

Performing Arts under Siege

**Evaluation of Swedish Support
to Performing Arts in Palestine 1996–2003**

Kajsa Pehrsson

**Department for Democracy
and Social Development**

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Sida Evaluation 04/23

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This report is part of *Sida Evaluations*, a series comprising evaluations of Swedish development assistance. Sida's other series concerned with evaluations, *Sida Studies in Evaluation*, concerns methodologically oriented studies commissioned by Sida. Both series are administered by the Department for Evaluation and Internal Audit, an independent department reporting directly to Sida's Board of Directors.

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Sida Evaluation 04/23

Commissioned by Sida, Department for Democracy and Social Development

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Registration No.: 2003-2425

Date of Final Report: December 2003

Printed by Edita Sverige AB, 2004

Art. no. Sida4340en

ISBN 91-586-8483-2

ISSN 1401—0402

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Abbreviations and acronyms

BA	Bachelor of Arts
DESO	Department for Democracy and Social Development (at Sida)
DI	University College of Film, Radio, Television and Theatre, Dramatiska Institutet (Stockholm)
EC	European Commission
EU	European Union
FAI	The Feckra Art Institute
GMH	School of Music and Music Education at Göteborg University, Göteborgs Musikhögskola (Gothenburg)
MENA	Middle East and Northern Africa
MoE	Ministry of Education
NCM	National Conservatory of Music
NIS	Israeli shekel (currency)
NOK	Norwegian crown (currency)
PAC	Popular Arts Centre
PNA	Palestinian National Authority
PNT	Palestinian National Theatre
SEK	Swedish crown (currency)
Sida	Swedish International Development Cooperation Agency
TDP	Theatre Day Productions
UNWRA	UN Works and Relief Agency for Palestine Refugees in the Near East
YMCA	Young Men's Christian Association

Executive summary

Background

Since 1992/1993, Swedish support to Palestine was transformed into a bilateral development cooperation programme in the Palestinian territories, i.e. the West Bank and Gaza.

Since 1995, the support to culture and media is part of the general country programme and budget. The focus of the programme in this sector is the cultural development and encouragement of children and youth through the promotion of children's literature, theatre, dance and music. In the field of performing arts, i.e. theatre, dance and music, the Sida funded programme is implemented by the University College of Film, Radio, Television and Theatre in Stockholm (Dramatiska Institutet, henceforth DI) and the School of Music and Music Education at Göteborg University (Göteborgs Musikhögskola, henceforth GMH).

The total budget for the period 1993–2003 is approximately SEK 35,000,000.

The evaluation

The aim of this evaluation is to assess whether the Swedish support has strengthened domestic capacity and the long-term sustainability in the field of performing arts, i.e. mainly theatre and music.

The study shall assess the relevance and cost effectiveness of the projects. It is also supposed to be forward-looking with concrete recommendations regarding the focus and design of the future support to performing arts in Palestine.

The study is based on documentation from all the projects in Palestine, reports from DI and GMH and, furthermore, Sida memoranda and decisions. During a visit to Palestine in August 2003, I had the possibility to meet with representatives of all the projects on the West Bank.

Information was obtained through semi-structured interviews with persons representing the projects and some other institutions (NGOs, ministries and donor agencies, including the Consulate General of Sweden). In Sweden, staff at Sida and at the Swedish implementing institutions were interviewed.

The study mainly concentrates on the period 2000–2003. The reason for this focus is the drastic deterioration of the working conditions in most projects, which makes it relevant to describe the situation of performing arts under siege.

Objectives and target groups

The overall goal of Sida's cultural cooperation is "...to create opportunities for cultural diversity, creative activities and sustainable development based on human rights". The main target groups are children and young people, women, minority groups, cultural workers and journalists. To reach these groups and fulfil its ambitious goal Sida works in many different fields with support to education and creative activities, institutional infrastructure for culture, information and social debate in civil society, cultural heritage and internationalisation. Contributions to projects need to be in line with one or more of Sida's action programmes: Poverty reduction, justice and peace, equality between women and men and protection of the environment.

Culture in Palestine

There is, presently, no written governmental policy in the field of culture. The Ministry of Culture plays a minor role in cultural life and has a limited capacity to take cultural initiatives on its own. Some other ministries promote culture mainly through collaboration with international donors. One of the most important is that of education, since many donor funded projects target children and youth. Projects are mostly implemented in collaboration with Palestinian or international NGOs. The restricted mobility in the West Bank and Gaza has made NGOs concentrate on their local audience, which often means the children in schools.

Since Palestine is a nation in its making, there are practically no functioning official Palestinian cultural institutions. In reality, NGOs are the pillars of Palestinian cultural life. This is natural, against the historical and political background, since there has simply been no state or municipalities to take responsibility for cultural development.

Since the beginning of the 1990's, the Swedish strategy has been to channel all support to performing arts through Palestinian NGOs, so, without exaggeration, one can venture to say that governmental institutions have played no role at all in the programme.

The programme

In theatre, the programme includes drama training and performances mainly for youth and school children. Theatres/groups in the West Bank and Gaza have implemented the activities with Swedish funding. In addition, training has included seminars in drama and theatre techniques, translation into Arabic and publication of books on theatre exercises and theatre premises. Some groups have received sound and light equipment. From 1997, the programme expanded to include a music project through Sabreen Association for Artistic Development, in East Jerusalem, and the dance troupe El-Funoun in Ramallah. These components of the programmes have all been developed in partnership with DI.

The National Conservatory of Music, established in 1993, is one of the oldest projects in the performing arts programme and received direct support via the Consulate General of Sweden until the year 2000, when GMH became its institutional partner. In spite of its name, it is not an institution of higher education, but a school that teaches music to children and young people as an extra-curricular activity.

Yabous was established in 1995 and is a non-profit organization aimed at the production of music festivals and concerts in East Jerusalem. Yabous gets support from Sida via the Consulate General of Sweden since 1999. An important motive for supporting Yabous is helping to maintain the Palestinian cultural presence in Jerusalem.

Findings

Sida's support has probably been important to help consolidate some of the groups and organizations in theatre and music, so that they, with the time, have been able to attract new donors.

In the field of theatre, grants have been scattered and distributed to many organizations. Sida funds have been one of several funding resources, especially for the well-known groups. Neither Sida, nor DI has brought up any discussion on possible rearrangements or a more strategic use of the funds than with the present composition of the programme. In music, the support has been concentrated to two organizations, namely NCM and Yabous.

There is no doubt that thousands of children and young people have been reached by all these groups, and their plays, summer camps and other activities arranged specifically for them. Many young people

(more boys than girls) have gone through actors' training and some have been able to create their own theatre groups with the support of their mentors and Sida funds.

Although all confirm their great interest in working with drama in schools, there seems to be little coordination or joint efforts to reach an agreement with the MoE, so that theatre and drama can be part of the school curriculum in practice and not only in theory. This is an important aspect of the sustainability of theatre and drama activities since the Israeli occupation has made it virtually impossible for groups to perform outside of their own home towns. Schools go on teaching, though, and everybody agrees that children are in dire need of recreation and comfort.

Lessons learnt

This evaluation underlines the need for good reporting – narrative as well as financial – from the implementing institutions. It goes without saying that both DI and GMH have extraordinarily complicated tasks as institutional partners. DI has a broad programme, which probably partly explains some of its coordination problems, while GMH until now has had a more limited task. It is, however, of utmost importance that the Swedish institutions fulfil their obligations towards Sida, and try to improve their analysis and documentation of the artistic and professional development of the groups or institutions they work with. Quality and performance of partner organizations must be continuously evaluated and, above all, documented by the Swedish institutions. Otherwise Sida will not have any possibility to know whether Swedish support reaches the most innovative and creative institutions or not.

Aspects such as gender equality and outreach to all segments of Palestinian society need to be underlined in future discussions with the implementing institutions, since this evaluation shows that these are weak points and not sufficiently analysed, in spite of the fact that gender equality and poverty reduction constitute important goals of Swedish development cooperation.

Recommendations

- Sida should continue, and if possible increase, its support to performing arts in Palestine on a bilateral basis. The programme in the field of music should be developed and expanded, while some of the projects in theatre should be phased out.
- Since reporting is a major problem (especially for DI and probably for other institutions not used to working with Sida) it is recommended that Sida develop a model format for reporting to be used by its institutional partners. Reports need to include professional evaluations of project performance and development, analysis of gender equality approach, outreach, itemized budget follow-up, etc. The projects, thus, need to supply simple gender disaggregated and socio-economic statistics in the future, to create a basis for the annual and other reports from the Swedish institutions to Sida. A model for such a monitoring system with some simple indicators can easily be constructed, and will not create much extra work for the projects since most of them are experienced in report writing.
- The support to theatre needs rethinking. It should be more concentrated and based on a clear strategy and criteria such as quality and/or creativity, fresh ideas and the reaching of new audiences. If possible – depending on the military situation – support should go to underserved areas in the country.
- Since schools seem to constitute the major “stage” in Palestinian theatre, Sida and its partners should initiate discussions with the MoE to develop a comprehensive programme for drama in Palestinian schools. Such a project could possibly link up with NORAD’s programme in education, which includes training of drama teachers.

- The programme in the field of music needs less rethinking, but it is recommended that it be given a clear profile of music education. All projects in the field of music should in the future be implemented by GMH to secure professional support and contact with other music institutions.
- In music education the programme should be broadened to comprise at least one more institution besides the NCM, e.g. one that specializes in Arabic music. If possible, the programme should be extended to an academic institution to develop a proper course for music teachers. Also in this case, the Norwegian project (Palestinian Technical College for Women) could be worth exploring.
- Since there are many active young amateur musicians in Palestine, e.g. those who play with traditional dance groups in the youth centres in towns and refugee camps, the ordinary scholarship programme at the NCM ought to be extended to this group of musicians.
- For the period 2004–2006, it is recommended that GMH organize a seminar on music education – both formal and non-formal – for Palestinian organizations and institutions for them to share experiences and discuss their respective pedagogical approaches.
- Both Sabreen and Popular Art Centre (PAC) in Ramallah are involved in the preservation and promotion of traditional music. This could be a joint project worth supporting, where a both Swedish and Norwegian Rikskonserter could enter as partners together with GMH. Since GMH has already started its contacts for support to research and documentation of traditional music, this could develop into a small networking and exchange project involving Sabreen, PAC, and probably other institutions, on the Palestinian side and El Mastaba Center in Cairo, and similar institutions in the MENA region to be identified.
- The future support to dance could preferably be oriented towards young dancers, to help providing the dance scene with fresh talents.
- Sida and its institutional partners must agree on a consciously elaborated strategy of how to work with support to performing arts in the country. Such a strategy must build on flexibility in planning and implementation, since the situation in Palestine is insecure and volatile.

Preface

This report is the result of a study commissioned by the Division for Culture and Media within the Swedish International Development Cooperation Agency (Sida). The aim is to evaluate the support to performing arts (theatre, music and dance) in Palestine, implemented by two Swedish institutions and involving eleven Palestinian groups/organizations.

The evaluation was carried out by me, Kajsa Pehrsson, independent consultant, and its field phase took place between 21 August and 2 September 2003. Some material and impressions gathered during a visit to Palestine in 2002 have also been of use for this study. My report describes the different projects and details some recommendations directed both to Sida and to the Swedish institutions.

Many thanks are due to all those who gave of their time to meet with me, answer my questions and discuss their projects as well as many other social and cultural issues. This valuable contribution has increased my understanding of the situation in performing arts in Palestine, and, above all, my admiration for all those who continue defending Palestinian culture under fire.

1. Introduction

Sweden has since long contributed with humanitarian assistance to improve the living conditions of the Palestinian people. Since 1992/1993, Swedish support was transformed into a bilateral development cooperation programme in the Palestinian territories, i.e. the West Bank and Gaza. Since 1995, the support to culture and media is part of the general country programme and budget.

The focus of the programme is the cultural development and encouragement of children and youth through the promotion of children's literature, theatre, dance and music. In addition, the programme includes training courses for journalists and support to the preservation of Palestinian cultural heritage. The programme is implemented through Swedish NGOs and public cultural institutions.

In the field of performing arts, the Sida funded programme is implemented by the University College of Film, Radio, Television and Theatre in Stockholm (Dramatiska Institutet, henceforth DI) and the School of Music and Music Education at Göteborg University (Göteborgs Musikhögskola, henceforth GMH).

The total budget for the period 1993–2003 is approximately SEK 35,000,000.

2. The evaluation

2.1 Purpose and scope of the evaluation

The support to performing arts in Palestine has not been evaluated since its start in the beginning of the 1990's, although the programme has had a considerable expansion from 1996 and onward. Sida planned for evaluations, both in 1997 and in 2000, as part of the preparation for new agreements, but the evaluations were never carried out. In 2000, plans were hampered by the outbreak of the Al-Aqsa intifada (September 2003), and after having decided to undertake an independent evaluation in 2002 or 2003, Sida had, again, to postpone the assignment for several months mainly because of the situation in the Middle East.

