indisputable merit of the projects.

The same conclusion is true for Zimbabwe where the ability to produce outputs was rated as high – except for some of the smaller organisations struggling with internal organisational problems. The Embassy had selected a group of reliable and effective partners supported through a capacity-strengthening programme. In the Palestinian Area, Right To Play reached its objectives and targets and also most of the other projects did the same except for the Riwaya Museum implemented by UNESCO in Bethlehem, which suffered from a range of delays.

In Mozambique, it appears that all the projects achieved their main objectives with some projects even exceeding their objectives. The two 'sports' projects were impressive in their scale and achievement of results. Overall, the culture projects get a high score on building capacity, fostering cultural exchanges, promoting a diversity of cultural expression and exposing audiences to varied forms of artistic expression.[32] Some projects had lower results because of limited coverage and an urban bias. The Geração BIZ project in Mozambique is the only effort which covers a substantial portion of the country. While some organisations have made efforts to expand beyond Maputo, such efforts are few. 63% of the Mozambican population lives in rural areas, with Maputo hosting an estimated population of 1.2 million from a total population of almost 23 million. Given the cultural diversity of the country, the focus on Maputo is a shortcoming.

In Nicaragua, the sustained support by Norway has led to considerable achievements, particularly in making a cultural program available to rural municipalities and in highlighting the rich culture of the Autonomous Regions of the Caribbean. The principal achievements are improved access to and quality of cultural expression, strengthening of institutional capacities and manufacture and dissemination of cultural expressions.

In the Palestinian Area, important contributions to the development of the cultural sector, especially in building and strengthening institutions for the visual arts, literature, music, cultural heritage and multi-culture were found. The impact of the music education is yielding results in the young generation of children, the Arts Academy has placed the Palestinian Area solidly on the international arts arena and establishing the Cultural Fund at the Ministry was ground breaking at its time, and created a new model for funding and working with the government.

The positive rating of implementation and ability to deliver reflects the quality of selected partners and the support and supervision from the Embassies and the coordinating agencies. The challenges are mostly related to limited coverage and geographical bias and few wider effects of the interventions.

Looking at the activities in Norway, for example the World Music Festival in Oslo, the Førde Festival and the MELA Festival, these are also projects that reach their objectives. However, the nature of the objectives and the understanding of what is supported vary considerably in these and other Norwegian based activities. Sometimes these activities are mentioned as though there is a general support to the activity/festival, but that is not always the case. At the Førde festival, for example, the support from MFA goes to the 'Young Talents' project whereby young musicians (age 18 – 25) are invited to join a similarly selected young Norwegian musician(s), and there is an exchange. They take part in joint training, develop a promotional cd, perform at the festival, and during the next year exchange visits and tour together. The MFA contributes NOK 600,000 to the project, but other funds come from the festival itself and other stakeholders/promoting agencies. In cases such as this, it is

---

32   In line with the Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted by UNESCO on 20 October 2005 and ratified two years later. Norway ratified it in January 2007.

much easier to assess the result as the objectives are quite clear, and can also be linked to the objectives in the Strategy.

The quality of activities is difficult to assess, both in sports or culture. Thus with few exceptions we have not relied on our own analysis of this, but rather have relied primarily on secondary information of two kinds; first, written reviews of events and performances, and second, interviews with audiences and/or knowledgeable observers. We have also looked at newspaper clippings reviewing festivals in Norway. Festivals are large events and there will be performances of high and low quality. The newspaper reviews often focus on the performance of the stars, and then note promising young artists/musicians or athletes. The audience turnout is also a good indicator of quality, therefore permanently decreasing audience numbers should be taken as a warning sign in respect of quality. It is important to note that these festivals have a history that precedes the Strategy. The positive effects and the achievement of objectives cannot be attributed to the Strategy as such. The Strategy came later and had little impact on how the activities were implemented. The evaluation team has not seen any change in how the cultural exchanges of the Festivals have been organised in the period 2006 – 2010 that could be traced back to the presence of the Strategy.

The quality of artistic and cultural expression of the countries visited was generally high, or efforts had been made to improve its quality. However it is worth noting that in some cases funding was not tied to the quality of the art, but rather driven by other factors such as providing access (outreach) to a population which is marginalised.

4.3 Results in relation to funding approaches: infrastructure and exchange

Two of the five key objectives outlined in the Strategy (page 19) are the need to support cultural infrastructure and cultural exchanges. Support to cultural infrastructure and cultural exchanges are also noted in the Strategy as two of the three key forms of cooperation (page 19-21). Thus the achievements made in relation to each of these two major forms of cooperation and types of activities are presented here. The results achieved in these two forms of cooperation vary, although there are instances of synergetic effects. The festivals in Norway primarily achieve results in relation to the values of exchange, but specific projects like the 'Young Talents' also contribute to capacity development.

Strengthened institutional frameworks
The projects have contributed to stronger institutional frameworks, well in line with the Strategy. This is also often a project objective in its own right, but not always. The concept is broad and the results capture different levels of capacity building, like:
a. Improved knowledge, skills and awareness at individual and community level.
b. Strengthening organisational structures.
c. Strengthened networking between partners within and between sectors.
d. Improved policies and regulatory mechanisms within the sector.

Knowledge improvement and empowerment at individual and community level

Many of the projects funded by Norway provide access to culture and sport activities to groups that would otherwise not have access often by creating/supporting and or strengthening organizations. Through training and access to culture and sports goods, achieving level two of the rights based approach (see section 4.4), the Norwegian funded project can be understood as strengthening institutions at this level.There are examples in all the case studies of projects that have had a strong effect at the individual and even community level. The Arts School run by the National Gallery in Zimbabwe graduates about 15 sculptors and painters every year and some have become renowned artists. The Africa Book Development Organisation in the same country has built community libraries providing text books for children and supporting study circles for adults with proven effects on school pass rates for children and increased political and social awareness among adults.

In India, the A&A Book Trust, set up by two commercial book publishers, aims at "bringing the world to the children of villages through books." This they do through establishing libraries, in areas where not only libraries, but to a large extent books were unknown up until a few years ago. The logic of the project is that children are taught to read in the schools, but in impoverished rural areas there is nothing to practice on, hence they do not achieve any functional literacy. The school libraries provide the children an opportunity to read and thus become literate. The project reaches 120 schools with 50 – 100 children in each. But it is worth remembering that the Norwegian contribution only lies in providing translation for 8 books. Most of the work and the impact has been generated by the A&A Book Trust.

The Nicaragua report highlights several achievements, like the training of more than 600 young members of musical municipal groups, training of music teachers and providing them with officially recognised degrees, and training more than one hundred children literature authors and illustrators. Unlike other donors, Norway has made substantial efforts to reach populations that would otherwise be neglected, such as rural and urban poor populations. The cooperation in the Palestinian Area between Sabreen Music Centre and Concerts Norway is a programme with high achievements. Sabreen provides training for teachers in music education, develops and distributes educational materials for the schools and the teachers, and offers school concerts, some in cooperation with Concerts Norway and some on their own.

The aforementioned 'Young Talents Project' has been on-going since 1995 and each year has brought together young musicians from three countries (Norway always being one, the other varying). According to interviews, many of the young musicians have moved onwards in their careers and the participation in this programme was a significant event. However, such evidence is anecdotal and there is no systematic follow-up, even though that would be relatively easy for the organisers to do. It would be interesting to know whether it is some 100 – 200, or merely a handful, that continue playing together. A common thread in these examples is the immediate and often significant impact on people and communities in terms of new knowledge, increased awareness and motivation and possibly new practices. A con-

straint is that outreach and coverage are low. The majority of projects are small in all the five countries except for the Palestinian Area.

Strengthening organisations and cultural infrastructure
There are two aspects of organisational strengthening – the physical infrastructure and the organisational structures. In the Palestinian Area, Norway has funded the building of contemporary cultural institutions. The most innovative and successful initiative is the International Academy of Arts in Ramallah. The Arts Academy has contributed to breaking the barriers of traditional understanding and definitions of arts in the Palestinian Area. It has opened the floor and created a new arena for free thinking and artistic expressions, and 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 establishment of Yabous cultural centre in East Jerusalem is another example. Yabous is working to revive the cultural life in the city by renovating an old cinema that will be an interactive cultural centre.

The funding to culture and sports is, with few exceptions, project based and activity-driven, fragmented and relatively small. However, there are some important exceptions. First of all, the Palestinian Area is a special case. Norway has made crucial contributions to the development of the Palestinian cultural sector, in particular for the visual arts, literature, music, and through multi-cultural centres. Norway's support to the cultural institutions has been an instrument in the state-building processes. The Jerusalem Fund has great potential for fulfilling two main objectives of the Norwegian strategy: enhancing local ownership and developing national cultural institutions. To consolidate the results, a next step would be to take the process further by supporting cultural management education and training to enhance the Ministry's capacity.

Zimbabwe lies on the other side of the continuum – a country where Norway has no bilateral cooperation with the government and all support is geared towards strengthening civil society, providing opportunities for free cultural expressions as a counterweight to the government. Hence, Norway does not support the National Arts Council. On the other hand, the Confederation of Sports (NIF) support to the Sports and Recreation Commission in Zimbabwe is recognised as a comprehensive effort to strengthen an institutional framework – interestingly enough a Norwegian NGO supporting a quasi-governmental organisation. The goal is to build a new national sport structure. The largest component in the programme and also NIF's contribution has been training and capacity building of managers, coaches, referees, youth leaders, children and youth themselves. NIF has also assisted in establishing formal training programmes at two universities for teachers in physical education. In Mozambique, Norway has supported the state building effort by focusing on capacity building.

Strengthened networking between partners

The festivals in Norway promote networking and that is the main effect that can be identified in relation to the objective of strengthening institutional frameworks. This is a mutual advantage, as important for Norwegian individuals and organisations as it is for the participants from the South. Although collecting data to measure results is neither difficult nor expensive, current evidence is purely anecdotal. The country studies also show several examples of networking.

The programme in Zimbabwe has encouraged exchange of information and networking between all the recipient partners with the support of the international NGO HIVOS. The activities in India have facilitated network building. The IGNITE festival gave GATI the opportunity to extend a discourse on contemporary dance and involved dance companies and artists from many places in India as well as from abroad. A purpose for the Ibsen Festival is to establish a platform for promoting long term institutional artistic and academic cooperation and dialogue in the areas of literature and performing arts, as well as discussion related to relevant social and political issues, through an annual Ibsen event. The strength of institutional frameworks such as GATI, SpicMacay, KHOJ, the Jazz festival etc. in India was not the result of development cooperation, they were in existence long before. The rather small contributions from Norway did indeed help realize some projects that might not have happened otherwise, or that would have happened in a slightly different form and perhaps somewhat later in time. Even though a successful programme of development cooperation, this should not be credited with more results than are its fair share. The results produced reflect – more than anything else – the strength, commitment and hard work of the Indian partners.

Norway's involvement in Nicaragua in the field of culture has made substantial efforts to build relationships, informal and formal, between actors in the culture field, e.g. in the Music Consortium and in the creation of the Cultural Fund (PAC-NIC). In Mozambique, the projects funded by Norway have generally not performed so well when it comes to issues such as building strong and formal synergies between institutions. Aside from formal exchanges and projects based on cooperation (i.e. Umoja and the Fredskorpset) the agreements between organisations are either limited to a very specific purpose, or are informal (i.e. Geração BIZ and Right to Play). While these agreements, however limited or informal, are a step in the right direction they do point to an area where much more could and should be done. In the Palestinian Area, the funds have not been channelled to networking or bringing cultural actors and institutions together, something which was noted as a gap among the partners.

Improved policies and regulatory mechanisms

By and large Norway has not been involved in improving policies or regulatory mechanisms. One of the few exceptions includes the work done by NIF in Zimbabwe in its attempt to create a national structure and tied to this has influenced the national policy framework through its early focus on sport for all and providing international exposure and training opportunities for senior national staff. To what extent has Norway contributed to strengthening civil society? The overall goal for the programme in Zimbabwe is "to contribute to a strong and participatory civil society,

culture and media sector". In general, the Norwegian support both in culture and sports has strengthened individual civil society organisations, more than civil society as such due to the lack of support for cultural and sports networks. The principal Norwegian achievement in Nicaragua has been in linking civil society to the government and public sector, on the one hand; and strengthening the government body – mainly focused on the National Institute of Culture on the other hand. The National Institute of Culture has been largely neglected for the past two decades since the cultural field stopped enjoying a central role in the political agenda. The question of artists' copyrights is an important regulatory mechanism and it is one of the general framework conditions that need to be in place for artists to be able to live on incomes from artistic products. Copyrights are often maintained by organisations established by artists associations and sometimes with governmental support. Box 6 provides an example of Norwegian support in this field.

Box 6 Cooperation in the field of copyrights
The Norwegian Copyright Development Association-NORCODE was established in 2007 by five collective management organizations: BONO, Gramo, Kopinor, Norwaco and TONO. Their objective is to conduct international development work in the copyright field. Originally funded solely by the member organizations, NORCODE receives funds from MFA. Overall the objectives of NORCODE are to strengthen the copyright environment of countries in the South. For these purposes NORCODE has become involved in a number of projects in countries such as Vietnam, Philippines, Nepal, Zimbabwe as well as others. The type of projects ranges from individual activities or programs, but may also include interest free loans, for example. They work with a variety of counterparts including right holders associations, international associations of rights holders, collective management societies or government offices. In conjunction with the World Intellectual Property Organization (WIPO), NORCODE is involved in providing training to individuals from countries in the South on issues related to copyright. NORCODE is also exploring opportunities to become involved in exchanges.

Source: NORCODE annual reports and plans.

4.4 Results in relation to the Strategy's objectives and cross-cutting issues

Aside from the Strategy's objectives covered in section 4.3, the Strategy (page 19) also highlights the following as key objectives: the rights based approach (page 19), the utilisation of culture and sports to further development (page 19, 21), and a number of cross cutting issues. Here the extent to which rights based approaches have been integrated in the culture and sports work will be examined; second how culture and sport have been thus far utilized to further development efforts; the last section explores how the different cross cutting issues of gender equality, conflict sensitivity, HIV-AIDS, environment and age, have been handled by projects reviewed. These latter issues are keenly tied to the implementation of the MDGs.

Realising the rights based approach
The concept of a rights-based approach is introduced in the Strategy, but is not clearly defined. This section will, in accordance with the ToR, specifically focus on "assessing the extent to which a rights-based perspective has characterised and motivated the implementation of the Strategy [;… the extent to which] cooperation

has [on the one hand] promoted better access to cultural goods and created better conditions for free cultural participation and freedom of cultural expression [and on the other hand]…. promoted opportunities for participation in sport, which is seen as a right in itself irrespective of its ability to promote development."[33] In order to do this we use three complementary interpretations of the rights based approach concept:

> *First: the access to the right; the 'right to play' or right to access cultural goods and services. With reference to the Declaration of Human Rights as well as to other declarations of political, economic and social rights, the Strategy states that life choices in respect to culture and the expression of identity have a value of their own, and that these choices should be available.*

The majority of the efforts funded meet this requirement, although, some efforts have larger beneficiary groups than others. The strong geographical emphasis of some projects diminishes their ability to have a broad impact and limits the degree to which the efforts enable broad access to cultural goods. In Mozambique for example, the cultural projects are almost exclusively based in the capital, which means that the majority of the population does not have access to them. Exceptions to this include the televising of the Umoja concert – which in this way can cover some of the population outside the capital, but by no means the majority. In the Palestinian Areas the lack of funding for the Hamas controlled Gaza also places the Gaza population at a disadvantage in terms of access. However, the support to the Palestine Cultural Fund administered via the Ministry of Culture has targeted cultural activities in the remote and disadvantaged geographical areas of the West Bank.

Of all the countries visited the one that most actively targeted populations that due to geography were less likely to have access to cultural goods, was the Nicaragua programme. While noting the aforementioned shortcoming of geographical coverage, there is evidence from all the countries that access to cultural goods and participation in sports has increased – even if some of the projects are small and coverage is limited. The Palestinian Area is the best and most significant example of building a cultural infrastructure; while organizational strengthening characterizes the work in Zimbabwe, Nicaragua, India and Mozambique. The raison d'etre behind the Cultural Fund in Palestine is to promote culture for all and outreach to the most marginalized areas – and not just "for the elite." Although the project proposals do not refer to a rights-based approach when the project objectives were formulated, right to culture and right to sports are clearly reflected in the selection of partners and projects in the Palestinian Areas.

> *Second: the creation of better conditions for free cultural participation and freedom of cultural expression. Cultural support is offered to oppressed minorities or individuals living in an authoritarian society in order to expand the democratic space available. This is often promoted via civil society channels.*

---

33 Terms of Reference: Strategy for Norway's culture and sport cooperation with countries in the South. P.3.

There are several interesting examples of projects contributing to increase the space for free and alternative critical expressions in all the countries, but strongest in Nicaragua and Zimbabwe. The efforts rank high on the rights based approach because rights are embedded in the actual work. Interviews with respondents highlighted cultural expression as a right and as a key objective of their individual initiatives.

Other examples include: Right to Play works extensively to improve the access to sports by women and girls worldwide. Similarly, a project with the Mayagna people of Nicaragua has focused on providing the Mayagna with a recognized space for them to exercise their right to express and preserve their own cultural heritage. The African Book Development Organization (ABDO), is close to a "traditional" development NGO, through establishing community libraries and providing text books for children. ABDO perceives itself as politically neutral, but contributes and informs political discussions and rights awareness at the community level. Zimbabwe Women Writers Association is an advocacy organization for women, their Harare Festival of the Arts (HIFA) is a controversial event. This event is made possible by the high profile, independent character, size and international nature of the event.

Box 7 Zimbabwe Rooftops

Rooftops was established in 1996 with the objective of promoting and developing the arts in Zimbabwe through entertainment, education, skills enhancement and promotion of young talent. Theatre was used to raise awareness and stimulate critical reflection on society through thought provoking performances. The theatre performance exposed the malaise, which destroyed Zimbabwe's social fabric in the form of political greed, corruption, nepotism and deception. Rooftops is best known for the "Theatre in the Park" – a venue that has provided a platform for discussion on social, cultural and political issues for several years. After the performances have come to an end in the capital, they are taken to communities in rural areas and also distributed on DVDs free of charge. Rooftops has also performed internationally and in Norway.

Third: the empowerment of the 'right holders' to claim and advocate their rights vis-à-vis the 'duty bearers' – be it government or other decision-makers in society like church, local leaders etc. Here, it is not sufficient to meet cultural needs, but the right to access culture and sports should be demanded and safeguarded in policies and legal frameworks. In line with this, violations of such safeguards should be monitored by civil society.

There are few examples of projects that have been overtly characterised and/or motivated by efforts to support 'right holders' in demanding that their rights be met. The Palestinian NGO Sabreen that has been funded via Concerts Norway has

succeeded in bringing children´s right to a music education into the curriculum for the first three grades. The aforementioned project with the Mayagna had an element of advocacy, it was not followed-up with the government bodies after the project ended. More covert examples are efforts by Right to Play with the Ministry of Education in Mozambique and in the Palestinian Area working with the ministries to try to incorporate their approach to sports and play into the standard school physical education curricula. Right to Play has to a large extent succeeded in changing the concepts and understanding of targeted teachers – and to some extent society, towards the benefits of allowing children to play in the schools.

Overall, given the scope of what constitutes rights based approach it can be generally said that the majority of the projects comply with one or more of the interpretation at which the rights based approach can be implemented, as mentioned above. Most projects comply with the rights based approach by providing access to culture and sport activities. There are also projects trying to expand democratic space by promoting cultural rights for minorities and offering an indirect protest towards an authoritarian regime. However, the concept of claiming rights from the authorities has not filtered down to the stakeholders. The sports organisations appear also as much more politically neutral and non-controversial than several of the cultural partners.

Further development goals
As we mentioned initially, the Strategy recognizes both the inherent and instrumental values of culture. This is a strength in respect of the substance of the strategy. However, the MFA guidelines for the cultural allocation (chapter 160.73) emphasize the instrumental value of culture and sport activities. The guidelines state that "The overriding objective of the grant scheme is to strengthen the cultural sector in the South and thus strengthen civil society and help it become a change agent and driving force in efforts to create a more transparent and democratic society". Sports is covered by the guidelines for support to civil society, but faces a similar tension between promoting sport for its own sake or for other external purposes.

The projects in India build primarily on the inherent value of culture, exchanges and activities of high quality that also engage with contemporary society. The best projects take their starting point in the experiences and ambitions of the Indian organisations and support the activities they find worthwhile. In that sense, the programme in India reflects the vision of the Strategy more than the guidelines do. There are varied results in the Palestinian Area in relation to the ambition of using sports and culture as development instruments. The main intention is to support cultural institutions as an instrument for state building. Sports is found to be effective and relevant in promoting gender equality, social inclusion, and 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 a controversial issue in many parts of the country and Right to Play in the Palestinian Area has made some headway in this field.

In Nicaragua, some artisans and musicians have managed to perfect their skills to a degree which enables them to sell their craft and hence, the cultural form is becom-

ing increasingly sustainable. In addition, the two organisations involved with the publishing of books sell some of the books they publish. However, the principal aim of the Norwegian effort has not been on utilizing cultural activities as a catalyst for other development goals, but some components of the projects have led to income generation. Yet, this contribution is at the individual level (i.e., an individual finds a market for his/her trade). Norway's priority has been on reviving cultural expression irrespective of whether or not it contributes to furthering development goals.

The Mozambican government has poverty reduction as its priority. The government's strategy to reduce poverty are the linchpins of Norwegian development cooperation. Hence, the goals of Norwegian funding in Mozambique are to fight against poverty, promote both human rights and the sustainable management of natural resources. The current funding priorities are fisheries and energy, in addition to general budget support. Neither culture nor sports are priorities. The projects funded by the Embassy in the field of culture are neither conceived as efforts to contribute to social cohesion or economic growth. Sports has not focused on income generation, but one project focusing on health and HIV/AIDS has utilised sport to reach the target population. In Zimbabwe, NIF emphasises that sports has an instrumental value, but has over the years added and promoted "traditional" development outcomes through:
• Sport for girls and women.
• Sport for the disabled.
• Sport for "Kicking Aids Out" .

While in many projects, there is no tension or conflict between pursuing the inherent and the external values of sports and culture, certain problematic areas were identified:
• Cultural organisations are "forced" to adopt a development agenda and become NGOs, which they were not set up to be or qualified to perform well as – in order to access funding. A Dance Trust includes a HIV/AIDS component in their proposal – maybe a good idea, but not necessarily if other organisations can do it better.
• It is inappropriate to place support to sports and culture in a poverty eradication perspective. There are economic benefits in several of the projects, but that is not their justification. Most of the cultural projects are small and deserve support because they have a value in their own right and should not necessarily be defined as part of development cooperation.
• The emphasis on instrumentality may have negative impacts on the quality of organisational and individual performance that is often a condition for also playing a constructive role in society.

Cross cutting issues
The 2010 Grant Scheme Guidelines delineate a number of cross cutting issues to be explored specifically – as do the ToR for the evaluation. These are gender, environment, age, conflict sensitivity and corruption. HIV/AIDS has been added to this listing as it has been found to be relevant. Some of the cross cutting issues mentioned here are also relevant in terms of the MDGs. Clearly, while all cross cutting issues are important, some are more relevant than others to the field of sport and culture, and/or to a specific country context.

In many countries, the understanding of what constitutes gender is still in its embryonic stages. With few exceptions, projects visited tended to be well diversified in terms of gender at the staff levels and counting number of female participants. Similarly, efforts aimed at generally targeting both men and women equally. In this way, gender issues have been generally integrated into the projects. The questions of how sport and culture can influence a discussion of obstacles to achieving gender equality in any given country, and of how culture and sport projects are employed to maintain or to question local constructions, tend to be more varied.

Box 8 Challenging gender construction through music in Nicaragua
Marimbas are a traditional instrument utilised often in Nicaraguan Music. The instruments have traditionally been played exclusively by men. However, through the Norwegian funded project a specific effort to target female young 'would be' Marimba players has been made. The effort has been a quiet one of encouragement within other efforts to teach children and youth a variety of musical instruments – to both males and females. In this case, the effort has essentially meant enabling women to play Marimba if they wish to do so. To date the efforts have generated a number of women Marimba players.

Women Playing Marimbas from Nicaragua (photo Ananda S. Millard)

The country case studies provided examples of both covert and overt ways by which projects challenged local current gender constructions. The presentation of Ibsen plays, for example, in India, the Palestinian Area and Mozambique, furthered debates in the respective countries on the issue of gender roles, although clearly such debates cannot be singly credited to the plays. Similarly, the Africa Book Development organisation in Zimbabwe tackles a number of social and political issues, including gender, as part of its initiatives. Efforts in both Nicaragua and the Palestinian Area provide examples of more covert efforts challenging gender construction, perceptions and understandings. In regards to the efforts in Nicaragua,

the educating of young women in Marimba playing has served to challenge the conventional view of gender roles and music.

Box 9 'Rotten' – Performance\installation by Noor Abed

The main concept behind this work was to critique the Arab society's generally, and the Palestinian society in particular, the perception of women in general. The art piece involved placing a mannequin wearing a short, given the context, white dress in Al-Manara 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 gender constructions. *Source: the Artist Noor Abed*.

In the field of sport, Right to Play pays special attention to gender equity amongst participants. An example of a situation experienced in the Palestinian Area calls attention to the complexity of the gender dynamic. A sports game played by young women during International Women's Day was well attended and clearly broke with the norm by having female players playing a publicly shown game. However, the

audience was also female. It was not the organisation that had excluded males, but rather the players themselves. This shows that while one aspect is that of gender inclusivity – allowing and promoting the participation of women in sport activities – another is the acceptance of women partaking in a public sports event as a normal social event. The fact that the very players requested men be excluded should not cloud the fact that in accepting this request, the cultural convention is being reinforced and gender inequality and its divisiveness is rearing its ugly face. The counter argument is, of course, that had the wishes from the players not been respected, women would have been less likely to participate in the event, if at all, – and therefore the event should be understood as a success in its own right.

The issue of conflict sensitivity is most apparent in the Palestinian Areas, but also worthy of mention in the case of Zimbabwe. In the Palestinian Area, one challenge is the refusal of efforts to be seen as funding Hamas and therefore, the comparatively low level of funding into Gaza. While the reasons are clear, the effect is that individuals in Gaza not involved in the political parties are not able to benefit from culture and sport events. A second aspect of conflict sensitivity is not how to balance one's role in a difficult situation where pacification is the option chosen, but rather to what extent art and sports can, and should, be used as a way to challenge political establishments. In Zimbabwe, some artistic expression has chosen to actively, in so far as it is possible, challenge the political establishment.

This is a risky enterprise, but one that is worthy of mention here, as some argue that cultural activities play a key role in articulating both human rights and the violation of these.[34] In some cases cultural expression enables individuals or groups to articulate violations against them. In Nicaragua, Mozambique and India conflict sensitivity did not play a major role. In short, conflict sensitivity in conflict prone/ridden environments must be based on an understanding of what role the initiative has in the local context, and where and how it should be best implemented. With a few exceptions, which include, for example, the African Book Development Organization in Zimbabwe, the majority of projects reviewed did not explore or touch upon HIV/AIDS. However, one of the most generously funded projects is principally dedicated to HIV/AIDS awareness and education. The Geração BIZ programme in Mozambique is a health, rather than sport or culture, activity in that it utilizes sport, and to a lesser extent cultural activities, as a way to identify the target population. It seems that the effort has proven useful in targeting beneficiaries. By utilizing sport activities as the introductory venue, youth and young adults can be approached stigma free – an important attribute to make sure that efforts are successful.

