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Sida Review

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Review of Sida Contribution to Performing Arts in Palestine through the Academy of Music and Drama at the University of Gothenburg – with focus on the latest phase 2008–2010

Final Report

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**Final Report
December 2010**

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The views and interpretations expressed in this report are the authors' and do not necessarily reflect those of the Swedish International Development Cooperation Agency, Sida.

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LIST OF ABBREVIATIONS

ESNCM	Edward Said National Conservatory of Music
CSO	Civil Society Organization
HSM	Gothenburg Academy of Music and Drama
LFA	Logical Framework Approach
MoEH	Ministry of Education and Higher Education
MoC	Ministry of Culture
oPt	Occupied Palestinian Territory
PA	Palestinian Authority
PCM	Project Cycle Management
PAC	Popular Arts Centre
PGU/PGD	Policy for Global Development
PRDP/PNP	Palestinian Reconstruction and Development Plan/National Plan
RT	Review Team
TDP	Theatre Day Production
TFT	The Freedom Theatre, Jenin
UN	United Nations
WBG	West Bank and Gaza Strip

EXECUTIVE SUMMARY

Review of the “Programme”

The current programme is not a programme as per Sida’s definition, nor can it be described as a Programme-Based Approach (PBA). It is rather a collection of organizations active in the field of performing arts with projects supported by Sida through HSM. The Swedish contribution to culture in Palestine is small in terms of Sida funding, around 7.5 MSEK, out of which some 5 MSEK are distributed to the involved organizations. The funded organizations display a great variety of activities, from circus to symphony orchestra, dance school and theatre performances.

Taken as a whole the support is relevant considering Swedish policies (e.g. Policy for Global Development, Policy for Democratic Development and Human Rights, the Cooperation Strategy for Development Cooperation with the West Bank and Gaza) and Palestinian policies (e.g. the recently published Culture Strategy) as well as important UN resolutions (1325 and 1612). It is also relevant considering Sida documents such as Perspectives on Poverty, Culture, Freedom from Expression and others.

Although lacking a situation and context analysis the support is deemed relevant due to the content of the activities and the target groups. NGOs, active in the field of theatre, dance, music, and other cultural areas are in reality responsible for cultural activities in Palestine. They represent a multitude of cultural activities and they respond to the needs for cultural expression of thousands of Palestinians; not least for all children in dire needs of recreation and creative activities. Poor children appear to participate to a high degree; fees are usually low or non-existing and scholarships are provided. There is a fair gender balance as regards participation, both as performers and onlookers; nonetheless a broader gender analysis is missing.

There are virtually no functioning Palestinian cultural institutions. The Ministry of Culture plays a marginal role in cultural life. Nevertheless, cooperation with PA is desirable and necessary to promote the development of a responsible state, also in the field of culture. The fact, that MoEH is one of the partners is a first step, which also has contributed to diminishing the tension between the CSOs and PA. Regrettably, not all supported organizations are positive to develop a co-operation with PA.

The effectiveness of the 12 supported organizations as well as of HSM is deemed fairly good. Productions, performances, workshops, summer camps, scholarships, festivals, trainings and capacity development have by and large been implemented as planned. The organizations have presented satisfactory plans and reports to HSM, usually including LFA matrices. At outcome level the effectiveness is difficult to assess since objectives and expected results often vary from year to year and reports generally include only quantifiable indicators.

Measurement tools, including outcome indicators need to be developed (TDP has some interesting experiences). However, the field visits and the many interviews convinced the Review Team that culture and performing arts are essential for a people who have been occupied for more than half a century, whose cultural heritage has been consciously destroyed, neglected and humiliated causing negative effects on people’s self-respect and identity.

The cost-efficiency is, needless to say, particularly difficult to assess. How costs and benefits of cultural activities in the Palestinian context relate cannot be properly analyzed. Suffice it to say that activities are ongoing, audience is coming, and children are participating in constantly increasing numbers. Also, considering the specific situation that oPt represents, the sustainability, in financial terms, must be considered satisfactory. Sida funds cover usually only a minor portion of the organizations’ budgets. All

organizations are supported by other donors as well and many have own incomes in the form of fees and ticket sales.

However, the support is at present distributed to too many organizations and too many small projects. Organizations/projects have not been considered for support in ad hoc manner, on the contrary; many visits, interviews, discussions have been made prior to inclusion. Nevertheless, the lack of clearly set principles and criteria for selecting organization/project is a serious drawback. The fact that the funds available for support are limited underlines the need for more concentration.

In the current support the music organizations are overrepresented. ESNM receives around 25 % of total funds, and half of the funds for music projects. Nevertheless, the RT regards this share as reasonable considering the significance the ESNM activities. One of the smallest contributions goes to Magnificat, but it is doubtful whether this organization should receive Sida funding at all. It is a Catholic organization with activities for children mainly from Christian middle or upper class families. Another organization that definitely can bear its own expenses without Sida funds is Am Qattan. It must be considered a temporary solution that Am Qattan is in charge of the Gaza Music School. According to received information ESNM is prepared to take the full responsibility for the school in Gaza in 2011.

Among the theatre groups The Freedom Theatre presents a comprehensive concept and very impressive activities and is an organization firmly based in the community of Jenin. Ashtar is a small but professional theatre with forum theatre ("theatre of the oppressed"), performances and training programmes. YES Theatre is an offspring of Theatre Day Productions, primarily active in schools.

PAC is a stable organization with "traditional contemporary" dance and music activities with a clear mission of strengthening Palestinian identity. PAC reaches many children and young people, not least from the poor strata of the population.

MoEH is responsible for upgrading of music teachers, still at a limited scale. HSM teachers have been the main instructors.

A big portion of Sida funds is used for exchange activities. A great number of visits have been made, mainly referring to music artists, teachers and students in both directions. In 2010 a group representing Palestinian theatres visited Sweden. The exchange has been extensive but there is no plan, no set objectives and no follow of the visits, which is a shortcoming according to RT.

Three Palestinian organizations, Theatre Day productions, El Fenoun dance troop, and Al Hara Theatre, have Sida funding as part of a regional network, led by the Swedish Drama Institute, but have as part of the HSM-led cooperation only participated in LFA seminars as the DNA Network and not in any other activities.

In sum, the support to culture projects by Palestinian organizations involved in culture is generally assessed as very relevant, effective, efficient and reasonably sustainable. However, it is a too diverse bouquet of too many flowers. *More important, a strategic plan for support based on a situation analysis of the cultural arena is dearly needed (as pointed out also in previous evaluations).*

Review of HSM

A heavy workload is resting on HSM's shoulders, particularly on the two project coordinators. They have often had to work alone without much guidance from Sida. The agreement Sida-HSM is very general and no specific ToR exist. When Swedish institutions without much experience of development cooperation are engaged they require, according to the RT, specific training on "aid matters", knowledge about planning and reporting and in general, support and guidance on project implementation

and monitoring. It cannot be taken for granted that universities or other institutions outside the donor and NGO world possess such experience. To be able to provide this support to organizations working based on the PGU/D, Sida would need more resources for follow-up and training (see 5.1 and Concluding comments under Chapter 5).

HSM coordinators have also worked without sufficient support from HSM's administrative and financial units. Nonetheless, the involvement of the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg has been acceptable and a big number of teachers from the Faculty has visited and supported the Palestinian organizations. The operations of HSM are generally much appreciated by the Palestinian partners, as well as by other stakeholders, including Sida. However, a permanent or at least a more substantial presence of HSM is requested by the partner organizations, a request supported by the RT. A stationed representative or counterpart would, for example, facilitate donor cooperation and coordination, which is practically non-existent today.

Teachers from HSM and from other Swedish institutions/organizations have been involved in capacity building and exchange activities; some of these activities have also partly consisted of management issues. However, there is a great need for organizational and management strengthening, a need particularly expressed by MoEH.

HSM's applications, plans and reports are far too detailed, lack focus, fail to differentiate between objectives, aims, goals, results, effects, etc. The used terminology resembles but confuses the one used in the LFA-format. A context analysis, including clear-cut priorities is needed. The five LFA-seminars have not contributed to clarifying LFA, not for HSM and not for the partner organizations but have rather complicated the planning process. The introduced LFA-format does not correspond to the needs and do not match the LFA approach commonly used by Sida and other donors.

The Future

The present collection of organizations can at best be called a loose network. Some of them cooperate at times in performances and productions, but according to most of them, their main common denominator was the fact that they all receive Sida funding. However, to develop into a more firm "programme" was not resisted but should, according to some strong voices, be based on joint work, on mutual understanding and mutual benefits. The current participation in LFA-seminars was experienced as "forced" or "imposed". To formulate common objectives and results for all to agree upon was considered by practically all the interviewees as a construction with few similarities of a real 'programme'.

The RT agrees in principle with this critique. However, to work towards a programme-based approach will probably benefit all involved but requires quite another approach than the one used so far (during 2009–10). First of all, gradual moves are necessary and steps have to be taken in the right order. The five LFA-seminars have not brought the cooperation in this direction. One reason is likely that starting with common planning is to start without the prior establishment of a common foundation. *A context analysis and a needs assessment are necessary* as well as elaboration of selection criteria, joint projects, division of roles and responsibilities, leadership development, donor coordination, etc.

Recommendations

Prolongation 2011

The present and on-going cooperation is planned to be extended 6 months (up to June 30, 2011) but to allow for a thorough re-planning and development of a new project proposal, including some studies, the **RT recommends the prolongation to cover the whole year of 2011.**

This would not only give the actors a possibility for a proper planning process, based on a reasonably comprehensive context and situation analysis, but also give room to hook on to the up-coming Development Cooperation Strategy (2012–2014). A prolongation up to Dec 31, 2011 would also give ample room and time to prepare for a development towards a Programme Based Approach. A prolongation would allow for a re-assessment of the present organizations, including considerations of core funding mechanisms of some of the local organizations as well as an analysis of the whole cultural cooperation.

Besides continuous support to a majority of the presently supported organizations during 2011 a “prolongation plan” is recommended to be elaborated by HSM (see below). Such a plan should consider findings of two studies, which are recommended to be commissioned by Sida (see below).

As requested by the ToR the following recommendations are numbered, which can be read as a priority order. However, several recommendations must be regarded as having similar importance and priority.

Recommendations to Sida

1. It is recommended that Sida continues to make an agreement with HSM as coordinator of the development cooperation in the field of culture also during the next period (2012–2014) provided HSM takes the necessary means to improve its capacity and implements the recommended measures during the prolongation period.
2. It is recommended that Sida commissions a study, i.e. a context analysis of the culture field in oPt, to guide the future development cooperation.
3. It is recommended that Sida commissions a study on gender and culture in Palestine, i.e. a gender analysis and how gender equality (one of three prioritised themes in Swedish development cooperation) is and can be promoted through support to culture activities.
4. It is recommended that Sida increases the funding to cultural activities in oPt considering that culture is important to overall development.
5. It is recommended that Sida, in cooperation with HSM, develops and implements a plan for capacity development of HSM; which i.a. includes LFA-training.
6. It is recommended that Sida clarifies in the up-coming agreements the role and mandate of HSM, which would most likely also include needs of further support and guidance of HSM.
7. For Sida to be able to provide relevant training, follow-up and support to Swedish organizations working with development cooperation, based on the Policy for Global Development (PGU/D), it is crucial that Sida is provided with relevant financial resources and means for these extremely important tasks. This must be looked into during the on-going re-structuring of Sida.