The aim of the present evaluation is, briefly, to assess whether the Swedish support has strengthened domestic capacity and the long-term sustainability in the field of performing arts, which in this case mainly means theatre and music. The study shall also assess the relevance and cost effectiveness of the projects.

Although assessment of the achievements and results until today is an important task, Sida wants the evaluation to be forward-looking with concrete recommendations regarding the focus and design of the future support to performing arts in Palestine. (Appendix 1 contains the Terms of Reference for the evaluation.)

2.2 Methodology

The study is based on extensive documentation from all the projects in Palestine retrieved from the archives of DI and GMH or collected directly from the projects (see Appendix 2). Among the documentation are also the requests for funding plus narrative and financial reports from DI and GMH and, furthermore, Sida memoranda and decisions.

During a visit to Palestine from 21 August to 2 September 2003, I had the possibility to meet with representatives of all the projects on the West Bank (see Appendix 3). The projects in Gaza had, unfortunately, to be left out since going to Gaza can be very time consuming because of the unpredictable situation at the border.

Information was obtained through semi-structured interviews with persons representing the projects and some other institutions (NGOs, ministries and donor agencies, including the Consulate General of Sweden). In Sweden, I have had talks mainly with Sida and the Swedish implementing institutions. Interviews had the character of open discussions and exchange of ideas, and provided quite a lot of information and suggestions for the future design of Swedish support.

2.3 Methodological limitations

The study mainly concentrates on the period 2000–2003. The reason for this focus is the drastic deterioration of the working conditions in most projects, which makes it relevant to describe the situation of performing arts under siege.

Besides the geographical limitation to the West Bank, it was only possible to visit Ramallah, Beit Jala and Bethlehem, and, of course, Jerusalem. Unfortunately, very few project activities were going on in

these cities because of the school vacation. In places like Hebron, Nablus, Tulkarm, etc., activities have been more and more limited because of the military situation.

In view of the difficulties to travel in the Palestinian territories – in spite of the small distances – one can afterwards say that time was actually too short for the field phase of the assignment, since three out of the eleven days were spent in a workshop on cultural issues but not directly linked to the evaluation. Some of the theatre groups were rehearsing, and it was difficult to adapt the visits to their time schedule; one visit to Ramallah was interrupted for security reasons; some people were difficult to reach because they were not yet back to work after holidays, etc. The result was that some interviews were far too short, and in one case, there was no interview at all.

Since schools were not open, I had no chance to see any school performances or observe workshops with school children. Equally, no public performances or concerts took place during the period. This is indeed a major limitation, which made it impossible to make even a superficial assessment of impact on the participants/audience and the pedagogical and artistic quality of the supported groups.

3. The role of performing arts in palestinian society

Palestinian national and cultural identity has been stifled and suppressed during almost four decades of Israeli occupation. The funding and administration of the education system was under the control of the Israeli military authorities until 1994, when it was “taken over” by the Palestinian National Authority (PNA). Up to 1994, schools on the West Bank followed the Jordanian curriculum, while schools in Gaza followed the Egyptian one. The official education system was poorly developed and subjects such as drama, music and fine arts did not exist in official schools, and are still today, with few exceptions, only taught in private schools. Consequently, there are few institutions for higher education in fine arts or performing arts in the country.

This is why Palestinian artists – actors, film makers, musicians, and painters – are either self-taught or educated abroad. A large part of the Palestinian intelligentsia is living in the diaspora, in the Arab countries or elsewhere. Some intellectuals and artists have returned to Palestine after the Oslo accords in 1993, but conditions are trying for those who want to make a living as artists. Culture has little commercial potential for the time being and few institutions exist where seriously working artists can find a permanent platform.

Many of the leading artists, however, are engaged in vitalizing of Palestinian cultural life in its different forms. They have created NGOs or non-profit organizations that are mostly funded by international donors. An important task is the defence and restoration of the Palestinian historical and cultural heritage, which has been consciously destroyed, neglected and belittled during the occupation.

Palestinian society has a rich folklore, and both folk music and dance are highly appreciated forms of performing arts. Against the odds, folklore has survived and young people today learn how to dance the traditional debke and play folk music. Many good amateur music and dance groups exist under the umbrella of NGOs and youth clubs in towns and villages, including the refugee camps.

Development in the field of music is widely varied. Western art music, jazz and pop are appreciated by a relatively broad audience, although Oriental music in all its forms – classical art music, religious music, folk music and Arabic pop – seems to dominate in Palestinian society. Music definitely plays an important role in society and traditional and religious music is still part of celebrations and ceremonies

of all kinds. In spite of that, Palestinian music is not enough documented and recorded and there are few opportunities for professional musicians to perform in the country.

Theatre is a less deeply rooted in Palestine, although its tradition goes back to the mid 19th century. Unlike music, it is not an indigenous form of art although ceremonies, dance and storytelling all have theatrical streaks. The modern theatre movement was born in the early 1970's and developed alongside the political struggle for Palestinian independence, which made the message more important than the artistic expression. Most of the pioneer theatre groups are still active today. During the 1980's theatre declined as the political situation deteriorated, especially during the first intifada, but from the mid-1990's theatre was brought back to life again. Today's theatre has changed focus from militancy to human issues, such as women's and children's rights, as well as social and economic injustice in society.

During the first activist times, most of the plays were improvised or adaptations based on foreign plays. Still today, very few genuine Palestinian plays are performed. Like in other countries in the region, theatres mostly perform translated European classics or modern plays which mainly appeals to an urban educated audience. Theatre also has the disadvantage of being victim of restrictions and open or implicit censorship. Its development is obstructed by conservative traditions and religious interpretations as well as by the political climate, which is not always conducive to free and challenging artistic expressions. Therefore, few permanent theatre groups exist in Palestine and the theatre professions – actors, directors, stage designers, technicians – are little developed in the country.

As in other countries in the Arab world, there are certain contradictions between traditional and modern, usually Western, cultural expressions. Palestine is not only exposed to Western commercial “Coca-Cola” culture, but also to artistic influences from Europe and the US which are sometimes introduced through donor funded projects. Nevertheless, some Palestinian artists have been inspired to launch cultural events and productions of an innovative character and to nurture contacts with international counterparts with good results. Simultaneously, the genuine traditional forms of music and dance survive and have a broad audience both in urban and rural settings. Many artists are working along parallel strands: Preservation and dissemination of the Palestinian cultural heritage as well as promotion of modern Palestinian dance, music and theatre.

Yet, who needs performing arts in a society that has been fighting for survival for decades under more and more extreme conditions? The answer among Palestinians involved in cultural life is unanimous: Culture and performing arts are essential for a people who live under siege and permanent threat. The most important group to reach is children and youth because they need culture and culture needs them. Both civil society and the government need to invest in children and youth to safeguard the survival and development of Palestinian culture. Theatre directors talk about “creating an audience” and this will probably be necessary for music and dance as well, to resist the commercial pressure on today's youth.

Palestine is a youthful nation, with half of its population below 15 years old. There are, however, not enough resources to “serve” all children and youth with arts and culture. The educational system lacks resources to introduce arts programmes in the official and UNWRA schools, and although a new unified curriculum is being implemented, little has been done so far to introduce music, drama or art in schools, although syllabi have been developed both for music and theatre (lower grades). So until today the vast majority of the 1 million school children and secondary school students lack the opportunity to get acquainted with culture and develop their creativity. NGOs and all kinds of non-formal institutions work dedicatedly with theatre, music and art with and for children, but they face limitations in reaching out to the groups of children who are most in need of cultural and pedagogical stimulation.

Equipped with the latest in American-donated fighter-bombers, helicopter gunships, uncountable tanks and missiles, a superb navy and a state-of-the-art intelligence service, not to speak of its own nuclear weapons, Israel has been grinding down a dispossessed people without any armour or artillery, no air force – its one pathetic airfield in Gaza is controlled by Israel – army or navy, or any of the protective institutions of a modern state. Israel's cruel confinement of 1.3 million people in the Gaza Strip, jammed like so many human sardines into a tiny pale surrounded by a barbed-wire fence, and of nearly two million in the West Bank – all of whose entrances and exits are controlled by the IDF – has few parallels in the annals of colonialism. Even under apartheid, F-16 jets were never used to bomb African homelands, as they are now sent against Palestinian towns and villages.

Behind this ruthless military pounding lies a longer-term logic. The destruction of Palestinian society which began in 1948, with the expulsion of 68 per cent of its native inhabitants – of whom 4.5 million remain refugees today – has continued through the thirty-four years of occupation since 1967.

Decades of daily pressure on a people whose main sin is that they happen to be there, in Israel's way, have sought to make life impossible for Palestinians, forcing them to give up any resistance, or to leave – as 150,000 have done for Jordan since last year. Community leaders have been jailed and deported by the occupation regime, small businesses crippled by confiscation, farms subject to demolition, universities closed down, students barred from classrooms. No Palestinian farmer or entrepreneur can export their goods directly to any Arab country – their products must pass through Israel, just as taxes are paid to Israel. In a word, the aim has been, as the American researcher Sara Roy has named it, to de-develop Palestinian society.

Today, divided into about 63 non-contiguous cantons, punctuated by 140 Jewish settlements with their own road network banned to Arabs, Palestinians have been reduced to mass unemployment – 60 per cent are jobless – and penury. Half the population of Gaza and the West Bank live on less than \$2 a day. They cannot travel freely from one place to the next within the occupied territories but must endure long lines at Israeli checkpoints, which regularly detain and humiliate the elderly, the sick, the student and the cleric for hours on end. Some 150,000 of their olive and citrus trees have been punitively uprooted; 2,000 of their houses demolished; wide swathes of their land either expropriated for the implantation of more settlers – there are currently about 400,000 – or destroyed for military purposes.

Edward Said, The Desertion of Arafat. New Left Review 11, September–October 2001

4. Cooperation in the field of performing arts

4.1 General aims

The support to culture and media in Palestine is included in the bilateral programme laid down in the country strategy for the West Bank and Gaza since 1995. Before that, Sida had given limited support to theatre projects and music education directly through the Consulate General of Sweden in Jerusalem. Culture for children became one of the priority areas, and this is where performing arts fit in. A broader programme for performing arts took shape in 1996.

The overall goal for the cooperation with Palestine is to support the peace process and the development of democracy in the West Bank and Gaza. Sida underlines the need to support the movement towards unity in the Palestinian society, with its many religious, political and cultural tendencies. Cultural projects targeting children are supposed to promote both democracy and national unity. Moreover, the effects of the Israeli occupation are profoundly affecting Palestinian children, and in such a situation, any contribution to children's intellectual and emotional development is relevant and important for the future of the Palestinian society.

In addition to the main target group children and youth, the programme is supposed to target and benefit girl children and women:

“The programme shall include distinct components that help promoting gender equality, and women’s role and participation shall specifically be underlined” (Sida Decision REMA 65/96, my translation).

4.2 Cultural Cooperation

The overall goal of Sida’s cultural cooperation is

...to create opportunities for cultural diversity, creative activities and sustainable development based on human rights.

The main target groups are children and young people, women, minority groups, cultural workers and journalists. To reach these groups and fulfil its ambitious goal Sida works in many different fields with support to

Education and creative activities

- education in the cultural field, e.g. in music, theatre, art and dance, both inside and outside school;
- promotion of reading, drama and music;

Institutional infrastructure for culture

- national and regional cooperation organizations for culture and/or media;
- institution building in the field of culture and media;
- institutional networks, research into culture and debates on culture through exchange of experience and human resource development intended to strengthen the professional base in the partner country/region;

Information and social debate in civil society

- national and regional conferences, festivals and fairs which promote creativity, identity, self-esteem, as well as dreams and visions;

Cultural heritage

- documentation of the oral narrative tradition, local languages, minority cultures, musical traditions and traditional forms of dance;

Internationalisation

- institutional cooperation between cultural institutions in Sweden and the developing countries which extends professional exchange and increases respect for cultural diversity.

In addition to this, contributions to projects shall be in line with one or more of Sida’s four action programmes:

- Poverty reduction
- Justice and peace
- Equality between women and men and,
- Protection of the environment.

5. Swedish support through institutional partners

Prior to 1996, the Consulate General of Sweden in Jerusalem handled Sida's support to performing arts in Palestine through a special budget appropriation. Some isolated projects received funding, such as Ashtar Theatre in Ramallah from 1992/93 and the National Conservatory of Music (NCM) from the end of 1994.

Since the Swedish government decided to increase its support to Palestine after the Oslo accords Sida had to elaborate a broad country programme, which also included culture and media. The Division for Culture and Media started to plan a specific programme for performing arts in 1996. Yet, Sida has mainly an overall responsibility for bilateral contacts and agreements, while consulting firms or institutions act as implementing agents. In this case, the programme was planned in collaboration with the university college Dramatiska Institutet, and two of the teachers from DI made a fact-finding trip to Palestine in April 1996. Since then, DI has continued being responsible for channelling the funds and help implementing the theatre projects plus one music project in the West Bank, Gaza and Jerusalem.