While the Strategy makes mention of environment, particularly in connection with sport activities and how these may serve to raise awareness, this did not emerge as a key finding. The majority of projects did not touch upon the environmental question, but some exceptions did arise. First, the KHOJ 48 degree ECO-Art projects in New Delhi which presented contemporary art with an environmental focus are a good example of an initiative with a strong environmental component. Second, the Tibetan Medical University in Dharamsala, where the building itself was careful to

---

34   Obaid, T. A. (2005). *Culture Matters to Development: it is the "How" and not the "Why" and "What"*. Proceedings from Traverse Lecture, UNFPA, Bern, Switzerland. p. 6.

respect the environment and employ local technology, is environmentally and cultur-ally sensitive.[35] Additionally, some of the Ibsen plays that were part of the India Ibsen Festival also focused attention on environmental questions. Lastly, an effort done in Nicaragua to preserve the Mayagna people's culture, which includes a strong element of environmental awareness and biodiversity, is also worthy of mention.

Box 10 Miss Landmine in Cambodia

From Miss Landmine Cambodia 2009 by Morten Traavik, photo: Gorm K. Gaare

Miss Landmine is a project developed by director and performance artist Morten Traavik. The project has been funded both by the MFA and the Arts Council of Norway and has taken place in both Angola (2008) and Cambodia (2009). The project can be described as a beauty pageant of female landmine accident survivors. The project motto is "Everyone has the right to be beautiful." The project also supported the following concepts as part of their manifesto: Female pride and empowerment, Disabled pride and empowerment, Global and local landmine awareness and information, Challenge inferiority and/or guilt complexes that hinder creativity- historical, cultural, social, personal, African, Asian, and European, Question established concepts of physical perfection, Challenge old and ingrown concepts of cultural cooperation, Celebrate true beauty and replace the passive term 'Victim' with the active term 'Survivor' .The first project in Angola was carried out in its totality. The Cambodian project, however, was shut down prior to its completion. The photo exhibition of the landmine victims was not opened. It seems that there were complaints about the exhibition by foreign NGOs, which claimed that the event was demeaning to women. This is an interesting question, however, in a country where a landmine injury can devalue a woman, reduce their potential for marriage, social acceptance, etc.; hence, it could be argued that a show which stressed the "beauty" of landmine accident survivors would in fact empower, rather than disempower, women locally.

The project could have served to de-stigmatise being an amputee. This of course calls into question how gender is constructed, and whose construction is being followed. The evaluation considers it positive that Norwegian support has been channelled to projects that raise discussion and debates about gender roles as well as people living with disabilities.

---

35   MFA: This project was funded by Feste Grenland, not by the Embassy in New Delhi.

4.5   Long term sustainability

Here, sustainability is presented from a general and long-term perspective while utilising a broad definition of sustainability. This definition includes not only the sustainability of the direct results of the project, but also of new initiatives. In regards to sustainability, generally the following key question is asked: is sustainability possible in the long term without funding from external donors such as Norway? This is dependent on a number of factors:

- Are the national governments willing and/or able to continue funding individual efforts once the funding from external donors is discontinued?
- Are projects able to generate income and become self-sustainable?
- Is the sustainability of the effort not dependent on financial support, but rather dependent on the impact of said event?

In terms of government's commitment, the key issue is that even in cases where sport and culture are understood as important, governments are often reluctant to invest in culture and sports. National institutions such as world heritage sites, museums and national companies, as well as sport development agencies are therefore, often under funded. Additionally, donor efforts to support the start-up period of an initiative are often not part of a long-term agreement with a government. For example, the restoration of the Island of Mozambique Cultural Heritage Site went well, but now that the government of Mozambique is responsible for the upkeep, thus far no apparent efforts have been made to ensure that disrepair does not again befall the site.

In many cases institutions are able to survive without donor funding, but lack of funding diminishes the project's ability to keep a high output volume. In some cases, such as the sport efforts in Zimbabwe, they are already partly funded by the government through the ministry for Education, Culture and Sport. In the Palestinian Areas, the Palestinian Cultural Fund is to be taken over by the local government making its ability to be long term sustainable higher.

Some respondents in Mozambique mentioned their concern regarding governmental funding. They felt that even if the government had the ability to support the initiatives financially, this might very well come with strings attached. This calls attention to the challenge of promoting more governmental ownership of initiatives on the one hand and the need to work with governments to ensure that their support of culture and sport initiatives does not truncate efforts for innovation, freedom of expression, etc.

When it comes to income generation or self-funding, culture is a sector that has a potential for generating income. Our field case studies noted the successful efforts to target the private sector as a way to generate income or for sponsorship support in Zimbabwe – for example HIFA has been able to secure corporate donors while the Zimbabwe Women Writers Association have been able to generate income by providing international organisations such as the FAO with their writing and presentation skills.

Cultural expression has a tendency to gain popularity, attention and become economically solvent in countries that have more stable economies. A socio-economic class that is able to afford artistic expression has a key role in improving the chances of economic sustainability of artistic expression. However, this is not a necessity. One of the projects examined, the Nicaraguan Writer's Association, found a way of producing inexpensive books in order to give the general public access to a varied array of literature. While this effort cannot maintain the current output level without donor funding, it is important to stress that such efforts do provide some level of sustainability and simultaneously bring cultural expression to a wider audience.

There are also projects that do not require funding in order to be or remain sustainable. Exchanges, for example, have a high likelihood of being very sustainable in so far as the impact they generate is not limited to the time period of the exchange per se. Exchanges tend to be relatively short-lived efforts, but have the potential for impact well beyond their lifespan as individual initiatives. A number of interviewees noted, for example, that exchanges have the built-in ability of starting networks, which long outlast the length of the individual exchange. The networks in turn have the capacity to generate new projects and further exchanges, both traditional and electronically based. The exchange projects examined largely focused on individual artists going to and/or coming from a country in the South. In some cases, such as Nicaragua, exchanges were not carried out, primarily due to the distance and costs associated with travel between Nicaragua and Norway.

Thus far social media have been in use in some projects funded by Norway, but they have not yet become a lead method of exchange. Internet-based social media tools (i.e. Facebook) have been used by projects as a way of promoting the development of networks. Notably, a majority of projects understand exchange in the traditional sense and while examples of social media use are found (i.e. Umoja), these are used as follow-ups of traditional exchange efforts and not as exchange effort alternatives in their own right. In short, social media provide an opportunity to examine exchanges and conduct exchanges in a more rapid, inexpensive manner, which could bring together far larger groups of people. While social media also have their limitations and should not be understood as a replacement for traditional form exchanges, the importance of these tools should be highlighted as something that could play a stronger and more deliberate role in the future. Like exchanges, efforts to improve the quality of artistic expression have a stronger chance to be sustainable long term, particularly so when the project has had a solid capacity-building component. This is so because the knowledge gained remains with the individual irrespective of the continuation of any one project. Efforts that effectively build local capacity have a stronger chance for sustainability. However, this potential can also be unrealized due to the common devaluing of culture and sport in some countries – mainly that individuals are able to perform or carry out a particular task/skill, but due to socio-economic circumstances are unable to support themselves from their efforts. Therefore, the potential for sustainability is greatly diminished.

When examining to which degree the projects were sustainable in terms of how they affected a society generally, a number of examples emerged as having impact well beyond the project life span. In India, for example, efforts such as the Ibsen Festival

would end immediately if the funding was discontinued. However, the festival may have influenced the theatre genre in the country and in so doing the impact of the festival can be understood as sustainable. The same can be said of some of the efforts in the Palestinian Area, which question social convention (see the Cross Cutting Issues Section). In Nicaragua considerable effort has been put into providing rural communities with the ability to improve the expression of folkloric artistry.

Some projects generate a less tangible, but no less important, long-term impact, which is sustainable in so far as the project has affected individual artists and or audiences. In Mozambique, for instance, discussions with participants in the Umoja project highlighted that the project had helped them re-evaluate not only their perceptions of other countries and artistic expression, but also of their own country and their own artistic heritage. "Pride" in their own cultural heritage was noted as an outcome of the project, but it was also noted that this sense of pride emerged over a long period of time, not as an immediate result of the project in which they took part. These types of long-term impact, which are sustainable, are harder to quantify but are notable none the less.

4.6 Concluding remarks

From examining the results at a project level a number of findings that pertain to the Strategy specifically emerge. These are:
* First, consideration into the local context, the political and economic situation, as well as other Norwegian interests has contributed to the success of projects and programs.
* Second, there are sound principles of project management that have led to consolidation, long-term planning, better reporting and clearer objectives in several countries.
* Third, the strength of personalities, the interests and inclinations of ambassadors, counsellors and other personnel in the embassies, as well as among other stakeholders have contributed to determining which projects/programs gain support. The support from individuals has been a key contributor to the success of individual projects/programs.

The Strategy for Sports and Culture has played a marginal role in influencing the design of projects and programmes, the level of funding, selection of partners, programme priorities and results. The Strategy has raised the visibility of sports and culture and justified their legitimate role as part of Norwegian development cooperation. As for the country programme, level and quality of results are better explained by local contextual factors, decisions by the Embassies and the quality of implementing partners. What are the reasons for its low importance? It is a guiding and non binding document for the Embassies. There are a large number of similar strategy documents competing for attention. It is more like a general policy document explaining the importance of culture and sports than a strategic document for decisions making. When we look at the results of the projects, the following issues emerge as important beyond the actual results:

The country studies confirmed that most of the projects had achieved their objectives. However, at a more general level, criteria for assuring quality and assessing

performance have not been prepared nor any research projects initiated to examine the relationships between culture/sports and development. Along the same lines, there is a general lack of longitudinal or cross-country data examining successes and failures. Hence, despite the large number of projects and programmes funded the knowledge base for understanding factors determining performance has not been expanded. Further, the MFA, the Embassies involved or Norad have insufficient systems to judge quality and results.

There are an increasing number of reviews and evaluations of sports and cultural projects, but still few, and even fewer independent studies applying sufficiently robust designs to capture short- and long-term outcomes and impact. We know that immediate objectives are reached, but much less about the impact and the wider effects beyond the projects and the often few beneficiaries.

The Strategy recognises both the inherent and instrumental values of culture and sports. This was perceived by many informants as a strength, however, the guidelines for cultural allocations emphasize more strongly the instrumental value of culture and sport in the sense that the "social effect" should be measured and that more traditional development criteria like gender, minority groups and environment are included and should be adhered to in the proposals. In many projects, there is no tension or conflict between pursuing the inherent and external values of sports and culture, but there are certain problematic areas that need to be addressed: Cultural organisations are "forced" to adopt a development agenda and become NGOs that they were not set up to be or qualified to perform well as – in order to access funding. Most of the cultural projects are small and deserve support because they have a value in their own right and should not necessarily be defined as part of mainstream development cooperation. The emphasis on instrumentality may have negative impacts on the quality of performance that is often a condition for playing a constructive role and having an impact in society.

5. Conclusions and recommendations

Metal Sculpture of Ibsen in the soon to be opened 'Ibsen Garden' at the National Institute of Culture-Managua, Nicaragua. Photo: Ananda S. Millard

This evaluation started with an analysis of Norway's Strategy for Culture and Sports Cooperation with Countries in the South. It then followed a logical chain from the strategic purpose to how this was implemented in the administration, and onwards to results. The purpose of the evaluation, as expressed in the ToR, is to "*provide insight into Norwegian development cooperation in the cultural field and the sports field with countries in the South under the present strategy, contribute to improving the cooperation, assess the usefulness of the strategy as a guiding instrument, and consider the possible need for its modification*" When we now summarize the conclusions, we will proceed from the bottom up and take our starting point in results. It is often said that: "*if it ain't broke, don't fix it*". We need to be very clear about what is 'broke' when the recommendations are put forward.

The results that were documented through the five country case studies, as well as results that come out of the projects implemented by Norwegian framework organisations, not least the festivals organised in Norway, have been quite good. In sum:

- The projects did what they set out to do. The <u>outputs were produced</u> – such as these were expressed in project documents; art exhibitions took place and reached audiences, theatre performances, jazz and rock festivals, cultural exchanges, world music festivals, sports cooperation and popular participation in sports activities, translations and book launches, etc. The projects were, with few exceptions, delivered on budget. This is the basis of efficiency, and the large majority of <u>projects were implemented efficiently.</u>
- The evidence from field visits indicates that the results in terms of <u>outcomes were achieved for a majority of the projects</u>. The project objectives are mainly described as outcomes, and the large majority of projects achieved these outcomes. That means objectives to reach out to audiences, have participants in sports events, increase the capacity of organisations, build networks etc. – i.e. the kind of results that occur after the outputs had been produced, were reached. Reaching objectives in terms of outcomes is the basis of effectiveness and the large majority of <u>projects were effective.</u>
- <u>Impact can also be recorded</u> but the evidence here is more fragmented and weaker. Impact means very different things on different projects, and as several projects were small it is hazardous to attribute impact to them. Nevertheless, it is possible to assess impact on many projects and to verify that projects have <u>contributed to</u> desirable social change, as for example to strengthen cultural identities of indigenous peoples, to contribute to national discourses on identities and artistic expression, to mobilize social change on environmental issues, etc.
- Most of the country programmes and projects are small with limited coverage and impact – so results are mostly localised (at individual and community level). In the larger events (e.g. Festivals), the outreach is broader, but the Norwegian contributions often relatively small and impact lower.

That being said, the evaluation team visited 5 countries out of 48 where cooperation has taken place, and no more than 40 projects out of more than 500. The results may look very different in other places. Whether it is possible to generalise depends partly on the causal mechanisms that lie behind the results. If the strategy

can be said to have caused the effects, then it is likely that results are equally good elsewhere where it has been implemented. Unfortunately it is not so.

The evaluation concludes that the Strategy has not played a major role in shaping projects in the countries visited. The Strategy is not well-known among actors and it is not formative. On the contrary, the Strategy is quite open and permissive, to the extent that it allows actors free hands to do almost anything they want within culture and sports. It has no focus and does not set priorities, and hence one must often conclude that projects would have been the same even if the Strategy did not exist.

Recommendation no 1: The Strategy needs to be revised and the evaluation concludes that actors in the sectors expect and could benefit from project, programme and policy guidance. The delimitation is important and the evaluation points to pros and cons of combining culture and sports into one strategy.

The success of the projects visited depended on other factors, in particular:
- Competent and resourceful partners in the countries in the South
- Limited cooperation with Norwegian partners and no links of dependencies created
- External funding is often small and does not create dependencies
- Relatively short-term projects with clear ending dates can be very successful, but on the other hand there are also cases where long-term cooperation is necessary, particularly if the project objectives are institution-building
- Good professional contacts between artists and athletes from the countries in the South and Norway
- Personnel and managers in the administration (MFA and Norad) committed to working with culture and sports.

Such conclusions bring nothing new. They are well-known and well documented conditions for successful development cooperation, as shown by past evaluations in the field of culture and sports and in the general literature on development effectiveness. It is equally clear that when several – or sometimes even one – of these factors are absent, then the expected results do not materialize. It is also clear that contexts vary; the risks of creating dependencies are much larger in environments such as Zimbabwe, Mozambique and the Palestinian territories than in India. Similarly, it may mean that the role of Norwegian organisations is more important for long-term results and that more significant external funding is also necessary. Context is important for planning, implementation and results.

The underlying weakness in many projects is the lack of an explicit theory of change for sports/culture explaining the expected linkages between the interventions, and causes and effects which are presumed to lead to desired outcomes. The country case studies of this evaluation do point to some aspects of results that appear to be different in culture and sports compared to other sectors, that is, conditions of success that are often mentioned as preconditions for effective development cooperation:

- Coordination with other funding agencies has been minimal, but does not appear to have affected results.
- There were no signs of the multilateral lead agency (UNESCO) having a role to play in sector coordination, and that does not appear to have affected results either.
- There was little of programmatic thinking, the project approach still dominated although the Strategy specifically advised to move away from it. There are no plausible arguments to support the idea that results would have been better if a programme planning logic had been followed.
- Weak overall planning and design of country programme/interventions from Embassies and MFA. Planning and implementation depend often on individual initiatives and capacity. The technical backstopping of embassies and country from MFA/Norad is weak in the area of culture and entirely absent in sports.
- The public sector in the partner countries has not coordinated cooperation and there were few examples of any sector policy guiding cooperation or support for developing national cultural policies and legal frameworks.
- Small projects have had significant outcomes and impact (relatively speaking).
- Significant outcomes and impact can occur immediately, thus, the often-assumed long-term nature of impact can be questioned.
- The Strategy emphasized the need to initiate pilot projects for establishing mechanisms of learning and develop criteria for assuring quality and assessing performance. The Strategy also emphasised the need for studies and research that would examine the relationship between culture/sports and development. This is one of the weakest areas in the implementation of the strategy. Hence, the knowledge base for understanding factors determining and promoting performance and cooperation with countries in the South has not been expanded.

Such findings need to be considered when the Strategy is developed for the remaining years 2012 – 2015. Returning now to the conclusions in respect of the Strategy and its implementation, the evaluation found that the link between results and the implementation of the Strategy is weak. That conclusion builds on the assessment of how the Strategy has been implemented, in particular:

- **Sticks.** The Strategy was not sufficiently followed up with <u>directives and instructions</u> that directed actors in the aid administration to implement its programmatic intentions. The steering documents from the MFA to the Embassies, as well as the framework agreements with partner agencies, do not elaborate on key ideas and intentions in the Strategy.
- **Carrots.** There were <u>few incentives</u> for actors to undertake activities that they would not otherwise have done. While the Strategy can be said to have legitimised allocations to culture and sports for those who were already involved in such activities, it did not contain the necessary encouragement for new actors to explore projects in culture and sports.
- **Sermons.** Culture and sports have been given voice, but only to a limited extent. Rather the messages described in chapter 3 were not always in line with text in the Strategy, but focused more on the role of culture in the public diplomacy of Norway. The Strategy is little known outside MFA and Norad. It was virtually unknown among partner organisations in the South and hence one cannot expect them to identify with and focus on results expected from the Strategy.

The evaluation team can be accused of having a naïve view of how a Strategy functions. The program theory used in this evaluation is rational; you have a vision (Strategy), follow this up with a number of managerial decisions and hence expect to see results. Organisational research indicates that policy implementation is a much messier process. But that does not mean the model is invalid or that it would be a good idea to be less rational in thinking about policy implementation. The conclusion remains that when a new Strategy is developed, one should at the same time consider implementation and make sure that:

Recommendation no 2: When the Strategy is being revised it is necessary to plan for implementation. The strategic intentions should be followed up with managerial decisions. In particular:
- Create proper incentives such as; additional funding, allocations for specific purposes, innovative and experimental pilot activities.
- Instruct the actors in the system by developing guiding lines, country strategies, other sector strategies, budget instruments, that altogether reinforce the intentions of the Strategy.
- Make supporting information available, and develop the budget systems, and associated statistical follow up, and present such data frequently to actors in the system.
- Plan information campaigns and other messages to reinforce the Strategy through internal training, external events, etc.

That brings us back to the Strategy itself. It helps if a strategy is clear and consistent, well anchored in other policies and strategies within the organisation, and produced as part of a transparent and inclusive process. Even where the Strategy was very clear, as in the emphasis on monitoring and evaluation, human resources and capacities – no action followed. Therefore, when the Strategy is revised, it is recommended that the quality criteria introduced in chapter 2 are applied. The overall recommendation of the evaluation is that the Strategy needs to be revised to better serve cooperation in Culture and Sports in the future and that it should be both implementable and implemented.

Recommendation no 3. Design the process for the revision of the Strategy carefully. As a process it should be characterised by being:
- quick and thorough, the past experience of 8 years should not be repeated. A target could be to complete the revision in 6 months' time;
- immediate, the revision should start very soon after this evaluation is completed;
- inclusive, the stakeholders should be involved from the beginning to the end, and at times by elected representatives;
- transparent, decisions, criteria for decisions, appointments and allocation of resources should be public and open to debate.

The evaluation of the Strategy was meant to be implemented in 2010 and to guide implementation during the remaining five years through 2015. It is now mid-2011 and the process to act on the recommendations of this evaluation will hardly be completed before 2012. The timing needs to be reconsidered and an extension of a revised strategy for another five-year period would be appropriate.

Recommendation no 4. There are ten areas in particular that need to be developed:

- The rights-based approach is poorly understood by most actors in the partner organisations. This component needs to be developed further by including relevant references to the international discourse on culture and identities and cultural expressions, and it needs to be illustrated with practical examples.

- The rights-based approach to culture and sports cooperation should be connected to the concept of culture as identity. The distinction between culture as identity and culture as expressions, as well as the focus on the latter, both need to be reconsidered.

- The delimitations of the Strategy need to be reconsidered. There are pros and cons to combining sports and culture in one strategy. The evaluation concludes that the pros appear to outweigh the cons – but this is an uncertain conclusion that might need to be reconsidered with further inputs than an evidence-based evaluation can bring. The same applies to the role of media as a sector in its own right and as it overlaps with culture in particular.

- The role of 02 and 03 funds needs to be further explored and the boundaries between the two established with greater clarity, in the Strategy itself as well as in the follow-up implementation.

- There is a need to emphasise country demand and country ownership in the planning and preparation of new projects and in particular in relation to the use of Norwegian partners. The concept of national cultural programmes and funds should be further explored and supported.

- The Strategy recognises the inherent and instrumental values in culture and sports, which are recognised as strengths by most informants. However, the guidelines underscore the instrumental values and development criteria for approving new proposals. In many projects, there is no tension or conflict between pursuing the inherent and external values, but there are certain problematic areas that need to be addressed: Cultural organisations have to adopt a development agenda that they were not set up to pursue or qualified to perform well – in order to access funding. Several of the cultural projects are small and deserve support primarily because of their internal values and should not necessarily be defined as part of development cooperation. They will also have indirect social and economic benefits, but that should not be the rationale for supporting them. There is a need to differentiate between a cultural programme based on internal quality and relevance criteria and cultural support as a component in development cooperation. The two should also be funded separately.

- Activities in culture and sports have a potential as instruments for other purposes, but the claims for connections often appear inflated and difficult to test or prove. The value of culture and sports should to a much higher degree be found internally, in and off the activities themselves. The precise nature of the sports/culture-for-development contribution is often poorly articulated or rarely supported with robust evidence. The use of sport/culture for developmental purposes should be considered in a more nuanced and modest manner. They will often have an indirect and modest impact on the achievement of the MDGs. An art exhibition may send a message on the environment, and that is fine. Another festival may be equally interesting and have qualities that do not necessarily have implications for the environment, gender and equity, poverty or other goals

of development cooperation. The Strategy would need to identify and argue for such non-instrumental aspects of culture and sports.

- Cultural industry is a fast growing field in many countries. The Strategy supported initiatives promoting cultural industries in some countries, this needs to be included as a an element of the revised strategy
- Institutional-building: Development of cultural management education and training of curators in order to enhance the different Ministries of cultures' capacity for better cultural planning and implementation.
- Communication of the strategy: The Strategy should be communicated to those that are expected to implement it, including to those that are expected to implement it and that may not have participated in its formulation.

While these ten areas relate to the substance of cooperation in culture and sports, the evaluation has also analysed processes of implementation and administrative issues beyond the Strategy implementation. In particular, the role of stakeholder organisations was analysed. Several organisations appear in roles as technical advisers to the MFA, they receive project funding, and they administer funds, for example for exchanges. There is a risk that such combinations of roles create dependencies and that vested interests influence the nature of decisions and advice. At the same time as there is a dysfunctional combination of roles, there are also tasks that are neglected, in particular the strategic control of the sectors – one might even speak of the need for a an institutionalised watchdog function.

Recommendation 5: Initiate an organisational review to clarify the roles of stakeholder organisations, identify overlapping interests and risks of biased decision-making, and develop appropriate division of labour between organisations.

The evaluation has concluded that Monitoring and Evaluation systems are poorly developed, and there are few evaluations and limited knowledge of aggregate experiences. Worthwhile ambitions to initiate pilot studies and experiments and with these explore the links between culture, sports and development, did not take off. Accountability for results is poor.

Recommendation 6: Develop the systems of monitoring and evaluation conceptually and methodologically, sum up these in written form in manuals and guidelines, and disseminate among implementing organisations.

In this evaluation we have developed and used a system to assess projects. It builds on analysis of three levels of results:

- Achievement of project objectives
- Contribution to objectives stated in the Strategy
- Contribution to cross-cutting objectives

Each of these has been supported by a set of indicators and guidelines on how to weigh these to arrive at a final assessment. While the field methods to gather data cannot be directly replicated into a Monitoring and Evaluation system, which is to be routinely followed, it has the basic elements that can be elaborated and institutionalized in a yearly reporting. A more complete description of the methods that have been used here are found in annex 4 to this report as well as in the Inception report

of the evaluation team. The contents of these two documents form the outline and basis of performance and success criteria. However, in order to practically develop these for use in the organisation, it is necessary to have an idea of the resources that can be used for monitoring and evaluation, as well as commitment to such processes. The evaluation team does not have that information, nor do we know whether the proposed revision of the Strategy will take place, which might change the objectives. With these reservations in mind we outline a set of performance criteria in Figure 7 that would be relevant for the present Strategy.

Figure 7 Performance criteria to assess cooperation in culture and sports

LEVEL	CRITERA
1. PROJECT PERFORMANCE	1. Is the project completed on the time? 2. Have the agreed services been provided? 3. Have the activities taken place as scheduled? 4. Are there any objections in respect of the quality of implementation? 5. Have the activities been completed within the budget? 6. Have all the outputs been delivered? 7. Have the outcomes been reached? 8. Does it seem likely that the project will have an impact?
2. CONTRIBUTION TO OBJECTIVES IN THE STRATEGY	*In respect of each of the five objectives in the Strategy, the evaluation suggests performance criteria as follows:* 1. How many projects are financed with each of the five objectives as a primary objective? 2. How many projects are financed with each of the five objectives as a secondary objective? 3. What is the total level of funding in respect of each objective? 4. What is the percentage of projects that are completed within time and budget in respect of each objective? 5. What is the percentage of projects that reach their outcomes in relation to each of the objectives? 6. Is there any difference between projects in each of the five Strategy areas in respect of whether they are expected to have an impact?
3. CONTRIBUTION TO CROSS-CUTTING OBJECTIVES	There are five cross-cutting objectives mentioned in the 2010 Grant Scheme Rules and these are gender, environment, age, conflict sensitivity and corruption. In respect of each, the basic performance criteria are: 1. How many projects and what volume of funding are targeted to each cross-cutting objective? 2. How many projects and what volume of funding have any of the cross-cutting objectives as a secondary and/or potential effect? 3. What percentage of projects in each cross cutting objective (1 above) are rated as reaching outcomes? 4. What percentage of projects in each cross cutting objective (1 above) are rated as likely to achieve an impact?

6. References

For a complete list of references, we also refer to the Case Country Reports of India, Mozambique, Nicaragua, Palestinian Area and Zimbabwe.

Books and articles

Africa Peace Forum, Centre for Conflict Resolution, Consortium of Humanitarian Agencies, Forum on Early Warning and Early Response, International Alert, and Saferworld (2004). *Conflict-sensitive approaches to development, humanitarian assistance, and peacebuilding*. A Resource Pack. n.p.:n.p.

Bemelmans-Videc, M.-L., Rist, R., and Vedung, E. (1998) *Carrots, Sticks and Sermons: Policy Instruments and Their Evaluation*. New Brunswick, NJ: Transaction Publishers

Beilby-Orrin, J. C. G. a. H. (2006). *International Measurement of the Economic and Social Importance of Culture.*

Bryson, J.M. (2004). *Strategic Planning for Public and Not-for Profit Organizations*. New York, NY:

Forss, K. and Kruse, S-E. (2003) An evaluation of UNESCO's response to HIV/AIDS. Commissioned by UNESCO, Paris

Forss, K. (2007) *Utvärdering som hantverk – bortom mallar och manualer*. Lund: Studentlitteratur 2007 (An introductory text on the art of evaluation, to be used in academic and practical training programs on evaluation.)

Forss, K. and Schwartz, R. (2011). "Introduction" in Forss, K. et al. *Evaluating the Complex: Attribution, Contribution and Beyond.* New Brunswick: Transaction.

Fred Coalter (2010). *International Review of the Sociology of Sport*. London: Sage.