Recommendations to HSM

1. It is recommended that HSM elaborates a plan for the prolongation year (2011), which will include several of the following recommendations.
2. It is recommended that HSM when assessing the support of the existing organisations in 2011 considers a phasing out of Magnificat and Am Qattam, and possibly the Music Therapy Project. Increased support should be considered to PAC, TFT and MoE’s music teacher training (and possibly to other organizations as well, the RT did not have the opportunity to visit them all).
3. It is recommended that HSM elaborates selection criteria for support of organisations in the future based on the context analysis and gender analysis (Sida studies) thereby attaining a group of organi-

zations (a network) that represents the variety of Palestinian performance arts and which are interested in working together. Core funding of certain organizations should be considered. The present organizations should be re-assessed according to the new criteria.

4. It is recommended that HSM develops its capacity as regards project management and “aid knowledge”. Planning of capacity development should be done in cooperation with Sida.
5. It is recommended that HSM closes down the present LFA-training.
6. It is recommended that HSM elaborates outcome indicators for measuring progress and impact.
7. It is recommended that HSM critically analyses and develops the Exchange Programme. Based on a separate study, to be implemented, specific objectives, expected results, etc, have to be elaborated as well as follow-up mechanisms for the exchange programme.
8. It is recommended that HSM develops the cooperation and capacity development of Palestinian Authority (PA), in particular the MoEH and MoC.
9. It is recommended that HSM elaborates a plan for how to attain a programme based approach. Such an approach must be based on joint work and mutual understanding and benefits.
10. It is recommended that HSM elaborates an exit strategy to be included in the proposal for 2012–2014.
11. It is recommended that HSM conducts a workshop on UN Resolution 1612 and assesses the role of partner organizations as regards 1612.
12. It is recommended that HSM increases its presence in Palestine. Practicalities and financial implications should be studied and looked into.
13. It is recommended that HSM further develops cooperation and contacts with other Swedish cultural institutions.
14. It is recommended that HSM further integrates international operations/cooperation into its own mainstream activities (financial management, etc) and that the internal support to the project coordinators increases.

1. INTRODUCTION

1.1 Background

The Swedish-Palestinian cooperation within the Sector of Culture, in this context with emphasis on performing arts, has been on-going since mid 1990 with previous involvement of both the Swedish Drama Institute (DI) and the Academy of Music and Drama at University of Gothenburg (HSM). This has been part of the overall bilateral Swedish-Palestinian cooperation.

The Swedish support has since mid-90s included cooperation between Swedish and Palestinian cultural organizations and institutions – and has often touched upon a “twinning-related” approach with frequent exchange visits and study-tours etc. Capacity development in its professional sense has been one of the main features. HSM has carried the main responsibility as a coordinating body since 2008.

In terms of funding the cooperation has been fairly small (around 7.0 MSEK) and at present the Sida contribution is around 7.5 MSEK annually. The part of the budget for costs at HSM has been around 1.8 MSEK, projects in Sweden have cost 0.6 MSEK and slightly more than 5 MSEK per year have been transferred to Palestine.

HSM has carried the main responsibility as a coordinating body since 2008.

A couple of recent studies, reviews and evaluations of the cooperation have been carried out.

The larger overall cultural support was comprehensively evaluated in 2004 by Sida (Evaluation 04/23, K. Pehrsson), the Children’s Literature Program through Diakonia was looked into 2008 and Sida also conducted “A Study of the Swedish Support to Culture in the West Bank and Gaza” in November 2007 (through Sipu). This latter study i.a. confirmed HSM as the selected coordinating body among Swedish institutions. The current Review Team (RT) has in depth looked into these recent studies, into the large amount of other available documents but the main focus is, as per agreement with Sida, on the latest and on-going phase.

In the present and on-going cooperation on performing arts HSM is cooperating with 12 Palestinian organizations that are implementing 14 projects (HSM proposal 2010, Sida Assessment Memo 2010). These organizations are operating within the artistic fields of

Music, Theatre, Dance and Circus. Out of the 12 organizations 11 are civil society organizations and only one is a Ministry within Palestinian Authority (PA), Ministry of Education and Higher Education (MoEH). The cooperation with PA is otherwise very limited. Details are elaborated in Chapter 3.

It is important to state and conclude that the cooperation in the hands of HSM was developed from music only, before 2008, to also include, in the on-going phase, other aspects of performing arts such as drama, dance and circus. Thus, the role of HSM was expanded.

1.2 Overall Situation and Cultural Context

The political and societal project context is extremely cumbersome and frustrated in Palestine and is only developed and analysed at a minor extent in many project applications, annual proposals and reports. However, Assessment Memos are more developed and more up-dated.

Since years back the overall situation in Palestine has become even more difficult and the socio-economic situation is becoming even worse by the day. This affects most socio-economic strata but as usual

you may conclude that people in remote rural areas, women, elderly and children are most severely hit by the ever deteriorating situation.

The situation in Gaza is just appalling and worse than ever after the recent war. Limited and damaged electricity supply, limited reconstruction after the latest war, limited provision of fuel, very strained health provision, limited provision of food, closed border crossings and difficult also for foreigners, journalists and diplomats to enter the Gaza strip. (The consultants were therefore not able to visit Gaza.)

Most beneficiaries and all the different target groups met with within this project, and as part of this evaluation mission, are all extremely worried and visibly very frustrated. The same applies to participating project staff, organisations met with and to most of the international community.

You miss the concentrated words both in English and in Swedish to describe the overall situation.

Most aspects of this project/programme, read the whole Review, have to be looked into towards the background of the occupation, the expanding settlements, the separation wall and the worsening socio-economic and cultural situation. This affects all actors involved – and all target groups.

Please also ref to World Bank and to ARIJ home-pages with their excellent situation analysis. We would also like to recommend websites of organisations such as Al-Mezan and PCHR in Gaza and UNOCHA.

The Cultural Movement in Palestine is still under development. The development is hampered by the occupation and very limited local and domestic resources. Partly it is also hampered by internal conflicts, cultural divisions as well as the division of the country into two closed geographical parts and by difficulties to travel on occupied land.

The total population in the Country is around 3.5 million. The number of domestic Cultural Institutions and NGOs is, based on discussions during our field trips, considered to be fairly limited considering the size of the population. Many organisations and cultural centres are totally depending on external funding. Some aspects of Culture are only developed at a limited extent.

1.3 Terms of References, Review Methodology and Limitations

ToRs, annex 1, are well developed and clear-cut. Clear emphasis is on a review of the “entire” “Programme” at global level. Besides this, two in-depth studies shall be made of two participating organizations and Theatre Day Productions (TDP) and Popular Art Centre (PAC) were selected in close cooperation with Sida HQ and the Consulate.

An important aspect in ToRs is a review of the role and operations of HSM and how HSM has managed the Cooperation in terms of planning, implementation, follow-up and reporting, etc. Finally, Sida is requesting a concluding Chapter on Lessons Learnt, Conclusions and Recommendations – with the Recommendations in order of priority.

The Review Team (2 Swedes plus 1 local Palestinian) has in principle followed the demanded methodology as per ToRs (desk study, interviews in Palestine and two in-depth studies of two organizations) and as per agreement with Sida focused on the current phase of cooperation.

In spite of the difficult time constraints (13 + 12 + 5 = 30 days per the three consultants, for the whole Review) and usual difficulties to travel within the Country, the three consultants managed to meet 8 out of 12 local organizations plus Ministry of Culture, make two in-depth interviews, meet Swedish Consulate (twice) and the Norwegian Representative office. We were not able to visit Gaza during August 2010, due to usual security difficulties and some bad incidents during our stay in Jerusalem. The team

was time-wise hindered by all difficult and cumbersome Israeli check-points. Sida HQ Staff in Stockholm was met with three times and HSM twice in Gothenburg.

Based on ToR, and on all meetings and discussions with main actors/donor, the RT would like to state that it is outside the ToR (and totally outside the time frame for this assignment) to study and evaluate other possible Swedish implementing agencies and institutions for performing arts in Palestine. This is for sure another and separate assignment – that Sipu once looked into, November 2007.

2. RELEVANCE OF THE PROGRAMME

To avoid any possible miss-understandings – as per the ToR, that refers to Sida Evaluation Manual (page 114, etc), the definition of relevance is “The extent to which the objectives of a development intervention are consistent with beneficiaries requirements, country needs, global priorities and partner’s and donor’s policies” – in this context Sida Policies and Policies of the Swedish Ministry of Foreign Affairs. Once relevant – it is also important to judge if any intervention still is appropriate towards the background of new and adjusted circumstances. In brief – is the Programme/Project doing the right things?

The overall objective in the HSM-approach in oPt has been slightly changed and developed during the years of this on-going phase – 2008–2010. Initially, in the comprehensive application for 2008–2012, it was formulated as “...to build and strengthen the Palestinian society using the tools of performing arts to empower Palestinian young citizens” but in the application for 2010 (page 14) it says “A positive social change and strengthened Palestinian identity”.

Specific main purposes were formulated in the comprehensive application for 2008–2012 for each and every artistic expression, however summarized in the annual proposal for 2010 (page 15) as “Palestinian community has greater access to Performing arts that are active, dynamic and open to new forms of expression, which play an influential role in society”.

Within the different artistic expressions, music, theatre/drama, circus, dance, and including the fairly comprehensive exchange activities, a great number of activities and results have been achieved. These are reported in great detail in annual reports, however with frequent changes of report format, and are summarized in chapter 3 of this report. It is obvious that most sub-projects successfully are targeting children, youth and woman.

The Palestinian Society in general, suffering from rough occupation since many years and several generations, is in turn suffering from very limited cultural supply (and demand) due to very limited financial means, limited geographical mobility and severe shortage of training institutions. Just to mention one example – there are only some 120 trained music teachers in the whole country and the training in music of “ordinary” teachers for lower grades is practically, and in reality, non-existent. This is a difficult situation even if music most probably is the best developed among all cultural expressions.

What you miss in the main HSM project document 2008–2010/12, and also to a large extent in the annual planning documents, is a thorough analysis of the cultural sector, especially the sub-sector of performing arts, sectoral status, main needs and attached analysis of main priorities. Such a request was frequently brought up during interviews in Palestine, August 2010, and is also touched upon in previous evaluations 2004 and 2007. How to prioritize the very limited internal resources as well as donor funding in relation to different cultural expressions and also in terms of regional/local needs in the

country? We will revert to these aspects later on in the report in relation to the on-going LFA-based planning process on next phase of the cooperation.

It should also be mentioned here that the ratio of the budget of Ministry of Culture, in relation to the overall budget of PA, is by several independent interviewees incl officials at MoE and MoC, said to amount to only 0.004 %. Due to overall shortage of funds there are obviously limited possibilities to prioritize Performing Arts/Culture in competition with other, very basic needs (food, water, education, health services, etc). The figure on 0.004 % may not be fully reliable or fully correct, even if it was put forward by several persons met with. Under all circumstances the PA contribution is very insignificant.

An up-dated Swedish Development Co-operation Strategy is about to be developed in order to be implemented as of 2012. Very recently, during our stay in Palestine in August 2010, a new draft Palestinian Cultural Strategy was presented covering 2011–2013, but at that time very few Palestinians had seen it.