In addition to the theatre projects in Palestine, Sida also channelled funds through DI to the Independent Theatre Festival in Amman, Jordan, which has to an extent also benefited Palestinian actors, directors and theatre technicians. However, the Amman Festival is not included in this evaluation.

The procedure has been slightly different in music. The Consulate General maintained its role as channel for funds to the music sector, which, besides the NCM, also includes Yabous Productions, whose main aim is to organize concerts and music festivals in Jerusalem. Only in 2000, Sida contracted Göteborgs Musikhögskola for the NCM project, while Yabous still today has no formal Swedish institutional partner, although contacts exist with GMH.

6. Cultural policy in Palestine

The Palestine National Authority includes a Ministry of Culture and Arts with headquarters in Ramallah and a deputy minister in Gaza. The Ministry consists of five directorates and performing arts belongs to the Arts directorate.

The Ministry of Culture seems to have a weak profile and suffers from a general lack of resources. Several prominent cultural personalities have or have had strategic posts in the Ministry, but many of them have left since they have felt the limitations to develop work in the cultural field and thus preferred to return to their original professions.

There is, presently, no written governmental policy in the field of culture. Work had begun to develop in 2000, but it stopped all at once when the Al-Aqsa intifada started in September the same year. The Israeli armed forces assaulted the Ministry's offices and destroyed archives, computers, etc. Until now, the work on a policy has not been reactivated. In the absence of official cultural guidelines, the Ministry plays a minor role in cultural life and has a limited capacity to take cultural initiatives on its own.

Some of the other ministries promote culture mainly through collaboration with international donors. One of the most important is that of education, since many donor funded projects target children and

youth. Projects are mostly implemented in collaboration with Palestinian or international NGOs, who increasingly approach the Ministry of Education to offer their services to schools that come under the MoE or UNWRA. The restricted mobility in the West Bank and Gaza (and between the two Palestinian territories) has made NGOs concentrate on their local audience, which often means the young population in schools. Since the school system is undergoing reform, with the introduction of a new, unified Palestinian curriculum, it is yet another reason for theatre and music organizations to gear their work more and more towards pupils and teachers. One aim is to influence the ministry and support the introduction of music, drama and art in all schools, not only in the private schools where aesthetical subjects are already taught in some cases. The ministry has a constructive attitude, and the new curriculum makes it possible to set aside a few hours per month for performing arts or to let school children have theatre or music lessons/workshops as extra-curricular activities.

Yet, resources are scarce and there are practically no qualified teachers to work with the aesthetical subjects in the official schools. As an example, there are only 70 qualified music teachers for the approximately 2,000 schools in the West Bank and Gaza. The ministry is fully aware of these shortcomings, but its greatest challenge is in the present moment the need for pedagogical upgrading of all the common teachers to be able to carry through the curriculum reform.

7. Non-governmental organizations in the field of culture

Since Palestine is a nation in its making, there are practically no functioning official Palestinian cultural institutions. The Palestinian National Theatre (PNT) pretends to be what its name tells, but is suffering from serious artistic shortcomings. It has no permanent ensemble, and although it has received generous funding during the last couple of years, it has not taken off the ground as a vivid and attractive theatre. Since East Jerusalem is under Israeli jurisdiction, PNT, like all the other promoters of culture, functions as a non-profit organization. All institutions located in East Jerusalem are excluded from any support from the Ministry of Culture because of the Jerusalem situation. A new theatre building is under construction in Ramallah by the municipality with donor funding, but there is no information on how and by whom it will be run.

In reality, NGOs are the pillars of Palestinian cultural life. This is natural, against the historical and political background, since there has simply been no state or municipalities to take responsibility for cultural development. Many of the NGOs in the cultural field have a long history, while others were created during the period after the Oslo accords when new opportunities seemed to open with international exchange and funding.

NGOs (associations and non-profit organizations) have led their life in isolation from the state also after the establishment of the PNA. They have been confronted with new problems, such as bureaucracy and censorship in some cases, which has not encouraged them to approach the ministries of culture and/or education. At the present time, after six frustrating years of nation-building and three years of intifada, attitudes seem to change and people working in the field of performing arts are eager to establish good relations, mainly with the MoE, to be able to reach out with drama, music and dance in schools.

Since the beginning of the 1990's, the Swedish strategy has been to channel all support to performing arts through Palestinian NGOs, so, without exaggeration, one can venture to say that governmental institutions have played no role at all in the programme. The same goes for many other donors, although for example the Norwegian government has a policy to support both NGO and government projects.

8. The theatre scene

8.1 The programme

Sida's decision to engage DI as an institutional partner was based on the fact that DI is a university college where several of the theatre professions are taught, which meant that DI should be able to provide the necessary expertise to launch a broad performing arts' programme in Palestine. After its first fact-finding trip to Palestine, DI prepares the first application for funds for support to theatre and drama targeting children and youth in the West Bank and Gaza. In a memorandum in November 1996, Sida expects DI to provide "competent and accurate coordination" of the programme, anticipating the institutional collaboration to result in more vigorous Palestinian theatre institutions and a serious interest in using theatre and drama as a pedagogical tool in Palestinian schools. Sida explicitly defines the target group as youth and children. Moreover, Sida quotes DI's analysis of the gender situation in Palestinian theatre:

"Gender aspects are embedded in pedagogical theatre work, since the demand for gender equality is a living and very concrete part in theatrical work, both among professionals and amateurs"
(my translation). (Sida, memorandum 1996-11-01)

DI underlines the need to give young women the opportunity to continue in a theatre profession after taking part in theatre training.

Some components of the first elaborated programme are of a pilot project character, while others are supposed to have a longer duration. DI proposes phasing out of the support to Ashtar in 1998, while Theatre Day Productions (TDP) shall have a long-term funding. DI wants to support theatre and drama training in order to create new groups, broaden Palestinian theatre life and improve its quality. Only professional groups can help provide fresh talents and recurrent training. Yet, amateur groups and street theatre also need encouragement in a society with unemployment and instability.

DI explains its role as a "more qualified project administration" which includes active participation in the projects with specialized competence, for example through realizing pedagogical tasks.

Sida refers to DI's emphasis on "future initiatives and opportunities to guest performances by theatre groups from both countries and contacts between actors, co-productions, etc."

Yet, Sida makes an obviously realistic appreciation of the possibilities of the PNA to assume the responsibility for introducing theatre and drama in basic education in the foreseeable future.

Likewise, regular theatre activities will be dependent upon private sponsors or international donors.

The following framework of the programme outlined in 1996 has been maintained with some modifications until the present agreement between Sida and DI (2001–2003):

- Theatre and drama training and performances mainly for youth and school children. Support should go to Ashtar in Ramallah, and TDP and Al Janoub Theatre Troup in Gaza.
- Training, including seminars in drama and theatre techniques (one regional), translation into Arabic and publication of a book on theatre exercises and a manual about theatre premises.
- Equipment, i.e. sound and light equipment.

- Workshop on puppet theatre.
- DI's costs for project administration, travels, etc.

From 1997, the programme expanded to include a music project through Sabreen Association for Artistic Development, based in East Jerusalem, and the dance company El-Funoun in Ramallah. One year later, the children and youth theatre Inad in Beit Jala was added. Different small groups, mainly in Gaza, have been included from time to time. The regional component mainly consists of the support to the Amman Independent Theatre Festival, through training workshops with Swedish specialists and supporting the costs for Palestinian theatre workers to participate (special budgets). The topics for workshops have varied, and puppet theatre has been substituted by video animation.

The amounts of the approved budgets from 1996 and onwards are as follows:

Table 1. Performing arts, agreements Sida – DI

Financial year	Projects	Budget in SEK
1996/1997	Theatre	2,340,000
1997/1998	Sabreen and El-Funoun	1,100,000
1998	Theatre, Sabreen, El-Funoun, regional projects	3,850,000
1999/2000	Theatre, Sabreen, El-Funoun, regional projects	4,900,000
2001	Theatre, Sabreen, El-Funoun, regional projects	2,350,000
2002	Theatre, Sabreen, El-Funoun, regional projects	3,500,000
2003	Theatre, Sabreen, El-Funoun, regional projects	3,500,000
Total 1996–2003		21,540,000

8.2 Theatre groups in the West Bank

Ashtar

Ashtar is one of the two groups that emerged after the split of the El Hakawati theatre (now PNT) in East Jerusalem. It is based in Ramallah since 1995. Ashtar's drama training for young teenagers received Sida funding via the Consulate General already from the start in 1991. Ashtar was one of the groups contacted by DI during its first fact-finding mission in April 1996. DI recommended continued funding for two years, in order to help Ashtar consolidate its training programme.

Ashtar is a small, but professional, theatre. It has been producing a series of plays through the years, of which many have been translations of classical or modern Western writers, such as Shakespeare, Beckett, Pinter, etc. During the 1990's, the group developed its experimental theatre and started to present plays by Arab writers. It has also introduced the forum theatre, originally developed by the Brazilian drama writer and pedagogue Augusto Boal. Forum theatre is a form of theatre where script, form and presentation change as well as the relation to the audience. Ashtar has created its own form of "theatre of the oppressed" with the ever changing play "Abu Shaker's affairs" where it brings up social problems and tabus, such as early marriages, oppressing family patterns, incest, violence in schools, etc., giving the audience the opportunity to object and discuss or come up with solutions to the problem.

Since its start, Ashtar runs a theatre training programme for students in high school and universities. The plays produced with the trainees used to go on a tour in Palestine, but this is no longer possible.

Some of the already trained young actors wanted to continue as trainers, which led to the creation of school drama clubs. Subsequently, Ashtar also created a programme for training of trainers to create a staff of drama trainers for the schools. Next step was a programme for teachers not only to work with drama in education, but also to produce plays in school (within the curriculum or as an extra-curricular activity). There are both male and female theatre trainers.

Ashtar tries to work consciously with gender issues and to focus on female students in schools, since these often show a special interest in both drama sessions and performances. Gender issues appear in the forum theatre, which has caused some protests or requests for segregated audiences. Ashtar tries to discuss and always insist on mixed audiences, but sometimes has to yield. "Ashtar considers the social traditions in some of the villages, but also believes in changing some outdated traditions through the topics presented in *Abu Shaker's Affairs*." (*Iman Aoun in Harami and Gustafson, 1999.*)

Ashtar is part of local networks for cultural centres and Palestinian NGOs. In music, it has a standing collaboration with the NCM. Subjects to bring up in the Abu Shaker performances are often defined after consulting social organizations. Through the years Ashtar has mostly worked with drama in private schools, but is now trying to come to an agreement with the Ministry of Education to be able to work in schools run by UNWRA or the PNA in spite of the more difficult working arrangements (more bureaucratic, schools that work double shifts, etc.).

Ashtar usually does not charge for theatre training or even performances. Schools are not willing to pay, although some of the private schools might have enough funds for at least a contribution. The administrative director complains that "everybody wants everything for free".

Ashtar's funding situation has been more and more difficult since the beginning of the intifada in 2000. Sida gave core funding in the beginning, but is now specifically funding drama training. The Swedish contribution is, however, far from being the most important. Ashtar has had funding for their drama teachers' training component from the German Heinrich Böll Foundation, EED (network of evangelical churches in Germany) and Ford Foundation. The Abu Shaker project has been funded by the Danish Representative Office, Tamkeen/USAID and Care International (the latter for three years, USD 110,000 per year). The total income in 2002 was approximately USD 173,700 and in 2003 USD 127,200.

Ashtar's partnership with Care International has developed into more than a simple funding arrangement, since Care is actively involved and has performed a Participatory Needs Assessment and a Capacity Development Plan together with Ashtar, besides a recent impact evaluation of the forum theatre performances. (*Ashtar, 1999 and 2001, plus interviews.*)

Inad

Inad Theatre in Beit Jala works since 1987 to develop and perform children's theatre. It is the only professional theatre group in the southern part of the West Bank. Inad emphasizes its vision to facilitate the creation of a young audience that appreciates theatre and culture. In its own terms, Inad "...views theatre as a medium that will expose youth to a diversity of cultures and opinions as well as provide children with an alternative means of expression".

Inad sees theatre training as an important component of their work. The group teaches drama to children aged 8 to 15 and organizes workshops and projects for youth and women. It also works with young Palestinian playwrights in co-operation with the Royal Court Theatre in London.

Inad has introduced workshops for social workers and teachers on how to use drama in their work with children, whether it relates to social problems or teaching. They have developed some material for drama for children of different age groups, for women, or groups of both men and women, on how to

tackle social problems such as early marriages and violence and on how to inform about family planning.