Frieze (January-February 2010) *Looking Back Looking Forward.*

Hauknes, Ann Margret (2008). Gjennomgang av norsk-indisk musikksamarbeid i hht rammeavtale mellom Utenriksdepartementet og Rikskonsertene, Norad Reviews Vol 2.

Jerusalem Quarterly (2008). "Plundering Palestine", Winter 2008, Issue 33.

Johannessen, May (2010). *International Academy of Art Palestine – en palestinsk kulturell strategi for fremtiden. Mastergradsoppgave Kunst og kulturvitenskap våren 2010.n.p:n.p.*

John Wiley, and Mintzberg, H. (1994). The Rise and Fall of Strategic Planning. New York: The Free Press.

John Wiley, and Mintzberg, H. (1994). *The Rise and Fall of Strategic Planning.* New York: The Free Press.

Kidd, B. (2008). *"A new social movement: Sport for development and peace."* Sport in Society Vol. 11. Issue 4.

Marie Louise Bemelmans-Videc, Ray C Rist, Evert Vedung (1998). *Carrots, Sticks, Sermons: Policy instruments and their evaluation*..: Transaction Publisher.

Nazmi al-Jubeh (2009a). "Cultural heritage in Palestine contested and neglected heritage – a Palestinian Position." Published on JMCC website on January 2nd 2009.

Nazmi al-Jubeh (2009b). "Architecture as a Source for Historical Documentation: The Use *of Palestine's Built Heritage as a Research Tool."* Jerusalem Quarterly, Winter 2009, Issue 36.

Palestinian National Authority, *Ending the Occupation, Establishing the State*, Program of the 13th Government. August 2009.

Palestinian National Authority (august 2010). *Homestretch to Freedom,*

Palestinian National Authority, **Homestretch to Freedom** *– The Second Year of the 13th Government Program: Ending the Occupation, Establishing the State.* August 2010.

Palestinian National Authority, Ministry of Culture *National Strategic Plan 2011– 2013.*

Palestinian National Authority, إستراتيجية قطاع الثقافة, National Cultural Strategy 2011-13, (in Arabic), August 2010.

Rocha, Luis (1998). *One Single Ray of Ecumenical Energy*. Managua: CNE.

Støre, Jonas Gahr (2007). "Kultur i utenriksfart" (*culture in foreign policy*). Oslo: Aftenposten, 28.01.07

Other Documents

Aga Khan (2005). "Cultural Diversity and Development". Proceedings from Fez Festival of World Sacred Music and Fez Colloquium, Fez.

AMS Planning and Research (2006). *Evaluation of the Jazz Ambassadors Program and Cultural Education. A Mid-Term Review of the Programme Period 2006–2008/9.*ASM Planning and Research.

Asian Development Bank (n.d.). *Tourism Sector in the Greater Mekong Sub-region.* ADB.

Barahona Cuadra, Amelia (2006*). Nicaraguan Cultural Policies: Indicators for their Follow-up and Evaluation*. Managua: UNESCO.

Barrera Narvaez, Alfredo (1994). *Plan Proposal for the Cooperation in the area of music between Norway and Nicaragua*, and *Principles of a Cooperation Strategy in the area of traditional music between Norway and Nicaragua.* Managua: Norad (unpublished)

Berkaak, Odd (March 2010). Are: *UNESCOs konvensjon om vern av den immaterielle kulturarven – en analyse*. The Norwegian UNESCO Commision.

Billany, Nigel et. al.(2010). *African Book Collective: Mid tem Review*. Stockholm: Sida Evaluation 06/10.

Boudart and Assad (June 2006). *Final evaluation of Bidayat program*.

Centre for Community Based Research (2009). *An Evaluation of Live Safe Play Safe Within the Right to Play Sport Program in Sierra Leone, Rwanda and Ghana.*

CIDA (2008). *Implementation Status Update Report to the Audit and Evaluation Committee (AEC): Evaluation of Cultural Education Center Program.* Ottawa: CIDA.

COSUDE/RENIES (2007) *Cultural Movements and Cultural Policy of the Nicaraguan State: Critical Analysis and Proposals-Forum Memory* .Managua: COSUDE/RENIES.

COWI (2007). *Thematic Evaluation: The Relevance of Culture and Cultural Heritage in Austrian Development Cooperation and Cooperation with Eastern Europe. Case Studies on Bhutan, Nepal, Guatemala, and Bosnia and Herzegovina.* COWI

Cyan, Proyectos y Producciones Editoriales, S.A. (2003). *Evaluación del Programa de Patrimonio Cultural de la Cooperación Española.* Española: Proyectos y Producciones Editoriales, S.A.

Cyprian Maro, et. al. (2006). *An Abstract. Using sport to promote AIDS education for at risk youth. An approach using peer coaches in football.*

Edlund, L. (2004). *Cultural Heritage for the Future: An evaluation Report of Nine years' work by Riwaq for the Palestinian Heritage 1995–2004.*

Foreword by Minister of Foreign Affairs Gahr Støre and Minister of Environment and International Cooperation to the book *Tolerance and Compassion, Henrik Wergeland and his legacy,* 2008.

Forss, et. al., (2005). *Evaluation of the Slave Route Project 1994 – 2004.* Internal Oversight Service Evaluation Section.

Fred Coalter (2010). *Sport for Development Impact Study.* Sterling*:* University of Sterling.

Government of Reconciliation and National Unity of Nicaragua (2007). *Cultural Policy.* Managua: GRUN.

Hans Hognestad (2005). *Football is survival here. Rapport fra en pilotundersøkelse i Zambia om erfaringer fra Norway Cup.* Senter for oppdragsforskning, Norges Idrettshøyskole.

Harry Cummings & Associates (2007). *Evaluation of the Sport Works Program in Azerbaijan for Right to Play.* Harry Cummings & Associates.

Haugstveit, Nils (July 2002). *Norges kultursamarbeid med utviklingsland.* Oslo: Ministry of Foreign Affairs.

Jossias, Elisio (2011). Área *da Cultura: Avaliação do Plano Estratégico para a Educação e Cultura. 2006–2010/11.* (Culture field: Evaluation of the Strategic Plan for Education and Culture). Mozambique: Mozambican Government.

Krabtree, Paula et al.(2008). Mid-Term Evaluation of IAAP.

Kruse, Stein-Erik (2006). *Review of Kicking AIDS Out. Is Sport an Effective Tool in the Fight Against HIV/AIDS.* Oslo: Norad.

Kruse, Stein-Erik (2008). *Measuring the Results of Kicking Aids Out. Approaches and Methods.* Oslo: Norwegian Confederation of Sports.

Laine Berman (2008). *Right to Play Indonesian Evaluation: Building Child Rights, Awareness and Promoting Holistic Child Youth Development.* Right to Play.

Lange, Siri and Sigmund Haugsjå (2006). *Review of Right to Play.* Oslo: Norad and Ministry of Foreign Affairs.

Lexow, Janne (2009). *Desk Study on Culture and Development.* Oslo: Norwegian Ministry of Foreign Affairs.

Lisa O'Reilly (2008). *Evaluation of Right To Play's Program in the OccupiedPalestinian Territory.* Right to Play.

MacLean Herrera, Guillermo (2008). *Intercultural Bilingual Education: The Nicara-guan Case, 1st Ed*. Buenos Aires: Fund Laboratorio de Políticas Públicas (FLAPE).

Management Strategies for Africa (2010). *Final Evaluation Report. Right to Play South East Liberian Project.* Management Strategies for Africa.

MFA, Retningslinjer for kulturtildelingen, 2007

Ministry of Foreign Affairs (18th June 2010), *Grant Scheme Rules: cultural co-oper-ation with countries in the South*. Oslo: Ministry of Foreign Affairs.

Norad (2006). "Review of Right to Play." Oslo: Norad

Norad (2009). *Program of Support to Nicaraguan Culture: Operational Plan 2009–2011*. Managua: Norad.

Norad. (2009) Evaluation of Norwegian Support to the Protection of Cultural Herit-age: Evaluation report 4/2009. Oslo: Norad

Norwegian Ministry of Foreign Affairs (2005). *Strategy for Norway's culture and sports co-operation with countries in the South.* Oslo: Ministry of Foreign Affairs.

Obaid, T. A. (2005). *Culture Matters to Development: it is the "Hope" and not the "Why" and "What"*. Proceedings from Traverse Lecture, UNFPA, Bern, Switzerland.

Osborne, Dale and David Walker (2007). *Arts Development Program Evaluation for Arts Victoria.* Victoria Local Government, Australia.

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

Paul Bodenham (2007). *Member Development in Sport and Culture. Final Evalua-tion.* Local Government East Midlands, United Kingdom.

Pelle Kvalsund et. al. (2004). *Assessment Projects in Sport in the Development Process.* Edusport.

Perhsson, Kajsa (2001). *Avaliação do Apoio Sueco à Cultura em Moçambique 1997–2000* (Swedish Support to Culture in Mozambique 1997–2000). Stockholm: Sida Evaluation 02/03.

Robert Case, Robert Case Consulting (2009). *Evaluation Report: Sport for Develop-ment and Peace International Working Group 2004–2008.*

Ronning, Helge (2008). *Rights-Based Development: Reflections on the Foundations of NORCODE's work.* Norway: NORCODE.

Rudeng et al. (2000). *Oppbrudd og fornyelse – Norsk utenrikskulturell politikk 2001-5*. Oslo: Norwegian Ministry of Foreign Affairs.

Scanteam (2010). *Appraisal of the plans and systems for the handover of UNFPA's Geração BIZ Programme to the Government of Mozambique*, Final Report.

Scottish Government (2004). *A Literature Review of the Evidence Base for Culture, the Arts and Sports Policy.*

Sport for Development and Peace (2009). *Evaluation report: Sport for Development and Peace International Working Group.* Sport for Development and Peace

Støre, Jonas Gahr (2007). *Culture, humanism and politics,* Speech delivered at Seminar in connection with Grieg Year and the composer's 164th birthday, Oslo, 15.06.07

Ulloa, Luis Felipe (2005). *Final Revision – 'Promotion, Production and Diffusion of Nicaraguan Children Literature' Project of Books for Children Foundation.* Managua: Books for Children.

UNESCO (2005). *Convention on the Protection and Promotion of the Diversity of Cultural Expressions.* Paris, 20 October 2005

UNESCO (2010). *A brief presentation of the Book 'Mayagna Knowledge of the Co-existence of People and Nature: Fish and Turtles'*. Paris: UNESCO.

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

Wellnik, Nout, Hedy d'Ancona, Ryclef Rienstra, Bert van de Putte, and Flora van Regteren Altena (October 2007). *The Prince Claus Funds for Culture and Development: Report of the Commission for the 2001–2005 Mid-term Evaluation.* The Hague: The Prince Claus Fund.

Websites:

Government Offices
The Norwegian Agency for Development Cooperation (Norad), www.norad.no
The Royal Ministry of Foreign Affairs of Norway, www.regjeringen.no

Cultural Funds:
A.M Qattan Foundation, www.qattanfoundation.org
Aga Khan Trust For Culture, www.akdn.org/aktc
Arab Fund for Arts and Culture, www.arabculturefund.org
Ford Foundation, www.fordfoundation.org
Prince Claus Fund, www.princeclausfund.org
Tanzania Culture Trust Fund (Mfuko), www.mfuko.or.tz/

Partners

AKKS – www.akks.no/avd/norge_main

Attitude – http://www.attitudelive.in/

Café Morrison – http://www.cafemorrison.com/

Fredrikstad Culture School

Fredskorpset, www.fredskorpset.no

Half Step Down – www.halfstepdown.com

MFO – www.musikerorg.no

Oslo Rock City Jamboree, www.oslorockcityjamboree.no

ElectroStat – www.elektrostat.com

Musikk Byen Oslo – www.oslo.teknopol.no/English/MainMenu/news2/News/Oslo-Music-Metropole-is-formally-established

Mimeta – centre for culture and development, www.mimeta.no

Mrigya – www.mrigya.com

Norcode, www.norcode.no

Norwegian culture school council, www.kulturskoleradet.no

Opus – www.myopus.in

Parikrama – www.parikrama.com

Rock Street Journal – www.rsjonline.com

Rooftops, www.rooftoppromotions.org

Thermal and a Quarter – www.thermalandaquarter.com

Tromsø International Youth Project, www.tvibit.net

Turquoise Cottage – www.turquoisecottage.com

Undying Inc – www.myspace.com/undyinginc4

Annexes

ANNEX 1.
Terms of reference

1   Background

The planning of a Strategy for Norway's culture and sports cooperation with countries in the South was announced by the Norwegian Government in the white paper "Fighting Poverty Together" (2003-2004). This white paper emphasizes that the universal human rights, as set out in the UN Declaration of Human Rights, the International Covenant on Civil and Political Rights and the International Covenant on Economic, Social and Cultural Rights, also include cultural rights. The Convention on the Rights of the Child recognizes the child's right to "engage in play and recreational activities appropriate to the age of the child". The Convention on the Elimination of all Forms of Discrimination against Women affirms that "on a basis of equality of men and women" women must be ensured "opportunities to participate actively in sports and physical education". The strategy was launched in August 2005, covers the period 2006-2015 and emphasizes the need for "efforts to promote culture and sport that reflect the right-based perspective in Norway's development policy." It is stated in the strategy that it "will be evaluated and, if necessary, modified in 2010".

In the cultural field, the declared aim is to promote long-term competence-building through strengthening cultural infrastructure in the South, through cultural exchange and multilateral cooperation. Norwegian support to the protection of cultural heritage was recently evaluated, and it is thus not natural in this evaluation to assess projects where the preservation of cultural heritage is the main objective. Protection of cultural heritage projects with an objective to integrate such activities in daily life may be assessed. The conclusions and recommendations of the evaluation of support to the protection of cultural heritage should, in so far as they are relevant, be taken into account in the current evaluation. In the sports field, the declared aim is to enable as many people as possible to participate in appropriate physical activities by promoting "sport for all".

The strategy has in the cultural field been supplemented by "Guidelines for Norway's cultural cooperation with countries in the South", established in August 2008. They were replaced in June 2010 by "Grant scheme rules. Cultural cooperation with countries in the South". The guidelines and the grant scheme rules are to be covered by the current evaluation.

For 2009, Norway's bilateral assistance, including multi-bilateral assistance, given for cultural and recreational purposes in accordance with DAC criteria amounted to NOK 128 million, and for 2006 the assistance made up NOK 109.1 million. Within

this portfolio and outside of it, there are several projects with a sports element, and the bilateral and multilateral assistance with such aspects has for 2009 been estimated to NOK 46.3 million, and for 2006 to NOK 43.9 million.

Budget appropriations for 2010 for cultural and recreational purposes according to DAC criteria amount to NOK 106 million.

2   Rationale and purpose of the evaluation

There are several reviews related to Norwegian financed interventions in the culture and sports cooperation with countries in the South. These reports tend to be focused on inputs, outputs and processes, and are mainly intended to satisfy monitoring needs. There is only one recent evaluation of Norwegian support to cultural activities in the South, as mentioned above, and it covers a limited field. There is no formal evaluation report of Norwegian support to sports activities in the South commissioned by the Ministry of Foreign Affairs or the Norwegian Agency for Development Cooperation.

The main purpose of the evaluation is to provide insight into Norwegian development cooperation in the cultural field and the sports field with countries in the South under the present strategy, contribute to improving the cooperation, assess the usefulness of the strategy as a guiding instrument, and consider the possible need for its modification.

3   Objectives

The evaluation will have the following objectives:
- To ascertain output, outcome and, to a limited extent, impact of work done under the strategy, and to assess the effectiveness, efficiency and sustainability of the efforts made so far.
- To provide findings, conclusions and recommendations regarding the continuation and possible modification of the strategy.

4   Scope

The evaluation covers the period from the beginning in 2006 of the Strategy for Norway's culture and sports co-operation with countries in the South, up to and including 2010, and may if necessary go further back in time in order to provide a picture of the situation before the strategy entered into force.

The evaluation should cover the cultural sector and the sports sector broadly speaking in accordance with the relative weight of appropriations to the two sectors in the Norwegian state budget for development cooperation.

The evaluation report will provide a description of the institutional environment and the socio-political context in the five case countries selected for the evaluation, see below.

For the purpose of this evaluation the following delimitation of the concepts "cultural co-operation" and "sports co-operation" is given:

As indicated in the introductory summary to the strategy, cultural cooperation comprises the arts (music, dance, theatre, visual art, handicrafts, film, literature etc.), the promotion of intellectual contact, the development of independent media and the protection of the cultural heritage.

However, as the protection of the cultural heritage has recently been assessed in an evaluation (see Evaluation Report 4/2009 from the Evaluation Department, Norad), it will not be covered here if the preservation objective is dominant. The evaluation shall, however, cover projects whose main objective is to promote and integrate cultural heritage activities in daily life, as may be the case with for instance sightseeing targets, theatres, concert halls, places of religious worship, traditional music and folk dance. The development of independent media is the object of a specific media strategy in the Ministry of Foreign Affairs, and the field will thus be covered by the current evaluation only to the extent that it may be directly related to the arts, the promotion of intellectual contact and to development cooperation in sports.

Sports cooperation comprises sports in the sense of "all forms of physical activity that contribute to physical fitness, mental well-being and social interaction" (ref.: "Sport for Development and Peace: Towards Achieving the Millenium Development Goals", UN 2003. Quoted in the Strategy for Norway's culture and sports cooperation, page 37). This includes play, recreation, exercise and competitive sports in addition to indigenous sports and games.

In the cultural field, the following delimitations should apply regarding the scope of the evaluation:

Assessment of bilateral institutional cooperation should be confined to cooperation where one of the parties is Norwegian.

Assessment of Norwegian financed cultural cooperation through UNESCO should be limited to possible projects in the five case countries indicated below.

The evaluation is meant to give the following general survey of the work that is done under the strategy: Provide an overview of the various aspects of the implementation of the Strategy for culture and sports cooperation with countries in the South according to channels and partners involved, including an account of the coherence and the merits of the support provided through different channels in each of the two fields, and whether the goals set are adequate and realistic in view of the resources made available under the strategy. If elements of the strategy have in practice been set aside or replaced by other objectives outlined in grant letters from the Ministry of Foreign Affairs, this should be indicated in the evaluation. It is particularly important to indicate the visibility of culture and sports in the Norwegian development cooperation, to highlight to what extent the strategy has contributed to institution building and strengthening of the cultural sector and the sports sector in developing countries, and to what extent it has contributed to cultural exchange between Norway and developing countries. It should be considered to what extent Norwegian cooperation efforts have increased the artistic quality of cultural expres-

sions covered by this cooperation in case countries in the South. It is also highly relevant to indicate in the evaluation to what extent Norwegian foreign service stations have used the strategy and the appropriations related to it as catalytic instruments to enhance the effect of development efforts in general. The sustainability of results achieved deserves special attention.

The evaluation should briefly summarise and assess:
• The Norwegian experience with support through cultural funds.

The evaluation team should, as far as the results under the strategy are concerned:
• Assess the extent to which a rights-based perspective has characterized and motivated the implementation so far of the Strategy for Norway's culture and sports co-operation with countries in the South. This includes assessing to what extent the cooperation has promoted better access to cultural goods and created better conditions for free cultural participation and freedom of cultural expression. It also means assessing to what extent the cooperation has promoted opportunities for participation in sport, which is seen as a right in itself, irrespective of its ability to promote development.
• Assess to what degree appropriate success criteria or performance criteria for the use of culture and sport in development cooperation have been developed as foreseen under the strategy, and to what degree they have served as useful guidance for program planning and monitoring. Suggest relevant criteria if need be.
• Assess the positive and the unintended negative effects of the participation of sports groups and cultural groups from developing countries in visits to Norway for sports events and cultural festivals, including the use of formal and informal selection criteria for participants, and the anti-climax that they may experience when they return to poverty in their native countries. Consider in particular the risk that young persons may be exploited in connection with their selection.
• Assess to what extent pilot projects and efforts for experimenting with different types of activities have been initiated in the cultural field in order to examine, inter alia, the relationship between culture and development and between the cultural field and related fields like the media and education. Reference is made to the section on "Reporting and evaluation" in the sub-strategy on cultural cooperation.
• Assess to what extent the strategy has contributed to the promotion in Norway of cultural manifestations of developing countries, for instance through movies, music, dance and cultural expressions typical of indigenous peoples, and whether such presentations have increased the understanding and respect for the culture of developing countries in Norwegian audiences.
• Assess to what extent the strategy has promoted mutual cooperation on an equal footing between cultural institutions in Norway and the South in order to assist such institutions both in Norway and in developing countries to become more professional and internationally oriented.
• Ascertain to what extent the Government has under the strategy supported research projects that can provide decision-makers in the public and private sectors with more knowledge about sport as a driving force in development processes.

- Assess more in depth to what extent the goals for the cooperation have been achieved, based on a selection of projects and initiatives in the case countries Nicaragua, Zimbabwe, Mozambique, the Palestine Areas and India, and in particular to what extent the strategy's intention of making possible a more comprehensive and long-term approach to Norway's cultural and sports cooperation has been realized. The relevance, efficiency and sustainability of efforts made in these countries should in particular be assessed. The consultant should mainly look at the results of the strategy at the outcome level, i. e. its short-term and medium-term effects upon users. The intended and unintended long-term effects on the level of large groups or the society in general, the impacts, of the strategy will to some extent fall outside the framework of the evaluation. The evaluation team shall, however, cover medium-term and long-term efforts to strengthen cultural infrastructure in the South, and shall in its reports include examples of the effects of the strategy on a community level in the South, including its possible strengthening of the civil society. It would be of particular interest to indicate such effects in countries where national authorities have expressed clear objectives for the cultural sector and/or the sports sector.
- Assess to what extent the strategy (and its complementary documents in the cultural field) have been useful guiding instruments for Norwegian development cooperation in the cultural field and the sports field.
- Point at lessons learned and give operational recommendations for the continued implementation of and, if necessary, the revision of the strategy, based on findings and conclusions.

The following issues are moreover central to the evaluation:
- Are the cooperation and the support under the strategy in accordance with national policies and priorities in receiving countries?
- What is the role of local partners in the cooperation, and to what extent does it build local institutional capacity?
- To what extent has the culture and sports cooperation focused upon activities of particular value and interest for target groups in the South, and to what extent has it promoted local ownership?
- To what extent is the support promoting feelings of identity and capacity of expression in receiving communities?
- To what extent has the support been conducive to the participation by young persons in cultural activities and sports activities?
- To what extent has gender mainstreaming been achieved in the activities under the strategy?
- How is the relationship/coordination in case countries with other funding parties to supported projects.
- Are the supported initiatives under the Strategy for culture and sports cooperation sustainable? In particular: Have the projects been designed in such a way that adequate capacity building takes place? And are there exit strategies or plans for the continuation without support from donors in the future? Are such plans based upon support from official authorities in the native country, or are relevant cultural institutions themselves sufficiently strong and motivated to cover future operations, maintenance and depreciation of investments.

Cross-cutting issues of environment, age, conflict sensitivity and corruption shall be covered by the evaluation when relevant.

5   Approach and methodology

The approach of study seeks to combine the need to obtain a general overview of the initiatives undertaken and to research in more depth, looking more closely at separate projects and agreements. The evaluation should both look at general agreements and follow projects down at country level.

The evaluation will include basic financial and descriptive data on Norwegian inputs. The team is responsible for the data collection, with support from stakeholders. The evaluation will include literature reviews, desk studies, interviews, possibly focus group discussions and other survey techniques, in addition to in-depth studies of projects in Nicaragua, Zimbabwe, Mozambique, the Palestine Areas and India. The countries have been selected partly on the basis of their importance as recipients of support under the strategy and partly with a view to differences in economic and social development and political traditions. Field visits to these five countries should be included in the plans and the budgeting, where there should also be room for validation and feed-back to the evaluation team before departure. Guiding principles of methodology will be to triangulate and validate information, assess data quality in a transparent manner and highlight data gaps and weaknesses. The data material underlying the analysis shall be available to the client upon request.

The evaluation should have an overall view on the program theory or logic and assumptions behind the support under the strategy, and the evaluation team should examine how program theory has been implemented in practice through projects.

The evaluation should refer to the DAC criteria on evaluation of international development cooperation, and the consultant should clarify the use of the criteria. Reports will be assessed against the DAC evaluation quality standards, and the consultant must thus adhere to these standards.

The consultant will be responsible for developing a detailed methodological framework for the evaluation. The consultant is free to suggest methods that have not been indicated above. New and little known methods should be duly explained. If the consultant leaves some of the detailed elaboration of the methodology to the inception report, the methodological design should be sufficiently developed in the tender for the client to be able to make a proper assessment of the offer. The evaluation report shall describe the evaluation method and process and discuss validity and reliability. Limitations and shortcomings should be explained.

6   Organisation and evaluation team

The evaluation will be carried out by an independent team of consultants. The contract will be issued by the Evaluation Department (Norad), according to standard procurement procedures. Evaluation management will be carried out by the Evaluation Department and the team will report to the Department. The team is entitled to consult widely with stakeholders pertinent to the assignment. The inception

report, the field visit reports, the draft evaluation report and all other reports are subject to approval based upon quality criteria by the Evaluation Department. A group of stakeholders will be established, administered by the Evaluation Department, to advise and comment on the evaluation process during its initial phases. In addition, relevant stakeholders will be invited to comment individually in writing on the quality, relevance and factual correctness of reports produced during all phases of the evaluation.

The evaluation team should consist of at least four persons, due to the broad field of the evaluation, and will report to the Evaluation Department through the team leader. The team is expected to have the following qualifications:

Team leader:
- With a higher academic degree.
- Proven successful team leading; the team leader must document relevant experience with managing and leading evaluations.
- Advanced knowledge and experience in evaluation principles and standards in the context of international development.

Team as a whole:
- With academic qualifications at least on the Bachelor's level or with equivalent competence and experience.
- A team of international experts with complementary competences and expertise in the fields of culture and development, the arts, sports as an activity for broad population groups, youth development with a view to enabling young persons to become useful community members, development cooperation, evaluation principles, methods and standards in general, as well as project and program evaluation.
- Knowledge and experience regarding cultural cooperation with countries in the South. Country/regional knowledge and preferably experience from Nicaragua/ Central America, Mozambique/Zimbabwe/Southern Africa, the Palestine Areas/ Middle East and India/Indian subcontinent.
- One or more members of the team shall have a good knowledge of Norwegian development cooperation policy and instruments.
- At least one of the team members shall be a national of a developing country, ref. the DAC List of ODA Recipients.
- At least one of the members of the team should have a PhD degree or equivalent competence and experience within one of the areas listed under the second bullet point for the team as a whole.
- The team should be complemented by local/regional experts. The tender shall document the extent to which consultants from developing countries will be employed, and in what capacity.

It is desirable that the composition of the evaluation team and its local experts presents an approximate gender balance.
Languages: All team members shall be able to read and speak English. Ability in one or more persons within the team to read Norwegian, Swedish or Danish is

required. It is also required that one or more persons within the team are able to read and speak Spanish, Portuguese and Arabic.

A system of quality assurance shall be in force, with ability to control both the formal and the substantial aspects of the evaluation reports. The system shall be carefully described in the tender, with a clear indication of the number of person days that will be allotted to the quality assurance function.

The tendering firm:
Expected to have experience with delivering multi-disciplinary evaluations contracted preferably through competitive procurement procedures during the last three years.

7 Budget, work plan and reporting

Budget: The evaluation is budgeted with a maximum input of 70 person weeks. The tender shall present a total budget with stipulated expenses for field works planned and other expenses envisaged. There shall be room in the budget for seminars, including debriefings for interviewed stakeholders in case countries, and for presentation of the final evaluation report in Oslo. Two key members of the evaluation team shall be available in Norway for Norwegian stakeholders during two full working days at the end of the evaluation to discuss ideas for its follow-up with them individually.