Although a context analysis is lacking the RT, based on a general understanding, based on Sida assessments and based on interviews conducted during the Review, considers the HSM-projects to be relevant towards the background of basic cultural needs in the Palestinian Society and its young population and especially the female strata. The HSM led cooperation is basically in line with the new Cultural Strategy that emphasizes goals such as (own translation and summary by RT, Aug 2010):

1. An infrastructure enabling cultural development and progress.
2. Protecting the heritage.
3. Establishing cultural connections between the different Palestinian gatherings (in Palestine and elsewhere).
4. Ensuring flexibility, creativity and diversity.

The HSM led cooperation is also relevant when considering the severe shortages of theatres, circus and dance – as well as needs of capacity development in these and other fields.

The present Swedish Development Cooperation Strategy (Country Strategy) for development cooperation with WBG (valid until December 2011) emphasizes promotion of state-building, support to democratic institutions at regional and national level including greater respect for human rights and strengthening of CSOs. It also emphasizes direct and indirect support to promotion of the peace process and related peace-building. The Sida approach through HSM is clearly in line with these efforts as it supports cultural expressions that are strongly needed *as means to support democracy and human rights and especially the participation and empowerment of woman, youth and children.* The HSM efforts are at present *a development tool for civil society organizations and NGOs in Palestine being an important tool for HR and Democracy and therefore also important aspects of State-building.*

The overall development cooperation is thus based on the Swedish government's strategy for cooperation in Palestine for the period 1 July 2008 – 31 December 2011. The overall aim of all Swedish development cooperation is to help create conditions that will enable poor people to improve their lives. Under this overall aim the strategy for Palestine is guided by two overall objectives:

- To promote peace building and the peace process
- To promote democratic Palestinian state-building

The cooperation shall, furthermore, be guided by the PRDP/PNP. The strategy also includes a number of process objectives, e.g. strengthening of Palestinian ownership; increased concentration and pro-

gramme rather than project support; improved donor coordination; more co-financing with EC, World Bank and the UN, and increased linkages between development cooperation and humanitarian support.

Civil Society is not an area of cooperation as such. Swedish support to CSOs is based on two, partly overlapping, motives: 1) Democratic state-building assumes the existence of a mutually beneficial relation between the state and civil society; 2) Civil society in Palestine plays an important role in the delivery of social services. It is important however, that this role is being performed in a mutually beneficial relationship with the PA.

When you look into the Sida programme/project portfolio, the cooperation on performing arts is well in line with both Strategy and portfolio. It is also well developed in relation to contributions from other donors and further efforts are done by the Consulate to promote and participate in the international work-group on donor coordination within the Cultural Sector. Swedish and Norwegian (a big donor here) inputs are complementary, partly coordinated and altogether relevant.

However, it is the opinion of the RT that more should be done as regards capacity development of PA and PA-related Ministries such as MoEH and MoC (state-building) within the “Programme” under review. At present only one sub-project is targeting PA and the capacity development component is limited (in terms of strategy development, management, leadership, planning, administration and reporting). More prioritization should be given to state-building within the “Programme”. The cooperation with PA, within this “Programme” is too limited. The emphasis on CSOs/NGOs should also be considered as contributions to state-building according to most definitions and points of view.

UN Security Council Resolution 1325 on women, peace and security was adopted by the UN Security Council in 2000. Resolution 1325 addresses the disproportionate and unique impact of armed conflict on women and recognizes the under-valued and under-utilized contributions women make to conflict prevention, peacekeeping, conflict resolution and peace-building. It also stresses the importance of women’s equal and full participation as active agents in peace and security.

Sida partners in culture are indeed fulfilling many aspects of this UN resolution. Presence of women and girls in the culture programme was visible on many levels (management, programming and as direct and indirect beneficiaries). As a region inflicted with a long conflict Palestine can benefit of initiatives aiming at empowering women and highlighting their role. Culture and self-expression is a very useful forum for that. However, Sida partners can always make use of even more understanding and integration of gender issues, and more involvement in the monitoring of and advocacy for women’s rights.

Resolution 1820 confronts sexual violence against women and girls in armed conflicts. Palestine has not been identified as a country where sexual violence by armed groups is rife or even common.

Resolution 1612 (UNSCR 1612), adopted in 2005, established a framework for a monitoring and reporting mechanism of grave violations against children in situations of armed conflict. Since 2007, a UNICEF-led working group composed of Palestinian, Israeli and international human rights organizations, has voluntarily reported to the Security Council on violations committed against children in Israel and Palestine. A key component of the monitoring and reporting mechanism is to ensure linkages with appropriate responses to all of the grave violations. Responses are required and can take place in the local community, regional, national and at international levels.

The cultural cooperation run by HSM/Sida support organizations is mainly working on the community/city level but with comprehensive outreach to local levels. Palestinian children and young people, being victims of violations and grave violations of their rights can benefit greatly of the positively “counter-acting response system” established by HSM:s partners, which works on a positive manner on the vital issues of arts, culture, identity and self-expression. In addition to psychosocial support, the

“response” also includes elements of advocacy where children use creative means to call for the realization of their rights.

Moreover, HSM/Sida’s partners are present on the local level, close to the grassroots, and can themselves provide testimony and reporting on violations happening in their vicinity. On the monitoring and reporting level, more can be done to encourage HSM/Sida partners in the “Programme” to understand and integrate information on children involved in their programmes into the Resolution mechanisms. It is suggested to conduct a brief training on 1612 in order to raise awareness of the partners and ensure their involvement. Further, the 1612 working group can be informed of programmatic responses available at organizations supported by HSM/Sida. Services at HSM/Sida partner organizations can, in more formal ways, become part of the referral system for children and youth that need rehabilitation and psychosocial support by means of arts.

The support to performing arts is well adapted to Swedish policies in terms of the PGU, Swedish Policy for Global Development. PGU emphasizes poor people’s perspectives and a rights based approach as points of departure in any co-operation and that women, men, boys and girls living in poverty are active subjects and agents of change. PGU also states that the Swedish Society, institutions at different levels, should participate in international development and cooperation efforts. University of Gothenburg and HSM is one good example.

The HSM-approach is according to the review team well in line with both the recently approved “Policy for Democracy and Human Rights in Swedish Development Cooperation” of 2010 and the same goes definitely for the Swedish “Policy for Support to Civil Society in Developing Countries within Swedish Development Cooperation” of 2009.

Needless to tell, the same goes in principle for the Sida Policy for Culture and Media of 2006 and in particular the chapter on “Ways of Working” (page 12). The HSM efforts are a bit weaker as regards the need of situation analysis and strategic priorities brought forward in the Policy (page 11).

Some examples on direct and in-direct support to Human Rights/Democracy (HR/Dem.) are:

- Visible attempts to empower woman, youth and children (TFT in Jenin, female participation in general, etc, etc)
- Strengthening of operations of many important CSOs as such – and their important service delivery
- Contributions to the peace process and peace-building through strengthened Palestinian (cultural) identity (music, theatre, festivals, etc)
- Participatory and in principle transparent co-operation processes (HSM/Sida – partner org.)
- Non-discriminatory approach in all respects (and in most activities looked into by RT)
- Local participation in rural/remote areas incl Gaza
- Important attempts to promote a RBA – approach (rights to performing arts/culture, participation, etc)
- Empowerment of direct beneficiaries, participants, members and audiences

Concluding comments:

- Overall, the HSM Cooperation is considered relevant in terms of Swedish and Palestinian main policies. Involvement of HSM as a coordinating body is considered relevant in relation to Swedish Policies (PGU, etc)

- The HSM led cooperation is also considered relevant as regards requirements of beneficiaries
- Context and Situation Analysis and attached analysis of priorities, especially in HSM Cooperation documents and in relation to the on-going LFA process, is poorly developed and in principle missing. This was also stated by several organizations incl MoE and MoC
- The contribution to state-building, cooperation with PA on capacity development, is poorly developed. At present a couple of participating local organisations are against such a development, which is regrettable
- Local ownership is considered high but some organizations/companies are run/owned by expatriates and/or based abroad, which may affect ownership (see chapter 3)
- Participation of poor people, girls, youth and women is satisfactory
- The “Programme” supports and develops Human Rights and Democracy
- It is suggested to conduct training workshops on UN Resolution 1612 – and assess if partners can see a role for themselves in it.

3. EFFECTIVENESS AND EFFICIENCY¹ OF THE “PROGRAMME”

3.1. Partner Organisations

12 Palestinian organisations² have been supported to a larger or smaller extent by Sida through HMS during the period 2008 – 2010 (see Table 3:1, below). Nine organisations have been supported all three years, while one was rejected after 2008 and three are newcomers from 2009. Out of the 12 organisations in 2010 six are mainly engaged in music projects, three in theatre, one in both music and dance and one in circus. The activities of the 12th organisation, i.e. the DNA Network, have in this cooperation mainly been limited to participation in the LFA seminars. The 12 organisations have in common that they are active in the field of performing arts and practically all organisations have some activities oriented towards children and youth, either with young people as audience or as active participants.

There are no clear HSM criteria for including organisations/projects for support. The overarching goal for Swedish development cooperation (poverty reduction), the cooperation strategy and other policy and strategy documents (see the previous discussion on relevance) have in a general way guided the selection. The organisations have been observed, interviewed and scrutinised as regards the relevance of their activities as well as their financial and administrative capacities. However, a set of principles with evident criteria for organisations eligible to include, which type of projects is desired and why, cooperation principles, etc is missing and is deemed necessary in case a development towards a programme based approach is intended. (There are other requirements too for a programme based approach, as discussed in the next chapter).

The total budget has amounted to around 7.5 MSEK per year, out of which approximately 5 MSEK has been available and distributed to the Palestinian organisations. The music projects have received more than 3 million SEK, out of which the ESNCM has received around 50 %, i.e. 1.5 MSEK. Thea-

¹ Effectiveness is the extent to which a development intervention has achieved its objectives. Efficiency is the extent to which the costs of a development intervention can be justified by its results (Sida Evaluation Manual).

² The Swedish Clowns Without Border is here reported together with the Palestinian Circus School.

tre and dance projects have shared a sum of around 1.2 MSEK while the circus project has received fairly small amount. That a majority are music projects is likely due to the fact that HSM before 2008 was in charge only for music projects (and the Drama Institute for theatre projects).

Sida's share of the organisations' total budgets is on average 13 % when the music teacher training run by MoHE and the music therapy project, both funded to 100 % and Am Qattan's Music School in Gaza (44 %) are excluded. Particular projects of the organisations are funded; none of them receive core support.

3.2 Results and major Achievements of the Programme

In general, at the output level the effectiveness is considered high. Productions, performances, workshops, summer camps, scholarships, festivals, trainings and capacity development (also as regards planning, reporting, monitoring and evaluation) have, as far as the RT could find, by and large been implemented as planned. The organisations have presented satisfactory plans and reports to HSM, usually including LFA matrices.

At the outcome level the effectiveness is more problematic to assess. HSM has from 2008 compiled the applications by the respective organisations into one application to Sida. The original application from HSM covered 2008–2012 but Sida grants were first allocated only for 2008–2009; thereafter, a new application for prolongation in 2010 was approved.