Inad does not enter into the official schools in the Bethlehem/Beit Jala area since they have no agreement with the MoE, which means that they have to limit their work to the private schools. Four of the private schools have drama as a part of their curriculum and their students come regularly for workshops in the small Inad theatre. Workshops are targeting other groups of children as well, and one of the groups includes children from the refugee camps in the area. Like the other groups that work with drama in a pedagogical setting Inad underlines that actors cannot substitute teachers and that qualified drama teachers are needed for the schools.

Apart from workshops and drama in schools, Inad has an impressive outreach activity, since it tours with small performances in the Bethlehem and Hebron areas when possible. When Christmas and Eid feasts were cancelled in 2001 because of the violent situation, Inad was able to tour on a truck and reach up to 50,000 children with 80 performances in villages and refugee camps, etc.

Inad has been collaborating with Ashtar and one of its members has taken a two years' teacher training course there. Inad and TDP have an ongoing collaboration as well. Inad has also been involved in a small project with El-Warsha in Cairo with training for Inad's director to prepare the production of a play. This project was, however, not concluded as expected.

The Sida contribution to Inad has mainly been used to buy and install light equipment in its small theatre. Since the shelling of Beit Jala in the beginning of 2001 partly destroyed the theatre, Inad had to use more funds for repairs when the group could move back into its premises. Among Inad's other sponsors are the Ford Foundation, the British Council, the Royal Court Theatre in London, Save the Children (UK) and the Amid East Office (Kayyali Grant). Inad has also succeeded to gather some local sponsors, both companies and individuals. (*INAD, 2000 and 2002 plus interviews.*)

El-Funoun

El Funoun Palestinian Popular Dance Troupe was set up in 1979 by a group of young men and women, and has since then developed into the most prominent Palestinian dance group. Not only in Palestine but also among Palestinian communities in the diaspora El-Funoun's songs and dances have become popular "household tunes". Over the years, El Funoun has played a leading role in developing folkloric Palestinian dance and music into more contemporary forms, combining the heavy steps of traditional *debke* with more elaborate choreographed forms to embody El-Funoun's own vision of Palestinian dance.

"Zaghareed", a production from the end of the 1990's, portrays the Palestinian wedding, one of the most important occasions for Palestinians to dance and sing. Despite the traditional ceremony, the young woman flirts with her husband to be and together they perform a seductive duet that involves the spectator in their innocent joy. Such a representation of the contemporary Palestinian woman has been predominant in the work of El Funoun for the past ten years, and continues to be a special contribution not just to the dance scene but also to the social development of the Palestinian society. In this particular case, El-Funoun arranged gender workshops after the performance to inspire a discussion among the audience on how it sees the role of women in present Palestinian society.

"Haifa, Beirut & Beyond", is the latest production and where the Sida funds have mainly been invested. El-Funoun started working with the production already in 1996, but it was constantly delayed by lack of funds and, eventually, by the outbreak of the intifada, which complicated life in Ramallah and for all those involved as choreographers, dancers, and others. The opening performance could finally take place during summer 2003.

“Palestinian identity is under reshaping. We cannot be a state without gender equality, human rights, culture – everything must be done at the same time. Profound social and cultural change is needed.”
(Omar Barghouti, *El Funoun*, interview 2002.)

“Haifa, Beirut & Beyond” is a “dance saga” in which the troupe examines “some of the most influential experiences, that have left decisive imprints on Palestinian memory, intellect and self-image.

Haifa, Beirut & Beyond aims at shedding some light on those experiences to help rearrange our social agenda”. The main themes of the dance saga are inspired by the poems of the renowned Arab poet Mahmoud Darwish, himself a Palestinian who lived in exile and for many years the voice of Palestinians everywhere. Part of the music is composed by the famous Lebanese composer Marcel Khalife, who donated his compositions to El-Funoun. “Haifa, Beirut & Beyond” consists of five intertwined scenes depicting Palestinian life and its inherent contradictions: hate-love, exile-homeland, death-life, vengeance-peace loving, and others. It deals with forced exile and dispersion, life in exile with the siege of Beirut 1982 and the struggle of Palestinians to change their reality. In the end: “A new exile is born out of the ashes of the old one; an end to the idealistic illusions about the all-sweet homeland in our collective imagination begins to dawn; an unacquainted estrangement, both emotional and cultural, starts to rule.”

Through the years, El-Funoun has given over 1,000 performances in Palestine and during the time until the first intifada they gathered audiences of up to 3,500 persons. Income from ticket sales helped the troupe to stay financially independent and the troupe cherishes its independence. Yet, in today’s situation, with occasional performances in Palestine, they would hardly reach such a huge audience as before. (*El-Funoun*, 1997 and 2000, plus interviews 2002 and 2003.)

8.3 Theatre groups in Gaza

Theatre Day Productions (TDP)

TDP was created in 1995 and is the other group that originally was part of El Hakawati. It is mainly working in Gaza and Hebron, and it has had activities going on in Nablus, Qalqilya and Tulkarm in the West Bank. Work in those areas closed down a couple of years back because of the lack of mobility and security.

TDP works with different forms of drama training for young people and performances in schools. Its main target group is children and youth aged 9–17. TDP has a three years’ drama training programme for youth and adults who want to do theatre with children. The programme consists of body training and drama reading/text work and the production of small plays. As the training gets more advanced the students produce goes a play that goes on a tour to primary and secondary schools. At the end of the second year, students write a play collectively which, equally, goes on a tour. During a seven years’ period TDP has trained 40 actors and theatre trainers.

In a new TDP programme, “Making Plays With Kids For Kids”, which is an extension of the drama workshops, children work together and make a complete play that is performed for an audience of children and adults. Since several years, TDP has a standing collaboration with the MoE in Gaza, which makes it possible to reach all kinds of schools in the region.

TDP has tried to recruit girls for training to become actresses, but in Hebron this has not been successful. Tulkarm and Qalqilya are other areas where gender issues are controversial. It has been slightly less difficult in Gaza, although young girls finish all such activities abruptly when they marry. Schools in Palestine are usually gender segregated, which also makes it hard for young people to mix in a natu-

ral way. In workshops, TDP tries to maintain a 50/50 principle, and girls gladly participate, and they are an active theatre audience as well. Girls draw the limit when it comes to performing, and as a consequence boys have to perform all roles. "When needed, our boys will put on dresses and play what they have to play. And we can live like that, much as Mr. Shakespeare once did", TDP states in a report 2002. Presently, there is no woman on the permanent team of actors (Gaza, Hebron and Jerusalem).

TDP has started a project in video animation for children in Gaza with support from DI. It is run by a group of young girls since 2002, and the work continues, since new girls are coming in. TDP believes animation can expand as a good pedagogical and creative method to work with children. It also gives a possibility for young women to receive training for a new profession similar to teaching. That is supposed to be more easily accepted in the Gaza setting, which is very conservative regarding gender roles.

TDP has got its budget for 2003 covered. Its main donors are the EU, the government of the Netherlands, ICCO (Dutch NGO), Tamkeen/USAID and a Danish organization. Sida is by no means the biggest donor. TDP has created its own donor consortium to improve the coordination of donor funding and to increase its own transparency. Sida is part of the consortium. (*TDP, 2002, plus interviews.*)

Small groups in Gaza

Several smaller groups in Gaza have received funding through the years, but documentation on the activities and funding of these groups is not very comprehensible. Some of the groups are "offspring" of TDP, but they lack the excellence of TDP in describing their activities in reporting. The groups are small and work with limited resources, and they have problems to correspond and report in English. Information in DI's own reporting to Sida is, unfortunately, also very scarce.

The Feckra Art Institute (FAI), in Nuseirat refugee camp, was established in 2000 by a group of people with some experience in theatre, drama and animation for children. It has been implementing animation workshops to train young people to become qualified to work with groups of children and it runs drama training for school teachers in collaboration with the Gaza branch of the MoE. In addition to the training programme it is also producing its own plays, which have been performed all over Gaza. DI has let Feckra dispose of some video equipment for the animation project under a renewable agreement, and the group has received some minor funding. Recently, the Swedish independent theatre Teater Tribunalen in Stockholm worked together with Feckra during visits to Gaza.

Groups like Al-Janoub Theatre Troupe and Gaza theatlab, composed of actors/directors and drama trainers, got small grants in 1997 (SEK 20,100 and SEK 120,000, respectively) to be used for theatre education and training. The actor Abu Ali Yasin has implemented several smaller projects with Sida funding, such as theatre workshops for teenage boys and girls, and his own productions. He is, or has been, a member of several of the groups in Gaza, like Gaza theatlab and Al-Bayader Theatre Troupe. The first grant in 1998, was SEK 50,000 for production costs of a monodrama, while funding in 1999 increased to SEK 200,000, also for the production of a play.

Massafat Theatre Group in Khan Yunis is a group of young people who have been working with theatre since their first training experience in 1997. They have performed a series of educational plays for school children, but also, lately, some political plays based on themes related to the Al-Aqsa intifada. The theatre has a space at a social club in Khan Yunis, for performances for a small audience. In addition, the group takes its performances on tours mainly to schools in Gaza. As many other theatre groups, Massafat sees theatre as a therapeutic tool in drama work with traumatized children, and the group has been collaborating with psychologist for that purpose. In addition, Massafat has started working with video animation for children with the support of DI. Massafat has received USD 8,000 in 2001 plus portable light and sound equipment, including training, through DI in 2002. (*Different reports and correspondence with DI.*)

9. The music scene

9.1 Sabreen

Sabreen Association for Artistic Development

Sabreen was integrated in the performing arts' programme in 1997, and has until the present agreement (2001–2003) received support through DI.

The band Sabreen was established in 1980 in order to develop Palestinian music and creating a developmental atmosphere for music in Palestine. Like several other groups, its repertoire consisted mainly of committed political songs. Today, Sabreen plays a crucial role in development of Palestinian modern music. Its own music is blending jazz, Western and Indian music with the Arab traditional forms. Lyrics of many of the songs are by renowned Palestinian poets such as Mahmoud Darwish, Sameeh al Qassem and Hussein Barghouti. Since its start, the group has recorded several CDs and its music is widely appreciated and spread in the Arab world and in Europe.

"In the East you have to be in the music – it's not on paper outside you. When you play the oud or the mijwiz [old wind instrument similar to the oboe] you improvise, you make your own music yourself. This is the philosophy of Eastern music. In Western music you have to be organised and the score is outside you. There are two different ways of thinking. What we are trying to do is find a common language between both. Our message from the beginning was how to make people live together." (*Said Murad, Sabreen, in "Palestinian music – the sounds of struggle", Broughton, 1999.*)

In 1987, the Sabreen Association for Artistic Development was set up and registered as an NGO to implement programmes developing Palestinian culture and music. Sabreen Music Centre, thus, gives tuition to talented young musicians and interested groups and runs instrument workshops and specialist seminars in instrument playing and sounds recording. Members of Sabreen work in schools, universities and arts centres conducting courses and workshops. Like many other NGOs and associations, Sabreen organizes summer camps for young people under an agreement with the Ministry of Education.

Sabreen plays the role of a music resource organization, and, as such, cooperates with other local cultural and art organisations to carry out projects that address the local community, in Jerusalem and elsewhere, to raise cultural awareness and provide the opportunity for young musicians from the community to develop their talent.

In 1999, Sabreen organized a conference on music education in Palestine in collaboration with the British Council in Jerusalem. The background was the need for coordination between private and public organizations related to music and music education. One of the main conclusions of the conference was that the curriculum for music education required further development and clarity concerning vision, structure, content and methodology. The existing gap between capabilities, resources and needs was underlined, as well as the need to elaborate practical and applicable strategies and programmes for music education.

The most recent step in Sabreen's development is the programme "Bidayat", a community music programme aiming at introducing music in musically underprivileged environments. The idea is to launch "music for everyone", in the belief that all and everyone have the capacity to make music. Bidayat wants to renew the natural approach of looking at the music experience, and not only bring music to, but also bring music out of, the Palestinian community.

Bidayat will work with different music projects, sensitive to the age of the children/young persons, and their previous music training and exposure to music, familiarity with music theory, etc. It strives at creating an active and participatory learning process, enhancing everybody's creativity and intuition. Sabreen, thus, invests in non-formal music education before formal "conservatory-like" teaching. Two oud masters will take part in the programme, since one of the visions is also to link generations in music. Music training with old masters on Arabic instruments, naturally, must take place at the community level. In schools, however, the set-up will have to be formal, although the pedagogical approach can be participatory. The programme will offer school concerts and other music related activities for pupils of different ages.

Sabreen has an official agreement with the MoE to work in the PNA and UNWRA schools, which means that the programme has an extraordinary outreach potential. The programme has funding for three years through NORAD (USD 200,000 per year). The Norwegian institutional partner is Rikskonsertene.