The Consultant shall submit the following reports:
• An inception report providing an overview of the Norwegian support to the Government's Strategy for Norway's culture and sports cooperation with countries in the South, and a detailed description of the methodology. The inception report will be subject to discussions with stakeholders.
• Field visit reports from the five case countries selected.
• A draft final evaluation report presenting findings, conclusions and recommendations, with a draft executive summary. Principal stakeholders will be invited to comment in writing, and feedback will be provided to the team by the Evaluation Department. The feedback will refer to the Terms of Reference and may include comments on structure, facts, content, methodology, conclusions and recommendations.
• A final evaluation report shall be prepared in accordance with the guidelines of the Evaluation Department. Upon approval the evaluation report will be published in the series of the Evaluation Department and must be presented in a way that directly enables publication.

All reports shall be written in English. The consultant is responsible for editing and for quality control of language. It is preferable that the case country reports should be available in a main official language of each country where a visit has taken place.

The budget and the final work plan must allow sufficient time for feedback and presentation of conclusions and recommendations, including preliminary findings to relevant stakeholders in the countries visited and presentation of the final evaluation report in Oslo.

ANNEX 2.
A portfolio analysis of projects in culture and sports

This annex presents the results of the mapping exercise of projects funded by Norway in the fields of sports and culture. Data is presented according to country recipients, geographical regions, partners and type of partners, type of activities, channels, size of projects and according to extending agency body; MFA/Oslo, MFA/Embassies, Norad or Fredskorpset.[1]

1   Methodology

Statistics for the analysis of the culture and sports portfolio for this Evaluation were provided by Norad´s Department for Quality Assurance (AMOR). The data retrieved from Norad´s overall database was based on DAC codes and key words search, not according to allocations. For culture, all projects categorised in the DAC code 160.61 and recorded as official development assistance (ODA) were included in the database. For sports, there is no specific DAC code. AMOR made key words search on the terms "sports", "play", and different sports activities such as "football, skating, judo" etc.

Most of the projects in the cultural field were funded via the separate cultural allocation in the State budget (chapter 160.73) of around 100 million NOK, but sports and culture projects were also found in the regional allocations for Africa, Middle East, Asia and Latin-America, the civil society allocation (mainly for sports), the women's rights and gender equality allocation, peace and reconciliation, humanitarian, the international organisations allocation.

A major challenge in the mapping exercise was the lack of data from the Ministry of Foreign Affairs on the types of projects supported from Oslo. As seen in the figure below, in 34% of the projects in the period 2006-2009 MFA has been the extending agency. MFA started using PTA systematically only in 2009.[2] Projects handled by MFA (hjemmestyrt) were recorded in MFA´s own Agresso system. However this system was incompatible with the Norad database built on recording and coding data according to PTA. The gaps were compensated by MFA providing their data to the evaluation team, and our research associate integrated the data from MFA so we could build up a comprehensive database.

---

1   This section is an updated and extended version of the Inception Report approved by Norad in March 2011.
2   The PTA system has been designed for the MFA/Embassy/Norad as a tool for planning and managing development cooperation. Statistical information in the PTA system is reported to OECD/DAC as Norway's official statistics on development cooperation. Norad has used the PTA system for many years, and MFA started using it in 2009. See Norad´s *Development Cooperation Manual, 2005*.

2   Funding before and after 2005

In order to compare funding trends to sports and culture activities, before and after the Strategy was launched, the team was provided with data from 1999 and until 2009. Starting modestly in 1999 with amounts of 58 and 4 million NOK to culture and sports respectively, the funding increased to 128 and 46 million NOK ten years later. The allocation to sports activities increased more than tenfold in ten years, while the support to cultural activities doubled.

Table 1. Funding to culture and sports 1999 – 2009 (MNOK)

Year	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	Total
Culture	58	79	67	93	115	105	127	109	123	128	128	1 133
Sports	4	5	6	9	32	29	40	44	50	46	46	312
Total sports – culture												1 445

Source: AMOR/Norad 14.01.2011

In total around 1,4 billion NOK was channelled to the areas of sports and culture in the ten years between 1999 and 2009, 1,1 billion NOK to cultural activities and 312 million NOK to sports. Assessing the trends over the ten years, the allocation to sports increased dramatically from 2002 to 2003 and grew steadily with a peak in year 2007, and since then there was a slight decrease. For culture, the funding went in stages, rapidly increasing in the years 1999 to 2005. For 2006 – the first budget year after the launch of the Strategy, there was a slight decrease in funding for culture. The funding level picked up again in 2007 and has since remained stable at approximately 120+ million NOK annually.

Figure 1. Funding to culture and sports support, 2006–2009 (000'NOK)
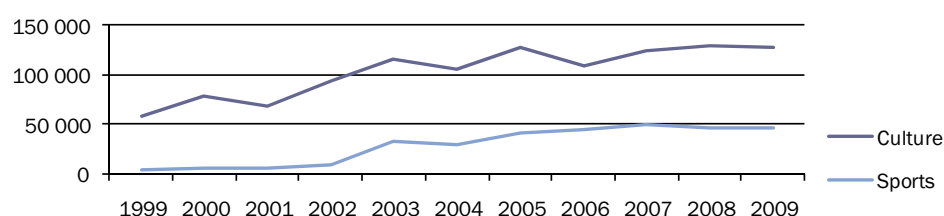
Source: AMOR/Norad 14.01.2011

3   Geographic distribution of funding to culture and sports 2006-2009

Analysing the geographical distribution of the culture and sports funding, the figure below shows that 48 countries received cultural and sports support in the period between 2006 and 2009.

As shown in the figure below, the country which received the largest share of the cultural and sports funding is the Palestinian Area (PA). The second largest recipient country was Mozambique with almost 50 million NOK, followed by Pakistan, South Africa, Tanzania, Zimbabwe, Afghanistan, Zambia, Kenya, Nepal, Nicaragua, Guatemala and India.

Figure 2. Direct culture and sports funding to countries, 2006–2009 (000'NOK)
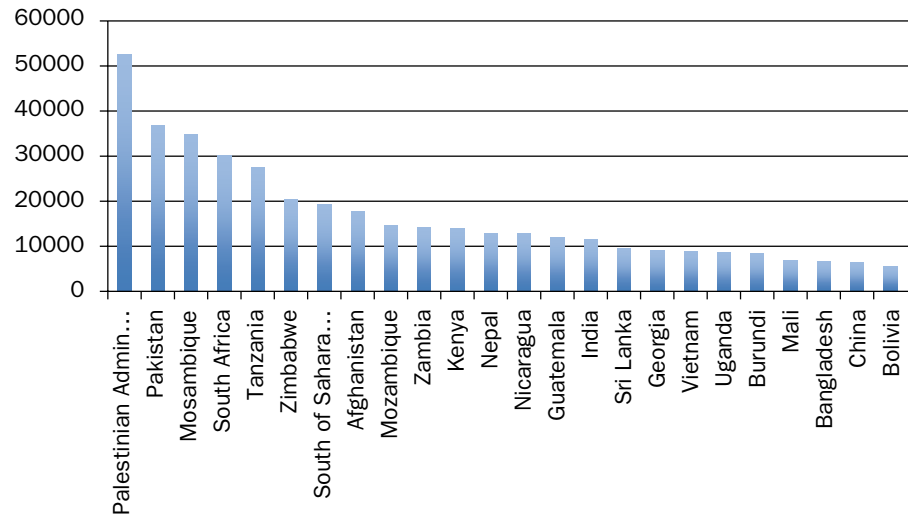
Source: AMOR/Norad 21.12.2010, and data from MFA, Embassies

Breaking down the figures on regional and global support, Africa (44%) is catego-rised as the largest recipient of funding with Asia (20%) and Latin-America and the Middle East at six and nine per cent respectively. The category of 'global' (17%) contains projects handled by MFA and Embassies that have not been broken down in the PTA due to reasons mentioned above.

Figure 3. Overview global and regional support from total 2006–2009 (%)
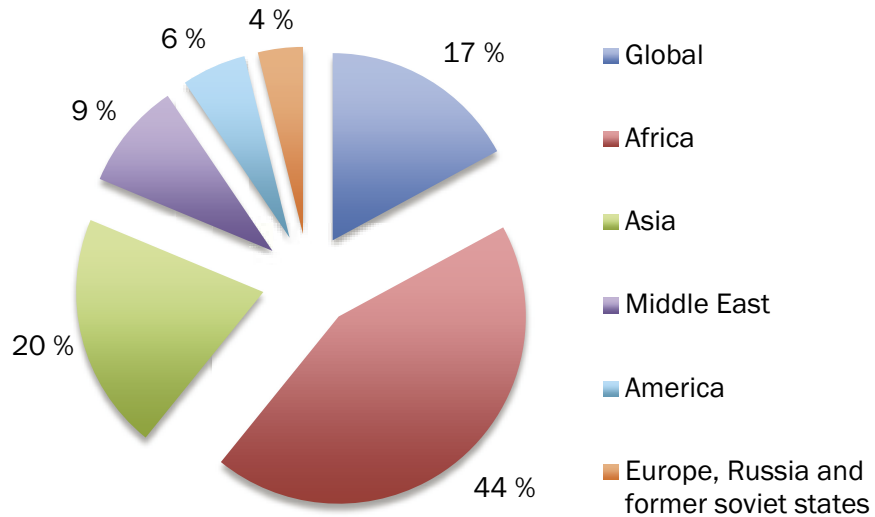
Source: AMOR/Norad 21.12.2010, and data from MFA, Embassies

4 Channels

Assessing the channels of funding utilised by Norway for implementing the Strategy on sports and culture, the evaluation team categorised the channels into the following:

- Bilateral partners (governments, local authorities)
- Multilateral partners (UN agencies)
- NGOs, and hereunder:
  - Norwegian NGO
  - Local NGO
  - Regional NGO
  - International NGO
- Cultural Funds
- Private sector
- Cultural entrepreneur
- Consultancies for monitoring and evaluation

As seen in the below figure, one third of the funds were channelled as bilateral support from the Norwegian government to national authorities and/or governmental institutions. The second largest channel is via Norwegian NGOs (25%). Furthermore, 13% of the funding is channelled via multilateral channels, mainly UNESCO, which received 45 million NOK during the period of Evaluation, and the UN Population Fund (UNFPA) which was in Mozambique to combat HIV/Aids through sports activities.

Figure 4. Channels of funding 2006–2009 (%)
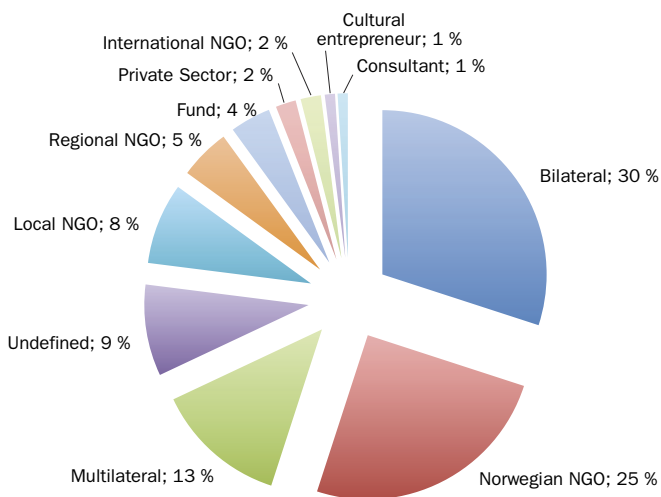
Source: AMOR/Norad 21.12.2010, and data from MFA, Embassies

5 Extending agency

According to the figures for the years of 2006 – 2009, there are 815 contracts divided between four different extending agencies; MFA/Oslo, MFA/Embassies, Norad and Fredskorpset (FK).

Table 2. Extending agency share of contracts in the years of 2006–2009 (#contracts)

Extending agency	Sports	Culture	Total
Norad	11	38	49
FK	33	111	144
MFA/Oslo	18	163	181
MFA/Embassies	3	438	441
Total	65	750	815

Source: AMOR/Norad 21.12.2010

The MFA via the Embassies is the largest extending agency with 47% of the total funds in which it extends project and programme support to bilateral agreement partners, direct support to local institutions and actors in the field of culture on country level, and some to international NGOs. MFA in Oslo handles 34% of the total funding. It extends project and programme support to culture and sports cooperation partners in which one of the institutions is Norwegian, in addition to multilateral agencies, and agreements with regional and global round agencies. In addition MFA Oslo extends funding to the cultural exchange activities carried out partly in Norway such as the festivals. Norad handles 12% of the total funds via the civil society allocation; Friendship North/South, part of the funding for the Stromme Foundation and other Norwegian NGOs working in the field of culture and sports, including Right to Play, funds for external consultancies, pilot projects and baseline studies. Norad is also the contracting partner for the cultural agreements on culture and education (ACE) handled by SIU. Finally, FK contracts Norwegian public institutions on staff exchange projects that account for 7% of the total.

Figure 5. Extending agency share of sum total support in the years of 2006-2009
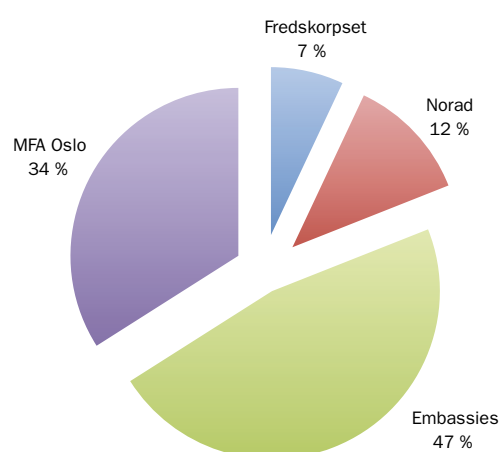
Source: AMOR/Norad 21.12.2010

6 Norwegian partners

Norwegian actors have contributed to the operationalisation of the Strategy in different ways. Some actors are state institutions, and served the role as expert personnel on projects and programmes in the South. State owned institutions and independent NGOs run programmes under long termed framework agreements with MFA (and a few also with Norad). On a more individual level, exchange of staff between institutions takes place via the FK. Additionally, in the field of culture: Institutions, individual artists and independent groups have been provided with travel grants and project support. Visiting artists have received support for the participation at Norwegian festivals and other promoting venues and exchange has taken place. International intellectual contact has been enabled through the bilateral agreement grants administered by NRC primarily and on occasion support has been granted to individuals. Both MFA/Oslo and MFA/Embassies have contracted Norwegian partners – Norad only with Norwegian partners.

6.1 Fine arts – The technical advisory bodies of MFA

The Norwegian Ministry of Foreign Affairs has appointed core technical advisory bodies in order to secure the quality of the art produce in cultural exchange programs. These bodies cover the artistic fields such as; Music, Visual Arts, Theatre/Dance, Film, Literature, Design and Architecture and Crafts.

The appointed advisory bodies are:
- Music Information Centre Norway (MIC)
- The Office for Contemporary Art Norway (OCA)
- Norwegian Association of Performing Arts (DTS)
- Norwegian Film Institute (NFI)
- Norwegian Literature Abroad (Norla)
- Foundation for Architecture and Design in Norway (Norsk Form)
- Norwegian Association for Arts and Crafts (NK)

Table 3. Funding to Norwegian technical advisors in culture 2006–2009 (000NOK)

	2006	2007	2008	2009	Total
MIC	700	700	700	700	2800
OCA	850	1100	2130	3000	7080
DTS	587	1150	1300	2519	5556
NFI	795	1010	601	1	2406
Norla	41	200	438	170	849
Norsk form					-
NK					-

AMOR/Norad 21.12.2010, MFA and information directly from organisations

6.2 Culture – Support to Norwegian Festivals

MFA has involved some significant institutions for promotion of artistic produce in Norway in the cultural exchange programme, some few have framework agree-

ments with MFA for exchange projects targeting development in the South: the Førde Internasjonale Musikkfestival (FIM), Horisont/Mela festival (HM), the literature festival (Kapittel) in Stavanger (KiS), the Norwegian Literature festival (NL), Oslo World Music Festival (OWMF) organised by Concerts Norway, the Ultima festival, and Lofoten international festival to mention some of them. Here it should be noted that in the statistical material received from MFA, there is no differentiation between funds disbursed for Area 2 and Area 3. Several of the festivals reported that they were not aware of which of the funds they received were ear-marked for Area 2 and which ones belonged to Area 3.

Table 4. Support to Norwegian festivals 2006–2009

	2006	2007	2008	2009	Total
FIM – via MFA	500	500	600	1 000	1 500
FIM – via MIC			100	100	200
HM	680	552	1 030	1 100	3 362
KiS	325				325
NL	30		60	80	170
OWMF	500	500	500	500	2 000
Ultima	403	3 100	2 700	2 700	8 903
LIF			325		325
Total	2 438	4 652	5 315	5 480	16 460

Source: AMOR/Norad 21.12.2010, MFA and information directly from organisations

6.3 Sports/Culture – the long term agreement partners

According to the statistics available, the largest Norwegian partner in the cultural sector is Concerts Norway (CN). The second largest recipient is the Norwegian Council for Schools of Music and Performing Art (Norsk kulturskoleråd), followed by the Strømme Foundation (SF), and Friendship North/South (FNS). Right to Play (RtP) and Norges Idrettsforbund (NIF) are the largest partners in the field of sports. The Strømme Foundation runs both cultural and sports programmes.

Table 5. Funding channelled through Norwegian partners, sports and culture, 2006-2009

	2006	2007	2008	2009	Total
NIF	8787	8828	8401	9467	35483
RtP	6438	16674	10577	11058	44746
CN	7831	7406	8327	11638	36201
NK	2967	5280	9514	10246	28007
SF	2688	8428	3792	1656	16563
FNS	3169	4356	4191	4384	16100
NFF	750	2700	1479	4101	9030
Total					186 130

Source: AMOR/Norad 21.12.2010, information from organisations

7 Size of projects

The database received from Norad/MFA consisted of almost 1300 contracts for the period of 1999 – 2009, out of which 815 where created in the years of 2006 – 2009. In order to get a clear picture of the average size of the projects funded under the strategy, projects funded over several years on yearly contracts were made into one. For example, when the Embassy of Norway in Pakistan funds the Aga Khan Foundation annually with an amount of 1 million NOK, collapsing the contracts into one project implied that the project would be in the size of a 4 million project.

After revising the database, the number of projects was reduced to 574 projects. Among those projects, the Evaluation found that two per cent of the 574 projects had a total fund above 10 million NOK for the period 2006-2009, four per cent were between five and ten million NOK, and 21% of the projects were between 1-5 million NOK. It should be noted that 24% (126 projects) have received less than 50.000 NOK over four years.

Figure 6. Size of funding per project (not contract) 2006-2009 (%)
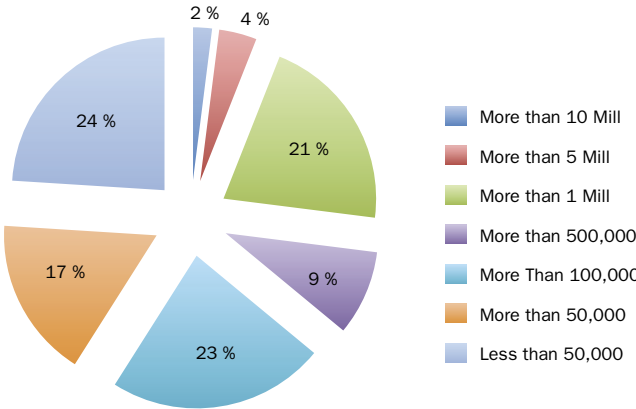
Source: AMOR/Norad 21.12.2010 and NCG Evaluation Team

8 Categorisation – inputs to better statistical evidence in the future

Based on the objectives of the Strategy the evaluation mapped the contracts/ agreements under the following categories:

1. Genre: Fine Arts, Judo, Film, Football, Theatre, Intellectual contact, Scenic Arts, Research, Architecture, Design, etc.
2. Field: Cultural Industries, Higher Education, Schools, Cultural heritage management; Material culture/intangible culture, Civil society, Intercultural dialogue etc.
3. Exchange: Cultural exchange & Sports exchange
4. Activity: Capacity building, Workshop, Promotion, New production, etc.
5. Type of support: Core support, Consultancy, Travel grant, etc.
6. Development policy areas: Poverty reduction, Health, Education, Humanitarian, Peace and reconciliation, State-building, Women's Rights and Gender Equality etc.
7. Target Groups: Women, Children, Youth, Disabled, Disadvantaged, New audiences etc.
8. MFA Promotion: Ibsen year, Wergeland year, Grieg year

Norad/MFA or the Embassies do not utilise a correlating list of categories/codes in the agreements in the PTA system. Thus the Evaluation mapping exercise was unable to fill in all the above categories for 815 projects, but we did complete it for the 40 projects reviewed in the case countries. It is recommended that MFA/Norad consider improving the categorisation of culture and sports projects in the future.

ANNEX 3.
A synthesis of previous evaluations in culture and sports

1   Introduction

1.1   Purpose and methods

In the plan for conducting the evaluation of the strategy for Norway's culture and sports co-operation with countries in the South, it is included that the evaluation team should synthesise the experience of development cooperation in the fields of culture and sports based on publicly available evaluations and assessments. The purpose of this synthesis is to summarize what is documented about important issues, critical challenges and achievements in the two respective sectors. Several evaluations and assessments in the field of sport and culture are listed in the OECD/DAC database, but there are also many evaluations that are not reported to OECD/DAC. Additional evaluations are available on the website of agencies, or can be located through references in other evaluations, or even in journals and magazines.

This report has been designed as a meta-evaluation, that is, a study that uses other evaluations and assessments as a basis for findings and conclusions. The first step was to locate as many evaluation reports as possible and undertake a quick quality control to sort out those that are not considered valid and relevant. The reports that were found are listed in the bibliography of this report. We started to search in the OECD/DAC database, but continued at websites of most of the bilateral and multi-lateral donor agencies. Searches were done in databases belonging to the governments of Norway, Sweden, Denmark, Switzerland, Canada, UK, US, Australia and of organisations like UNESCO, UNICEF and Aga Khan Foundation. An overall finding is the lack of independent comprehensive evaluations in culture and sports. There appear to be very few, if any, multi-and bilateral agencies who have carried out such evaluations of sport projects, most likely reflecting the low priority of sport as part of development cooperation. Sida and UNESCO are the only agencies with comprehensive evaluations of their support to the cultural sector. On the other hand, there are a larger number of programme and project evaluations – more in culture than in sport.

The following table presents a summary of where the evaluations come from.

Agency/Organisation	Sport	Culture
Norway	5	9
Sweden		8
UK	6	0
Right to Play	6	0
Spain		1
Austria		1
Switzerland		1
USA		1
Japan		1
Austria		1
Switzerland		1
Agha Khan Foundation		1
Asian Development Bank		1
UNESCO		2
Cape Verde		1
Japan		1
Other	2	2

Once the database was established, a sample of evaluations and assessments was selected. In the area of sport, all the reports were read, but not all the project evaluations have been included in the study. In the area of culture all reports were perused and findings from the majority of the reports were included in the synthesis.

Lastly, the evaluations were compared, the main types of outcomes and impact were identified and recurring challenges, commonalities and lessons learned issues discussed.

1.2   Limitations
Even though this study aims to sum up the experience from evaluations of sport and culture, it suffers from several limitations. First, there is more knowledge and reports than we have been able to locate. Second, the evaluation and assessment reports here are primarily in English and it is only agencies that have websites in English that have been used. Hence the study is limited by not drawing on the experience of the whole donor community. Many of the reports examined are reviews commissioned by the organisations themselves and do not have the independence required of evaluations

Lastly, there are a low number of evaluations and they may not be representative for the entire sector. With these reservations in mind, we believe this synthesis still captures the most relevant experiences of some of the major donor organisations.

2   Sport and development

2.1   An emerging movement

Sport has traditionally had a marginal status among donor agencies. It has not been considered as an important tool for development. However, the power and potential of sport has increasingly been recognized by the international development community. The rapid development of the broad-based sport-for-development movement occurred in the late 1990s along with the establishment of organizations such as Edusport Foundation, Zambia (1999), Magic Bus, Mumbai (1999) and EMIMA, Tanzania (2001), the Kicking Aids Out network in 2001 and Right to Play in 2003. These initiatives were consolidated via the first International Conference on Sport and Development in Magglingen, Switzerland in 2003.

The scale of this 'movement' is indicated by the fact that 166 organizations are listed in the International Platform on Sport and Development. The European Commission dedicated 2004 as the Year of Education through Sport and the UN 2005 as the year to promote development through sports and physical education in order to achieve the Millennium Development Goals (MDGs).

The UNESCO's Charter of Physical Education and Sport (1978) indicates physical education and sport as "a human right for all" and the Convention on the Rights of the Child (1989) guarantees "the right of the child to rest and leisure, to engage in play and recreational activities".

The IOC Sport for All Commission was created in 1985 in order to add grass root sport to the aims and tasks of the Olympic Movement. The Commission has the responsibility to encourage and support the development of the sport activities through all generations. First of all this means that we have to disseminate Sport for All as a global human right in all societies.

Actors in Norway

The two most important organisations involved in sport and development in Norway are the Norwegian Olympic Committee and Confederation of Sports (NIF) including the Norwegian Football Association and Right To Play. NIF is the country's largest voluntary organisation and started with development cooperation in Africa in 1984. A pilot project "Sport for All" was initiated in Dar es Salaam in Tanzania. After five years, "Sport for All" was introduced in Zimbabwe and Zambia with a shift in approach – from providing equipment and facilities to transfer of competence and organisational development. In 1993, an agreement was signed with the National Sports Council in South Africa – later the National Olympic Committee and with SCORE as the implementing organisation with a focus on exchange of youth between North and South.

Right To Play emerged from Olympic Aid which was established by the Lillehammer Olympic Organizing Committee in 1992 as part of its preparations for the 1994 Olympic Winter Games. In a partnership with the Red Cross, Save the Children, the Norwegian Refugee Council, the Norwegian People's Council and the Norwegian Church Aid, Olympic Aid used sporting personalities and sports networks to raise funds to contribute to a range of humanitarian, but largely non-sporting, projects in

war zones such as Sarajevo, Guatemala, Afghanistan and Lebanon. This type of sports-related fund-raising continued until 2001 when it was established as an NGO committed to a more direct delivery model, using volunteers to deliver an initiative entitled SportWorks, operating in refugee communities in both Angola and Côte d'Ivoire. In 2003, Olympic Aid re-branded itself as Right to Play – an International NGO with Headquarters in Toronto, Canada and six National Offices including Norway.

Since that time, Right To Play has undergone several changes. It has moved from an international volunteer driven organization in Canada, to a more decentralised organisation with Regional Offices (Uganda, Ghana, Lebanon and Thailand) and Country Offices with mostly local staff. Right To Play has also moved away from the delivery of the SportWorks and SportHealth programs, as these were associated with the previous volunteer and activity based model.

Both Right To Play and NIF operate in the area of sport for development. NIF seeks to focus more on the development of sport with established sport structures, infrastructure development and sport based training programs while Right To Play's programmes are sport and play based with a focus on interactive learning and community engagement addressing key issues like disease prevention, health promotion, basic education, child rights, conflict resolution and peace.

Defining sport-for-development
At the outset, it is important to clarify what is meant with sport for development. Kidd (2008) suggests that there are three broad, overlapping approaches:
- Traditional sports development in which the provision of basic sports coaching, equipment and infrastructure are the central concern. For example, the Norwegian Olympic Committee and Confederation of Sports (NIF) started supporting sport for- all projects in Tanzania in 1984; Olympic Solidarity distributes resources from the television rights of the Olympic Games to national Olympic Committees; the Dutch FA (KNVB) supports the development of football in countries with which it has historic links; Commonwealth Games Canada supports the Canadian Caribbean Coaching Certification Program.
- Humanitarian assistance in which fund-raising in sport is used to provide forms of aid assistance, frequently for refugees and for youth in post emergency situations. This is exemplified by the early work of Olympic Aid, some of the subsequent work of Right to Play, the work of the British charity Sport Relief, and the partnership between UNICEF and Barcelona FC to highlight issues and raise funds.
- The 'sport-for-development-and-peace movement', which covers a wide variety of organizations and loose coalitions. Most organisations and projects tend to be more concerned with individual and community development, rather than the ambitious goal of 'peace'.