The first application (almost 150 pages) describes in detail each activity or project of the organisations to be supported, sometimes with purpose, sometimes with expected results, assumptions, outputs, target groups etc – it is difficult to find a red thread through the document and the use of LFA concepts are confusing (e.g. goal, purpose, aim, objective are terms used interchangeably). There are two annual reports for 2008, one longer (65 p) and one shorter document (24 p). The former one compares planned outputs (as per application) with achieved outputs in quantifiable terms but there is seldom any discussion on effects, impact or outcomes. The shorter document reports on five expected results, based on reformulations of “categories of output and their purpose” of 2008 workplan. Also here quantities for the most part are listed, with numbers of participants added from several organisations. Here is an attempt to describe effects too, but to see which organisation that has achieved what, is possible to see only in an annexed matrix. The year 2009 is reported similarly, the same results and somewhat different effects, e.g. as ‘relief from strains of everyday life’, ‘strengthened interaction’, ‘increased teacher motivation’, ‘strengthened identity’, ‘diminished isolation’, etc. These effects and a few others are here also referred to as outcomes. The proposal for 2010 has formulated one overall objective, as well as expected effects (4), one purpose, with other effects (3), expected results (4; whereof 2 are new, and 3 of the previous are out) with yet other effects; in addition strategies and activities are included. To orient in this jungle is not easy!

Since goals and objectives are unclear and vary in the documents it is next to impossible to assess whether intended changes have occurred as a result of the activities.

There is no baseline and the indicators consist mainly of numbers of participants. To elaborate other than quantifiable indicators is difficult but not impossible. The Review Team can only assume that the great number of the cultural activities that have occurred have played an important role in alleviating the life situation as well as developing knowledge, skills and attitudes among the many participants. The field visits made by the Review Team strongly confirm this assumption.

Also as regards efficiency it is hard, within the short time at disposal, to make more than informed guesses. Considering all the implemented activities, all the people involved and the relatively few number of employed staff the cost efficiency seems satisfactory. This is also the assessment made

by Sida in Assessment Memos. A question mark may, however, be put as regards cost efficiency of exchange visits, considering the sometimes high costs for implementation and the lack of objectives, follow ups and evaluations.

Although the ToR requests a review of “the entire programme” on a “programme level” a *short account* of the various project achievements is provided below. The reason is the great heterogeneity: since there are but few common characteristics of the various parts of the “programme” an assessment only on “programme level” is deemed less feasible.

3.2.1 Music Projects

The achievements range from Palestinian students achieving BA Degrees in music by studying on scholarships in Sweden (ESNCM) to hundreds of children trained in music in summer camps and workshops (e.g. ESNCM, PAC), to music teachers hired (e.g. Al Kamanjati) and music therapy workshops for children (PCC + ESNCM). In addition, achievements such as music performances (e.g. PAC), establishment of a music library (ESNCM) and a music and audio-visual archive (PAC) can be mentioned.

The six organisations, which cooperate with HSM in 2010 differ from each other in many aspects. ESNCM is a big, very professional organisation with an internationally recognised symphony orchestra and with a total budget of 12–14 MSEK. Kamandjati is a recently started NGO with origin in France, which performs concerts, arranges festivals and trains students. PAC is since long an established Palestinian NGO with a broad variety of activities; often outreach activities for children (see 3.3).

Magnificat is an Italian Catholic organisation based in a monastery in East Jerusalem. Although open for students of any religion it seems evident that the young people who are involved in the music training (instrumental and vocal of high quality) belong to the middle or upper strata of the Christian minority population. The fees charged by Magnificent are quite high.

Am Qattan is a foundation, based in London, that besides arranging festivals and concerts in Palestine provide scholarships for studies abroad. The foundation is also a donor and most of the Sida financed organisations receive funds also from Am Qattan, which gives Am Qattan a somewhat odd position in the network. At the moment Am Qattan is in charge of Gaza Music School, financing the fees of some 25 students in music training, the purchase of musical instruments and the video conference system. The latter is a necessity for the professional support provided by ESNCM in this project. This arrangement is planned to cease from 2011 when ESNCM assumes the full responsibility for running the music school.

The Ministry of Education and Higher Education is a special partner in the cooperation. In a meeting with staff of the Music Department the following information i.a. was provided: Sida through HSM is fully financing upgrading of music teachers since 2008 and by now 130 teachers have been further trained in music composition, voice and singing, instrumental methodology, etc. This music education consists of totally 100 hours and has taken place as workshops with several teachers from HSM. The curriculum of primary education includes 1 hour per week of music education. The RT notes that a positive side effect of MoEH’s participation in the HSM led cooperation seems to be increased mutual understanding and respect between MoEH and the other organisations.

3.2.2 Theatre Projects

Three theatre groups participate in the cooperation: The Freedom Theatre, Ashtar Theatre and YES Theatre. The RT went to Jenin and met The Freedom Theatre, a theatre established in 2006 (with a longer record under another name), which displays an wide spectrum of professional as well as amateur activities, both of high quality, and with a clear mission to promote social change through creative activities. An acting school, theatre performances, drama therapy, training in journalism and photography, cinema performances and a multimedia studio are among the activities. Hundreds of children participate in annual summer camps. The Freedom Theatre seems to be firmly anchored in the local com-

munity of Jenin. Presently a new theatre building is being constructed in cooperation with the municipal authorities.

Ashtar is a non-profit NGO for theatre productions and training, established in 1991. HSM has been cooperating with the theatre for two years only and the funding is fairly modest so far. Another new partner is the YES Theatre, also with relatively small funding. YES Theatre in Hebron is originally trained by Theatre Day Productions (TDP) and is mainly involved in drama performances and trainings in schools.

3.2.3 Dance Projects

The only organisation with dance on the programme is Popular Arts Centre (PAC). PAC's activities are described below (see 3.3)

3.2.4 Circus Projects

The Palestinian Circus School, with support from the Swedish Clowns without Borders, was established in 2006 and offers training and performances all over the West Bank. Sida is the biggest financier with 200 000 SEK/year; the total annual budget of the organisation is less than 1 MSEK.

3.2.5 Exchange Projects

Besides visits made by HSM coordinators (totally 7 in 2009) several teachers from HSM have visited the West Bank and the organisations. For example, one teacher spent one semester at ESNM to train flute players, and another trained string players for a shorter period. Jazz workshops, music teacher workshops, and music performances including both Palestinian and Swedish musicians are other examples of exchange. Palestinian musicians have been trained at HSM and Ingensund music school, study visits to Sweden have been made by music teachers and students and a school exchange has been established with Hulebäcksskolan in Gothenburg. So far, the exchange activities have mainly included musicians and music teachers and students. However, in spring 2010 a group of people from the different theatres visited Sweden too.

No evaluation or follow up of exchange visits have been made; thus, it is not known what has been the outcome of the exchange. However, judging from the information of those we met the exchange activities are highly appreciated. Considering the isolation those involved in cultural activities in Palestine experience exchange with colleagues in Sweden and elsewhere would have a great potential to be beneficial for both parties. So far, there is no plan or specific objective formulated as regards the exchange activities, a short-coming according to the RT.

3.2.6 DNA Network

The DNA network consists of 3 groups; Theatre Days Productions (TDP), Al Hara theatre group and El Funoun dance troop. When the bilateral Sida support through DI was phasing out the DNA network was created. The three organisations are partners of the Sida funded regional performance arts programme involving four countries in the region. Within the present cooperation, the DNA Network has only participated in the LFA workshops and cooperated with TFT in a Cultural Day in Jenin. (TDP is discussed more below, see 3.3).

3.2.7 Gender Issues

The reports from the organisations usually include sex-segregated data and 'gender' is a frequent term in all plans and reports. Gender is referred to in quantitative terms, i.e. as number of girls and boys, women and men participating in various activities and it is often seen as success or progress when more girls than boys participate. Maybe the opposite would be more favourable considering that males to a lesser extent than females tend to appreciate cultural activities? Moreover, a gender perspective beyond mere quantifiable terms would likely benefit the cooperation and would be in line with the

requirements of the Swedish policy, where gender equality is to be prioritised in all types of development cooperation.

3.2.8 Cooperation with the Palestinian Authority (PA)

That MoE is included in the cooperation as partner and that several organisations cooperate with government schools promote the cooperation with PA, which often tend to be problematic. Although critical, most of the organisations we met (with a few exceptions) were positive to this cooperation and wanted it to deepen.

3.3 Popular Arts Centre (PAC) and Theatre Day Productions (TDP)

As per ToR case studies were to be carried out of two partner organisations. It was agreed with Sida HQ that a case study in this review rather refers to an in-depth study, which, considering the limited time available, should be based on a longer interview with representatives of the respective organisations, a study of the organisations' documents and observation of activities, provided such occurred during the RT's visit. Unfortunately, this was seldom the case since the review took place in August (month of summer vacation) and also that Ramadan coincided with the review. Nevertheless, before leaving to Palestine two organisations were selected: the Review Team chose PAC and Sida/GK selected TDP.

Popular Arts Centre (PAC) receives Sida funds for dance and music activities. A dance school has been running in Ramallah since 1991 and in addition many outreach activities take place in other parts of the West Bank. PAC cooperates with El Fenoun Dance Troop whose trainers are engaged as instructors. Twice a week some 600 children, out of which 60 % are girls, attend the dance training and by the end of the year the "graduates" perform their dances, mostly of folklore character, in public. Summer camps and workshops for children are also organised. Dance instructors are also trained.

PAC is famous for organising the Annual International Festival, which attracts dance and music actors, amateurs as well as professionals, from many parts of the world, performances that are fully booked weeks in advance. As regards music activities PAC organises workshops and performances by and for school children. Fees are very small to allow for participation of children from poor families. CDs have been produced with traditional Palestinian music. A music archive has also been established with Sida funds.

PAC aims at preserving the cultural heritage and protect the national identity while at the same time promote cultural interaction. The organisation has a focus on promoting traditional *and* contemporary folklore. PAC is a well-established organisation with long experience and clear objectives. It reaches many children with small budget. PAC cooperates with several other CSOs and engages hundreds of volunteers as well. Sida finances certain dance and music activities (around 22 % of the total budget) while funds from Solidarity Belgium and others finance other. In order to facilitate planning and reporting PAC wished to receive core funding from Sida in the future.

To RT's assessment PAC seems to be a NGO with professional and committed management with a clear mission aimed at strengthening Palestinian identity through maintenance *and* development of the national culture. The focus on dance and music is a strength and so is the comprehensive yet limited variety of activities. The organisation is well known and seems much appreciated by children and young people. PAC is often cooperating with other organisations, including MoE. The organisation has been, as far as we understood, one of the most active in the LFA-seminars. PAC has also a clear goal of improving the quality by developing skills of dance instructors. When it comes to funding PAC was at the third place among the Sida funded organisations with approximately 500 000 SEK in 2010.

Theatre Day Productions (TDP) started its educational theatre and drama programme in 1995. Thousands of children and youth have been the audience of theatre plays and have participated in drama workshops. Hundreds of teachers have been trained in using drama as a pedagogical method. TDP is at present mainly active in Gaza after an offspring became independent in Hebron, the YES Theatre. In autumn the Pocket Theatre, another satellite of TDP will be launched in Jerusalem. TDP is managed by one Palestinian and two expatriates with decades of experience in the oPt. Besides Sida the organisation is funded by Catholic organisations in Belgium, the Netherlands and Germany in addition to some European NGOs.