The Swedish support to Sabreen has mainly been earmarked for the building up of a recording studio in East Jerusalem, and helped Sabreen to relocate its activities into the Centre where it is now situated. The studio is the only professional studio in Palestine, and is used by practically all groups and musicians who record their music in Palestine. The use of the studio has gone down somewhat since the outbreak of the intifada, since Jerusalem has become even more isolated from the rest of Palestinian cities and is no longer accessible for most Palestinians. Many sound tracks for films and TV and some other music productions are, however, still recorded there.

In addition to Sida, Sabreen has had several other sources of funding through the years, such as Ford Foundation, British Council and, presently, NORAD. (*Sabreen, 2000 and 2003, plus interviews 2002 and 2003.*)

9.2 National Conservatory of Music

The NCM is one of the oldest projects in the performing arts programme and it received SEK 2,500,000 through direct support via the Swedish Consulate General until the year 2000, when GMH became its institutional partner. The total budget for the three years' period 2001–2003 is SEK 6,000,000¹.

The NCM has three branches: Jerusalem, Ramallah and Bethlehem. NCM in Ramallah was originally the main branch, but with the deteriorating situation since September 2000 Jerusalem is now functioning as the centre.

The NCM was established in 1993, and, although it is an affiliate of Birzeit University in Ramallah, it enjoys a great deal of independence in its internal and academic affairs. NCM is, in fact, not an institution of higher education, but a school that teaches music to children and young people as an extra-curricular activity. NCM is directed by one of Palestine's most well-known musicians, who is also directing the Jerusalem branch, while the other two branches have their own directors.

Some of the general goals of the NCM are:

- Teaching music to children;
- Training music teachers for schools;

¹ Since 2001, NCM has received SEK 2,773,364 transferred from GMH (until 31 May, 2003); part of the budget for the international exchange programme has been used by GMH, plus costs for administration of the programme, totalling SEK 468,995.

- Preparing music curricula for schools;
- Training instrumentalists for future ensembles and orchestras;
- Securing grants for promising students to further their training abroad;
- Studying Palestinian folklore music;
- Encouraging musical research;

The NCM offers a programme consisting of two components, the regular programme and the special programme. The regular programme is an eight-level education, with a first preparatory phase of one to two years recommended for children below eight years of age. Students have to pass annual exams, and after completing all levels, students are supposed to be eligible to a university programme in music. Such a programme does not exist in Palestine, so students who want to continue their music education need to study abroad. The special programme consists of lessons to amateurs and music lovers, who do not need to comply with the regular curriculum or pass exams.

The curriculum is based on playing a Western or Arabic instrument. The other components are music theory, ear-training, history and appreciation of Arabic and Western art music, jazz and world music.

NCM also has its summer camps, which offer training and practice for the students under more relaxed circumstances than during the school year. All the branches organize concert series in their respective towns, which is an important contribution to cultural life in central Palestine.

In 1997 the NCM in collaboration with the Ministry of Culture, UNESCO and the International Music Council organized a music conference in Palestine. Moreover, NCM took the initiative to a regional conference on music education, “Meeting of Music Conservatories in the Arab World”, held in Istanbul in June 2003, which gathered 35 representatives (incl. six from Palestine) from Conservatories, Higher Institutes for Music Education, Universities, researchers, etc., from the Arab World and Europe. Some of the topics of the conference – totally sponsored by Sida – were as follows:

- Teaching Arabic music – the traditional way versus the conservatories;
- Instrument and theory in Arabic music – where to?
- Teaching Western classical music – between aspirations and the reality of the market;
- A unified examination system for Arabic music;
- Network of music conservatories in the Arab world.

The NCM is supposed to be open to all Palestinian children and youth, regardless of their socio-economic situation. To fulfil that goal, NCM started a scholarship programme in 1997 for children and youth who lack means to pay for tuition. The idea originated from Sida and aimed at encouraging girls to study music. The programme receives its main funding (94% during 2002/2003) from Sida through GMH.

The overall goal for the NCM – GMH project is to develop the academic capacities of the NCM, which shall contribute to enhancing its music educational level and development of the overall musical life in Palestine. The project consists of four components, namely the scholarship programme, regional cooperation, publications and an exchange programme.

The unstable situation during the latest three years has affected the NCM, like so many other organizations, and, in this case, the effects have been particularly negative for the branches in Ramallah and

Bethlehem. In spite of this, the total number of students increased by 12% in 2002/2003, although this increase was mainly in the Jerusalem branch. The branches in Ramallah and Bethlehem have difficulties to keep their students, since some teachers (depending on their type of ID card) are not allowed to leave Jerusalem, where they live. Some of the eighteen teachers have been shifted between the branches.

The NCM has an outreach programme, through which NCM teachers go to a certain school to give individual or group lessons throughout the academic year as an extra-curricular activity. The aim is to promote music among less privileged children and to encourage the most talented ones to enrol at the NCM. These students are usually entitled to full scholarships and study oud, qanoun and singing. The majority of them are girls from an UNWRA school.

The scholarship programme as such increased from 2001/2002 to 2002/2003 by 14%, which gives 257 scholarships. That, in turn, represents 71% of the total number of students! The scholarship system is gradual, which means that students can have a reduction from 25% up to totally free tuition. Scholarship students have, though, to pay a deposition for their instruments (NIS 150), and all of them must pay a contribution to the NCM of USD 50 (which can be paid in instalments). The criteria for selection of scholarship students are the family's socio-economic situation and the promotion of a specific instrument (when students are invited to take lessons). Apart from this, NCM has a special collaboration with Helen Keller School of the Blind and eight of its students belong to that school.

NCM's report from the academic year 2002/2003 contains some interesting statistics regarding the students:

- Piano is the most popular instrument (114 students out of 360);
- Oud (76), qanoun and violin (both 41) are the second and third most popular, followed by guitar, flute and percussion;
- The gender balance is very good: 184 girls out of 360 pupils!

The publication project consists of the production of a series of four books of Oriental music, "Sharkiat", for all the different levels of education, including the preparatory phase. For the first time ever in Palestine, books of Arabic music pieces are published with a high standard of form and content. Each book contains 40 pages of music scores selected to suit the eight different levels of examination for students of Oriental music. It took three years to complete the series, and the books were ready to be used in the end of 2002. A fifth book, "Let's play music: Arabic melodies for piano beginners" is directed towards the youngest students and is said to be the first of its kind in the Arab world.

The exchange project is the one that has encountered most problems, mainly in what regards the students' exchange. The original idea was to let Palestinian students spend some time at GMH, while Swedish students could teach at one of the NCM branches. This has not been realized, since Palestinian students are not admitted into a Swedish university without sufficient knowledge of the Swedish and English languages. When it comes to Palestine, the security situation has not encouraged GMH to send any students there until now. Some study visits have, however, been undertaken by NCM students and the Oriental Music Ensemble, made up by NCM teachers, has visited Gothenburg. The ensemble gave a concert and held several workshops with GMH students and in some other schools in the Gothenburg area. During the summer 2003, students and teachers from NCM participated in a music summer camp in the South of Sweden, which was highly appreciated by both sides.

NCM's main donors are, besides Sida, the Ford Foundation, and the EU. It should be underlined that NCM has an important income from student fees, concerts, record sales, etc. Its income for the aca-

demic year 2001/2003 was, approximately, SEK 5,000,000, compared to donor grants of SEK 6,800,000 for the same period. (*NCM, 2000, 2001 and 2003, GMH 2001 and 2002, plus interviews.*)

9.3 Yabous

Yabous was established in 1995 and is a Jerusalem based non-profit organization aimed at the production of artistic and musical performances. Yabous has got support from Sida via the Consulate General of Sweden since 1999 to a total amount of 3,5 million SEK. The motive for supporting Yabous is mainly political, in the sense of helping to maintain the Palestinian cultural presence in Jerusalem. This is the idea behind Yabous, which aims are to

- give Jerusalem its Arabic, Palestinian and religious character;
- work on reviving the cultural life in Jerusalem;
- organize cultural and artistic functions rather than commercial, and
- work on international cultural exchange.

Yabous has mainly organized a series of festivals: Arabic Music (each year 1996–2000), Sufi Music (1997), Jazz (1997, 1999 and 2000), Arabic Theatre (1997), Religious Music (1999 and 2000) and Songs of Freedom (2002). In addition to the festivals, there are the Yabousites evenings since 1998, the Jerusalem Concert Seasons since 2001 and the Spring Seasons Concerts (2000) that are weekly events in East Jerusalem for Palestinian and international musicians. Yabous wants to make it possible for Palestinian artists to meet their audience and to introduce a new weekly tradition for the residents of East Jerusalem. One of the biggest problems in East Jerusalem is to find a venue that is adequate for music, which makes it complicated to arrange musical events in a decent way. Yabous is working intensely to find a venue of its own to make it possible to develop its concert activities in the future.

Sida has given core funding to Yabous, and it has also many other donors and sponsors, e.g. the Qattan Foundation, the Embassies of Austria and Chile, the Consulate General of Spain and the French Consulate, the Spanish Cooperation Office, the European Commission, the Swiss Agency for Development and Cooperation, Unicef, UNDP, UNESCO and the Welfare Association.

10. Effects of the Israeli occupation

The programme was conceived during a period when it was still possible to travel and move around in Palestine. The implementation of the programme was relatively smooth, and theatre groups could take their performances on tour and perform for different audiences. During these times, a dance company like El-Funoun could have an audience of 3,000 people which not only enjoyed the performance, but also bought entrance tickets.

In the beginning of the Al-Aqsa intifada (from September 2000) groups could usually continue working with rehearsals, drama in schools, etc., but tours to perform inside the country became extremely complicated or even impossible. Both Ashtar and El-Funoun have been isolated in Ramallah. Ashtar has continued its work with drama training in Ramallah, and with its Abu Shaker performances wherever possible. For El-Funoun, the isolation has meant losing contact with its huge audience, since the troupe has not been able to tour in Palestine as it used to do, and this, in turn, means that the troupe has be-

come more dependent on external funding than before. TDP has had to withdraw from the areas in the North, since it is no longer safe to go on working there with training and performances. Inad in Beit Jala is isolated in the Bethlehem area and cannot perform or take part in activities in other parts of the country. The theatre groups are compelled to work locally, mainly with drama workshops or performances in schools, since they are no longer allowed to move around like they used to do under more “normal” circumstances.

In NCM, the branch in Bethlehem is most affected by the military situation. It has been cut off from Jerusalem during a long period, and cannot go on teaching all instruments as planned since some of the teachers cannot enter Bethlehem “legally”.

The group Feckra, whose members live and work in Gaza City, reports in October 2002 on how they managed to work with a play for secondary schools in Rafah and Khan Younis: The director of the play and two of the actors were from Khan Younis and got stuck in Gaza City because of the closure. They stayed for three months in Feckra’s office room, and Feckra had to take care of them during that time, which resulted in extra costs. When the play was ready, Feckra had to rent the halls for the performances in Rafah and Khan Younis for three extra weeks, because the team could not come and go every day as planned. The same happened to Feckra’s animation workshop – extra costs and other trouble since one month’s workshop had to be extended to three months to be realized according to plans.

In spite the fact, that groups and individuals all confront daily obstacles and all kinds of harassments when they try to carry out their work, very few activities seem to have been totally cancelled which is an impressive achievement.

11. Fulfilment of overall objectives

11.1 National capacity and sustainability

Although children and youth are the target groups of the programme, the support to theatre has, to a great extent, targeted different categories of theatre workers. There is, thus, an obvious capacity building component in the theatre part of the programme. The same goes for the music part, although children are the main beneficiaries through the scholarship programme. One could assume that the Swedish support channelled through DI and GMH has contributed to strengthening domestic capacity in theatre as well as in music. Technical workshops, seminars and bilateral and regional exchange have certainly boosted the professional development of many of the participants.

Yet, this poses a problem; especially in the field of theatre, the programme was never based on a strategic analysis of what Palestinian theatre life is most in need of – what capacity building? There seems to have been no deeper discussion between DI and Sida about priorities. Resources have been scattered and spent on project ideas of more or less the same character and that have attracted other donors as well. Since 1996, when DI presented the first programme outline to Sida, it is actually not possible to follow capacity development – funds have been transferred and reports sent back, but DI has not carried out any systematic and professional evaluations. The groups that have received most funds are, moreover, the ones that already held a good professional standard when they applied for Sida funds, according to DI’s first brief background papers. It is, though, difficult or, rather, impossible to measure development in this field, since no critical “base-line” of the artistic, pedagogical, and administrative

capacity of the groups was established in the beginning of the evaluated period. Among the semi-professional or amateur groups, mainly in Gaza, the problem is the same just that it is even harder to assess their work since reports are somewhat difficult to understand and it was not possible to interview any of them for this evaluation. During the period of Swedish support, hundreds of young people have participated in drama training, big groups of school teachers have done the same and new techniques have been introduced, such as video animation. This is one important side of the capacity building, but it is hard to say whether Swedish support has been of decisive importance or not to produce that effect, and, besides, we do not know whether this new capacity will be used by the schools or by community institutions, since there is no coordination, e.g. through DI or Sida, between the programme and the MoE or the Ministry for Higher Education.