Coalter (2007) suggests another classification based on the relative emphasis given to sport to achieve certain objectives:

- Traditional forms of provision for *sport*, with an implicit assumption or explicit affirmation that such sport has inherent developmental properties for participants.
- *Sport plus*, in which sports are adapted and often augmented with parallel programmes in order to maximize their potential to achieve developmental objectives.
- *Plus sport*, in which sport's popularity is used as a type of 'fly paper' to attract young people to programmes of education and training (a widespread approach for HIV/AIDS prevention programmes), with the systematic development of sport rarely a strategic aim.

Funding of sport for development

Despite the strong rights legitimation and UN support, sport-for-development-and-peace initiatives are heavily dependent on external funding. Although some governments have been willing to fund sports development projects in their own right (e.g. Norway, Canada, UK, Netherlands), others have shown scepticism about simple rights-based arguments in what might be regarded as a lower priority 'right' of sport. Consequently, sports funding has been sought from organizations and agencies with non-sporting agendas, and the necessity for sport to persuade them that it could contribute to their core agendas – everything from the development of human capital and educational achievement, via the reduction of HIV/AIDS infections, to economic development and regional reconciliation and peace.

The expected outcomes and benefits

Sport-for-development has been a concern in most public policies in industrialized countries reflecting the dual purposes of extending social rights of citizenship, while also emphasizing a range of wider individual and collective benefits presumed to be associated with participation in sport. Further, the supposed efficacy of sport has been strengthened by being regarded as a 'neutral' social space where all citizens, or so-called 'sports people', met as equals in an environment regarded as an 'unambiguously wholesome and healthy activity in both a physical and moral sense' (Coalter, 2010).

Sport is perceived as an apolitical, neutral and inherently integrative set of social practices that can deliver a wide range of positive outcomes. The sport for development concept has been found attractive, but is also 'intriguingly vague and open for several interpretations' (Kruse 2006). The outcomes range from changed individual sexual behaviour via community level social cohesion, to the achievement of 'peace' at regional or national level.

The Strategy for Norway's Culture and Sports Co-operation with Countries in the South locates the consideration of sport within a broader context of cultural rights. Quoting the UN Declaration of Human Rights, the International Covenant on Civil and Political Rights, and the International Covenant on Economic, Social and Cultural Rights as a framework, it asserts that 'the opportunity to take part in sport is a right in itself which must be promoted and safeguarded'.

Although this document places itself firmly within 'a rights based perspective', it outlines an impressively long list illustrating the supposed 'utilitarian value' of sport for achieving the MDGs because:

- Sport has a positive effect on health and reduces the probability of contracting disease.
- Sports programmes are an effective instrument of social mobilization and can be used to supplement development related activities such as HIV/AIDS information campaigns and vaccination programmes.
- Sport can be an economic driving force by creating jobs and thus stimulating jobs at the local level.
- Sport provides important opportunities for voluntary work.

Sports has an intrinsic value, but is believed to have a broad range of positive spin-offs:

- Sport strengthens physical and mental health and creates valuable social bonds.
- Sports offer an arena for play, participation and self-realization which is particularly important for young people.
- Sport is an alternative to drug abuse and crime.
- Physical activity through sport in schools leads to improvements in academic results.
- Sports promote social integration, dialogue and tolerance.
- Well organized sports activities are practical and cost-effective means of reaching peace and development goals.
- Sport is an arena for learning and practicing democratic cooperation.
- Many of the values associated with sport are relevant to conflict resolution and peace efforts.
- Sport can promote trust and respect between people.
- The use of sports is a good example of society building from below.

At the end of the report, the importance of having realistic expectations about what can be achieved through sports is mentioned. After all, sport is no guarantee for peace and development, nor a blueprint for solving major social problems. Many sports involve competition and fighting, and the language of sport often emphasizes confrontation and conflict.

The weak link between sport and development
There is as mentioned an increasing support for the idea that sport is associated with a broad range of positive outcomes – improved health, democratic development, peace and reconciliation and as a tool for "kicking AIDS out". However, we have not come across any systematic analysis of how to understand the relationships between sport and development or an assessment of to what extent such a relationship exists – or in other words a discussion of the causal linkages between an increased emphasis on sport and positive externalities. What is it with sport that could lead to such impact – what and where are the linkages and can they be documented?

Most of the assumptions and statements about positive linkages may be true or partly true, but they are still not well understood and supported by empirical evidence. Systematic research on the links between sport and development is still weak (Hognestad 2005) – even if increasing evidence is available. The strong beliefs seem to be based on an intuitive certainty and experience that there is a positive link between sport and development. It is said to be *"compelling evidence that sport can be an effective vehicle for change when integrated into the broader framework of human and social development goals and priorities"* (Kvalsund 2004), but the compelling evidence is still weak or missing.

Is it sport in itself which is an effective tool to prevent the spreading of HIV? Is it the activities, the social milieu, the belonging to a group and club, peer pressure, presence of a good coach, etc.? Or should the results be seen as spin-offs or indirect and unintended consequences: keeping young people away from the streets, reducing the use of alcohol and possibly risky sexual behaviour?

What kind of causal relationship exists between sports and HIV/AIDS? Is it so that involvement in sports is both a necessary and sufficient cause to explain reduction in risky sexual behaviour – that sports alone can explain positive outcomes and that sports will always have such outcomes or are there other roads to the same outcomes. Does sport contribute to less risky sexual behaviour among young people, but only under certain circumstances – when the messages are correct and well "packaged", when the coaches are well trained and the interaction with the young people is based on trust?

Lastly, it could be argued that sport lead to increased sexual behaviour. Sports bring young people – girls and boys closer together, increasing the risk of sexual abuse and wanted/unwanted sexual encounters. There are no self-evident positive spin offs from sports. It is said that sport builds democracy and peace, but it also involves conflicts and fight. Sport consists of competition between groups and individuals. The sport rhetoric is full of metaphors from war and conflicts: victory and defeat, attack and defence. Sport is said to be war minus the shooting or the continuation of war with other means.

Weak, but increasing evidence from evaluations
The Strategy for Culture and Sports states in its last chapter that "Performance criteria for the use of sport in development co-operation and procedures for systematising lessons learned (including a database of information gathered from experience) will be developed in co-operation with the Norwegian University of Sport and Physical Education and other relevant research institutions in like-minded and partner countries. This will take the form of a research project that will investigate the various models of co-operation, including the multilateral model. The government will consider supporting research projects that can provide decision-makers in the public and private sectors with more knowledge about sport as a driving force in development processes". This part of the strategy has not yet been implemented.

There are still few evaluations assessing the link between sport and development, but there are an increasing number of relevant studies and much more interest and

attention from researchers and sports and development organisations. We have not found any comprehensive independent evaluations commissioned by multilateral or bilateral agencies covering their sports and development activities. However, there is an increasing number of sports for development strategies – in particular from the UN, but not yet followed by systematic evaluations. UNICEF supports for instance several sports for development initiatives, but has not carried out any evaluations which are publicly available.

On the other hand, there are a number of project reviews and evaluations. The most comprehensive and systematic work seems to have been supported by UK sport and carried out by Fred Coalter – most recently (2010) an impact assessment of a range of sport for development projects. There are also some relevant Norwegian studies which will be presented briefly in the next chapters. In addition, there are a number of internally commissioned studies (by the organisations themselves) which are mentioned, but not systematically presented in this limited report.

2.2   Evaluations of sport and development

1. Sport for development impact study – An initiative funded by Comic Relief and UK Sport

This report by Fred Coalter provides an analysis of data collected as part of a major research project funded by Comic Relief and UK Sport and managed by International Development through Sport (IDS). The aim of the project was to generate a more robust evidence base relating to the role of sport in bringing about real and lasting changes in the lives of young people and their communities. The research sought to test the hypothesis that 'sport contributes to the personal development and well-being of disadvantaged children and young people and brings wider benefits to the community'. Because of resource constraints and logistical factors, it was decided not to address the complex issue of 'wider community benefits'.

The study covers five projects chosen by Comic Relief and UK loosely divided into 'plus sport' and 'sport plus'[3]. Plus sport organisations being social development organisations dealing with issues such as conflict resolution, homelessness and children at risk. Sport was either part of their programme, or they were encouraged to introduce it as part of this project. Sport plus organisations refers to those whose core activity was sport, which is used and adapted in various ways to achieve certain 'development' objectives, such as HIV and AIDS education or female 'empowerment'.

Expected outcomes: Self-efficacy and self-esteem

Perceived self-efficacy relates to an individual's belief in her/ his ability to plan and perform a task, to achieve a particular outcome, to address difficult issues. Sport would seem to provide an effective medium for the development of self-efficacy beliefs, with its emphasis on practice, skill development, mastery and learning from defeat. It is often assumed that the development of self-efficacy will lead to an increase in participants' self-esteem i.e. their sense of their self-worth and that these two attributes are necessary for personal and social development.

---

3   Six organisations – The Kids League (Uganda); Kamwokya Christian Caring Community (KCCC) (Uganda), Elimu, Michezo na Mazoezi (EMIMA) (Tanzania), Magic Bus (India), Praajak (India) and Sport Coaches Outreach (SCORE) (South Africa).

Perceived self-efficacy: Programme participants' average score was not significantly different from that of non-participants. Further, the diverse programmes produced a variety of impacts – EMIMA and The Kids League recorded statistically significant increases in average self-efficacy scores; Praajak recorded a non-significant increase; Magic Bus Voyagers a decrease and KCCC a statistically significant decrease.

Self-esteem: The impact of programmes on self-esteem was varied. There were no statistically significant differences in the average score between EMIMA participants and non-participants, yet KCCC participants had a statistically significant lower average score than non-participants. All programmes, except Praajak, recorded an increase in the average score, but only in EMIMA was this statistically significant. As with self-efficacy, in terms of the degree of change, the programmes did not benefit significantly one sex more than the other.

Change was not uni-directional: There was a general tendency for those with lower than average scores to increase their self-evaluations for both perceived self-efficacy and self-esteem – a positive impact.

Changing evaluations and group diversity: The various shifts in self-evaluation resulted in most groups becoming less diverse in terms of the competence-based perceived self-efficacy. However, the various adjustments to the more egocentric self-esteem led to slightly increased group diversity in several programmes.

Personal development, contingent outcomes and understanding process:
Overall, despite certain tendencies, there is no consistent and predictable 'sport-for-development effect' in terms of personal development. As in all forms of social intervention, the nature and extent of impacts are largely contingent and vary between programme types, participants and cultural contexts. Such data illustrate the limitations in generalising about sport-for-development and the need to understand better the nature of differing programme processes and participant experiences. In addition, as few sport-for-development organisations seek to achieve their desired outcomes solely through sport, it is very difficult to isolate a specific 'sport effect'.

Impact on gender attitudes: The evidence of programme impacts is mixed, with few clear and consistent differences between participants and non-participants on issues relating to women's wider domestic and societal roles. Many of these issues are rooted in traditional cultural and socio-religious beliefs and sustained by social institutions. Consequently, there is no obvious reason to believe that such values and attitudes can be changed via a sport-for-development programme, which may seek to do so indirectly. As a consensus of such issues is rare, there is a need for more precise definitions of desired outcomes and the methods to achieve them.

HIV and AIDS: The participant/non-participant data indicate that some programmes recruit from communities with a reasonable level of understanding of these issues. Except for one or two key issues, the differences between levels of understanding were small and in some cases participants knew slightly less than

non-participants. The before-and-after participant data do illustrate an increased understanding of certain key issues, but some changes were marginal and misunderstanding remained. The data indicate that there is variety of sources of information and this raises important questions about the extent to which information from various sources is consistent and the role of sport-for-development programmes within this network.

Peer leaders: In community-based sport-for-development projects peer leaders play a central role: to reduce costs and contribute to sustainability; to enable learning via relevant role models; to provide development opportunities for programme participants. The differing approaches to training are illustrated by Magic Bus's 35 supervised sessions training programme and the work-based approach adopted by SCORE for its community sports volunteers.

Whereas SCORE interviewees provide systematically positive testimony as to the impact of the training, the more objective Magic Bus data indicate more complex impacts and in some cases raise doubts about the suitability of some to be peer leaders.

Conclusions

Although most projects recorded improvements in individual and average self-evaluations, there were significant inter-programme differences in the strength of effects and there was no identifiable 'sport-for-development effect'. Further, the lack of statistical significance for many of the changes means that there remains a good deal of chance and individual variation in such findings. The data illustrate that outcomes are contingent – they vary in scope, strength and direction between programmes and in ways that are hard to predict.

Consequently, it is unlikely that transferable 'good practice' can be developed which works in all contexts and all cultures. Even similar outcomes (e.g. increased self-esteem; improved HIV and AIDS knowledge) may have resulted from different processes.

The data indicate a general tendency for those with the weakest or lower-than-average scores for perceived self-efficacy and self-esteem to increase their evaluations. Also there was an associated pattern of those with initially higher than average self-evaluations lowering them. While many of these increases can be viewed as positive outcomes, the recorded reductions cannot necessarily be regarded negatively.

Consequently, the view that participation in sport-for-development programme leads to 'personal development' over-simplifies the differential impact of such programmes. It also calls into question the value of the individual testimonies and case studies. All social interventions will produce such individual successes, but they tell us little about how programmes operate.

Although the data indicate certain tendencies, there is no clear and systematic 'sport- for-development effect' – most of the recorded changes were not statistically significant, or where they were, there were special circumstances to consider. In

addition, few sport-for-development organisations seek to achieve their desired outcomes solely through sport. Sport is usually embedded in a range of other activities, practices and forms of social relationships, making it extremely difficult to isolate a 'sport effect'.

2. EMIMA Tanzania

Cyprian Maro carried out a research project focusing on the use of sports to promote AIDS education in Tanzania (Ph.D. thesis from Norwegian University of Sport). Educational campaigns had been organized through hospitals, schools, churches and mass media, but with no decrease in HIV infection in youth. Hence, it was recommended to involve peers and use more valued and familiar activities to reach out to adolescents. Since 2001, the EMIMA programme tried to affect knowledge, attitudes, beliefs and "at risk" sexual behaviour of youths by using sports. Maro's research aimed to evaluate the effectiveness of AIDS education and assess the effectiveness of peer coaches in distributing educational messages.

The study was a quasi-experiment with control and treatment groups and a sample of 800 participants. The intervention group used sport to learn about HIV prevention and safe sexual practices. One control group received traditional school AIDS education while another was neither involved in school education about HIV/AIDS nor in the Kicking AIDS out programme. The intervention lasted for eight weeks. The questionnaire asked basic questions about demographics, HIV/AIDS knowledge, beliefs, attitudes and risk sexual behaviour. The findings showed that AIDS education through peer coaches in sport is more effective than conventional education. "The results demonstrate that AIDS intervention through sport using motivational enhancement strategies can assist young people to reduce their risk of infection with HIV. Interventions through sport participants increased their HIV/AIDS related knowledge, expressed intention to avoid unsafe sexual practices, more experience with condoms and perceived control in engaging in unprotected sex. The changes were observed after intervention".

3. Kicking Aids Out in Zambia

The Norwegian Olympic Committee and Confederation of Sport (NIF) partners in Southern Africa were challenged by the HIV/AIDS epidemic – infecting and affecting players, members and their families. Kicking AIDS Out (KAO) was an African initiative in 2001 by Edusport Foundation in Zambia. The initiative was adopted and supported financially by Norad through NIF. KAO has developed into an international network of supporting and implementing organizations from the UK, Canada, Norway, Kenya, Namibia, South Africa, Tanzania, Zambia, Zimbabwe, Mali, Vietnam and others.

An assessment was carried out in 2006 with support from Norad[4]. The review assessed to what extent Kicking AIDS Out had been an effective instrument in linking sport with the HIV/AIDS response. The study was based on data and information from four organisations in Zambia including a survey – collecting information from

---

4   Kruse (2006), Is Sport an Effective Tool in the Fight Against AIDS?

two groups of young people – one group being involved in educational sport activities and another control group with no exposure to such sport.

The review concluded that the Zambian organizations had spearheaded new ideas and concepts using games and sports for promoting life skills and HIV/AIDS messages among grass root organizations. New types of organizations had been established. Not sports organizations nor HIV/AIDS NGOs, but hybrids – "edu-sports" with a weak potential to become sustainable local organizations.

When interviewing coaches and staff, stories were told about how sports had impacted on children and youth reflecting change in attitudes and behaviour even if such change had not been measured and documented. There is so far a weak evaluation practice, a shortage of indicators to measure progress and no regular system to monitor change over time. The lack of a more systematic M&E system made it difficult to demonstrate for a wider audience the impact sport had made on individuals and communities.

As part of the assessment, a survey was carried out among a sample of beneficiaries and non-beneficiaries. The findings from this survey differ for instance from the research on EMIMA in Tanzania. The survey found that there are only insignificant differences in level of knowledge about HIV/AIDS and in attitudes to stigma and discrimination between the exposed and not exposed group. The unexposed group had even slightly higher level of knowledge. In other words, KAO activities had limited importance in spreading new knowledge and information about HIV/AIDS, stigma and discrimination because young people had such knowledge already from other channels. Existing HIV/AIDS knowledge could have been reinforced through KAO games and sports. On the other hand, there is a notable difference between the groups on two issues: the ability to make independent decisions and say no in matters of sex and also on the level of self-confidence. The report argues that decision-making and self-confidence are fundamental in preventing HIV/AIDS. They contribute to the formation of strong young personalities. It is also likely that KAO activities contribute to the strengthening of such life skills. In other words, Kicking AIDS Out is important, but for other and more specific reasons than originally believed.

The search for more evidence
The review of KAO identified numerous stories about how sports had impacted on children and youth, but results were not systematically measured and documented. Data on inputs, activities and outputs were available, but there was a shortage of indicators to measure progress (outcomes and impact). The lack of solid M&E system made it difficult for NIF to assess the overall impact of KAO activities – aggregating the results of quite similar projects from several countries. Hence, Norad offered NIF technical assistance to develop an approach for measuring results of KAO efforts. The short term aims were to identify major components or areas of results that should be monitored and measured, suggest core process and change indicators for assessing progress and performance of KAO efforts and prepare methods for how to collect the information. The study was carried out and NIF has supported the implementation of the model in cooperation with local partners in Southern Africa. The work was based on the following model:

INPUTS: FUNDS | TRAINING MATERIALS

ACTIVITIES: Training | Professional support | Networking

IMPLEMENTING ORGANISATIONS:

RESULTS:

SPORT
- Quality of sport
- Social inclusion of disabled
- Girls participation

ORGANISATION
- Leadership development
- Organisatonal development
- Social and community impact

LIFE SKILLS
- HIV & AIDS awareness & knowledge
- Empowerment
- Tolerance and stigma

4. Right to Play

a. Organisational performance review

Norad carried out an Organisational Performance Review (Siri Lange and Yngve Haugsjå) of Right to Play in 2006. At that time RTP was active in 23 countries and had two forms of programme: *SportWorks*, and *SportHealth*. *SportWorks* programmes take place primarily in refugee camps and focus on child and community development. *SportHealth* programmes incorporate RTP modules found in *SportWorks* and also focus on the promotion of vaccination and the encouragement of healthy life styles to reduce the risk of HIV/AIDS, malaria, and TB.

The central delivery method was through international volunteers who teach RTP modules to local coaches. After having gone through a certain number of modules and practised with children and youth, the coaches started training their peers. The goal was to have communities conduct RTP activities on a sustainable basis, without external support.

Norad supported *SportHealth* programmes in Tanzania, Uganda and Ghana, and the MFA's Section for Humanitarian Affairs (HUM) supported *SportWorks* projects in Palestine, Afghanistan, Pakistan, Benin and Chad.

However, the review focuses more on organisational issues and implementation processes than results and achievements. It concluded that the organisation had proved to be cost effective with a dedicated and professional staff. Provided the organisation follows up on their plans for hiring more local staff and decentralising training and administration, as well as making strategies for how to improve partnerships with local organisations and government authorities, the review team supported the idea of long-term funding of RTP projects.

b. Project evaluations

RTP has shared six projects evaluations from different parts of the world. The findings from two of the reports from Liberia and the Palestinian territories are presented in the following – mostly very positive about RTP achievements and results.

Liberia

The "Sport for Peace and Development" project (October 2007-October 20100 was implemented by the Liberia Right To Play Program. The project targeted both in and out of school children and youth in Maryland and Grand Gedeh Counties, with a primary focus on improving health conditions and promoting peace building by equipping children and youth with the requisite skills through regular participation in sports and play activities organised by volunteer leaders and teachers.

The report finds tremendous improvement in the HIV and AIDS knowledge base of children and community members which translated into positive attitudinal changes particularly towards PLHIV. In the process, misconceptions about HIV and AIDS were reduced drastically. This notwithstanding, knowledge about mother-to-child transmission remained low among the children group even though it is acknowledged that the project did not focus on mother-to-child transmission. Increased consciousness about risk factors in HIV spread was also noted among community members.

Reduced level of conflicts in the communities was observed even though conflict situations continued to exist. Children and community members appeared to be better equipped with conflict management skills. There was evidence to suggest that a violence-for-violence approach, which was previously the norm for resolving conflicts, had given way to more non-violent approaches such as dialoguing, exploring reason with the aggressor, and ignoring the aggressor, among others.

Participation in Right To Play games was identified to have mediation effects on conflicting children. Thus, children who were in conflict once brought together to play the games automatically got their differences resolved as during the process of the game they had to work together in a team with other children. Hence, the sheer mere need for the children to work together as a team so as to win over their opponents creates the opportunity for them to make up their differences even before they face their opponents.

In summary, it can be concluded that the project has made its marks in the various communities of intervention. The fostering of peaceful and cohesive communities

aspired for by the project has largely been achieved. The communities have equally become more health conscious particularly on issues surrounding HIV and AIDS.

The Palestinian territories
Since 2003, Right To Play has worked with key partners in the West Bank of the occupied Palestinian territory to provide training to teachers/coaches, master trainers and volunteers. These trained individuals and Right To Play field staff implement specially-designed sport and play programs with children in the West Bank. The evaluation reports on the program outcomes that have been achieved to date with children in the West Bank, their teachers and coaches, volunteers, master trainers, key individuals and partners.

Right To Play is reaching a large number of children, nearly 35,000 in 2006. Most of the children reached enjoy regular sport and play (in 2006 UNRWA schools provided sport and play activities throughout the school year for 10,500 children and summer camps provided regular sport and play activities within a defined period of the year for 14,000 children). One-off and drop-in activities are targeted at hard-to reach groups (girls and children in remote areas). Children are being reached in a growing number of remote areas.

Right To Play has done a good job of focusing the training materials and the final implementation on the needs of children. There is evidence that children participating in Right To Play programs enjoy the games and have fun, and that stress levels and child-on-child violence are reduced. There is some evidence of development of life skills, and children have learnt more sport-specific skills.

Right To Play International prioritizes inclusion. Right To Play in the OPT has adapted and developed tools and programs targeting different populations of disadvantaged and hard-to-reach children:
*   By encouraging special interests and talents of the OPT field staff, Right To Play in the OPT was able to adapt standard programming for children with disabilities.
*   Children with disabilities participating in Right To Play activities demonstrate increased focus, calm and concentration, which are carried through to the rest of the school day.
*   Right To Play has achieved good gender balance in program participation – a considerable achievement given local cultural norms about women in sport. Girls actively seek out opportunities to participate in special Right To Play programming for girls.
*   Refugee children and children in remote and more disadvantaged regions are being reached in increasing numbers.
*   Teachers and coaches report improved relationships with students; increased skills and confidence; and attitudinal changes, particularly among teachers working with children with disabilities. Some teachers apply what they learn from Right To Play across their wider teaching practice, and share what they have learnt with their colleagues.
*   The organizational structures of Right To Play in the OPT model is gender balance and promotes the value of local expertise. Right To Play has built local capacity, including among women, by utilizing local expertise.

(b) The Sport for Development and Peace International Working Group

The Sport for Development and Peace International Working Group (SDP IWG) was established in 2004 to articulate and promote the adoption of policy recommendations to governments for the integration of sport into their national and international development strategies and programs.The SDP IWG was launched, with funding from the Department of Canadian Heritage, the Royal Norwegian Ministry of Foreign Affairs, the Swiss Agency for Development and Cooperation, the Federal Chancellery of Austria and Right To Play, as a four-year policy initiative engaging national governments, United Nations (UN) agencies, and civil society in the development of practical recommendations for the integration of Sport for Development and Peace into domestic and international development policies and programmes.

Right to Play served as Secretariat to the SDP IWG, coordinating the establishment of the working group and the implementation of all project activities. The initiative culminated with the launch of the report *Harnessing the Power of Sport for Development and Peace: Recommendations to Governments at the 2008 Summer Olympic Games in Beijing, China.* At a meeting of the Executive Committee prior to the public launch, government ministers formally endorsed the report, and with the Beijing Declaration agreed to the need for a renewed mandate for the SDP IWG.

The Secretariat contracted an external consultant in May 2008 to carry out an evaluation of SDP IWG four-year initiative. Data was gathered in stages between July and November 2008 using an on-line survey, and a series of telephone interviews with a range of SDP IWG stakeholders.

Overall, the SDP IWG was considered a highly successful initiative. The SDP IWG fulfilled its mandate, producing a comprehensive set of recommendations for Sport for Development and Peace policy development and making considerable progress in promoting the uptake of those recommendations. By engaging national governments and international agencies in regular dialogue and consultation on SDP policy, the Secretariat was able to produce policy recommendations that reflect the contexts, experiences and priorities of national governments, while at the same time building capacities, inspiring commitments, initiating dialogue, and mobilizing action toward SDP policy development at the national and international level. The clear and explicit influence of the activities undertaken by the SDP IWG and the resources that the initiative produced is exemplified by the fact that several countries have developed and adopted SDP policies as a direct result of SDP IWG efforts. These instances of policy change over the course of the four-year mandate are indicative of the initiative's impact.

The initiative is said to have increased awareness among national governments and international agencies of the benefits of sport as a tool for development and peace, increased knowledge among national government of concrete SDP policy and program options, increased the engagement of national governments and international bodies in SDP policy dialogue, strengthened the commitments of international forums to supporting and promoting SDP, and in some contexts, increased the concrete engagement of governments in SDP policy development and implementation.

The SDP IWG fulfilled its mandate, met its objectives, and established a strong foundation upon which to realize the full potential of policy efforts to support the use of sport as a tool for development and peace worldwide.

The SDP IWG's impact on the national governments involved in the International Working Group was found to be considerable. However, its influence beyond Sport Ministers and Sport Ministry staff is limited in many contexts. Further action is needed to maintain and expand the momentum generated, and to realize the full potential of the progress made to date.

5. Literature review of The Evidence Base For Culture, the Arts and Sport Policy

The Scottish Government commissioned a review in 2004 of the evidence for suggesting that sport, culture and the arts do bring economic and/or social benefits to society. The review draws together research evidence, which was meant to provide "firm, robust evidence on the links between participation in culture and sport and the social and economic impact on communities and individuals". The review was seen as a first step in developing a long-term research framework to inform policy development, implementation and evaluation in the areas of culture and sport. By providing a coherent social research evidence base, it should highlight gaps in research and underpin future collaborative efforts between the various cultural and sport agencies.

The review concludes that there is a wealth of research that has been carried out on the social and economic impact of culture, sport and the arts. The findings are mostly positive and limited to industrialized countries – and as such not so relevant for our purpose. Participation in cultural and sporting activities was found to result in the gaining of new skills, improve informal and formal learning, increase self-confidence, self-esteem and a feeling of self-worth, improve or create social networks, enhance quality of life, promote social cohesion, personal and community empowerment, improve personal and local image, identity and a sense of well-being. For young people in particular, participation can reduce truancy/bad behaviour at school, reduce the propensity to offend and lead to better educational/employment prospects. For ethnic minority groups, all of the above personal and social aspects can occur, and in addition participation in cultural activities relating to their own culture can result in an enhanced sense of pride in, and 'empowerment' of, the ethnic community; and for disabled people, participation can reduce isolation, increase social networks and enhance quality of life.