At present TDP is part of a regional culture programme funded by Sida and led by Dramatiska Institutet. Sida's support to the regional network is gradually being phased out and is planned to cease in 2012. However, TDP is also included in the HSM led cooperation in oPt as part of the DNA Network ((TDP, El Fenoun and Al Hara). The Network meets 1–3 times a year. DNA receives some minor funding for participating in the LFA seminars. TDP's experience was considered an asset for the LFA seminars, which was the reason for its inclusion in the HSM led cooperation and one of TDP's managers is part of the working group that prepares a new application for 2011.

The current review assesses HSM and its work together with partner organisations in oPt. When Sida selected TDP as a case for an in-depth study it was not clear to the RT that TDP is an organisation with only limited participation in the HSM led cooperation. TDP's Sida funded activities have been limited to participation in the LFA seminars and a Cultural Day in Jenin in cooperation with The Freedom Theatre. TDP was an active participant in the LFA seminars and is, compared to other organisations, in general more positive to the contents and implementation of the seminars.

According to the TDP managers TDP (and possibly all partners of the DNA Network) are supposed to become partners in a new HSM Programme 2011–2013; this was, however, not acknowledged neither by HSM nor Sida. It seems reasonable that TDP would be object for the same scrutiny as other organisations have been before acceptance into the programme. The same goes of course for El Fenoun and Al Hara in case they would be considered. Inclusion of all three would require additional funding.

Concluding comments:

- The effectiveness is considered high at output level but difficult to assess at outcome level. Reporting on effects, impact or outcomes is generally missing. Measurement tools need to be developed.
- Clearly set principles and criteria for selecting organisations to be included in the HSM led cooperation are missing. Only the fact that the Swedish funds allocated to support to Palestinian culture are fairly small – it amounts to totally around 5 MSEK when the HSM share and projects implemented in Sweden are deducted – emphasises the necessity of elaborating such criteria.
- Many organisations and many projects, some of which are quite small, are supported, which can be questioned from both effectiveness and efficiency points of view.
- Sida funds cover usually only a small portion of the organisations' budgets, which is positive seen from sustainability point of view.
- Music organisations are overrepresented. ESNM receives around 25 % of total funds, which nevertheless is deemed feasible and reasonable considering the significance of its activities.
- Magnificat is an organisation that should be reassessed due to its high fees and target group.
- Am Qattam is able to finance its operations by own funds after handing over the Gaza Music School to ESNM.

- The Freedom Theatre presents a comprehensive concept and impressive activities and is an organisation firmly based in the community of Jenin.
- PAC is a stable organisation with “traditional contemporary” dance and music activities with a clear mission of strengthening Palestinian identity. PAC reaches many children and young people, also from poor strata of the population.
- The exchange visits have been many, although mainly referring to music artists, teachers and students. There is no apparent plan, no set objectives and no follow up of the exchange visits. This should be looked into more in detail and a separate study is needed.
- Gender perspectives are limited to reporting the number of girls and women participating in activities, which is a too narrow approach.
- There are no clear criteria (in writing) for inclusion of organizations/projects to get support, which is a weakness and has resulted in a heterogeneous network and scattered projects.
- At output level the effectiveness is considered high – but is at outcome level problematic to assess.
- In case support to TDP and the other organisations of the DNA Network is considered they (as well as other possible organisations) should be assessed based on up-coming criteria.

Table 3:1 Partner organisations: main activities and Sida contributions 2008–2010 (SEK)

Organisation/ Field of Work	SIDA FUNDS			% of total budget	Activities (partly) funded by Sida. Locations	Other activities (examples)
	2008	2009	2010			
ESNCM/music Edward Said National Conserva- tory of Music. Affiliated to Birzeit University since 1995	1 565 000	1 525 000	1 525 000	14	Scholarships to music students, outreach & summer camps, music library, exchanges. Jerusalem, Hebron Ramallah, Jericho Bethlehem.	National competi- tions, CD produc- tions, amateur programs, orchestra performances, etc.
MAGNIFICAT/ Music Institute for Sacred Music (1995)	150 000	145 000	155 000	8	Fees for 15–20 music students, exchanges. Jerusalem	Professional music training; concerts, competitions
BAM/ Music Bethlehem Academy of Music, NGO; (1997)	135 000	0	0		Scholarships for music students; instruments, festival Bethlehem	Publications, concerts
KAMANDJATI/ Music NGO 2004 (2002 France)	100 000	200 000	200 000	11	Teacher salaries and student scholarships. Ramallah, Jenin, etc	Festivals, concerts, instru- ment repairs
AM QATTAN/ Music UK-registered foundation (1994)	253 000	632 720	633 840	44	Gaza Music School. Gaza City	Educational Research and Development; Library in Gaza
MoEH/Music Ministry of Educa- tion and Higher Education (2007)	399 000	614 500	596 500	100	Music teacher education	

Organisation/ Field of Work	SIDA FUNDS			% of total budget	Activities (partly) funded by Sida. Locations	Other activities (examples)
	2008	2009	2010			
PCC/Music therapy Palestinian Counselling Centre ESNCM	150 000	0	150 000	100	Music therapy for children and youth. Nablus, Bethlehem; Jerusalem	
PAC/dance & music Popular Art Centre NGO, founded in 1987.	343 692 (music) 350 000 (dance)	288 621 (music) 350 000 (dance)	187 687 (music) 350 000 (dance)	22	Int'l Festival, outreach & summer camps; archive dance school. Ramallah, Nablus Jerusalem, etc	Dance troops, cinema.
PCS/ Circus Palestinian Circus School (2006) & Swedish Clowns Without Borders	300 000 ³	300 000 ⁴	200 000 + 50 000	26	Circus school trained by Swedish CwB. Ramallah, Nablus	Circus training, performances, summer schools
TFT/drama The Freedom Theatre, (2006)	390 000	420 000	440 000	11	Acting school, performances, drama therapy, summer camps. Jenin	Training in film-making, journalism, photography, web, multimedia studio
ASHTAR THEATRE/ drama (1991)	0	200 000	200 000	6	Performances, Bethlehem, Nazareth, Galilee	Experimental theatre, performances, drama training
YES THEATRE/ drama (1998)	0	175 000	175 000	11	Drama in schools (kids 4 kids; play 4 kids)	Forum theatre, Performances; drama training of teachers
DNA Network (TDP/ drama + El Funoun/ dance + Al Hara/ Drama)	0	75 000	85 000	48	3 LFA-seminars, Cultural Day in Jenin.	TDP, El Funoun, Al Hara are part of DI regional network
* FUNDS for EXCHANGE/ OPEN FUND Exchange project Sweden-WB	165 000	420 000	469 479	100	Swedish and Palestinian artists, teachers & students,.	

* Funds for exchange activities is here reported as a particular project

4. ONE PROGRAMME OR MANY PROJECTS?

In HSM's and Sida's documents (including the ToR for this review) the involved organisations' projects are often referred to as a "programme". According to Sida, a programme is defined by its form of support: i) general budget support (to a partner country's budget); ii) sector programme support (to a whole sector/policy area or a part of a sector/policy area of a partner country's budget) or iii) core support

³ The entire sum (300 000 SEK) to the instructors: Swedish Clowns without Border (SCwB) who also trained another group in 2008, As Sirk As Aghir in Nablus.

⁴ Out of which 100 000 SEK to SCwB.

to an organisation (not earmarked funds that contribute to the organisation's total budget and activity)⁵. *None of these forms are applicable as regards HSM's cooperation with the 12 organisations; thus Sida's definition of a programme does not fit.*

It has been argued that the cooperation is *approaching* a programme. A programme based approach (PBA) shares the following features⁶:

- a) leadership by host country or organisation
- b) a single comprehensive programme and budget framework
- c) a formalised process for donor co-ordination and harmonisation of donor procedures for reporting, budgeting financial management and procurement and
- d) efforts to increase the use of local systems for programme design and implementation, financial management, monitoring and evaluation.

None of these features are existing in the current cooperation; thus, the present HSM cooperation cannot be characterized as a programme-based approach.

None of the interviewed representatives of the Palestinian organisations considered the present cooperation as a 'programme'; rather, they argued, it is a loose network of organisations that are active in the field of performing arts with one common denominator: all have Sida as one of their donors. "We are a collection of organisations to get money" as one of them expressed it. Some of the organisations belonged to other networks as well with other characteristics. Some of the organisations had cooperated with each other several times in various productions and other activities; many had cooperated with other organisations as well. None were against deepened cooperation but many emphasized that cooperation is based on and should be based on joint work; "cooperation is about working together". This is to say, working together with theatre productions, training of teachers, dance performances etc.

All organizations (except TDP) met by the RT were critical to the LFA-seminars to a higher or lower degree and opposed a description of those as 'cooperation'. Everyone considered it a pleasure to meet with each other, though. Some were directly disapproving and considered the LFA-seminars as "imposed by Sida" and a way to "condition" the funding (as USAID is considered to condition funding in oPt). They were critical to the fact that they were "forced" to participate and they were critical to the LFA-seminars as such. They considered the introduced LFA-format too complicated, which caused endless discussions on definitions instead of the tool for facilitating planning, monitoring, evaluation and reporting it should be.

The Review Team has not participated in the LFA seminars and can only refer to what the participants transmitted. However, based on the documents from the seminars the RT is inclined to agree with some of the critique. The LFA-format that has been introduced by HSM's consultant has little in common with the LFA that is promoted and used by Sida⁷ (and most international organisations). The new format is complicated and has but few similarities with the LFA that is taught in Sida-funded ITP-programmes⁸. Needless to say, the LFA is not a rigid and inflexible tool; rather, it must always be adapted to local contexts. However, its *logic* is universal and its *simplicity* makes it useful. HSM's applications, workplans, matrices and reports are based on the new concepts introduced in the LFA seminars and are, as reported earlier, very difficult to read, must be very complicated to use in practice and in addition, hard to assess by, for example, Sida officers.

⁵ Sida (not dated): Definition of cooperation.

⁶ Sida (2008) Guidance on Programme-Based Approaches.

⁷ The Logical Framework Approach, Sida 2004.

⁸ InDevelop-IPM is LFA "instructor" at i. a. ITP courses, etc.

Five LFA seminars have taken place in Jerusalem since November 2008 and more are planned. Many argued that the content of the seminars had been very similar from time to time, maybe due to that different representatives have participated. At the last one, in May 2010, a “working group” with participants representing 5 organisations (ESNCM, TDP, El Fenoun, Al Hara and PCS) got the task to compile a comprehensive matrix based on agreed objectives and results. The members we met were quite reluctant to this assignment and considered it to be HSM’s job to compile, merge and place the organisations’ activities correctly into the matrix.

It can be questioned whether there is a need to offer LFA seminars for Palestinian organisations – well trained and experienced as their staff mostly is when it comes to fund raising, writing applications and reports to donors, whilst adapting to the various formats different donors may require. However, donor coordination has brought about similar schemes – usually based on LFA. HSM coordinators, however, considering the misconceptions in HSM’s applications and reports, need to learn more about LFA – preferably through Sida’s training courses.