In the case of NCM, the first brief assessment report (4,5 pages) by GMH in 1996 gives an idea of how NCM works, about their financial, administrative and management situation, recruitment of students, instruments, curriculum, fees and scholarships, etc. In a follow-up report two years later, GMH describes the most important aspects of the development of the conservatory, such as the expansion and recruitment of new teachers; impact of the scholarship programme (mainly funded by Sida) and how it is constructed; pedagogical guidelines and quality of teaching, etc. Combined with later reports from NCM and GMH, it is possible to grasp the general trends in NCM's development from a quantitative as well as a qualitative point of view. NCM is, evidently, one of these well organized and hard-working Palestinian institutions, which, per se, stands for Palestinian domestic capacity building, since it is aiming at introducing formal music education and train music teachers to fill the gap in Palestinian schools and elsewhere. Yet, music, as well as drama/theatre, has to be accepted by, and fully introduced into, the educational system in order that the growing professional capacity is fully utilized.

Most of the groups involved in the Palestinian-Swedish cooperation are stable, and have gone through many years of hardship without closing down. It is impressing how they find their ways out of desperate situations and go on working in spite of serious setbacks. In Palestine, the concept sustainability has a more profound shade of meaning than in the usual development cooperation context, when it mostly refers to institutional capacity and/or dependence on external funding. Palestinian cultural organizations are certainly dependent on external funding and they are vulnerable because they live and work under siege. If their activities and performances could take place under peaceful circumstances, and they could meet their audience in a normal humane and cultural climate, their general situation would be very different from that during the past ten years, when things have actually gone from bad to worse. Whether or not the supported groups and institutions will be able to continue their work with a high quality without external support is certainly a relevant issue in the present situation. However, a more interesting sustainability aspect is to accompany these groups and organizations, which have become institutions, and see whether they succeed in encouraging new generations to follow their example and help developing – or rather preserving – Palestinian cultural life and identity.

The more conventional sustainability aspect is actually not discussed, or even mentioned, in reporting, probably because of a common understanding of the underlying political motive of Swedish support. It would, though, be relevant for the organizations to analyse the aspects of funding and dependency on external resources, because neither private sponsors nor governmental agencies are for ever reliable. A long-term sustainability requires, after all, that organizations formulate policies in relation to other institutions in Palestinian society, which are the “clients” of the cultural organizations. Is it reasonable that theatres perform in private schools without charging, for example? Are all in the target groups so poor so that they cannot buy even a cheap ticket? What are the realistic possibilities of generating income?

11.2 Relevance and cost effectiveness

In all documents, Sida has considered performing arts a valuable contribution to mitigate the serious consequences of the Israeli occupation for the Palestinian population, and especially for children and youth. Sida refers to the increasing demand for culture, and music and theatre activities for children. These arguments are even more valid since the beginning of the second intifada in 2000, and the increasingly brutal Israeli repression. In spite of this reality, life goes on in Palestinian society and people do their best to defend their dignity and to protect their children from the most severe consequences of siege and violence. The initial analysis of the relevance of the performing arts programme holds true, especially with the seemingly continuous deterioration of the situation in Palestine. It would be fruitful, however, to deepen the analysis, given that the situation in Palestine has deteriorated and working conditions in the field of culture have changed drastically. Some new strategic considerations are needed in the planning process for the coming three years' phase of the programme.

Needless to say, it is particularly difficult to analyse costs and benefits of activities aiming at social/cultural impact in a situation like the one in Palestine. Stability and permanently ongoing activities should be taken as evidence enough that Swedish funds are used for the right purpose.

There is, moreover, no adequate basis for an analysis of the cost-effectiveness of the performing arts programme, since the complete reports on how much each of the projects has spent through the years are lacking, or are at least not easily accessible, except for NCM from 2001 and 2002.

In the case of NCM and its scholarship programme it is possible to make a simple calculation of the cost per student. During the academic year 2001/2002 226 students from the three NCM branches had scholarships, which gives a cost of approximately SEK 3,760 per student (SEK 850,000 disbursed). In 2002/2003 the cost per student is approximately SEK 3,500 (257 scholarships and SEK 900,000 disbursed.) It is, though, not possible to get the exact figure, since not all students have a full scholarship, and NCM, furthermore, used part of the scholarship funds to support other students who could not pay all the instalments of their fees. Finally, Sida covered only 85% of the scholarship programme in 2001. Anyhow, this example gives at least an estimate of the cost per student, which seems to be reasonable for one year's tuition.

The other projects are more complicated to analyse, since they have many different donors and it is mostly difficult to relate Sida funds to specific activities, even when reports are complete and professionally done, like e.g. in the case of TDP. It is, of course, problematic that reports are not always containing the data the groups are supposed to supply (figures regarding audience, outreach activities, workshop participants, gender equality, etc.). DI's own reporting has also weaknesses in this case, since it does not summarize data from project reports and information collected during visits or through correspondence with the groups. The financial reports consist of aggregated figures, which makes it difficult to evaluate results in relation to costs with a minimum of accuracy. The general impression from project reports, my own visits, and interviews (2002 and 2003) is, however, that funds are well spent. Since most groups have a good administrative capacity they should easily be able to report better if asked to do so. This does not necessarily mean that they have to make separate reports for Sida, since other donors are probably interested in receiving the same information. It is worth underlining that groups and organizations carefully report any deviation from the agreed budget. When this happens, it has usually to do with increased costs because of transports and other problems due to the closures and obstacles caused by the military situation.

11.3 Correspondence with Sida's policies and goals

Human rights and democracy

The performing arts' programme does, generally speaking, correspond to Sida's cultural policy. It includes, in fact, its most essential principles and areas. The whole programme consists of "creative activities", mostly directed towards children and youth and with a clear human rights, or children's rights, approach both in many of the performances and in pedagogical work.

From interviews, one gets convinced that people engaged in this programme all have a strong commitment to democratic ways of working and this reflects in the choice of themes brought up in theatre plays, dance performances and music. All the projects have educational or training components and function both inside and outside school. The long-term goal is promotion of drama and music in the Palestinian society through children and youth, which in itself can pave the way for open-minded thinking and new democratic values.

Poverty

It is, however, very difficult to measure the outreach to poorer segments of the population, which is one important goal in Swedish cooperation. Who are the children in the workshops? What schools get music or theatre performances – private or PNA/UNWRA? Who goes to see a theatre play? There are no statistics and very little socio-economic information, other than "village", "refugee camp", etc. The same goes for information on gender; few of the groups pay enough attention to gender aspects in reporting and it is, equally, a weak point in DI's own reporting. Both poverty and gender are areas that need conscious analysis, both by the groups and DI, so that Sida can assess whether the programme lies within "acceptable" parameters or not. Culture cannot do miracles, and is not the best method to reduce poverty in the short term. Cultural activities, however, can raise people's self-esteem and make them feel proud of their cultural heritage. That is why it is essential to know who is actually reached and invited to enjoy dance, music and theatre or take part in a workshop to develop her/his own talent.

Gender issues

One of the basic principles of Swedish development cooperation is that supported projects shall benefit both women and men. The Swedish message to partners is in fact "Promotion of Gender Equality", which means that projects are supposed to have a rather pro-active attitude. Gender issues are controversial in parts of the Palestinian society, like in other traditionally organized societies, but this does not mean that they should be overlooked.

DI practically does not mention gender in its reports to Sida, let alone analyses gender aspects or problems that come up during the implementation of the programme. Some of the supported projects are not at all that timid, since their leaders see their role in culture as that of change agents. This makes them openly confront conservatism and outdated traditions. The methods to gain ground vary, since Palestinian society is not monolithic, and it will take time to make some of the most conservative values shift.

It goes without saying that performing arts is a source of joy and entertainment for both men and women, but considering the status of women in Palestinian society it might be of special importance for them. Theatre, dance and singing can have interesting messages for women and for their men, without having an agitatorial character. This is, however, not new, since traditional songs and stories often deal with the relation between women and men in one way or the other. Modern forms can, though, help raising women's self-confidence and make them understand and reflect upon gender relations and the possibilities to make things change.

From the scarce material regarding theatre audience, one can conclude that more women than men go and see a theatre play when performed near them (Ashtar, 2002). This underlines the importance that artists perform in the community and try to come as near their potential audience as possible, if they want to reach all categories of people.

The theatre group Ashtar has very actively treated gender issues in their plays and in their forum theatre performances. “In forum theatre, women teach themselves how to break out of their roles. /.../ We believe that by people seeing a change acted out and being involved, it will be stored in their subconscious, in their bodies.” (*Iman Aoun in Harami and Gustafson, 1999.*) In dance, El-Funoun has always had gender equality as a part of its vision. It is a mixed dance company and it has a mixed leadership. El-Funoun’s popularity makes it possible to challenge its audience with a radical gender message. (*Barghouti, Qatamesh in Harami and Gustafson, 1999.*)

In music, the situation is slightly different. Girls take part in music workshops, female musicians work in Sabreen’s community music programme and over 50% of the students at NCM are girls. Yet, opinions vary about whether women have a future in music life as professional musicians or not. Traditional female music groups exist, but to become a professional performing musician is probably still difficult for women – although Sabreen’s very popular and appreciated lead singer Kamilya Jubran is an example that could serve as a role model for young girls. The profession music teacher is another possibility, and the NCM director is optimistic about women as teachers in the future. (*Murad, Ghattas and Khoury in Harami and Gustafson, 1999, reports and interviews.*)

Sida has made an addendum to the latest agreement (2001–2003) between Sida and DI, in which Sida insists upon better reporting from DI regarding beneficiaries in general, and especially whether women have been prioritized in the projects or not. The possibility for poorer segments of society to benefit from Swedish support to culture should, equally, be reported.

Institution building and professional development

Another important aspect is institution building. It seems like Sida’s financial support and the institutional partnerships have contributed to strengthen already existing organizations and institutions. Through relatively small funds, some new organizations (in Gaza) have got a chance to establish themselves in the community. There has even been some job creation, mostly for young men, but also for a few women who can work behind the stage or with animation for children.

Exchange of experience and human resource development to strengthen the professional base are other policy components which have been achieved through the programme. The exchange has been between Palestine and Sweden, as well as between Palestine and other countries in the Arab world, mainly through the independent theatre festival in Amman. In music, the regional conference (2003) on music education opens new possibilities for exchange and networking.

Cultural heritage

The regional conference about music education is a good example of a meaningful regional cooperation that can benefit Palestine as well as its neighbouring countries to develop education in Oriental music. Furthermore, both NCM, Sabreen and El-Funoun help preserving both Palestinian musical traditions and traditional dances in different, but equally valuable, ways.

12. Education and training in music and theatre

12.1 Two trends in music

Very little music education takes place within the formal school system, since there are practically no music teachers available to employ. Palestine has practically no academic institutions for music education, except universities that offer a degree in musicology which is mainly theoretical and not considered appropriate for music teaching in schools.

NCM and Sabreen are both engaged in music education, aiming at improving the music situation in schools and in the community at large. It is evident that they embrace different philosophies, where NCM represents the formal classroom education, while Sabreen defends the non-formal method of “sitting at the feet of a master” and has a “music for all” approach.

Both organizations are actively moving toward more and regularly organized music education in schools, and Sabreen is now starting its community music project Bidayat, which includes collaboration with the MoE. NCM, in its turn, invests in a BA course for music teachers that should start in 2005.

12.2 Non-formal approach in theatre training

There are no formal theatre training institutions in Palestine, so theatre groups like Ashtar and TDP are trying to fill this gap by offering a variety of non-formal training opportunities. This is mainly actors' training, while people who want to enter into another theatre profession have more difficulties to find courses. To a certain extent, the performing arts' programme has been able to invite Palestinians to the Amman festival, where workshops on light and sound, masks, stage design, etc. have taken place.

Many theatre groups and cultural organizations have theatre training for children on the agenda. In this programme it is mainly TDP, Ashtar and Inad that have been working with children and youth, in schools or in youth clubs, etc. These workshops, of different duration, usually aim at letting children work with drama to try new forms of expression. Ashtar and TDP have also longer courses for actors. A third form of drama training is the workshops for school teachers who want to use drama as a pedagogical tool in education.

13. Development of the institutional partnerships

13.1 Collaboration with Palestinian partner institutions

Through this study it has become clear that DI and GMH represent two different “schools” in development cooperation, with different philosophies and different practices. DI's approach is more of an activist and “doer” style, while GMH acts as a specialist institution with a less interventionist attitude toward its partner NCM.

Both institutions visit the projects once or twice per year, and have regular contacts in between. There seems to be a difference in the intensity of contacts. GMH lets NCM mind its own business and dialogues with the NCM director, or other staff, about budgets and other administrative issues, and

when it is needed for planning or exchange purposes. Any specialist intervention is carefully planned after request from NCM.