2.3   Concluding remarks

More but still few evaluations

There are an increasing number of evaluations of sport and development activities, but still few and even fewer independent studies applying a sufficiently robust research design to capture short- and long term outcomes and impact. Several of the evaluations are also not sufficiently independent. Most of the evaluations are focusing on the critical link between sport and development. Consequently, other objectives as for instance to what extent more sports structures have been

strengthened and established in a sustainable way have received less attention. There is also a need to look more closely at the interface between the new sport for development organisations and the established sport structures. The new "edu-sports" – combining education and sports are highly dependent on external donor support and should be better integrated into existing sport structures in the respective countries.

Mixed results

The evaluations of sport for development projects illustrate a broad variation in results and achievements. Several reports and in particular those commissioned by the organizations themselves are extremely positive and highlight the numerous positive spin offs from sport. The few independent assessments are more critical – not to the value and positive contribution of sports, but to the often unrealistic expectations to what can be achieved through sports.

The need for more modesty

Several of the policy statements about the contribution of sport to development are strong and convincing. However, the precise nature of the sport-for-development contribution is often poorly articulated or rarely supported with robust evidence. The expectations and claims for what can be achieved through sports are possibly inflated. The use of sport for developmental purposes should be considered in a more nuanced and modest manner. Sport will always have an indirect and modest impact on the achievement of the MDGs. "Rather than seeking simply to assert sport's almost magical properties, or commission 'research' that proves 'success', what is required is a concentration on understanding the social processes and mechanisms that might lead to desired outcomes for some participants or some organizations in certain circumstances (Coalter 2010).

There is a danger of oversimplification by confusing micro-level individual outcomes with community and broader macro-level impacts; ignoring wider socio-political contexts and seeking to solve broad complex problems via limited focus interventions.

The importance of programme theory

The explicit programme theory for sport for development interventions is either weak or missing with a clear understanding of the linkages between the various components, mechanisms and sequences of causes and effects which are presumed to lead to desired outcomes and the formulation of precise programme outcomes. Most of the initiatives had difficulty in articulating why and how the various programmes might produce various outcomes.

Understanding contingent outcomes

Participation in different types of sports programmes will impact on different people in different ways. Outcomes are contingent and not pre-given. Although participation in sport could be a necessary condition to obtain certain benefits, it is not a sufficient condition. Sport, like most activities, is not a priori good or bad, but has the potential of producing both positive and negative outcomes. Few sport-for-development organisations are simply sports organisations and sport is embedded

in a series of other activities all aimed at achieving certain outcomes. This makes the isolation of 'sports effects' very difficult.

3 Culture

3.1 What is culture?

Before proceeding, it is important to outline what is meant by culture. Norway's definition of culture as presented in its strategy document identifies two distinct concepts: first, culture as *identity* and second, culture as *expression*. The definitions presented below can generally be said to fall within these broad conceptual frameworks of identity and expression respectively.

Culture as *identity*

Culture as *identity* defines human beings at a very fundamental level. In this sense, culture determines who we are: "the sum of our beliefs, attitudes and habits" (Landry, 2006:14). This definition implies that culture plays a central role in everything that we do. Defining culture as *identity* is a foundation for the view that culture should be a core consideration for any development effort irrespective of its goals and objectives. To this end some define "culture…as the realities within the context where development takes place" (Obaid, 2005:8; SDC, 2003).

Culture as *identity* is a cross cutting issue which prompts, in the development field, to questions such as the degree to which projects or programs pay attention to issues such ethnicity, religion, social values, traditions and institutional power structures, local knowledge and gender equality (COWI, 2007: p.14). Aside from the considerations for the field of development and aid mentioned above, globalization – according to some – also threatens culture by forcing a more common understanding of who we are, thereby, endangering our traditions, values and so forth (i.e. doing away with culture as *identity*) (Ljungman et al., 2004: 22-23).

Culture as expression

Culture as *expression* has quite a different character from the idea of culture as *identity*. Culture as *expression* can be understood as generally comprising literature (e.g. books, archives, research), the arts (e.g. theater, dance, poetry, film), exhibitions and museums, and cultural heritage (e.g.architecture, monuments, natural resources, crafts). For Sweden, a forward-looking player in the culture field, these activities are placed under an umbrella of human rights: respect for cultural practices, freedom of speech, social debate within a society, education, the media and so forth. Hence, to some extent, culture as *expression* is tied to culture as *identity* (Ljungman, 2004). For Norway too, cultural expression falls within the framework of the rights based approach and is highlighted as inextricably linked to a number of the United Nations Millennium Development Goals (MDGs) including gender equality, environment, health and poverty reduction.

The following table illustrates the distinctions that have been documented between different cultural policies:

Distribution of cultural themes in aid organization policy and strategies							
	Norad	**Sida**	**Danida**	**Findland**	**Netherlands**	**EC**	**World Bank**	**UNESCO**
---	---	---	---	---	---	---	---	---
Cultural Dimension		xx	xx	xx			xx	xx
Income Generation/ Cultural production		xx					xx	xx
Globalization/ IPR		xx					xx	xx
Identity	xx		xx		xx	xx	x	
Creativity & Cultural Policy		xx						xx
Human Rights, Democracy and Civil Society	xx	xx	xx		xx	xx		x
Diversity	xx	xx	xx	xx				xx
Inter-Cultural Understanding	xx	x	xx	xx	xx	xx		xx
Cultural Prevention	xx			xx				

Source: Ljungman, et al, 2004

Another approach to how culture can be understood is provided in the Thematic Evaluation on Culture and Cultural Heritage support by Austrian Development Cooperation carried out by COWI in 2007. Here COWI identifies five dimensions for what constitutes culture:
1. Culture as a sector or theme for intervention
2. Culture as a crosscutting issue
3. Culture as a process of collaboration
4. Cultural exchanges and culture as a platform for development communication
5. Arts and culture as a tool for development (COWI, 2007:10)

In line with these five dimensions, the argument that culture can be found in the following areas; human development, social development, economic development, and democratic development, is made (COWI, 2007:12). In addition, the above definitions are not only important in deciphering what we mean when we speak of culture, but also in determining how projects are identified and the reasons for why they are funded. How each party to a project defines culture will influence both how they view the work and how it is presented.

The above definitions enable us to understand more broadly how culture is understood by different players. Here we will categorize cultural endeavours as belonging to one or more of the categories below. These categories focus on the aim of the endeavour rather than their characteristics as the decisive factor(s). This categorization has been chosen because it is the task of this evaluation to determine the

degree to which Norway's activities under the current strategy achieve the goals that are embedded into each of the categories below:

a. Contributing to building and strengthening institutions in countries in the South;
b. Contributing to cultural exchanges between the donor country and countries in the South;
c. Increasing the quality of artistic and cultural expression in countries in the South;
d. Utilizing a cultural activity as catalytic instruments to further other development goals in countries in the South.

Funding the area of culture

Cultural activities can be funded through a number of methods: These can include the funding to projects directly (bi-lateral); funding though international agencies such as UNESCO (multilateral). These funds can be disbursed with either a specific project in mind or a general aim in mind. The latter refers primarily to cultural funds. Cultural funds can be predetermined financial sums which are made available to a program, but which are not pre-destined to a specific project. Rather they provide latitude for identifying projects to support throughout the fund's lifespan. In this way they empower the institution that holds the fund and enables them to be more responsive to funding requests. Funds can also be endowment type holdings that are destined to a particular type of activity or to a series of activities. The Aga Khan Trust for Culture and the Prince Claus Fund are two examples of the second type of cultural fund mentioned. Examples of funds also include: In Tanzania, Sida and Norad supported the creation of the Tanzanian Culture Trust Fund. An evaluation of the effort concluded that the fund was successful overall, however a more open and transparent system for project selection was highlighted as an area requiring more attention (Ljungman et. al., 2004:41-42). Like in Tanzania, Sida has also supported a cultural exchange fund in Asia. The support has focused on Vietnam and has aimed to contribute to the further development and diversification of culture of both countries (Sweden and Vietnam); and to enhance social development through their cooperation. The fund aims to support both Vietnamese and Swedish organizations, schools and individuals who propose projects which fit into the Swedish definition of culture (Ljungman et. al., 2004).

The Swedish-Vietnamese Fund for the Promotion of Culture aims to preserve heritage, and to preserve and modernize cultural practices in Vietnam. An extensive number of projects have benefited from this fund which has contributed to bring back traditions and artistic approaches that were no longer widely heard of/visible (Ljungman et. al., 2004:44). Diakonia in the West Bank and Gaza also has a fund which allows it to support small projects that fit with its general goals and objectives (Isaksson, 2004:2).

Irrespective of the funding approach taken, one aspect which appears clear is the need for funding. Cultural activities, particularly cultural expression, have in some contexts the image of being both unnecessary and luxurious. This can severely strain the funding of cultural activities locally, and is one factor that contributes to the need for external funding to ensure the survival of many cultural initiatives. Some evaluations highlighted that while the work was supported by the local gov-

ernment, this support would not extend to funding any of the endeavours. This was so even in cases where cultural activities were understood and regarded as a mechanism to promote economic growth (Lossius, 2006).

3.2 The Millennium Development Goals (MDGs) and cross-cutting issues

Here both concepts and issues which underpin or are cross cutting are mentioned. The aim is to both explain what is meant by the issues noted, but also to highlight how projects and the assessments or evaluations of projects have tackled these issues in the past.

The MDGs

Even though project reviews tended not to make a link between their activities and the MDGs, these still require mention – not least because they are one of the underpinning components of Norway's strategy for culture and sport. From a broad perspective it is fair to say that a large number of the projects outlined touch upon subjects highlighted by the MDG's, and in particular education and gender equality, as mentioned below. However, it seems evident that better tools to measure the degree to which individual MDGs have in fact been attained by any one effort are needed. The potential for impact in the area of environment, poverty reduction and health is clearly there; however, from the works available at this time, the degree to which these issues are indeed targeted by projects, and where projects succeed in gleaning positive impacts, is largely unknown. Of course a key challenge as mentioned below remains – how can the success of cultural efforts be measured in terms of the MDGs?

Rights based approach

Understanding culture as a fundamental right implies that individuals should be able to freely pursue cultural development – are entitled to their cultural identify, and are able to protect, or have protected, both their material and immaterial cultural heritage. When a project takes a rights based approach, this does not only reflect on the operation of the project and the donor's attitude to it; but also on the recipient government which must then take a greater responsibility for the project or subject in the long term (COWI, 2007). This concept is important here because it is, like the MDGs, a foundation for Norwegian development aid.

Gender

Generally speaking the issue of gender in the documents reviewed highlighted the need for mainstreaming gender into projects; and stressed the need to regard women in equal terms to men (Cyan, 2003). Still, some projects, as is noted in evaluation documents, included gender aspects while others omitted them unceremoniously (Zambrano et. al., 2007). In some cases, gender was understood as ensuring the participation of women in projects, while in others it involved highlighting the role of women in society. Regarding the former it was highlighted that in many cases achieving gender equality contravened the local culture. Hence, recognition of progress made rather than a demand for perfect equality was found to be sufficient and realistic by one project evaluation (Cyan, 2003:67-68). Regarding the latter, one example emerged from the documents reviewed: a play discussing the

roles of women in society was put on by the Teatro Avenida in Mozambique (Pehrs-son, 2003: 7).

Another example of a project that tried to include women in a broader sense was a local radio venture in Viet Nam which attracted a female audience by ensuring a set of programs that catered to female interests – equally so the effort was extended to other demographics, such as youths (Phan Anh, 2004). It is noteworthy that an evaluation of UNESCO strategy concluded that the institution failed to adequately cover the gender question, particularly as pertains to "women's empowerment" – even though UNESCO staff spoken with during the review identified gender as an important issue (Taboroff et. al., 2010:29-30). Most notable in the evaluations and reviews examined for this synthesis is that gender is generally understood as a women's equality issue alone, and not as a broader and more nuanced issue of femininity and masculinity concepts and their respective implications. This is some-thing which certainly requires attention- the degree to which gender aspects are included in projects in a more sophisticated manner.

HIV/AIDS

The degree to which cultural projects can be influential on the subject of HIV/AIDS vary. One of the projects reviewed which, responding to donor demands, tried to introduce this issue into their work was Casa Comal-Guatemala. Their efforts included information pamphlets made available during events they organized. Films dealing with the issue of HIV and AIDS were shown at the ICARO film festival. Addi-tionally, students partaking in the audiovisual courses produced short films on HIV/AIDS. Lastly, information on HIV/AIDS was included in their web page. An evaluation of the project noted that while all these efforts must be commended, the degree of their impact is unknown (Zambrano et. al., 2007:21). To what extent then has the issue of HIV/AIDS come to be integral to the work of Casa Comal, and to what extent it is an add-on is impossible to know without knowing how work on HIV AIDS fits within all the range of Casa Comal's activities. Questions that come to mind include: are there printed materials available on a variety of issues, or only HIV/AIDS; is the information on the web page easily accessible? Are the films focusing on HIV/AIDS accompanied by other events on the subject in order to highlight the importance of the topic? These are all questions that would need to be answered before the impact of the initiatives can begin to be assessed.

Human rights

Arguably, culture plays a key role in the manifestation of human rights violations and in the upholding of human rights generally. Some argue that the prominence of cul-ture as expression in the field of human rights stems from the need people have to first articulate what is happening in their lives before they can take action (i.e., a bottom up approach). In short, cultural activities can be used to articulate both human rights and the violation of these rights (Obaid, 2005; p.6). Human rights and culture however, do not only intersect regarding current events. Human rights from a historical perspective can also benefit from cultural projects. The Slave Route Project had a keen link to human rights questions because it shed light on what historically have been gruesome violations of the rights of individuals; something clearly noted in the evaluation of the project (Forss et. al., 2005).

Freedom of speech and debate

Some of the evaluations rightly point to the fact that in some environments utilizing culture to foster freedom of speech and debate is far more pressing than in others. Cultural activities do give way for dialogue and discussion in a way that can be regarded as more comfortable and potentially less threatening to those fearing this freedom (Ljungman et. al., 2004). An initiative that has contributed to the dissemination of more varied information is the support for Radio in Viet Nam by Sweden. An evaluation of such an effort found that the audience eagerly sought after programs that provided a move varied point of view (Phan Anh, 2004; p.16). This type of project has been considered a possible catalyst for social change as it can nurture a society into becoming better informed and enable them to have more open discussions, through, for example, programs which allow listeners to call in (Phan Anh, 2004).

3.3   Challenges faced by projects in the culture sector

Some of the challenges which were identified by different evaluations and assessments and which can have implications for many efforts are highlighted here. Chief among them – the challenges faced when aiming to measure the impact that any one endeavour has. While it may be easy enough to identify whether or not the target population was reached or count the number of participants in a project – this may not give a true picture of what was achieved. In some cases cultural projects are catalytic in that they open a window into a subject matter which is later expanded by projects, programs and initiatives which are not connected to the initial effort; or they are catalytic in that they generate a reaction in the person experiencing the event which has an enduring legacy (Forss, et. al., 2005; Lexow, n.d.).

In other cases, there is a substantial derivative impact from a single project over a long period of time. Notably, the increase in visitors following restoration of a cultural heritage is one impact – but this can have a series of other effects such as more income for the local population, a more stable economy, etc. (Cyan, 2003:26, 62). Another example of subsidiary impact of cultural projects is the employment of local population during long-term projects such as restorations (Ljungman et. al., 2004:47; COWI, 2007). A somewhat extreme example was found in Cape Verde where the cultural heritage project of Cidade Velha was found, by the evaluation team, to be the main employer in the area (Ministerio de Asuntos Exteriores y de Cooperación, n.d).

Participation/collaboration, ownership and the transfer of skills and information sharing are directly tied to the degree of success of any one project in the immediate-term, as well as the long-term (COWI, 2007:15-16). Simultaneously, some evaluations underscored that sharing information is a greater challenge when multiple partners are involved (Billany, 2010:24; Cyan, 2003:70). Participation, ownership and the transfer of skills and information sharing can also be indicators of the degree of cultural sensitivity which was exercised during the project as culture itself can contribute to the way partnerships interact was one of the findings of the Thematic Evaluation of the Relevance of Culture and Cultural Heritage for Austrian Development Cooperation in Cooperation with Eastern Europe (COWI, 2007).

Organization, – or lack there of, can often affect projects detrimentally. Examples of this include being able to access the intended audience, maximizing the resources available, or working with partners that do not yet have the skills to manage the project or the project magnitude. Organizational problems appear to multiply when the number of partners involved increases. This suggests that in some cases reducing the number of partners might be wise as a way to increase the likelihood of success. However, there are cases of projects which were globally affected by bad organization, but which managed to succeed at the micro level. This is noteworthy as it highlights that organizational challenges may not affect all levels of any given project nor its outcome/impact.

Capacity building is sometimes regarded as the mechanism by which sustainability can be assured. However, multiple examples reviewed in different evaluations showed that while emphasis on building the capacity of individuals is a positive step, thereafter staff retention needs to be a priority – otherwise, capacitated staff leave the project or program, and the institution is again capacity less (Hauknes et. al., n.d.:20). A similar phenomenon can be said of educational efforts that do not find ways of retaining graduates in their country of origin – again, the capacity is lost at the local level (Lange, 2005; Lossius, 2006).

A number of aspects relating to the *audience* were also noted in evaluation documents as an issue of concern, identifying the right target audience for example. In many countries the young are the predominant demographic in sheer numbers, and it is with the young that change at a social level can be more easily aspired for – yet comparatively few projects appear to focus their attention on this audience. In line with this, few projects appeared to focus on demographics at a local level as a contributing factor to deciding on projects to be undertaken (Pehrsson, 2003). This is of particular relevance to projects which have development aid aspirations. Another challenge for projects regarding audience is the execution of projects which have multiple and different audiences. In short, how does one satisfy differing needs? For example: meeting the expectations of both a European and an African readership. This is an issue that extends from the quality of the editing to the quality of the printed copy, and has been a factor of concern for the ABC African Book Collection (Billany et.al, 2010). Lastly is the issue of perception of value amongst audiences – ensuring that the potential audience understands the value of the good/service provided. In the West Bank and Gaza a project working to provide children's books to children found that its ability to attain its goal successfully hinged on the project's ability to first educate parents on the value of children's books (Isaksson, 2004). Presentation is also a key challenge regarding audience – to what extent has the endeavour made efforts to guarantee a relevant audience? A number of evaluations reviewed noted, for example, that museums would generally be well served to work together with schools in order to ensure that their exhibits had both an educational approach and an audience (Taboroff et. al., 2010:26; Forss et. al., 2005; Pehrsson, 2003).

Another challenge noted was the *political environment*. It was stressed that in some environments projects are severely hampered by the political climate. An evaluation of a project which aimed to provide children's books to children in the West Bank

and Gaza noted that the political environment seriously hampered the timely execution of the project (Isaksson, 2004). While the West Bank and Gaza examples are probably more extreme and hence, more evident cases of politics getting in the way of culture, the placating of cultural activities as a way of suppression is a well known and widely used practice. Thus, this issue must not be overlooked when exploring the impact that a project has had or the degree to which a project has been able to freely attain its goals and objectives.

Some of the evaluations reviewed noted that cultural heritage is a field that can be severely affected by *conflict, environmental degradation and climate change*, urbanization and migration (Taboroff el. al., 2010). While these are aspects that are understood as relevant, little work has been done to examine the degree of implication these aspects have in actuality. With ever growing populations and a tendency in some areas of the world to destroy rather than rebuild – this highlights the importance of this genre (COWI, 2007: 54). This serves to highlight the complexities with which projects on culture must contend.

Lastly, *emergency response:* Cultural heritage in a broad sense is often threatened by environmental (i.e. earthquakes, floods, etc) and or political environments (i.e. armed conflict, political strife), but there are few efforts that attempt to safeguard culture in time of crisis. The Prince Claus Fund, through is Cultural Emergency Response Program, "…operates on the basis that culture is a basic need of human beings and therefore an essential part of humanitarian relief aid" (Wellnik, 2007:23) and as such has been instrumental in saving numerous cultural structures since its birth in 2003. However this fund is the only effort we found which was dedicated to safeguarding culture in time of crisis.

3.4 Work in the field of culture

In this section, elements from the reviews and evaluations examined- most of which are of individual projects as this is what is most readily available – are presented. This means that by and large the documents focused primarily on the minutia of single project activities. Hence, an attempt has been made to find the common threads of discussion in reviews and evaluations of the cultural field. In this way individual aspects highlighted in single documents reviewed, which can have relevance to other projects or to policy considerations, have been highlighted. Notably, despite the prominence of issues such as the MDGs – aimed to encourage development by improving social and economic conditions in the world's poorest countries – in the execution of culture projects at policy levels, reviews do not examine this question in depth. One exception is the Swedish International Development Cooperation Agency (Sida) evaluation of Culture and the Media (Ljungman et. al., 2004) which highlights the questions that need to be asked in relation to claims regarding culture being a tool for poverty reduction. Given this shortcoming in the materials reviewed, the issue of MDGs will be threaded through the discussion below. The section below has utilized the following categorization to group different cultural activities and/or funding initiatives:

a. Activities where the principal focus was on building and/or strengthening institutions;
b. Activities where cultural exchanges were at the core objective;

c. Activities that aimed at increasing the quality of artistic and/or cultural expression;

d. Activities that utilized a cultural activity as a means to further a development goal.

In some cases the goals of any one activity overlap between the aforementioned categories, but an effort has been made to identify the overriding objective of the activity, and categorize it accordingly. This approach was chosen as it will serve to best highlight the environment that the evaluating team will contend with given our own focus on this categorization – as outlined in the ToR- when testing the success of Norway's strategy in the field.

3.4.1 Institution building and strengthening

There are multiple efforts that have aimed at strengthening institutions or organizations, among them a series of initiatives which focused on educational institutions. The aim has primarily been to either strengthen the curricula, the teaching skills, materials available, and/ or increase the degree of exposure students and teachers have access to within their art genre. The latter type of initiative can overlap with cultural exchanges, but not necessarily so. Examples of these kinds of efforts include the Musical Instrument Academy at the Africa University in Zimbabwe. The academy primarily focused on the building of instruments. The effort attempted to strengthen said educational institution both by supporting curricula development and providing materials. The evaluation of this effort noted that students generally did not remain in Zimbabwe after their training was completed as they sought out better opportunities elsewhere. The evaluation of this project also highlighted that trainees appeared generally uncommitted and were far more interested in generating income outside the University than attending their courses (Lange, 2005). Clearly, the initiative did not yield the expected results, but the possible social and economic reasons for why the results were so dismal are not discussed in the evaluation of the project.

The question of income generation is an important aspect of discussions on cultural projects since as is mentioned elsewhere in this synthesis, often securing an income from the arts is at best difficult and at worst impossible. Furthermore, the field is habitually regarded as a luxury with artists having a low social status. These factors may very well contribute to the kind of result experienced by the aforementioned project. In short, the project may have succeeded in strengthening the institution but the outcome of strengthening the institution was not a stronger cultural sector in the field of musical instrument construction. The latter is an output which can have implications also for Category 3 – increasing the quality of cultural expression. Efforts to support institutions which train/educate individuals in the area of music also account for a number of projects. These efforts can include professional level education at university, as is the case in Malawi (Lossius, 2006), Uganda, Tanzania, South Africa and Palestine (Lange, 2005); or music lessons that are affordable for individuals that would like them, both children and adults (Lange, 2005). In the area of dance two projects which received institutional support, both aiming to train individuals and both in Zimbabwe, were highlighted in evaluations reviewed..

One provided a university degree in dance while the other is a choreography program (Lange, 2005).

Some of the material reviewed discussed the pros and cons of supporting institutions which provide formal education in the arts at educational centers such as university degree courses versus supporting institutions/organizations which provide workshops. There are advantages to both, as they fulfill different roles. Workshops are easier to set up and do not require undergoing academic scrutiny, which would be required of a university program. This also means that the institutional support needed by these endeavours may be far less than what would be required by a university starting a new program, for example. However, they have the draw back that often they have far less weight than an academic degree would have (Lange, 2005; Zambrano et. al., 2007). Again, this requires that ventures explore carefully the impact of the measure and what the prospects of participants are. In short, the number of participants or graduates – or the quality of the curricula or the length of the courses – cannot be the only measure of impact. Rather, the impact the training has in the long term for both individuals participating and society at large should also be regarded as impact from this type of initiative.

The Norad Programme in Arts and Cultural Education is an organization that enables cooperation between Norwegian and educational institutions working on cultural issues in developing countries. In so doing, it aims to strengthen the existing links and the ventures in the field of cultural education. The effort covers a variety of themes within the umbrella of education. These include visual arts and sculpture, dance, design, music, theatre/drama, cultural heritage and the professionalization of individuals working in the cultural field. The effort was launched in 2003 (NORAD, 2006), and one challenge that was highlighted as particularly relevant to exchanges between universities or higher education institutions was curriculum alignment. Programs, it was stressed, should be adapted to ensure that participants do not lose time from their studies by being part of an exchange (Lange et. al., n.d.).

Much of the work on cultural heritage includes the support or rebuilding of buildings/structures/monuments of historical significance using traditional skills and materials. Yet, Norway has focused far more on institutions and capacity building to support the preservation of cultural heritage. Their support goes to institutions focusing on either tangible or intangible cultural efforts. One review of the Norwegian effort suggested that more funding should be allocated to bilateral, rather than multilateral, efforts. Here the issue of local ownership was highlighted as a clinch-pin for success (Lønning et. al., 2009). However, not all donors have placed the same degree of importance on strengthening local structures as part of their cultural heritage initiatives. An evaluation of the Austrian efforts was critical of the low levels of involvement by the local counter parts – for example, while the manual work was carried out by local staff the decision making processes were often left to external consultants (COWI, 2007:46). Here the focus was, clearly, mainly on the actual rebuilding of physical structures rather than the institutions responsible for such structures. Spain has not solely focused on institution building, but does recognize it as a priority. Notably, however, the relevant evaluations examined noted the strong presence of Spanish cooperation calling into possible question the degree to which they

invest on local institution building and the degree to which they could be criticized in much the same way as the Austrian initiatives (Cyan, 2003; Ministerio de Asuntos Exteriores y de Cooperación, n.d.).

The ABC African Book Collection which aims to both provide readers in Europe with access to African writers, and simultaneously assist African publishing houses to become more marketable (Billany et. al., 2010) also has strong capacity building components but also tries to increase the quality of cultural expression (i.e. African literature) – Category 3 below. Furthermore, the ABC African Book collection does also aim to achieve economic sustainability and hence, its goals are not only to better the workings of African publishing houses and the quality of the written form, but also to improve economic opportunities for African publishing houses. Thus, this project would also fit in Category 4 below. This case is highlighted as it illustrates how single projects/programs have multiple goals either simultaneously, or over the life span of the project or program.

3.4.2 Cultural exchanges

Cultural Exchanges involve the swap of people or art forms as a way to share cultural experience between multiple parties. Exchanges can take many forms, including:
1. One-to-one collaborations (i.e., one organization on either side of the collaboration or exchange).
2. One to several (i.e., where one country has one participating member and the other country has multiple).
3. Regional cooperation (i.e., where embassies or organizations fix a relationship of exchange that is not limited to one country, but includes many) (Lossius et. al., 2010).