No written contract has been established between HSM and the LFA-consultant. ToR for the consultant do not exist. The only document that has been made available to the Review Team is a bid from the consultant of November 2008. The RT finds it very remarkable that HSM has been able to pay the consultant’s fees without contract and ToR⁹. It is also remarkable that the consultant has not requested a contract and ToR. Also Sida shares part of the responsibility for this situation since the consultant, de facto, was procured by Sida, (Assessment Memo 15 March 2010, p 5(9), point 2.3, first paragraph).

It has been argued that the LFA seminars are to be considered the first steps towards a programme by the achievement of common objectives and expected results of the involved organisations. However, as several Palestinian representatives argued, such a joint matrix is needed by Sida, not by the organisations. Moreover, to develop a programme and start working with a programme-based approach *there are several steps needed before developing a common LFA-matrix*.

A context analysis should be a first step, i.e. an analysis of the cultural scene in oPt, probably through a separate study, including a stakeholder and SWOT analysis: who are active as providers and implementers of culture? In which arenas? Who are the beneficiaries/target groups? In what way are they involved and participate? Who are the financiers? What is the role of PA? What are the challenges that constrain development? What are the opportunities? Etc – a lot of similar questions need to be answered first. Second, is there a need for PBA? For whom? Why? Who is interested to join? Who could be selected to receive funding in such a programme? Why? Donor coordination? Resources? Visions and missions? Leadership? These and many other issues have to be resolved *prior* to jointly formulating common goals, expected results and other elements of LFA. It is a long process, which has to take time – otherwise the result will just be empty words put on paper, of value for whom?

Concluding comments:

- The current HSM led cooperation consists a loose network with few common denominators but might develop into a programme provided several steps are taken in the right order.
- Prior to joint planning a context analysis and a needs assessment are necessary as well as elaboration of selection criteria, role division and long term planning.
- The present LFA seminars have not been appreciated and do not correspond to the organisations’ needs, or to the workable/clear-cut LFA format as for example recommended by Sida (2004).
- HSM coordinators require more knowledge and practice as regards the LFA concept.

⁹ The consultant’s fee is around 40 % higher than “standard” Sida framework fees.

5. ROLE AND OPERATIONS OF HSM

5.1 HSM in brief

HSM is a fairly big Institution at University of Gothenburg with around 600 students and 150 teaching and administrative staff. The Bachelor programmes include composition, musical theatre, music, teacher training with various specializations and theatre. The Master programmes comprise music with different orientations as well as opera and acting. PhD – studies are as well available. HSM is a part of the larger “Faculty of Fine, Applied and Performing Arts” at the University of Gothenburg, with altogether a considerable capacity.

The Rector/Principal of HSM, is signing the Agreements with Sida and has the final responsibility also for the international cooperation of the Institution. A special Management Team is responsible for the Agreement with Sida and “Programme” implementation. The HSM Cooperation comes under the International Secretariat and daily operations are in the hands of two Swedes (Project Manager, 75% of full-time, Deputy Project Manager, 75%) and one Palestinian (Programme Officer, and a well-known professional Palestinian Musician and teacher in Music), temporarily residing in Gothenburg, being prohibited by Israeli authorities to return to oPt at present and altogether for 6 years.

HSM is also sub-contracting different specified assignments to, mostly, individuals, but also for example to Swedish Clowns without Borders. However, most often the own core staff at HSM is providing professional inputs.

HSM is providing usual infra-structure and auditing services through Riksrevisionen (National/State Audit Agency).

Institutionalization of International Projects and Programmes within Public Bodies (based on the PGU/D, etc) has sometimes proven to be difficult and cumbersome in the sense that these international assignments have, according to RT and our previously performed studies, had a tendency to be separated from the main-stream operations of different Institutions. The integration has sometime been very limited. This is *not* the situation in the case of HSM *even if further developments should be made as regards some important aspects such as overall development cooperation knowledge and instruments* plus further integration of financial management – and we will revert to these in this report later on. We will also revert to further development efforts outlined by the HSM-staff and by the HSM Principal.

For Sida to be able to provide relevant training, follow-up and support to Swedish organizations working with development cooperation, based on the Policy for Global Development (PGU/D), it is crucial that Sida is provided with relevant financial resources and means for these extremely important tasks. This must be looked into, during the on-going re-structuring of Sida.

5.2 Evaluation and Selection of HSM 2007

An evaluation/study was carried out, as late as autumn 2007, by Sipu, in order to find the most relevant implementing agency for the Swedish-Palestinian Culture Cooperation. The Evaluation study looked, at great length and in detail, into all reasonable possibilities in order to find the most relevant implementer. Also UN-agencies were looked into but the final proposal was to invite HSM to continue and also widen its scope of work to include other performing arts than music – such as theatre, dance and circus.

“The main findings of the workshop, and the study as a whole, is that HSM comes out as the strongest candidate for channeling Swedish cultural support. Their understanding of the complex situation, transparency, correct attitude, network-

ing focus and technical support coupled with long-term engagement were some of the strengths highlighted by the participants in their assessment.

The main weakness of HSM is the lack of permanent presence since contacts and follow-up are managed through visits and study-trips” (Sipu Study, Nov 2007, page 4).

The RT, and basically all people met with in oPt, still share a similar and towards HSM positive opinion, but RT would like to underscore the continued needs (5.1, above) to even further strengthen PCM – knowledge on different tools and instruments. Again – this is common as regards many Swedish Institutions and Agencies involved in international co-operation based on the PGU/PGD.

5.3 Role and Mandate of HSM according to Agreement with Sida

The Agreement between Sida and HSM is of the usual and standardized type with a general reference to the Sida in-depth assessment of 17 December, 2007. It was signed in December 2007 and early January 2008.

The Agreement per se only states that “the Academy of Music and Drama shall be responsible for planning, implementation, monitoring and reporting in relation to the project”. A general § (6 a) states that the reporting shall be result-oriented and “...relate to LFA where the project specification contains one.”

In the Annex to the Agreement, Sida In-depth Assessment Memo of 17 December 2007, it is concluded that “HSM has a good record working with conveying Sida’s support” (p 3) and that “the HSM staff has proven to be committed, receptive, efficient and able to adopt Sida’s working methods, policies and priorities in a satisfactory way” (p 3). The Evaluation by Sipu, autumn 2007, in principle confirmed this understanding and standpoint.

Furthermore, “HSM with its long experience in WBG is relevant as coordinator of Sida’s support to performing arts, especially music, and has a good capability of identifying relevant local partners and initiatives”(p 8). And “The programme is likely to reach its objectives in an efficient way. HSM has during the earlier years proven that they learn from experiences, and implement relevant recommendations from evaluations and discussions with Sida” (p 9). Sida also concludes that “The logical connection between inputs, outputs and effects are quite clear in respective project”(p 9).

The In-depth Assessment also states that the “programme can be considered cost effective, since cultural activities will reach out and benefit many people at a low cost...” (p 9). Also HSM/University Administrative cost was considered to be “reasonably average”.

During discussions with HSM, the project staff and management have repeatedly concluded that they consider the cooperation with Sida as useful and appreciative. However, simultaneously, it is understood that HSM consider the role and mandate, based on the “general” Agreement” as fairly un-clear. There is, according to HSM, a need of more clarifying “ToRs or a job-description for HSM” and more clear division of work between Sida/Consulate and HSM.

The RT shares the overall positive opinion by Sida as regards HSM. This is definitely not only based on the Assessment Memo, but was also confirmed several times in interviews with Sida/Consulate staff and, most important, in communications with all/most Partner Organisations.

The involvement of a LFA-consultant in the HSM Co-operation caused unclear responsibilities, hampered and confused the planning process and has become expensive for HSM. For more information please see chapter 4.

HSM was selected based on the Sipu Evaluation of Nov 2007 and based on Sida investigations and Sida experiences of HSM. This was according to RT a sound judgement – also against the background

of development of the increasing responsibilities of HSM from music only to also cover other performing arts. This development has been handled nicely by HSM's internal capacities but also through inclusion of technical competencies outside HSM.

5.4 Assessment of the Capacity and Efficiency of HSM – in terms of important aspects of Management and Development of the “Programme”

The Agreement between HSM and Sida is fairly general. Support, development – and cooperation mechanisms are not fully clearly developed in any document provided to the RT. Based on the Agreement, the RT considers responsibilities for development efforts as shared, but with HSM as the main and most responsible partner for these efforts.

Sida extended the coordination and implementation role of HSM in this “Programme” for another two plus one year (2008–10) following the HSM application for 2008–2012 and the Sipu evaluation of autumn 2007.

The *co-operation* between Sida-HSM has been smooth, intense and mutually beneficial – however, with some unclear matters related to the on-going LEA – and Programming process. The procurement, de facto, by the LEA-consultant should not have been done by Sida. This has confused responsibilities and hampered administrative and process matters (procurement, ToRs missing, no consultancy contract, working climate).

HSM seeks to apply a “*twinning-like*” approach in its cooperation with Palestinian partners, most clearly visible as regards partners on music. The large and fairly costly Exchange Programme is one expression of this approach but also all other coordination visits in oPt and the almost daily contacts with Partners.

HSM has a *good capacity* to handle this approach due to the set-up in Gothenburg, its long-time experience of international cooperation in South Africa and in MENA/Palestine and last, but not least, its committed program coordination staff and top management. This has also led to the very good reputation of HSM among Partner Organisations.

Measured against the scales of the Sida “Stair-case model”, or the “Total Quality Management” model for organizational measurements, – HSM is for sure at stage four. At stage four, the different organization works actively and independently with its clients and partners to increase the value of its own outputs and outcome in the overall partner relations.

The *administration of HSM* gives active and relevant administrative support based on the general agreement with Sida. It seems like the “Programme” in principle receives the support it would need. However, one peculiarity is that part of the *financial management* of the “Programme” has been delegated to a former music student from Palestine. This should be looked into and adjusted since HSM has a financial department that is capable to handle all aspects of financial management and is reimbursed for that. This is also a matter of proper division of work and utilizing staff in the most efficient manner.

Implementation and internal coordination of the “Programme” per se, is overall carried out in a professional way. Plans are followed with some deviations now and then, depending on circumstances and with a reasonable and good flexibility. This is visible in the detailed annual planning and the even more detailed annual reporting. The RT did not receive any other comments when on our field-trips, during meetings with a large sample of Partners and during our discussions with Sida HQ/Consulate. Implementation is smooth and well coordinated.

The general, continuous, *follow-up* by HSM, mostly based on field visits, e-mail and Skype/phone contacts is in principle good. Partners appreciated the frequent contacts with HSM.

The written reporting is in many aspects a problem. This statement reveals a couple of related problems in the operations of HSM (and in its mutual relations with Sida). The reporting is far too detailed, far too comprehensive and is basically based on activity reporting and statistics only. Outcome, lessons learnt and “way forward” are not, and cannot be, concisely summarized partly due to improper planning format.

The LFA-process 2008/2009–2010 has not been in line with a standard process and has not been based on Sida Guidelines on Programme Based Approaches (two Sida docs, PBA, of September 2008). The process has not been based on a proper, participatory and transparent context analysis as it must be according to Sida principles and guidelines. The LFA-format, shown to us, is also far too complicated and not a main-stream one. Most partners in Palestine concluded that the format was too complicated, of no help, and rather created planning problems instead of solving them.