In DI's case, contacts seem to be very intense, since the Palestinian programme is intertwined with the regional MENA programme. While DI is involved in many small details in each project, and in a lot of informal networking, which probably benefits many Palestinian theatre workers, several of the important aspects of the programme are given little attention. Whether this is because of lack of capacity or lack of time is not clear.

The NCM-GMH partnership is recent, so it might be too early to evaluate it, but reports from both institutions confirm that it is running smoothly. GMH's reports to Sida are informative and give a good picture of the music education in general and the development of the Sida funded components of NCM's general programme. The financial part of the reporting is comprehensive and clear, which makes it easy to analyse. GMH uses the information obtained from NCM's reports and makes its own evaluation of NCM's institutional and professional development.

DI's partnership with many Palestinian theatre groups and other organizations is more problematic to analyse, let alone evaluate. One of the main sources in this case ought to be the reports to Sida, but DI's reports are not very helpful in this respect. They have many general comments about what the projects are doing, but do not present any analyses of artistic work or the development of general capacity or professionalism (which is one of the aims of the theatre support). Essential aspects, such as outreach, the audience, recruitment of participants in workshops, gender aspects, etc., are practically absent in the reports. As mentioned, the financial reports to Sida only present aggregated figures. It is, thus, complicated to evaluate DI's technical and institutional contribution to the development of its Palestinian partners.

13.2 Relations to Sida

In discussions with Sida as well as with DI it has become clear that there are certain tensions between the Division of Culture and Media and DI. Sida is worried, since DI's performance is still far below normal Sida standards regarding applications for funding and reporting. This has been an issue of arguing, since Sida has required DI to follow the LFA model in its applications and, consequently, in reporting. Sida has a liberal attitude toward cultural institutions in what regards project planning, but has insisted that DI uses at least a simplified form of the LFA format, but DI has not succeeded in doing so. DI, in its turn, seems not to understand Sida's requirements. This could be a clash of cultures – bureaucracy versus artists – but it could also be a sign of DI's administrative and analytical weakness.

GMH is well acquainted with Sida's requirements, since it has a long experience of development cooperation from South Africa. GMH holds a good standard in its application (2001–2003) and annual reports. The application is based on the LFA format, with a goal hierarchy and a simple risk analysis. The annual reports (2001 and 2002) mainly present achieved results and detailed financial reports. The reports are interesting reading, since they include other relevant information on music education, contacts with music institutions and ideas for the future. GMH's relation to Sida seems positive and relaxed.

From Sida's point of view, the most important issue is to be able to trust its institutional partners and follow the development of projects through their reporting. DI and Sida have created a special method of reporting, which consists of informal contacts and regular meetings with written minutes. This is one way to go about it, which makes it possible to avoid a Sida attitude that can be interpreted as too bureaucratic. Yet, although the informal reporting method has its positive aspects, it is not sufficient. Sida is a government agency, which has the obligation and right to require systematic reporting and substan-

tial information regarding projects implemented by institutional partners. Documentation is, in fact, essential for Sida's institutional memory.

Since DI is not the only cultural institution with reporting problems, one solution could be a standardized format for reports to Sida, where Sida clearly spells out what kind of information it needs – narrative and financial – and how it should be presented. Moreover, Swedish cultural institutions involved in development cooperation must take their own internal capacity building seriously in order to improve their performance.

14. Other donors supporting performing arts

Other donors, such as NORAD, EC, Care International, Ford Foundation, the Qattan Foundation (London), the Welfare Association, and others, support the same groups as Sida, often with larger amounts and in some cases for relatively long periods. Depending on their fund raising capacity and contacts, groups can get funding from bilateral agencies and foundations, as described above in the chapters about the groups.

The Norwegian government regards cultural cooperation as an important contribution to the development of civil society and has a philosophy of long-term support to Palestinian cultural life. Its programme partly coincides with Sida's in its outlines and its aims are similar: Strengthening of Palestinian cultural identity, promotion of the interest in culture and of popular participation in cultural life, encouragement of new thinking and development in all forms of art, capacity and competence building, etc. The main target groups are children, youth and women and projects shall be geographically well distributed over the West Bank and in Gaza in order to reach the population both in urban and rural areas.

Music education is one of NORAD's priority areas, and Sabreen's programme for music education in schools and at community level is funded by NORAD with 2 million NOK per year during three years (2003–2005). The Teachers' Union in Norway has started collaboration with the Palestinian Technical College for Women in Ramallah for music teacher training, which also involves Sabreen.

Finally, NORAD has supported a scholarship fund at the Bethlehem Academy of Music. In theatre, Ashtar has received funds for its theatre workshops in schools in Ramallah during 2002 and 2003, and got a contribution to produce its 10 years anniversary book (2002) and two theatre manuals.

The agreement between MoE and NORAD regarding rehabilitation of schools and teacher training also includes drama teaching in grades 1–4. In addition, Norway is interested to support the building up of an Academy of Arts. A feasibility study will precede such a decision. Creation of a Palestinian Council for Culture is another idea under consideration for the future.

EC and Ford Foundation are other important donors, although both have a more short-sighted policy. EC, as a principle, only gives one year's funding and is more event-oriented than e.g. Sida and Norad. These donors usually give project funding and not core funding. However, Yabous has got core funding from Ford Foundation since 1998.

15. Findings

Sida's support has probably been important to help consolidate some of the groups and organizations in theatre and music, since it has been stable although it has not consisted of very large amounts. Swedish support might have helped groups develop, so that they, with the time, have been able to attract new donors.

In the field of theatre, grants have been scattered and distributed to many groups and organizations (five well established groups and at least four small and new groups). Sida funds have been one of several funding resources, especially for the well-known groups. Neither Sida, nor DI has brought up any discussion regarding possible rearrangements or a more strategic use of the funds than with the present composition of the programme. In music (through the Consulate general and GMH), the programme has been concentrated to two organizations, namely NCM and Yabous.

There is no doubt that thousands of children and young people have been reached by all these groups, and their plays, summer camps and other activities arranged specifically for them. Many young people (more boys than girls) have gone through actors' training and some have been able to create their own theatre groups (mainly in Gaza) with the support of their mentors and small Sida funds.

Although all confirm their great interest in working with drama in schools, and, equally, confirm the increasing demand from schools, especially since the outbreak of the Al-Aqsa intifada, there seems to be little coordination or joint efforts to reach an agreement with the MoE to work in the schools run by the PNA or UNWRA, so that theatre and drama can be part of the school curriculum in practice and not only in theory. This is an important aspect of the sustainability of theatre and drama activities since the Israeli occupation has made it virtually impossible for groups to perform outside of their own home towns – touring is no longer possible, and the adult audience cannot always reach a performance. Schools go on teaching, though, and everybody agrees that children are in dire need of recreation and comfort. Among the groups and organizations, only Sabreen has hitherto approached the MoE to offer its collaboration on a national level.

Regarding the donor scene, there seems to be little sharing of information and lack of coordination between them. (EU has taken an initiative of donor coordination, but so far, the Consulate General of Sweden has not had the capacity to take part in meetings.) One of the theatre groups, TDP in Jerusalem/Gaza, has taken an independent initiative to create a donor consortium to solve this problem and to improve its own administrative situation and workload.

16. Lessons learnt

This evaluation has underlined the need for good reporting – narrative as well as financial – from the implementing institutions. The situation in Palestine makes it more difficult than normally for Sida to follow project development, even if it had the ambition to make regular project visits like in other countries. It goes without saying that both DI and GMH have extraordinarily complicated tasks as institutional partners. DI has a broad programme, which probably partly explains some of its coordination problems, while GMH until now has had a more limited task. It is, however, of utmost important that the Swedish institutions fulfil their obligations towards Sida, and try to improve their analysis and documentation of the artistic and professional development of the groups or institutions they work

with. They have to apply Sida's established administrative routines, since their role is not limited to collaboration with and support to projects in performing arts, but also includes unburdening Sida through implementing the agreed programmes.

Quality and performance of partner organizations must be continuously evaluated and, above all, documented by the Swedish institutions. Otherwise Sida will not have any possibility to know whether Swedish support reaches the most innovative and creative institutions or not.

Aspects such as gender equality and outreach to all segments of Palestinian society need to be underlined in future discussions with the implementing institutions, since this evaluation shows that these are weak points and not sufficiently analysed, in spite of the fact that gender equality and poverty reduction constitute important goals of Swedish development cooperation.

17. Recommendations

17.1 General ideas

Sida should continue, and if possible increase, its support to performing arts in Palestine on a bilateral basis. The programme in the field of music should be developed and expanded, while some of the projects in theatre should be phased out.

In a situation like the present, when local activities can go on in spite of closures and curfew, the Consulate General sees an urgent need for a permanent representative of the Swedish institutions (or periodical long-term presence) to guarantee a regular support and systematic follow-up of the projects. If such an alternative is not feasible, a Palestinian consultant could be contracted for the same purpose.

The Consulate General will get more staff in 2004, and ought to use this improved capacity to participate in donor coordination activities to help develop Sida's strategy for support to performing arts in the first place.

Since reporting is a major problem for DI (and probably for other institutions not used to working with Sida) it is recommended that Sida develop a model format for reporting to be used by its institutional partners. This should improve the standard of reporting and thereby simplify work on both sides. Reports need to include professional evaluations of project performance and development, analysis of gender equality approach, outreach, itemized budget follow-up, etc.

Financial reporting from DI has until now generally been aggregated and unspecified, with budget items such as "training projects", "groups in Gaza" or "regional programme" which makes it difficult to analyse results in relation to costs of the different projects. For Sida to be able to make a reasonably rational follow-up of the work of an institutional partner it must specify its own requirements, to make these clear from the beginning. Next agreement with the Swedish implementing institutions should be a new start in this respect.

The projects need to supply simple gender disaggregated and socio-economic statistics in the future, to create a basis for the annual and other reports from the Swedish institutions to Sida. A model for such a monitoring system with some simple indicators can easily be constructed, and will not create much extra work for the projects since most of them are experienced in report writing.

17.2 Theatre

The support to theatre needs rethinking. It should be more concentrated and based on a clear strategy and criteria such as quality and/or creativity, fresh ideas and the reaching of new audiences. If possible – depending on the military situation – support should go to underserved areas in the country.

Ashtar has received Sida support since the beginning of the 1990's and TDP since 1996. It is recommended that funding of Ashtar be concluded with the expiry of the present agreement. In the case of TDP, support should be given specifically to the activities in Hebron, which is relatively underserved in theatre.

In Gaza, Sida should support a Palestinian-Swedish direct partnership between the group Feckra and Teater Tribunalen, if the military situation does not prevent the development of such a project. Teater Tribunalen in Stockholm is an independent group that has already started collaboration with Feckra during visits to Gaza.

Since schools seem to constitute the major “stage” in Palestinian theatre, Sida and its partners should initiate discussions with the MoE to develop a comprehensive programme for drama in Palestinian schools. A new partner could be the Swedish Association of Drama Teachers (Riksorganisationen Auktoriserade Dramapedagoger). Such a project could possibly link up with NORAD's programme in education, which includes training of drama teachers.

“Writing for theatre” is a theme that ought to be developed in Palestine, since Palestinians never had the possibility to participate fully in the regional workshops held earlier by Backa Teater. This should be a project with a longer perspective (two to three years) and target talented writers or theatre people – both women and men – that are willing to commit themselves to a training programme with periodical workshops.

17.3 Music

The programme in the field of music has until now been limited to NCM and Yabous. This programme needs less rethinking, but it is recommended that it be given a clear profile of music education. All projects in the field of music should in the future be implemented by GMH to secure professional support and contact with other music institutions.

The support to Yabous should be discontinued, to instead be concentrated on music education or activities linked to music education. (To continue supporting cultural life in East Jerusalem Sida should be prepared to, for example, support a cultural centre more in tune with the aim of supporting culture for/with children, youth and women.)

In music education the programme should be broadened to comprise at least one more institution besides the NCM, e.g. one that specializes in Arabic music. If possible, the programme should be extended to an academic institution to develop a proper course for music teachers. Also in this case, the Norwegian project (Palestinian Technical College for Women) could be worth exploring.

Since there are many active young amateur musicians in Palestine, e.g. those who play with traditional dance groups in the youth centres in towns and refugee camps, the ordinary scholarship programme at the NCM ought to be extended to this group of musicians. They can usually not follow regular afternoon classes during weekdays, since they study or work and sometimes have a family to cater for. Some arrangement with subsidized “master classes” could serve this group, which is already very dedicated to music but often without possibilities to improve their technique and general musical knowledge.

For the period 2004–2006, it is recommended that GMH organize a seminar on music education – both formal and non-formal – for Palestinian organizations and institutions for them to share experiences and discuss their respective pedagogical approaches. NCM and Sabreen are natural participants, and several other institutions and groups according to the inventory made by GMH.