Most exchanges aim to share experiences and bring together vastly different cultures. However, exchanges can also take place at a more local level. An assessment of the role of culture in in social and economic development which focused on lessons learned from the Swiss cultural programme idenfied a performing arts initiative in Serbia that created a roving system where performances were rotated through four participating cities. This was done as a way to entice a critical mass around both cultural activities, and information exchange between the participating cities (Landry, 2006:24). Generally, exchanges are encouraged as a way to support a dialogue and a learning process between involved parties (COWI, 2007; Wellink, 2007). Examples of exchanges include the efforts supported by the Prince Claus Fund which has since 2001 primarily supported third party initiatives that brought together multiple parties at once such as conferences, debates, festivals and the like (Wellink, 2007). Swedish-South African Culture Partnership Programme, which included funding allocations from both the Swedish and the South African governments for exchanges to take place is another example (Ljungman et. al., 2004:46). Sweden has multiple additional examples of exchanges between schools/academies. Evaluations of this type of effort have showed them to be a successful way of developing infrastructure and curricula for emerging teaching centers, as well as providing students and teachers from both sides the benefits of the experience of exchanges. Such exchanges have included Swedish institutions and institutions

from Bosnia, Vietnam and South Africa to name a few (Ljungman et al., 2004: 52-54).

Norway has been active in the area of exchanges in the field of music with both student and teacher exchanges between Zanzibar and Norway (Lange, 2005). Along the same lines, educational exchanges between the Royal College of Music in Stockholm and the Music Academy of Sarajevo have also borne beneficial fruit in terms of the development of the latter (Ljungman et al., 2004: 53). Similar efforts have taken place between the Hanoi Conservatory of Music and the Malmo Academy of Music. Generally the evaluations reviewed posed that exchanges that are very active, and where communication and sharing of the decision-making process and responsibilities over tasks are good, there is more success than those where one side is more active than another (Ljungman et. al., 2004: 52-54). Of course this can be said of many types of activities, however in the case of exchanges, where all parties are both donors and beneficiaries – the issue of equal contribution to the undertaking itself becomes more important.

One project evaluation found that students participating in an exchange whereby they travelled to Norway were often related to teachers or government officials. Notably during the evaluation of the project officials at the school admitted to pressure from government offices in the identification of participants for the exchange (Lange, 2005). This type of finding highlights the nepotism with which some projects must contend, and stresses the need to find adequate solutions. On the one hand denying the existence of systems of patronage in many countries would be naive; however, simply accepting them is not being adequate either. Another challenge encountered by cultural exchanges was language, as often full participation in an exchange is truncated by the inability of participants to communicate freely by the use of a common language (Ljungman et. al., 2004).

One last project that is worthy of mention is the Jazz Ambassador's Program which aims to tour United States Jazz groups in other countries in an effort to show a different face of the US. The evaluation of the project supported the claim that the project fosters the exchange of cultures. However, aside from participants visiting other countries for the concerts, little exchange is evident from the evaluation of the project (AMS Planning and Research, 2006). This project evaluation is notable because it inherently redefines the very premise of "exchanges" and in so doing brings to the fore the need to look closely at how exchange relationships are designed/established.

3.4.3 Increasing the quality of cultural expression

Increasing the quality of cultural expression can take many forms. These can include teaching specific skills, enabling performance or exhibitions and so forth. Here, projects that had this as the principal aim are noted. One example of this type of venture is a project in Malawi which has worked to improve writers' skills (Lossius, 2006). Another example is the ICARO Film Festival in Guatemala which is organized by Casa Comal-Guatemala, but which has gained some government sup-

port since its birth (Zambrano et. al., 2007). This film festival focuses primarily in providing a more varied cinematographic opportunity to the Guatemalan public, although as noted below Casa Comal is involved in many approaches to improving the expression of film as an artistic form in the Guatemalan context. The ICARO Film Festival has been able to establish itself within the cultural landscape of Guatemala. Indeed over the first 10 years the festival has grown 10 fold and has become a key venue to disseminate Guatemalan, Latina American and to a lesser degree world films, in all genres, to a Guatemalan audience (Zambrano et. al., 2007). Its early years were not trouble less, however. One key concern noted in the evaluation of the project was that at the start the venues used for showing the films were not adequate – and improving venues resulted in having to charge entrance fees which may have had implications for the audience (i.e., individuals who can afford to see the films). Still, this has not affected the long-term success of the festival.

In the material reviewed, films are generally regarded as good mechanisms to reach wide audiences and discuss a variety of subjects. Film, it is argued, can be an optimal way to tackle problematic issues facing a society (SDC, 2003:40). In fact, in some cases they can have a catalytic role in initiating discussion. Casa Comal-Guatemala is one of the few projects, amongst those for which reviews were available to us, which funds film making. According to the project evaluation, some of their courses in cinematography include the creation of short films. In the Casa Comal case, students are assigned topics of social relevance for at least some of the short films they make during training (Zambrano et. al., 2007). The Casa Comal Project is a welcomed initiative in the Guatemalan film sector since there are few funding opportunities for filmmakers to begin with (Zambrano et. al., 2007). Another approach to supporting the betterment of an artistic expression is that taken by the Aga Khan Foundation in relation to Kirgys music. According to a project review document, this project emerged as a way to re-establish traditional Kirgys music, which arguably had been mostly lost during the soviet years. The effort funds artists that are involved in reviving and making available the aforementioned art form (Aga Khan Trust for Culture, 2005).

Arguably funding which supports the improvement of an art form and inherent therein its dissemination is often responsible for making the art form available to the public. This type of support can include supporting individuals to improve/refine their skills, gain recognition and/or promote their product (tours and exhibitions). A limited survey assessment of recipients of arts funding in Victoria (Australia) found that said support improved the external perception of the arts and artists – that the arts were generally taken more seriously; and it improved the skills of artists and had a substantial impact in making the arts more lucrative (i.e., sale of arts pieces, touring, etc.) (Osborne et. al., 2007:2). This is an example of the type of impact that can be expected in projects focusing on the arts elsewhere. The same study also noted that while young artists could be able to live with little income this was not something that older artists with families, for example, could afford and hence, the latter group requires financial support if their involvement in the field was to continue. This phenomenon, the absence of adequate funding to meet the needs of older artists, could cause a twofold brain drain in the art field: first, that older artists

with more experience leave and do not produce, hence, more mature material is no longer as readily available; and second, that older artists do not transfer their knowledge and skills to upcoming artists.

The Australian experience highlighted above differs in some ways, but not all, from what was found in the African context. Evaluations of projects in Africa repeatedly mentioned that participants of projects were unable to secure employment after receiving training; that if employment was secured the salaries were often low inciting departure, and that a brain drain was often experienced when trained individuals migrated to other countries where their skills yielded a better income (Lange, 2005; Lossius, 2006). While the Swiss Development Cooperation is keen to highlight that the music industry, for example, is highly lucrative at the international level with implications for individuals and nations; and that, hence, this potential in developing countries should be tapped into (SDC, 2003) – the music industry, while lucrative, is not so for all who wish to be involved in it. Thus, it is important to highlight that while the provision of all types of program has value, efforts to ensure that there are avenues available for those trained to utilize the tools they have learned must be made (i.e., exposure of cultural expression). Failure to do this can have serious implications, for example, de-validation rather than empowerment – and/or projects not attaining the impact they intended.

3.4.4 Culture as a way to further other development goals

The issue of culture as part of development aid is mentioned often. What exactly this means however is not so straightforward. On the one hand it can mean that projects in the development aid field should be cognizant of the cultures where they operate – that having this awareness can greatly influence the degree to which individual projects are successful at the field level. In short, being aware of and respecting culture as *identity* is the key to ensuring success (UNFPA, n.d.; SDC, 2003; Obaid, 2005). On the other hand, it refers to using an *expression* of culture as a development tool. Examples of this include using theatre, music, dance, film and so forth to educate populations on relevant subjects such as HIV/AIDS, landmines and Unexploded Ordnance (UXO) awareness, road safety; teaching skills such as conflict resolution; informing the public on relevant issues such as history or current events/realities such as corruption, armed violence, homelessness, gender based violence; or to try to reshape aspects of life including culture as identity such as gender equality, the role of women, etc. (Lange et.al., n.d.; COWI, 2007:p.17). Evaluation and assessment documents noted, however, that the degree to which these efforts attain their goals is often difficult to quantify.

The Slave Route Project which focused on both preserving written material, the conduct of research on the subject of the slave trade and the dissemination of material in written form has as its core educating the public on one of the most gruesome crimes against humans in our recent history – the slave trade (Forss et. al., 2005). In so doing, the project evaluation noted that the project aimed to raise awareness, shift view-points – not only about the past (history) – but also about the future. Additional examples of projects with developmental goals include: making books available to groups of the population such as The Children's Book Project in Tanzania which aimed to provide schools with children books (Ljungman et.al.,

2004:42-43); the Children's Literature Project in the West Bank and Gaza which included the provision of books, and the training of teachers, librarians and parents – aimed to provide children with access to books in the hope that this would support their development as children as called for in Article 31 of the Convention for the Rights of the Child (Isaksson, 2004).

The funding of initiatives in the cultural heritage genre with underlying "development" objectives is also mention worthy. The key implications here, as noted by some evalutions, is that cultural heritage can serve as a binding force amongst peoples, particularly for nations which do not share homogeneity otherwise (see: Lossius, 2006; Lønning et al. 2009:11). In this way, cultural heritage work can influence groups of society to feel more included, accepted and in turn become more active members of the environment where they live. Or the degree to which cultural heritage can influence the strengthening of alliances within countries despite cultural differences. This in turn can have serious implications in the field of development by being able to maximize the impact individuals or groups have in the overall economic development of the population.

Tourism is a field that is relevant to a discussion on culture because on the one hand culture initiatives can attract tourism and in turn possible development, but also because the tourism industry, according to a review by the Asian Development Bank, has become more sensitive to the importance of culture – including traditions, the arts, and undoubtedly historical heritage (Asian Development Bank, n.d.). However, being able to use culture as a magnet for tourism requires there be a concerted effort to link the cultural field to tourism actively. This is an important consideration when exploring the impact of cultural-tourism efforts. Indeed one critique of cultural heritage efforts is that they do not always tie their efforts to other initiatives in fields outside the domain of culture. Projects in Poland and Cape Verde are examples of efforts that explored the implications of cultural heritage more broadly, and ways by which other aspects such as tourism and agriculture can be included in a project so that the impact of cultural heritage efforts is maximized. The evaluation of the first mentioned project noted that the project was launched with both tourism and agriculture as integral components to the cultural heritage effort. The project was a three-pronged approach where cultural heritage restorations were seen as the driver – ahead of efforts in the field of tourism and agriculture (Ministerio de Asuntos Exteriores y de Cooperacion, n.d.). Similarly, in Poland, according to the project evaluation, a cultural heritage restoration project was also designed with tourism in mind and hence, the project explored both issues in tandem – focusing on their interrelation (Silesian Tourist Organization, 2008).

As it stands, the degree of impact culture has on tourism is not always clearly measurable (COWI, 2007:57). It's also notable that even in cases where the link between tourism and culture seems evident, such as visits to cultural heritage sites, the impact of tourism may not be far reaching. An assessment of the Mekong region in South East Asia found that the disparity in gains from tourism between rural and urban areas was substantial, and that tourism did not impact the poorest and most disadvantaged people proportionally (Asian Development Bank, n.d.).

The link between culture and the media is clear and outlined often in the material reviewed. The media is not necessarily regarded as culture, but it can be a key component in cultural programs (Ljungman et. al., 2004). One of the distinctions identified is the intrinsic value of culture, which is not possessed by media (Ljungman et. al., 2004). Still, both cultural programs and the media are seen as tools that can be utilized to achieve social change hence noted here (Ljungman et. al., 2004). For its part Norway includes media in its sport and culture strategy as a linchpin to secure a vibrant democracy. Despite the mention of media and its importance in cultural work, only one evaluation -that of Sida- focused on the links between culture and the media. One of the key conclusions of the Sida evaluation was that the link between the two fields, culture and the media, at the practical level is weak. In fact the suggestion of the evaluation team was that the two issues be separated at a policy level (Ljungman et. al., 2004). This recommendation emerged because the evaluation team felt that while the two fields do share commonalities at the programmatic level, the differences far exceed those common traits.

In short there are multiple types of cultural projects which have development as their main objective, and multiple projects which have development impacts even though it is not the main objective. These can include, for example, job creation, strengthening of industries (i.e., making them more marketable), etc. Still, far too little materials exists which truly examines the question of culture as a tool in development efforts in order to adequately ascertain its levels of quantifiable impact.

3.5   Concluding remarks

The above section has aimed to provide an overview of issues that are relevant to the field of culture, the type of projects which generally are funded under the cultural umbrella and some key lessons learned/issues of consideration. Most of the project evaluations examined as part of this synthesis focused on individual projects rather than on broader themes within or relevant to culture. Some reviews, however did note general issues with more evident far reaching implications. From the above synthesis of culture efforts, a few key issues worth highlighting emerge, including:

1. Culture is defined in a multiplicity of ways, predictably therefore the types of projects which are funded from the culture platform range from projects which aim to strengthen institutions; support cultural exchanges; promote cultural expression and utilize culture as a instrument to further either social or economic development objectives.

2. Much of the work in the field of culture is understood as "cultural cooperation", however according to a number of project evaluations the projects themselves often have few attributes that are really cooperative. In support of this conclusion, multiple evaluations noted that most often one party makes most of the key decisions. This is unfortunate since there is evidence that shows that projects with actual cooperative mechanisms are far more successful.

3. Impact of cultural efforts can be very difficult to identify. While it can be easy to measure the direct results of a project (i.e. number of students in a course, number of people who visited the play), the long-term impacts are often far harder to identify. For example, questions such as: Did the student get a job

after his/her education? How did the exhibition change the perceptions of the visitor? Can be hard to respond to by an evaluation team.

4. Understanding culture as *identity* requires development workers to understand the cultural environment where they work. There is a general consensus that development aid efforts can benefit greatly from incorporating higher levels of culture sensitivity/understanding into their programs irrespective of the goals of the projects, or the mechanisms by which they are being implemented. Beyond the question of sensitivity, however, lies the discussion of how different actors define the cultural realm and hence how different approaches to the field of culture affect the activities that are undertaken and the impact these activities have. This highlights the importance of first clearly identifying what is understood as culture in the first place. What kind of projects fall within the "cultural" realm.

ANNEX 4.
Evaluation methods

As mentioned in chapter 1.4 of the main report, this must be regarded as a complex evaluation task. A number of factors make this complex: (1) two sectors are combined within one strategy and one evaluation, but they are really very different, (2) the assessment covers both policy and management and results, (3) there are a number of cross-cutting issues that are important for results, (4) it is a highly fragmented portfolio of projects and programmes, (5) the nature of outcomes and impact requires innovative approaches as other evaluations have generally retreated from the task to assess such results. When an evaluation task is very complex, this is mirrored in the design of the evaluation[5]. In this annex we point to a number of aspects of evaluation design, methodology and methods that were used.

Programme theory evaluation

Analysing a programme theory or, as it is often called, a theory of change, is a way of arriving at evaluative conclusions. It is often seen as an alternative to experimental or quasi-experimental designs. It is a way of examining whether the basic assumptions around the evaluated objects hold true and can stand for a critical examination. The starting point for this evaluation was an assumption about how the policies and strategies are implemented in organisational contexts. Hence, the evaluation traced how the Strategy was meant to work and the mechanisms through which it could generate effects according to its own purpose. The theory of change was made explicit in the use of models to describe the process of policy formulation and implementation.

Models

The models used for the analysis are two; the first is a model of quality criteria for a strategy, which was introduced in chapter 2 of the main report. The model is summarised below:

- The strategy formulation process; its timing and duration, transparency and inclusiveness.
- The delimitations to the strategy and the boundaries of its content, 'what is being planned'.
- Relevance in terms of substantive content and use of research.
- Coherence with other policy instruments, strategies and guidelines.
- Clarity of strategic purpose.
- Layout and communication.

---

5   Forss, K. and Schwartz, R. (2011) "Introduction" in Forss, K. et al (2011) Evaluating the Complex: *Attribution, Contribution and Beyond*. New Brunswick: Transaction.

The second model describes the link between the strategy as an expression of policy intent and the interventions or in other words, how or with what kind of instruments the strategy was implemented. The evaluation used a model that distinguishes three kinds of strategy instruments:

- Sticks, whereby the system is 'ordered' to implement activities by virtue of a hierarchical chain of command. The actors in the system are 'forced' to undertake the intended actions to realize the objectives of the strategy.
- Carrots, where there are incentives for actors in the system to design interventions such as intended by the strategy. Such incentives could be access to finance or other resources, rewards that yield status and prestige, etc.
- Sermons, finally, where the actors in the systems are motivated to act according to the strategy by awareness raising and through information. The philosophy behind sermons as a strategy instrument is that actors in the system will be influenced by information and knowledge, rather than through incentives and orders (carrots and sticks).

Participatory evaluation

The evaluation is not designed to be participatory, but as learning is a major purpose of it, the process has been designed so that there is frequent *interaction with stakeholders*, from the beginning to the end – not least in connection to the country visits. While the final assessment is done by the evaluation team, all disagreements and criticism of the analysis and its conclusions have been noted and represented in footnotes to the text. The cooperation with stakeholders was organized to make the exercise as useful as possible. The following principles were adhered to:

- Early contact with organizations involved in the interventions selected for case studies. These contacts were managed by the field staff of the evaluation, and the presence of the evaluation team in each case study country/region ensured that the early contacts were organized timely and effectively.
- Sharing of purpose and approach, with copies of questions to be asked during the meetings. The evaluation team developed a one-page synopsis of the purpose and approach of the evaluation that was distributed to all stakeholders. The evaluation instruments were developed in the inception phase and were distributed to the interview respondents before the visits to each organization.
- The synopsis and the evaluation instruments were sent out from the evaluation team to informants. The stakeholders were invited to comment on questions and issues.
- Presentation of analysis and conclusions at the end of each case study to the concerned partners. The country case studies were validated by the stakeholders.

The key words in engaging with the organisations that are to be evaluated will be transparency and openness about purpose, methods, the process of analysis, and the development of conclusions. The steps above guarantee such qualities and will enable the stakeholders to be partners to and benefit from the evaluation process.

Quality control

The approach to quality assurance builds on the definition of evaluation quality in the Programme Evaluation Standards[6]. According to these, an evaluation of high quality is characterized by; (1) utility, (2) feasibility, (3) propriety and (4) reliability. The structures and processes outlined here were designed to help achieve those characteristics of the final evaluation report.

A technical advisory team (TAT) was established with four eminent experts in the field of culture and sports. This team played a role in traditional quality assurance, but also had a broader mandate. The members have specialized and in-depth knowledge and experiences beyond the competences of the core evaluation team and the field study focal points. Their role as an independent advisory body focused on three objectives:
- Ascertaining that the findings and conclusions can be <u>useful</u>.
- Help to avoid bias in the evaluation process, for example when defining a sample, choosing appropriate methodological approaches and developing research instruments, and finally during analysis when conclusions are developed.
- Bringing innovative and creative thinking into the process. The combination of outside evaluation expertise and independent external sectoral expertise helps to make the evaluation process creative – and hence more useful to all stakeholders.

The TAT was more involved in the evaluation process than a traditional quality control team would be expected to be. In our understanding, the quality of the end product depends on choices made from the beginning of the process to the end, and hence the TAT was used throughout the evaluation process. Working towards a high quality report was explicit throughout the evaluation process.

Selection of countries

The evaluation has undertaken five *country studies* – in India, Mozambique, Nicaragua, the Palestinian Areas and in Zimbabwe. The countries were selected by Norad and were established in the Terms of Reference. The evaluation team has thus visited 5 of the 48 countries that received funds and while that may sound as little, the sample does include the two areas that received most funds, and other countries that were significant recipients.

Selection of projects

The specific projects were the building blocks to assess results at country level. The evaluation team also assessed results from projects implemented by partners in Norway. In some countries, there are many activities and hence there was a need to select project case studies (as for example in India, where there was a total of

---

6   The standards were established by the Joint Committee on Standards and first published by Sage (1994) and in an updated version in 2010. Under the four main categories identified, there are a number of specific standards that specify each quality. The standards have inspired many other organisations such as the American and African Evaluation Associations, the European Commission, and OECD/DAC guidelines. The evaluation team has chosen to refer to the Programme Evaluation Standards as these are more concrete and specific than the DAC standards. They are operationalised through 30 specific quality indicators, with clear examples of what the standards mean and how they should be applied. They are established as approved Standards by the American National Standards Institute. They are generic and relevant to evaluation in all sectors, not only in development evaluation. They place a stronger emphasis on utility than do the OECD/DAC standards. As mentioned above, the OECD/DAC standards are based on the Programme Evaluation Standards, but in our mind the latter complicate and obscure the very clear and consistent criteria of the Programme Evaluation Standards.

60 projects implemented between 2006 and 2010). In Nicaragua, a total of seven projects was financed, and hence the team could visit them all.

The following criteria were utilized to select projects to visit:
1. Budget size; the largest activities were visited so that the evaluation was informed about results in respect to where most of the funds have been allocated
2. Pilot and experimental activities; so that the evaluation was informed about cutting edge activities and approaches that were specifically experimental and that could be replicated in other contexts or scaled-up.
3. Projects that had been completed, as there is usually a time lag between the activities and the emergence of sustainable outcomes and impact.
4. The evaluation did not select projects and/or activities that have been extensively or recently reviewed and/or evaluated. The country case studies then utilized previous evaluations.
5. A balance between projects managed from "home" (*hjemmestyrt*) or projects managed by the Embassies or Representative Offices was reflected in the selection of projects. Around one third of the 40 projects analysed in the five country case studies were managed from 'home' and the rest from the Embassies. It was primarily the country studies that focused on projects, but the evaluation team also gathered information of projects managed from home. The major festivals were covered, but we did not treat these as detailed project case studies, such as we did concerning the projects at country level.

While these selection criteria were used, the evaluation team also considered the sample of projects to make sure that it:
1. Reflected the overall allocations to sports and culture in a representative and balanced manner. In some countries, there were only very few or no sport projects and hence the evaluation selected more sport projects in other countries.
2. Reflected the diversity of the sub-sectors, hence in the area of culture activities concerning arts, literature, music and theatre will be selected; as well as activities in the field of cultural exchange[7], inter-cultural dialogue and cultural industry, and similarly different levels of intervention in the sports sub-sector.
3. Represented Norwegian institutions/actors so that as many experiences as possible were reflected in the evaluation.

Finally, the evaluation team assessed the practical feasibility of visiting projects. When it turned out to be very difficult, time-consuming and/or expensive to include a certain project, the evaluation team selected an alternative itinerary in the country.

The analysis of individual projects as well as the aggregate analysis was presented in the form of five country case studies. These are available as separate electronic documents.

---

7   Cultural exchange can be divided into different categories; cultural exchange as a goal in itself, exchange activities as components aimed at strengthening the effects of programs like capacity building and/or institutional development etc.

Activities that are not projects at country level

The funds for culture and sports cooperation have been used to contribute to activities in Norway, e.g. global festivals. Norwegian organisations in culture and sports have received funds for the international cooperation programmes. Neither of these could be assessed during country visits. The evaluation team has covered these activities through interviews in Norway. The methods for doing so are the same as for other case studies and it means that the appropriate interview guidelines were followed

Methods of data collection

The evaluation relied on the four traditional methods of data collection – interviews, surveys, documents and observation.

Interviews. In total, the evaluation team interacted with some 600 persons as detailed in annex 5. Interviews followed one of the 11 interview guidelines that were developed in the inception phase. Respondents were informed of anonymity and organisations had an opportunity to comment on the country case studies. In each of the interventions that became a case study, the evaluation team interviewed:

- The Norwegian partners:
    - Personnel engaged in the intervention
    - Personnel that are not engaged in the intervention
    - Board members/management
    - Stakeholders (such as members, audiences, concerned public)

- Partners abroad
    - Personnel engaged in the intervention
    - Personnel not engaged in the intervention
    - Audiences, general public
    - Stakeholders (journalists, community members)
    - Persons not connected to the intervention

The interview guidelines consist of some 15 questions and these were shared with respondents in advance of meetings. The guidelines were designed in English, but translated into Spanish, Portuguese and Arabic.

Survey. As the evaluation could not meet all partners in Norway, nor all organisations that could have been partners, a brief and concise survey focused on the Strategy was sent out to 100 Norwegian institutions and organisations. The purpose of the survey was to check the external validity of the findings from the case studies by reformulating these experiences into questions addressed to a wider sample of projects and partner organizations. The survey consists of 11 questions, most presented in the form of multiple choice answers. It was a web-based survey using the SurveyConsole design and services. The survey was sent to organisations that had received financial support for international activities in line with the Strategy, as well as organisations that had not received any support. The response rate to the survey was 60%, and that is a bit low and affects the type of conclusions that can be drawn from the responses. In particular, we can expect that those who

responded know more about the Strategy, are more positive to its content, and are more likely to have used the Strategy.

Documents. The evaluation has made use of project reports, feasibility studies and project documents, steering documents in the Ministry of Foreign Affairs, as well as internal documents relating to the preparation and implementation of the Strategy. Most documents were received from the Embassies and partners, but the team also conducted research in the MFA archives. Documents consulted are presented in footnotes and in the reference list at the end of the text.

Observation. Both culture and sports activities lend themselves to observation, for example by looking at art exhibitions, theatre and festivals, and sports events. Unfortunately none of the major activities in Norway took place during the evaluation and country studies were too short to offer many opportunities for observation. But the evaluation did use observation during field visits when concluding on some of the projects.

Measures of results

Each of the country studies present conclusions on the outcome and impact of the projects in terms of; (1) whether they reach their own objectives, (2) whether they contribute to the five objectives of the Strategy, (3) whether they contribute to the two overall purposes of the Strategy, and (4) the extent of contribution to the cross-cutting themes of the Strategy. The assessments have been made on a five graded scale from 'no impact' to 'very high impact' (or achievement, outcome, contribution, as the case is in each of the four areas).

Examining the counterfactual situation

The question of what would have happened if….? is always a major challenge in evaluation. It arises at the level of the Strategy itself – has it made any difference? What would have happened if it did not exist? From this down to the project level, the evaluation deals with the counterfactual situation through an informed development of hypotheses and testing of these, for example by considering similar situations in other organisations, other countries and other projects, longitudinal analysis of events, and quality control of the counterfactual analyses to make sure that they are realistic assessments.