It is mentioned under chapter 2 that the support to performing arts is well adapted to Swedish policies in terms of the PGU, Swedish Policy for Global Development. PGU also states that the Swedish Society, institutions at different levels, should participate in international development and cooperation efforts. It is the experience of the RT that *training and development* needs of the Sida PGU/PGD partners (here = HSM) very seldom are covered in Agreements – and for that sake in Assessment Memos. This is a weak point in co-operation based on PGU. Swedish Institutions, Universities and Agencies would very often need comprehensive training in aid management, and on the different tools and instruments utilized in international development co-operation, to be able to be able to communicate properly with Sida and to fully understand requests put forward by Sida. This is a dilemma within PGU and the dilemma also applies to HSM.

5.5 Role and Relations of HSM to Partners in oPt/WBG

Criteria for selection of partners have been available, but not written down in any policy document (provided to the RT). In spite of this the selection process has been fairly relevant and successful with exception of a few cases, commented upon above. Still, seen as a whole, the involved network organizations may not constitute a base for PBA.

A great worry is that some organizations do not see cooperation with PA as important – or do not understand, or are not aware of, basic aspects of the Swedish Cooperation Strategy. This aspect should be made part of the inclusion/selection criteria and would probably exclude a couple of organisations.

Professional, or Technical, support given by HSM is “professional” and well received. Partners are in principle satisfied with the “technical/professional” competence, knowledge and capacity of HSM as well as the ability and methods to transfer knowledge. In terms of “artistic” contributions, foremost on the individual artist basis, HSM is doing fine according to the organizations met with and according to the understanding of the RT.

The overall work carried out by HSM is generally well appreciated by partners and beneficiaries – based on a few meetings with partner beneficiaries and target groups. The conclusion is that there are no reasons, or indications, to apply an opposite view.

When it comes to capacity building at the organizational level the contributions of HSM are less visible and often very in-direct and difficult to prove and certify. Positive exceptions may, at least partly and to a certain extent, be the repeated discussions on planning procedures/methods *and* the co-operation with MoEH on teacher training– and attempts to reach out to MoC. Cooperation with MoEH (Music Teacher Training/continuous Training) has for sure increased competence among involved teachers and, at a certain extent, also of the Music Department at MoEH.

Meetings with MoEH and MoC strongly indicated that HSM should do more to strengthen MoEH/PA. Requests were put forward in terms of I a management, planning, administration and good leadership. *HSM should further investigate and look into these needs.*

5.6 The Issue of increased Presence in oPt/Palestine

This issue has been on the agenda for a very long time, been treated in evaluations, planning documents, some minutes/discussion Memos (I.a., Sida, DESO, 14 March, 2007, page 5), etc.

Many Swedish organizations operating in oPt and supported by Sida, do find it necessary to have local representation and a (small) local office on site. Let us as examples mention Diakonia, Kvinna till Kvinna, Save the Children/Rädda Barnen and PGS, Swedish Palestine Solidarity Movement. This does not necessarily mean that there should be a Swede(s) on site – but it would sometimes be an advantage.

Main reasons/advantages of local representation are:

- Increased knowledge on context
- Closer contacts with stakeholders
- More effective capacity development of Partners incl PA
- Closer support to implementation
- More effective selection of partners

The main disadvantage is increased costs – most probably counteracted by increased efficiency and effectiveness.

The RT would, in a similar way as for many other of Sida's implementing organizations, strongly encourage and support local representation of HSM in oPt during next phase of the cooperation. Details should be further investigated and discussed.

5.7 Advocacy in the “Programme” and possible inclusion of other Cultural Expressions

So far only limited public advocacy activities have taken place according to most of our respondents and organizations met with. Popular Arts Centre, PAC, is obviously an exception from this. Considering the reality that Palestinian/PA inputs into performing arts, and the whole cultural sector is very limited, attempts should be made to promote and advocate cultural activities. Such efforts would be important against the background of the great importance of culture/performing arts in development – according to Sida and PA main policy documents. Advocacy should be looked into as an important aspect of the proposed, up-coming, situation analysis. This also applies to possible inclusion of other cultural expressions.

5.8 Continued involvement of HSM – advantages and dis-advantages

Based on our findings and our opinion HSM should be requested by Sida to continue as a coordinating and implementing body, on behalf of Sida, in Palestine. This definitely applies to the prolongation period and for the moment, at present, there is no other visible alternative also for a next phase of the co-operation. However, it has never been the task of the RT to investigate this matter, within the frame of this assignment. Below we will make some proposals to strengthen the aid managerial performance of HSM.

HSM in principle has the institutional capacity and the professional/technical competence as being an important education and training institution on several art expressions in Sweden.

HSM has definitely a long experience of international cooperation in Palestine/MENA and also a dedicated set-up of resources/manpower. The Institution has a considerable knowledge as regards the context – read, knowledge and experience of Arabic/Palestinian culture and habits in general.

There is also a strong wish by the top management of HSM to become much more involved in research and development related to how cultural/arts development (development of different cultural expressions) may contribute to overall development in I. a. Palestine. How can Cultural Development contribute to and speed up nation building and overall Country Development ? How can HSM, in this and other contexts, further broaden its Swedish network of cultural cooperation partners?

The RT also has the opinion that HSM must further strengthen its competence in relation to important instruments and tools related to “aid competence” and international development co-operation instruments – such as procurement of consultants, the LFA-approach, RBA, RBM and related sub-matters (SWOT, stakeholder analysis, development of chains of results, results-based reporting, Paris Declaration, etc). In other words – even further develop the project cycle management capacity. This is important and would further facilitate the co-operation with Sida.

Concluding comments:

- HSM itself, and as part of the “Faculty of Fine, Applied and Performing Arts” at the University of Gothenburg, has a relevant capacity and enough competence, but should even further develop its PCM capacity and “aid competence” (listed in previous paragraph)
- For Sida to be able to provide relevant training, follow-up and support to Swedish organizations working with development cooperation, based on the Policy for Global Development (PGU/D), it is crucial that Sida is provided with relevant financial resources and means for these extremely important tasks. This must be looked into during the on-going re-structuring of Sida.
- The operations of HSM is generally well appreciated by partners, and by other stakeholders incl Sida/Consulate, benefits of HSM operations are visible in oPt and the organization should therefore continue as the coordinating and implementing body
- HSM should be more involved, more present and more visible on site in Palestine in cooperation with other donors and partners, etc. Permanent representation is most probably needed, but the issue needs further study and practical discussions
- HSM should further develop capacity development of PA (MoEH) and Partners – especially in terms of organizational and management strengthening
- The HSM-Sida cooperation is effective, fruitful and based on mutual respect. The administrative process as regards involvement of the LFA-consultant is a question-mark
- The Agreement Sida-HSM should be made more specific and/or include ToRs. The financial management of the cooperation should be fully and solely in the hands of HSM financial unit
- The Reporting should quickly be further developed, shortened and more results-oriented (as part of the needy development of the whole LFA-process, etc)
- HSM should develop more clear Criteria for Selection of local Palestinian Partners
- HSM should Develop further Contacts with Cooperation Partners in Sweden within the Cultural Sector

- The HSM international cooperation work/the projects are reasonably integrated into HSM main internal processes
- HSM is encouraged to Develop Research on “Culture Sector in Development Processes” – in cooperation with other Swedish (and international) units
- One of the main reasons for the proposed restart of the on-going planning process is the limited situation analysis, ahead of the LFA-process, but also to give Sida and HSM ample time to look into even further strengthening of HSM

6. SUSTAINABILITY OF THE PROGRAMME

The RT considers the sustainability of the HSM/Sida Cooperation as reasonable at the present stage of implementation and towards the background of similar projects/programme that the RT has looked into in Palestine, and elsewhere.

Most participating local organizations, except MoEH, have rather strong financial positions and are only at a minor extent (ca 5–20 %) depending upon HSM/Sida. Many have their own incomes in the form of fees and ticket sales and they are not totally depending upon other donors either. The project at MoEH (Music Teacher Education) is totally (100%) dependent upon HSM/Sida financing.

Participating organizations have mostly fairly long track records and strong community contacts. They are usually firmly integrated in the Palestinian community and some have support also by volunteers.

A concern is that a few organizations have a negative or at least fairly dubious view upon collaboration with PA. This matter is also connected to the matter on HSM selection criteria, in terms of local organizations, that should be clarified, further developed and clearly put in writing.

The dialogue with PA (read MoEH and MoC) should be further developed in order to develop capacity development and advocacy in favour of increased funding of the Palestinian Cultural Sector, especially performing arts. The situation in Gaza needs particular attention. Capacity development and organizational strengthening is also important in relation to several other partners.

During next phase of the collaboration, or preferably during the proposed prolongation period, a clear exit strategy should be developed in close cooperation with participating organizations incl PA. This is a standard set-up and is very important in order to strengthen and prepare for, a step by step, increase of sustainability and local ownership.

The exit strategy should preferably be discussed and put in writing already when the initial project planning is done. In practice this may be difficult to do but it should under all circumstances be prepared as soon as possible and definitely well ahead of one of the final project phases. There are many questions and issues to tackle in this exit strategy context – one of the most overarching issues is how to in practice transfer full financial and management control and ownership to the recipients or beneficiaries (be it a Ministry, a CSO, etc).

Concluding comment:

- During next phase of the collaboration, or preferably during the proposed prolongation period, a clear exit strategy should be developed in close cooperation with participating organizations incl PA.

7. LESSONS LEARNT, CONCLUSIONS AND RECOMMENDATIONS

7.1 Review of the “Programme”

The current programme is not a programme as per Sida’s definition, nor can it be described as a Programme-Based Approach (PBA). It is rather a collection of organizations active in the field of performing arts with projects supported by Sida through HSM. The Swedish contribution to culture in Palestine is small in terms of Sida funding, around 7.5 MSEK, out of which some 5 MSEK are distributed to the involved organizations. The funded organizations display a great variety of activities, from circus to symphony orchestra, dance school and theatre performances.

Taken as a whole the support is relevant considering Swedish policies (e.g. Policy for Global Development, Policy for Democratic Development and Human Rights, the Cooperation Strategy for Development Cooperation with the West Bank and Gaza) and Palestinian policies (e.g. the recently published Culture Strategy) as well as important UN resolutions (1325 and 1612). It is also relevant considering Sida documents such as Perspectives on Poverty, Culture, Freedom from Expression and others.

Although lacking a situation and context analysis the support is deemed relevant due to the content of the activities and the target groups. NGOs, active in the field of theatre, dance, music, and other cultural areas are in reality responsible for cultural activities in Palestine. They represent a multitude of cultural activities and they respond to the needs for cultural expression of thousands of Palestinians; not least for all children in dire needs of recreation and creative activities. Poor children appear to participate to a high degree; fees are usually low or non-existing and scholarships are provided. There is a fair gender balance as regards participation, both as performers and onlookers; nonetheless a broader gender analysis is missing.

There are virtually no functioning Palestinian cultural institutions. The Ministry of Culture plays a marginal role in cultural life. Nevertheless, cooperation with PA is desirable and necessary to promote the development of a responsible state, also in the field of culture. The fact, that MoEH is one of the partners is a first step, which also has contributed to diminishing the tension between the CSOs and PA. Regrettably, not all supported organisations are positive to develop a co-operation with PA.