Both Sabreen and Popular Art Centre (PAC) in Ramallah are involved in the preservation and promotion of traditional (folk) music. PAC has a big archive of recorded folk music and intends to produce some CDs based on this already existing material. Sabreen is planning to make new recordings of traditional music, such as Sufi singers in Jerusalem, women's orchestras, a group of traditional female singers in Beit Sahour and folk singers in Jenin. This could be a joint project worth supporting, where a both Swedish and Norwegian Rikskonsertene could enter as partners together with GMH.

Since GMH has already started its contacts for support to research and documentation of traditional music, this could develop into a small networking and exchange project involving Sabreen, PAC, and probably other institutions, on the Palestinian side and El Mastaba Center in Cairo, and similar institutions in the MENA region to be identified.

17.4 Dance

The dance troupe El-Funoun belongs to the groups that have had a regular support from Sida during a long period. It is considered the foremost modern dance troupe in Palestine, and it has a broad and enthusiastic audience in Palestine and abroad. El-Funoun has a youth group, Bara'em (The Buds), and has inspired many other groups of young dancers. PAC, which is a sister organization of El-Funoun, also works in the field of dance, both through its own dance school and with youth dance groups in ten youth centres. The future support to dance could preferably be oriented towards these young dancers, to help providing the dance scene with fresh talents.

17.5 Final remarks

Sida and its institutional partners must agree on a consciously elaborated strategy of how to work with support to performing arts in the country. Such a strategy must build on flexibility in planning and implementation, since the situation in Palestine is insecure and volatile.

Sida might need to envisage a scenario when Swedish presence is limited or impossible and find methods to uphold the programme with such a "worst" scenario. In such a situation, the most stable and well organized partner institutions on the Palestinian side should be asked to take over part of the responsibility of expert support to younger organizations. Such a model needs a new methodology that has to be developed by Sida's Division for Culture and Media, the Consulate General of Sweden in Jerusalem and the respective implementing institutions after sounding with the Palestinian partners.

Appendix 1

Terms of reference for the evaluation of swedish support to performing arts on the West Bank and Gaza for the period 1995–2003

1 Background

Sida has since 1993 given financial support to the cultural sector on the West Bank and Gaza Strip. Since 1995 the support is included in the bilateral programme which is laid down in the country strategy for the West Bank and Gaza for the period 1995–1997.

In the country strategy for the period 2001–2003 Sida decided to grant SEK 46,5 MSEK to the cultural sector which is a continuation of the ongoing programme since 1997. It was also decided that an evaluation should be carried out at the end of the period covering the whole programme, an evaluation that is also forward looking.

The objectives of the Swedish support to the sector has been in the first place to promote the emotional and intellectual development among children and youth in the fields of music, literature and theatre, secondly to protect the Palestinian cultural heritage and to contribute of the training of independent journalists.

Other objectives of the Swedish support has been to promote a democratic development on the West Bank and Gaza by popular participation in cultural life, to strengthen a national identity and to promote gender equality.

The support during this period has concentrated on projects in performing arts, literature and training of journalists.

The target groups have been children and youth. A special emphasis has been put on creating possibilities for women to participate in cultural activities.

2 Purpose and scope of the evaluation

The support to the cultural sector has not been evaluated during the last ten years. In order to get an independent view of the Swedish support to culture and media on the West Bank and Gaza it is suggested that an evaluation of the support is undertaken. The evaluation will give an input to the forthcoming country strategy for 2004–2007.

The overall aim of the evaluation is to assess whether the support is strengthening the domestic capacity and the long-term sustainability in the field of performing arts. The evaluation should also assess the relevance and cost effectiveness of the present projects within the scope of the support to performing arts.

The main emphasis in the evaluation, however, shall be laid on recommendations how a possible future support to performing arts shall be designed.

The study shall take place during August and September 2003. The study in itself will constitute an important input for designing possible future funding to the sector. For that reason it is very important that the study produce concrete recommendations and is distinct and forward looking.

The study should be conducted in close cooperation with the recipient organisations and individuals in Palestine, the Swedish Consulate General in Jerusalem, the Swedish institutions which in a regular way are involved in the cooperation and the Culture and Media division.

The study shall also include interviews with teachers, cultural workers and other groups with a vested interest in performing arts in the Palestinian society.

3 Issues to be covered in the evaluation

The evaluation shall cover the following questions and aspects:

- Assessment of the relevance of the support to performing arts in relation to the objectives and strategy for the Sida development cooperation with the West Bank and Gaza outlined in the country strategy for the West Bank and Gaza 2001–2003, Sida's action programs for Poverty, Democracy and Justice and Gender and Policy for Sida's international development cooperation in the field of culture.
- Analysis of whether the supported projects in the field of performing arts have addressed the issues of cultural and intellectual development of children and youth and if the approach and channels used have been adequate.
- Assessment on how gender aspects have been included in the projects and how the gender dimension can be further enhanced and elaborated.
- Analysis of how the cooperation and exchange have evolved and progressed between the Swedish institutions involved and their Palestinian counterparts
- A short description and analysis of the role of the Ministries of Culture and Education in the field of performing arts concerning formal and non-formal education and training.
- Identification and analysis of positive and negative aspects of the present situation regarding formal and non-formal education in the actual sector
- A short description of the Swedish contribution and engagement in relation to other donors
- A short analysis of the eventual positive role of performing arts in a conflict ridden society like the Palestinian
- A short description of the impact the overall conflict situation has had on the conditions for the projects supported by Sweden

Recommendations for possible future Swedish support

- Analyse the operational and strategic lessons learnt from the past support
- Assess important areas of education and vocational training in the field of performing arts, particularly in the music sector, that are neglected in the present situation
- Recommend particular items, training arrangements and organisations in the actual field to be supported with special consideration to new groups and ideas
- Recommend how future support should be more relevantly and effectively designed to meet the needs and expectations of children and youth in the field of performing arts

- Assess which kind of cooperation and exchange with Swedish organisations and institutions should be encouraged and how this cooperation, if deemed expedient, can become more institutionalized and on a more regular basis
- Analyse the prospects of a more regular regional cooperation in the Mena region, apart from the Amman Festival, in the field of performing arts
- Analyse in short the significance of a future Swedish support to performing arts in the light of a continued Palestinian-Israeli conflict

4 Methodology, evaluation team and time schedule

Methodology

The methodology used for the evaluation shall be participatory and include all identified stakeholders. A participatory evaluation invites different stakeholders to articulate and present their needs, interests and expectations. This process might be particularly significant and valuable in a conflict situation like the Palestinian.

The evaluation should be carried out through

- Studies of relevant documents and reports such as Sida's cultural policy, country strategies, project proposals, agreements and financial and narrative reports.
- Interviews with Sida officials who are responsible for the administration of the support both at Sida in Stockholm and at the Consulate General in Jerusalem.
- Interviews with responsible officers and ministers of the Ministries of Culture and Education, with teachers, cultural workers and other groups with a vested interest in performing arts and with special expertise within the sector in the Mena region and in Sweden
- Interviews with organisations and individuals on the West Bank and Gaza who have received Swedish support as well as organisations and individuals in Sweden which are regularly involved in the cooperation.

Evaluation Team

The consultant shall be a person with a good knowledge of the West Bank and Gaza, a good understanding of the cultural field and of cultural institutions and organisations, of capacity building, administration and management in the cultural sector and be very competent in Swedish and English.

Time Schedule

The evaluation will take place in Sweden and, if possible, on the West Bank and Gaza during August and September 2003. The length of the assignment is estimated to 5–6 weeks full-time work.

5 Reporting

The findings will be presented in a report and, if possible, at a seminar at Sida.

The evaluation report shall be written in English and should not exceed 30 pages, excluding annexes. Format and outline of the report shall follow the guidelines in *Sida Evaluation Report – a Standardised Format* (see Annex 1). 3 copies of the draft report shall be submitted to Sida no later than 15 October.

Within 2 weeks after receiving Sida's comments on the draft report, a final version in 5 copies and on diskette shall be submitted to Sida.

Subject to decision by Sida, the report will be published and distributed as a publication within the Sida Evaluations series.

The evaluation report shall be written in Word 6.0 for Windows (or in a compatible format) and should be presented in a way that enables publication without further editing.

The evaluation assignment includes the production of a Newsletter summary following the guidelines in *Sida Evaluations Newsletter – Guidelines for Evaluation Managers and Consultants* and also the completion of *Sida Evaluations Data Work Sheet*. The separate summary and a completed Data Work Sheet shall be submitted to Sida along with the draft report.

(Annexes 1, 2 and 3 are retrievable from ‘Sida-mallar’/Sida Evaluations)

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Appendix 3

Persons interviewed

Palestine

Mr Michel Nasser, Director, Bethlehem Peace Centre

Ms Rania Melka, Programme Officer, Bethlehem Peace Centre

Ms Fadia, Marketing Officer, Bethlehem Peace Centre

Ms Isabel de la Cruz, former Programme Coordinator, Bethlehem Peace Centre

Ms Dalia Elias, Project Coordinator, Bethlehem Peace Centre

Ms Margoth Sonnebo, Programme Manager, Diakonia Regional Middle East Office

Mr Saleem Zougbi, President of the Executive Committee, Bethlehem Academy of Music

Mr Anton Saba, Public Relations, Bethlehem Academy of Music

Members of the Music Group at Baladi Folklore Center, Beit Jala

Ms Marina Barham, Producer, Inad Theatre, Beit Jala

Mr George Ghattas, Administrative Director, Sabreen Association for Artistic Development, Bethlehem

Ms Jeeda Musleh, Community Musician, Bidayat Project, Bethlehem

Mr Wassim Qassis, Community Music Coordinator, Bidayat Project, Bethlehem

Mr Sana Salame, Community Mobilizer, Bidayat Project, Bethlehem

Mr Dia Rishmawi, Director, NCM Bethlehem Branch

Mr Said Murad, Artistic Director, Sabreen Association for Artistic Development, Jerusalem

Mr Sameh Hijazi, Director and Drama Teacher, Sabreen Association for Artistic Development, Jerusalem

Children at the Silwan Youth Club, Jerusalem

Mr Mohamad O. Qasrawi, Assistant to the Minister for Educational Commissions, Ministry of Education, Ramallah

Mr Basri Saleh, Director General of International and Public Relations, Ministry of Education, Ramallah

Mr Ghazi Abu Sharkh, Director General of Training and Supervision, Ministry of Education, Ramallah

Mr Zaher Atweh, Director of Teacher Training Department, Ministry of Education, Ramallah

Mr Saher Yasin Khalil, Division of Music Education, Ministry of Education, Ramallah

Mr Salah Soubani, Department of Planning, Ministry of Education, Ramallah

Ms Liana Badr, General Director Performing Arts, Ministry of Culture (by telephone)

Ms Joviana Stephan, Administrative Director, Ashtar Theatre, Ramallah

Mr Khaled Khatamesh, Director, El-Funoun, Ramallah

Mr Omar Barghouti, Artistic Director, El-Funoun, Ramallah

Ms Iman Hammouri, Director, Popular Arts Centre, Ramallah

Mr Nabil Anani, League of Palestine Artists, Ramallah

Ms Alia Arasoughly, Film director, Ramallah

Mr Amer Khalil, Actor and Manager, Theatre Day Productions, Jerusalem

Ms Jackie Lubeck, Director, Theatre Day Productions, Jerusalem

Mr Jan Willems, Director, Theatre Day Productions, Jerusalem

Ms Rania Elias, Director, Yabous Productions, Jerusalem

Mr Suhail Khoury, Director, NCM (by telephone)

Ms Dalia Habash, Public Relations Officer, NCM, Jerusalem

Ms Anne Bruzelius, Consul, Consulate General of Sweden, Jerusalem

Mr Peter Lundberg, Consul, Consulate General of Sweden, Jerusalem

Ms Fadia Nahhas, Press and Information Officer, European Union,
European Commission Technical Assistance Office, Jerusalem

Ms Signe Marie Breivik, Project Advisor, The Representative Office of Norway
to the Palestinian Authority, Jerusalem

Sweden

Mr Åke Löfgren, Senior Programme Officer, Division of Culture and Media, Sida

Ms Boel Höjeberg, University lecturer, University College of Film, Radio,
Television and Theatre (DI), Stockholm

Ms Ninni Rydsjö, Project leader, Sida projects, University College of Film, Radio,
Television and Theatre (DI), Stockholm

Mr Ulf Sarner, Sida Project Leader, School of Music and Music Education
at the Göteborg University (GMH), Gothenburg

Mr Gunnar Lindgren, School of Music and Music Education at the Göteborg University (GMH),
Gothenburg

Mr Bosse Stenholm, Musician, Backa Teater, Gothenburg

Ms Lena Fridell, dramaturgist, Backa Teater, Gothenburg

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