ANNEX 5.
List of interviews

Norway

- Abel Fumo, Dance Teacher/Exchange participant, KHiO
- Alexandra Archietti Stølen, Director, World Music Festival
- Amade Cossa, Musician/Percussionist/Exchange participant, KHiO
- Anne-Lise Langøy, Culture Section, MFA
- Ane Hjort Guttu, independent Artist
- Astrid Eriksen, Project coordinator, TVBIT Astrid Eriksen, Project coordinator, TVBIT
- Aron Bergman, Professor, teacher, Oslo Arts Academy, KHIO
- Benedicte Solheim, Coordinator, ACE, SIU
- Carsten Hveem Carlsen, Culture Section, MFA
- Cato Litangen, Director, MIMETA
- Cecilie Willoch, Head of Culture Section, MFA
- Christina Skalstad, Administrator/Exchange, National Company for Song and Dance- Maputo
- Dina Roll-Hansen, Director, NORLA
- Eli Borchgrevink, Head of Du Store Verden and chairman of MIC, MIC
- Eli Sletten Kofoed, Civil Society Department, Norad
- Ellen Aslaksen, Head of Research, Norwegian Arts Council
- Erling Eggen, Civil Society Department, Norad
- Erling Dahl, Advisor to UNESCO, Formerly AMB-utvikling
- Frode Løvik, Managing Director, NORCODE
- Georg Morgenstierne, Decan, Oslo Arts Academy, KHIO
- Hilde Bjørkum, Director, Førde Festival
- Henrik Placht, Founder of IAAP, initiator and artist, Formerly KHIO, independent artist
- Inge Tveite, Civil Society Department, Norad
- Inger Heldal, Senior Advisor, Norwegian Directorate for Cultural Heritage
- Inger Lise Eid, Associate Professor-Faculty of Preforming Arts, KHiO
- Jan Gerhard Lassen, Culture Section, MFA
- Javid Afsari Rad, Independent Musician
- Johann Olav Koss, President, Right to Play
- Khalid Salimi, Artist and director. MELA festival
- Kjell Thoreby, Advisor, Concerts Norway
- Kris Endresen, Head, Nordic World Heritage Foundation
- Laila Andresen, Coordinator, Right to Play Norway
- Leif Sauvik, Civil Society Department, Norad
- Lena Plau, Advisor, Norad
- Lisbeth Risnes, Head of Administration, MIC

- Marta Kuzma, Director, Office for Contemporary Arts (OCA)
- Morten Traavik, Performance Artist
- Nita Kapoor, Director, Fredskorpset
- Ole Jacob Bull, Former director of the Arts Council
- Oliver Møystad, Advisor, NORLA
- Per Øystein Roland, Advisor, NORLA
- Ragnhild Olaussen, Coordinator, Friendship North/South
- Randi Bendiksen, Expert, UNESCO (former MFA Special Advisor on culture)
- Solveig Korum-Manga, Project Leader, Concerts Norway
- Sverre Lunde, Culture Section, MFA
- Thore Hem, Senior Advisor, Norad
- Tom Gravlie, Head of international work, Concerts Norway
- Tone Bratten, Director, DTS – Danse- og teatersentrum
- Tone Slenes, Civil Society Department, Norad
- Turid Arnegaard, Senior Advisor, Norad (now MFA)
- William Dahl, former Development Director, Norsk Kulturskoleråd
- Zezé Kolstad, Choreographer/Exchange participant, National Company for Song and Dance- Maputo

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

Nicaragua

- Aleyda Ortiz, Volunteer Children Reader, Books for Children Foundation
- Alfredo Barrera, Director, FONMUNIC
- Alfredo Rivera, Music teacher-El Sauce Municipality, Association for Culture Promoters (CPA)
- Alvaro Murillo, Executive Officer, Association for Culture Promoters (CPA)
- Anastasio Lovo, Instructor of the 1st Poetry Workshop, Nicaraguan Writer's Centre (CNE)
- Bayardo Martinez, TV producer and Artistic Director, Channels 11 and 32, Independent artist
- Benjamin Phillips, Director, Save the Children-Nicaragua
- Bismark Treminio, Arts teacher-Jinotega Municipality, Association for Culture Promoters (CPA)
- Blanca Castellón, Writer and Vice President, International Festival of Poetry by CNE
- Cairo Amador, Board President, Nicaraguan Forum for Culture
- Carlos Blandón, Music teacher-Jalapa Municipality, Association for Culture Promoters (CPA)
- Carmen Lang, Country Program Coordinator, Norsk Folkehjelp- Nicaragua
- Claudia Valle, Adjunct Secretary, UNESCO-Nicaragua
- David Ruiz Lopez-Prisuelos, Coordinator, Spanish Cultural Centre in Nicaragua
- Donald Chamorro, Kinteto and Consortium Director, Consortium: CPA-Kinteto-FONMUNIC
- Douglas Nakashima, Program Director-LINKS, UNESCO-Paris
- Eddy Kull, Writer and Member of Ibsen Group
- Edgar Orochena, Choir Director- Managua Mayor's Office, Independent artist
- Emilia Torres, Director, Association for Culture Promoters (CPA)
- Gabriela Tellería, Coordinator Editorial Fund¸ Books for Children Foundation
- Gloria Carrión, Executive Director, Books for Children Foundation
- Gloria Montenegro, Deputy Mayor, Jinotega
- Henry Pietry, Coordinator Literature Program, Nicaraguan Forum for Culture
- Jamilett López Guerrero, Deputy Mayor, Masatepe
- Jezabel Solórzano, Independent, Association for Culture Promoters (CPA)
- Jose Adiac Montoya, Writer and Workshop participant, Nicaraguan Writer's Centre (CNE)
- Jose L. Sandino, Programme Officer, COSUDE
- Juan Oviedo, Choir Director-Central Bank of Nicaragua, Independent artist
- Julio Calero, Music teacher-Pueblo Nuevo Municipality, Association for Culture Promoters (CPA)
- Klaudhia Artola, Administrator, Nicaraguan Writer's Centre (CNE)
- Liliam Meza de Rocha, President-Foro Latina, Independent artist
- Linda Gutierrez, Dance teacher-Jinotega Municipality, Association for Culture Promoters (CPA)
- Lisett Rivera, Coordinator, Las Hormiguitas-NGO host of a Children Book Corner
- Lony Ruiz, Children's book illustrator and author, Books for Children Foundation
- Luis Morales, Director Minister, Ministry of Culture
- Luz Marina Acosta, Programme Manager, Nicaraguan Writer's Centre (CNE)
- Manuel Hernandez, Music teacher-El Sauce Municipality, Association for Culture Promoters (CPA)

- Manuel Ortega Heegs, Board Vice-President, Nicaraguan Writer's Centre (CNE)
- Miguel Garcia, First Secretary, Spanish Embassy-Nicaragua
- Ole Overaas, Minister Counselor, Royal Norwegian Embassy-Nicaragua
- Pedro Quiroz, Board Member, Association for Culture Promoters (CPA)
- Rigoberto Ortiz, President of Board, Association for Culture Promoters (CPA)
- Salvador Espinoza, Board Executive Secretary, Nicaraguan Forum for Culture
- Sandra Baez, Programme Coordinator, FUNDEMOS Group
- Silvio Teran, Executive Secretary, Nicaraguan Forum for Culture
- Vania Martínez, Programme Officer, Royal Norwegian Embassy-Nicaragua
- Vida Luz Meneses, Board President, Nicaraguan Writer's Centre (CNE)
- William Grisby, Workshops Participant, Books for Children Foundation
- Yolanda Rossman, Writer, Nicaraguan Writer's Centre (CNE)

Mozambique
- Albino Japelo, Consultant, Ilha de Mozambique
- Anne Beathe Tvinnereim, Desk Officer, Royal Norwegian Embassy
- Brith Løkken, Coordinator of Cultural Exchange Programs, Fredskorpset
- Celia Cossa, Training Officer, Right to Play
- Daniella Wennberg, Curator, 'A tale of one city' project
- Emidio Sebastiao, Desk Officer, Right to Play
- Fernando Morte, Umoja Action Team and participant, Umoja Project
- Francisco Bernesse, Departmental Chief, Ministry of Culture, Dept. of Planning and Cooperation
- H. E. Ms. Tove Bruvik Westberg, Ambassador, Royal Norwegian Embassy- Mozambique
- Harrison Ruben, Program Manager, Right to Play
- Henny Matos, Director, Kulungwana Association
- Inger Heldal, Senior Advisor, Norwegian Directorate for Cultural Heritage
- Joao Jussar, National Program Officer, Swedish Embassy-Mozambique
- Jon-Åge Øyslebø, Councellor, Royal Norwegian Embassy- Mozambique
- José Capote, Programme Officer, Royal Norwegian Embassy- Mozambique
- Koen Schyvens, Umoja Artistic Coordinator, Umoja Project
- Manuela Soeiro, Director/Owner, Teatro Avenida
- Marianne Hultman, Curator, 'A tale of one city' project
- Mieke Oldenburg, Programme Coordinator Culture, UNESCO-Maputo office
- Momade Ossumane, Former project officer, Ilha de Mozambique
- Nelson Lirio, Umoja Action Team and participant, Umoja Project
- Nina Strøm, First Secretary, Royal Norwegian Embassy- Mozambique
- Onecia Custodio, Umoja Project Participant, Umoja Project
- Per Skoglund, Programme Manager, Umoja Project
- Per Skoglund, Project Manager, Umoja Project
- Silverio Mahlole, Coordinator, Right to Play
- Victor Sala, Director of the Art Faculty/ Umoja Project (former active member), Graduate Institute for Art and Culture/Instituto Superior de Artes e Cultura
- Wilhelm Dahl, Development Director, Norsk Kulturskolerad (Umoja Project)

The Palestinian Area
- Abdel Rahman Abu Shanab, Director, Holst Culture Park-Gaza municipality
- Abeer Hazboun, Administrative director, Sabreen

- Ahmad Hanani, Projects coordinator, Future Youth
- Ali Abu Yassin, Independent Artist, Gaza
- Ali Asaidah, School Headmaster, UNRWA School in Nablus
- Amal Loubani, Programme Manager, Danish Representative Office
- Amer Badran, Poet-West Bank
- Ammar M. Qadami, Head of Musicology Dept, An-Najah University
- Ann, Project Officer, Right to Play
- Areej Hijazi, Senior Programme Analyst for Culture, UNESCO
- Awatef Romyah, Student, IAAP
- Baha` Boukhari, Independent Artist, Jerusalem
- Bassan Khoury, Engineer, Riwaya Museum
- Bisan Abu-Eiesheh, Student, IAAP
- Dejani, Project Coordinator, Spafford for children
- Dima Hourani, Student, IAAP
- Dr Hasan Nirat, Dean of the School of Fine Art, An-Najah University
- Elham Abed Elqader, General Director, Ministry of Education (MOE)-Gaza
- Emad Siam, Director General, Culture Centres-Gaza municipality
- Emadeddin Abdallah, Political, Financial & Administrative Advisor, NRO
- Eman Aoun, Director/Artist, Ashtar theatre
- Fadya Salfiti, Program Officer, Consulate General of Sweden-Jerusalem
- Faiha Abdulhadi, Writer/Board member, Ogarit
- George Ghattas, Program Manager, Sabreen
- Ghada Hasanin, Teacher, Askar Girls School- UNRWA
- Ghada Rabah, Country Manager, Right to Play
- Giovanni Fontana Antonelli, Project Manager, UNESCO
- Hadil abu Hmaid, Media Manager, Sabreen
- Husam Al-Madhoun, Independent Artist, Gaza
- Ibrahim Almuzayen, Artist/Director, Drama Academy
- Imad Miziro, Director, Hakaya Theatre, Jerusalem
- Inas Yassin, Director, Ethnographic and Art Museum & Virtual Gallery, Bir Zeit University
- Jamal Al-Rozzi, Project Coordinator, Gaza
- Jamal Barhom, Sports Director, MOE
- Jamal Jabar, Training Officer, Right to Play
- Jamil Daragmeh, Project Coordinator, Palestinian Youth Union
- John-Robert Handal, Music Teacher, Sabreen
- Joseph Anton Duqmaq, Music Teacher, Sabreen
- Kanar Qadi, Education Officer, Nablus, UNICEF
- Khaled Hourani, Artistic Director, IAAP
- Khawla Afouri, Activities Supervisor, Women Committees
- Lawahes Karazon, Sports Supervisor, MOE
- Lisa O'Reilly, Evaluator/Researcher (of Right to Play), Independent
- Lise Männikkö, Project Coordinator, NBU
- Louise Haxthausen, Head of Office, UNESCO
- Maha, Financial Officer, Right to Play
- Maher Shaeen, Student, IAAP
- Mahmoud Abu Hashhash, Director, Culture and Arts Programme-A.M. Qattan Foundation

- Mahmoud Eid, Director of cultural activities, MOE
- Majd Abu Khater, Accountant Manager, Jerusalem Fund
- Manal Samara, Project Accountant, Palestine Cultural Fund-Ministry of Culture
- Maria Bendel, Programme Officer in charge of culture at Sida, CG Jerusalem
- Moayad Amleh, Student, IAAP
- Mohamed Al-Halabi, Director, International Cooperation-Gaza municipality
- Mohamed Alsabah, Director, MOE
- Mohammad Adawi, Teacher, UNRWA
- Moukhtar Kocache, Program Manager, Ford Foundation
- Muawiya Tahboub, Head of Palestine Culture Fund, Ministry of Culture
- Muharram Barghouti, Director, Palestinian Youth Union
- Musa abu Zaid, Head on national committee of summer camp, Ministry of Youth and Sports
- Nabil Anani, Independent Artist
- Nihad Shakaleh, Deputy director, Arts and Crafts Village-Gaza municipality
- Noor Abed, Student, IAAP
- Raeda Almsri, Kindergarten Director, Jabal Al-Nar KG
- Rami al-Shileh, Coordinator, Community Resource Dev. Center
- Rami Arafat, Music Teacher, Faculty of Art-An-Najah University
- Rana Hamdan, Sports Supervisor, UNRWA
- Rania Elias, Director, Yabous culture centre
- Rania Malki, Director, Bethlehem Peace Center
- Raya Ranno, Volunteer, Community Resource Dev. Center (CRDC)
- Reem Jaber, Director, Kuf Laqab Society
- Renda, Project Coordinator, Right to Play Nablus
- Rima Tadros, Program Advisor, NRO
- Rozan Khouri, Music Teacher, Sabreen
- Said Murad, Founder, composer, producer, Sabreen
- Saida Salah, Project Director/deputy director, Ministry of Culture
- Samar Martha, Director, Art School Palestine
- Samia Shannan Tamimi, Administrative & Financial officer, IAAP
- Samih Mohsen, Poet and Board member, Ogarit
- Shadia Al-Shareef, Director, Children Happiness Centre
- Sharif Sarhan, Independent Artist, Gaza
- Signe Marie Breivik, Senior Advisor, NRO
- Siham Barghouti, Minister of Culture, Ministry of Culture
- Soheil Miarri, Administrative Manager, Jerusalem Fund
- Stein Torgeirsbråten, Head of development cooperation, NRO
- Suleiman Mansur, Artist, Teacher, founder of IAAP
- Søren Skou Rasmussen, Senior Adviser, Danish Representative Office to PNA
- Tale Kvalvaag, Counsellor, NRO
- Tamer Abdo, Project Coordinator, Jifna club
- Tareq Mukhadi, Projects Coordinator, Palestine Cultural Fund, Ministry of Culture
- Taysir Barakat, Artist, Teacher, founder of IAAP
- Tina Sherwell, Managing Director, International Academy of Arts in Palestine (IAAP)
- Tor Wennesland, Head, Representative Office of Norway to the Palestinian Authority (NRO)

- Vera Tamari, Artist, former director of Museum at Birzeit university
- Wahid Jubran, Manager of music education, UNRWA
- Walid Abu Bakr, President, Ogarit
- Yaser Arafat, Research Manager, Jerusalem Fund
- Yazid Anani, Artist, art practitioner
- Yousef Farhat, Project coordinator, Union of Disabled

Zimbabwe
- Albert Mazula, Executive Coordinator, ABDO
- Alpha Chapendama, Sida, Swedish Embassy-Zimbabwe
- Alpheus Musendo, Finance Officer, ABDO
- Annamore Ziueya, Project Coordinator, Rooftops Promotion
- Antony Sungisayi, Field Officer, ABDO
- Audrey Chihota-Charamba, Executive Director, Zimbabwe Women Writers
- Batsirai Kunzui, CHIPAWO
- Cecilie Giskemo, Norwegian artist and ex volunteer
- Chainty Rugube, Programme Officer, UNICEF Zimbabwe
- Charles R. Nhemachena, Director General, Sports and Recreation Commission
- Chipo Basopo, Director, CHIPAWO
- Daglas Taderera, Finance and Administration officer, Rooftops Promotion
- Daves Guzha, Producer, Rooftops Promotion
- Dean Picardo, CHIPAWO
- Doreen Sibanda, Executive Director, National Gallery of Zimbabwe
- Elvas Mari, Director, National Arts Council
- Elias Musangeya, Senior International Development Advisor, UK Sport
- Faith Musarurwa, Finance Officer, Hivos
- Farai Mpfunya, Executive Director, Culture Fund
- Gerd-Marie Solstad, Volunteer, Sports and Recreation Commission
- Ingebjørg Støfring, Ambassador, Royal Norwegian Embassy-Zimbabwe
- Joseph Mucheterere, Director Sport Development, Sports and Recreation Commission
- Karen Bean, Finance Director, HIFA
- Manuel Bagorro, Founder and Artistic Director, HIFA
- Marie Wilson, Executive Director, HIFA
- Martin Dururo, Sports and Recreation Commission
- Micaela Marques de Sousa, Chief of Communication, UNICEF Zimbabwe
- Misheck N. Mukweva, Hoops 4 Hope
- Mulukeni Ngulube, Culture Specialist, UNESCO Regional Office in Harare
- Ngoni Partson Mukukula, Director, Hoops 4 Hope
- Placsedes Ranga, Field Officer, ABDO
- Rober McLaren, Ex-Director, CHIPAWO
- Sibongile Gezha, Administrative Secretary
- Soneni Ncube, Sector Programme Officer, Hivos
- Stephen Matinanga, Programme Officer, Hivos
- Tafadzisa Musonda, Marketing and PR, Rooftops Promotion
- Tor Kubberud, Counsellor, Royal Norwegian Embassy-Zimbabwe
- Vincent Kaseke, Programme Officer, Royal Norwegian Embassy-Zimbabwe

ANNEX 6.
Survey results

Dear colleagues,

We are writing to you as you represent an organisation that could be cooperating with countries in the South in the field of culture and sports. Many such projects are financed by the Ministry of Foreign Affairs, and since 2006 Norway has a strategy for cooperation in Culture and Sports with countries in the South. Last year it was decided to commission an external and independent evaluation of this strategy and our company is now conducting this evaluation.

As part of the evaluation we would like to know more about how the strategy is perceived by organisations such as yours, that either receive financial support, or for some reason do not receive support though still active in the field. We have designed a survey with 10 questions, which should not take more than around 5 minutes to respond to, and we would be very grateful if you take the time to complete the web-based survey via the link below.

Your response will be treated anonymously and we will only present aggregate data in our report. We present our findings in a report to Norad, and this report will be made public on the 15th of September this year. If you would like to receive a copy of the report, there's a section in the survey where you can indicate that. We would be grateful if you complete the survey before April the 28th. If you have any questions, please contact Nora Ingdal (nora.ingdal@ncg.no)

Please start with the survey now by clicking on the Continue button below.

1   Survey overview

Completed/Dropout
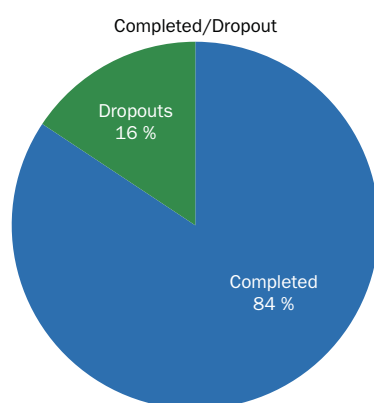
2   What type of organization are you? (Choose as many options as apply)
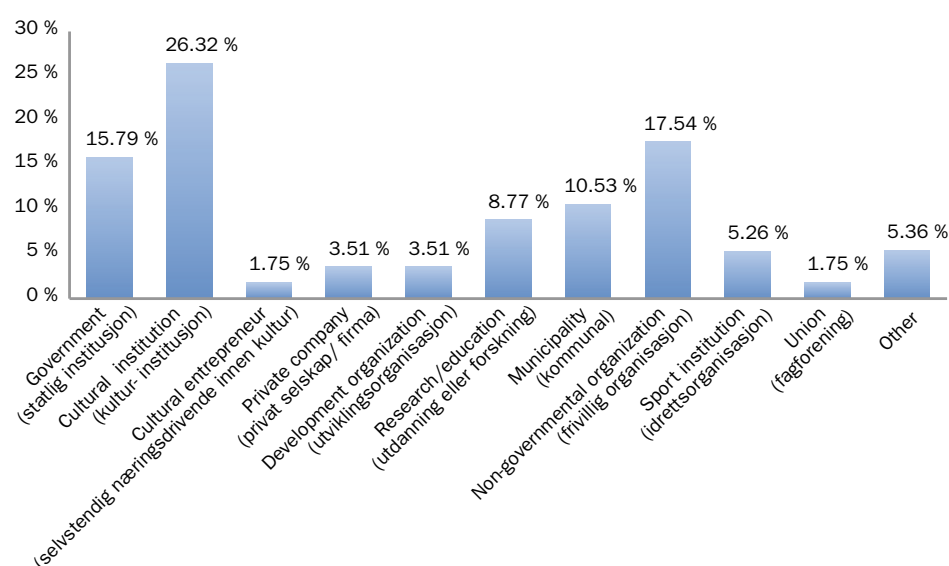
2. What type of organization are you? (Choose as many options as apply)		
Government (statlig institusjon)	9	15.79 %
Cultural institution (kulturinstitusjon)	**15**	**26.32 %**
Cultural entrepreneur (selvstendig næringsdrivende innen kultur)	1	1.75 %
Private company (privat selskap/firma)	2	3.51 %
Development organization (utviklingsorganisasjon)	2	3.51 %
Research/education (utdanning eller forskning)	5	8.77 %
Municipality (kommunal)	6	10.53 %
Non-governmental organization (frivillig organisasjon)	10	17.54 %
Sport institution (idrettsorganisasjon)	3	5.26 %
Union (fagforening)	1	1.75 %
Other	3	5.26 %
Total number of respondents	**57**	

3   Does your organisation cooperate with partners in developing countries?
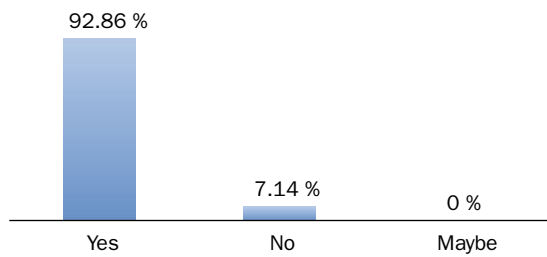
4   Has your organisation received financial support from Norad, MFA or the Embassies?
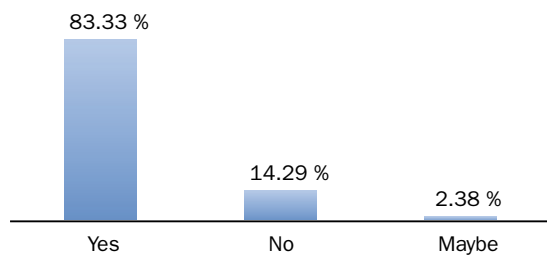
5   Which area does your organization work in...?
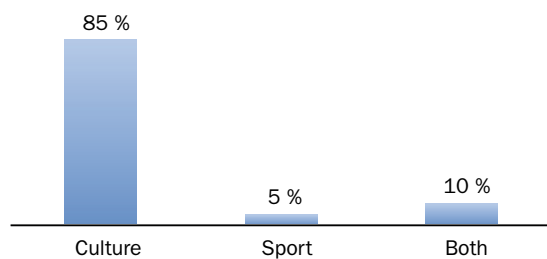
6   How would you describe your knowledge of the Strategy of Norway for Culture and Sports cooperation with Countries in the South (hereafter referred to as the Strategy)?
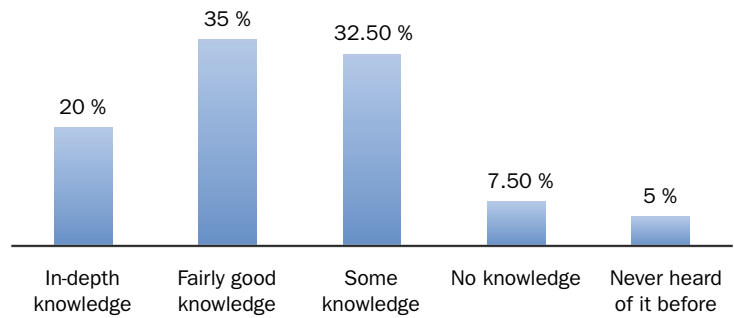
7   How relevant do you consider the Strategy to your work?
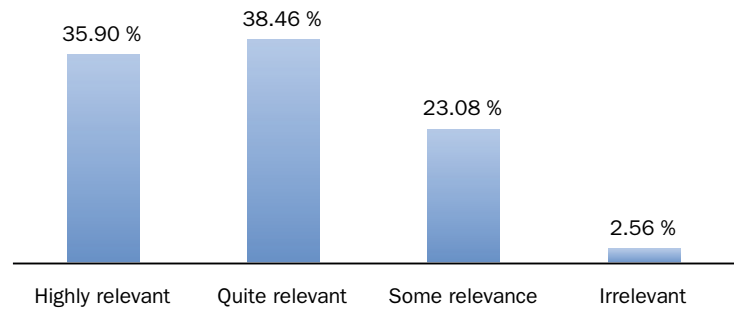
8   To what extent have you used the Strategy for your work?
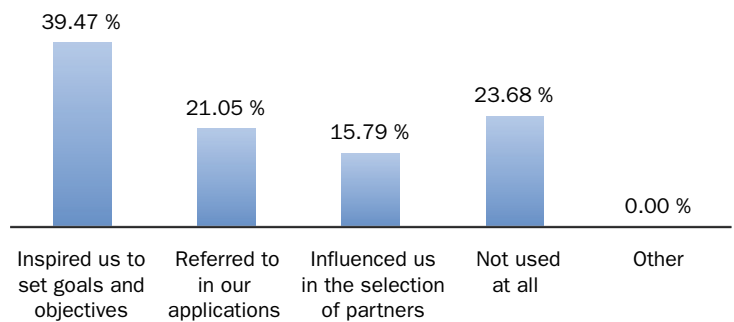
9 Do you think the Strategy has led to any changes in the field of culture and sports?

a) Increase in funding
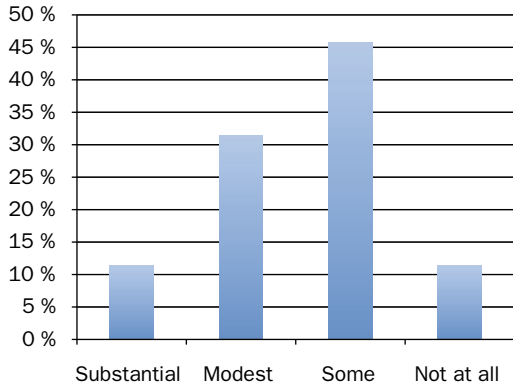
b) Higher visibility for the sector
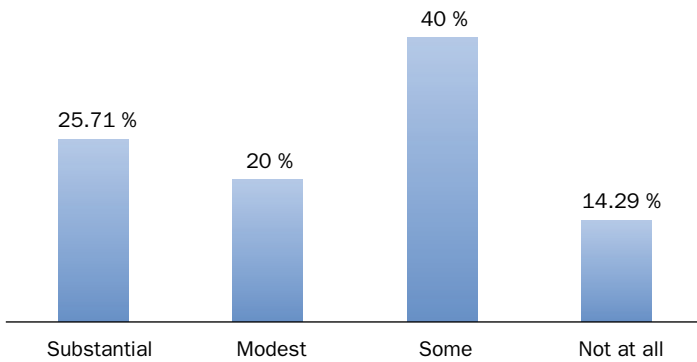
c) More long-term projects
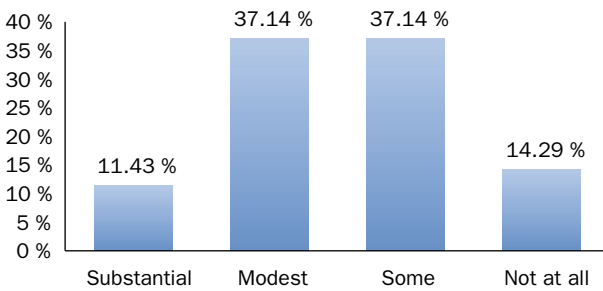
d) New initiatives
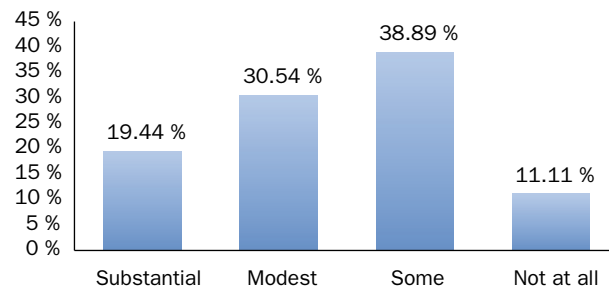
10 Was your organization consulted in the drafting of the Strategy in 2004-5?

EVALUATION REPORTS