The effectiveness of the 12 supported organizations as well as of HSM is deemed fairly good. Productions, performances, workshops, summer camps, scholarships, festivals, trainings and capacity development have by and large been implemented as planned. The organizations have presented satisfactory plans and reports to HSM, usually including LFA matrices. At outcome level the effectiveness is difficult to assess since objectives and expected results often vary from year to year and reports generally include only quantifiable indicators.

Measurement tools, including outcome indicators need to be developed (TDP has some interesting experiences). However, the field visits and the many interviews convinced the Review Team that culture and performing arts are essential for a people who have been occupied for more than half a century, whose cultural heritage has been consciously destroyed, neglected and humiliated causing negative effects on people’s self-respect and identity.

The cost-efficiency is, needless to say, particularly difficult to assess. How costs and benefits of cultural activities in the Palestinian context relate cannot be properly analysed. Suffice it to say that activities are ongoing, audience is coming, and children are participating in constantly increasing numbers. Also, considering the specific situation that oPt represents, the sustainability, in financial terms, must be considered satisfactory. Sida funds cover usually only a minor portion of the organizations’ budgets. All

organizations are supported by other donors as well and many have own incomes in the form of fees and ticket sales.

However, the support is at present distributed to too many organizations and too many small projects. Organizations/projects have not been considered for support in ad hoc manner, on the contrary; many visits, interviews, discussions have been made prior to inclusion. Nevertheless, the lack of clearly set principles and criteria for selecting organization/project is a serious drawback. The fact that the funds available for support are limited underlines the need for more concentration.

In the current support the music organizations are overrepresented. ESNM receives around 25 % of total funds, and half of the funds for music projects. Nevertheless, the RT regards this share as reasonable considering the significance the ESNM activities. One of the smallest contributions goes to Magnificat, but it is doubtful whether this organisation should receive Sida funding at all. It is a Catholic organization with activities for children mainly from Christian middle or upper class families. Another organization that definitely can bear its own expenses without Sida funds is Am Qattan. It must be considered a temporary solution that Am Qattan is in charge of the Gaza Music School. According to received information ESNM is prepared to take the full responsibility for the school in Gaza in 2011.

Among the theatre groups The Freedom Theatre presents a comprehensive concept and very impressive activities and is an organization firmly based in the community of Jenin. Ashtar is a small but professional theatre with forum theatre ("theatre of the oppressed"), performances and training programmes. YES Theatre is an offspring of Theatre Day Productions, primarily active in schools.

PAC is a stable organisation with "traditional contemporary" dance and music activities with a clear mission of strengthening Palestinian identity. PAC reaches many children and young people, not least from the poor strata of the population.

MoEH is responsible for upgrading of music teachers, still at a limited scale. HSM teachers have been the main instructors.

A big portion of Sida funds is used for exchange activities. A great number of visits have been made, mainly referring to music artists, teachers and students in both directions. In 2010 a group representing Palestinian theatres visited Sweden. The exchange has been extensive but there is no plan, no set objectives and no follow of the visits, which is a shortcoming according to RT.

Three Palestinian organizations, Theatre Day productions, El Fenoun dance troop, and Al Hara Theatre, have Sida funding as part of a regional network, led by the Swedish Drama Institute, but have as part of the HSM-led cooperation only participated in LFA seminars as the DNA Network and not in any other activities.

In sum, the support to culture projects by Palestinian organizations involved in culture is generally assessed as very relevant, effective, efficient and reasonably sustainable. However, it is a too diverse bouquet of too many flowers. *More important, a strategic plan for support based on a situation analysis of the cultural arena is dearly needed (as pointed out also in previous evaluations).*

7.2 Review of HSM

A heavy workload is resting on HSM's shoulders, particularly on the two project coordinators. They have often had to work alone without much guidance from Sida. The agreement Sida-HSM is very general and no specific ToR exist. When Swedish institutions without much experience of development cooperation are engaged they require, according to the RT, specific training on "aid matters", knowledge about planning and reporting and in general, support and guidance on project implementation

and monitoring. It cannot be taken for granted that universities or other institutions outside the donor and NGO world possess such experience. To be able to provide this support to organizations working based on the PGU/D, Sida would need more resources for follow-up and training (see 5.1 and Concluding comments under Chapter 5).

HSM coordinators have also worked without sufficient support from HSM's administrative and financial units. Nonetheless, the involvement of the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg has been acceptable and a big number of teachers from the Faculty has visited and supported the Palestinian organizations. The operations of HSM are generally much appreciated by the Palestinian partners, as well as by other stakeholders, including Sida. However, a permanent or at least a more substantial presence of HSM is requested by the partner organisations, a request supported by the RT. A stationed representative or counterpart would, for example, facilitate donor cooperation and coordination, which is practically non-existent today.

Teachers from HSM and from other Swedish institutions/organizations have been involved in capacity building and exchange activities; some of these activities have also partly consisted of management issues. However, there is a great need for organizational and management strengthening, a need particularly expressed by MoEH.

HSM's applications, plans and reports are far too detailed, lack focus, fail to differentiate between objectives, aims, goals, results, effects, etc. The used terminology resembles but confuses the one used in the LFA-format. A context analysis, including clear-cut priorities is needed. The five LFA-seminars have not contributed to clarifying LFA, not for HSM and not for the partner organizations but have rather complicated the planning process. The introduced LFA-format does not correspond to the needs and do not match the LFA approach commonly used by Sida and other donors.

7.3 The Future

The present collection of organizations can at best be called a loose network. Some of them cooperate at times in performances and productions, but according to most of them, their main common denominator was the fact that they all receive Sida funding. However, to develop into a more firm "programme" was not resisted but should, according to some strong voices, be based on joint work, on mutual understanding and mutual benefits. The current participation in LFA-seminars was experienced as "forced" or "imposed". To formulate common objectives and results for all to agree upon was considered by practically all the interviewees as a construction with few similarities of a real 'programme'.

The RT agrees in principle with this critique. However, to work towards a programme-based approach will probably benefit all involved but requires quite another approach than the one used so far (during 2009–10). First of all, gradual moves are necessary and steps have to be taken in the right order. The five LFA-seminars have not brought the cooperation in this direction. One reason is likely that starting with common planning is to start without the prior establishment of a common foundation. *A context analysis and a needs assessment are necessary* as well as elaboration of selection criteria, joint projects, division of roles and responsibilities, leadership development, donor coordination, etc.

7.4 Recommendations

7.4.1 Prolongation 2011

The present and on-going cooperation is planned to be extended 6 months (up to June 30, 2011) but to allow for a thorough re-planning and development of a new project proposal, including some studies, the **RT recommends the prolongation to cover the whole year of 2011.**

This would not only give the actors a possibility for a proper planning process, based on a reasonably comprehensive context and situation analysis, but also give room to hook on to the up-coming Development Cooperation Strategy (2012–2014). A prolongation up to Dec 31, 2011 would also give ample room and time to prepare for a development towards a Programme Based Approach. A prolongation would allow for a re-assessment of the present organizations, including considerations of core funding mechanisms of some of the local organizations as well as an analysis of the whole cultural cooperation.

Besides continuous support to a majority of the presently supported organizations during 2011 a “prolongation plan” is recommended to be elaborated by HSM (see below). Such a plan should consider findings of two studies, which are recommended to be commissioned by Sida (see below).

As requested by the ToR the following recommendations are numbered, which can be read as a priority order. However, several recommendations must be regarded as having similar importance and priority.

7.4.2 Recommendations to Sida

1. It is recommended that Sida continues to make an agreement with HSM as coordinator of the development cooperation in the field of culture also during the next period (2012–2014) provided HSM takes the necessary means to improve its capacity and implements the recommended measures during the prolongation period.
2. It is recommended that Sida commissions a study, i.e. a context analysis of the culture field in oPt, to guide the future development cooperation.
3. It is recommended that Sida commissions a study on gender and culture in Palestine, i.e. a gender analysis and how gender equality (one of three prioritized themes in Swedish development cooperation) is and can be promoted through support to culture activities.
4. It is recommended that Sida increases the funding to cultural activities in oPt considering that culture is important to overall development.
5. It is recommended that Sida, in cooperation with HSM, develops and implements a plan for capacity development of HSM; which i.a. includes LFA-training.
6. It is recommended that Sida clarifies in the up-coming agreements the role and mandate of HSM, which would most likely also include needs of further support and guidance of HSM.
7. For Sida to be able to provide relevant training, follow-up and support to Swedish organizations working with development cooperation, based on the Policy for Global Development (PGU/D), it is crucial that Sida is provided with relevant financial resources and means for these extremely important tasks. This must be looked into during the on-going re-structuring of Sida.

7.4.3 Recommendations to HSM

1. It is recommended that HSM elaborates a plan for the prolongation year (2011), which will include several of the following recommendations.
2. It is recommended that HSM when assessing the support of the existing organizations in 2011 considers a phasing out of Magnificat and Am Qattam, and possibly the Music Therapy Project. Increased support should be considered to PAC, TFT and MoE’s music teacher training (and possibly to other organizations as well, the RT did not have the opportunity to visit them all).
3. It is recommended that HSM elaborates selection criteria for support of organizations in the future based on the context analysis and gender analysis (Sida studies) thereby attaining a group of organizations (a network) that represents the variety of Palestinian performance arts and which are interested in working together. Core funding of certain organizations should be considered. The present organizations should be re-assessed according to the new criteria.

4. It is recommended that HSM develops its capacity as regards project management and “aid knowledge”. Planning of capacity development should be done in cooperation with Sida.
5. It is recommended that HSM closes down the present LFA-training.
6. It is recommended that HSM elaborates outcome indicators for measuring progress and impact.
7. It is recommended that HSM critically analyses and develops the Exchange Programme. Based on a separate study, to be implemented, specific objectives, expected results, etc, have to be elaborated as well as follow-up mechanisms for the exchange programme.
8. It is recommended that HSM develops the cooperation and capacity development of Palestinian Authority (PA), in particular the MoE and MoC.
9. It is recommended that HSM elaborates a plan for how to attain a programme based approach. Such an approach must be based on joint work and mutual understanding and benefits.
10. It is recommended that HSM elaborates an exit strategy to be included in the proposal for 2012–2014.
11. It is recommended that HSM conducts a workshop on UN Resolution 1612 and assesses the role of partner organizations as regards 1612.
12. It is recommended that HSM increases its presence in Palestine. Practicalities and financial implications should be studied and looked into.
13. It is recommended that HSM further develops cooperation and contacts with other Swedish cultural institutions.
14. It is recommended that HSM further integrates international operations/cooperation into its own mainstream activities (financial management, etc) and that the internal support to the project coordinators increases.

Annex 1 – Terms of Reference

Sida/Team for oPt

25 March 2010

Birgitta Weibahr/Kerstin Alksäter

Review of Sida contribution to performing arts through the Academy of Music and Drama at the University of Gothenburg 2001–2010

1. Background

Sweden has supported cultural expressions/freedom of expression through performing arts in the occupied Palestinian territories (oPt) since 1995, as part of Sweden's bilateral development cooperation. The support has often included cooperation between Palestinian and Swedish cultural organizations. Sida has supported performing arts organisations through the Academy of Music and Drama at the University of Gothenburg (HSM) since 2001. The support was until 2005 part of a larger support to performing arts including support through DI (The Drama Institute) and Diakonia (children's literature). This larger support was evaluated in 2004

(Sida Evaluation 04/23), Diakonia has done evaluation of the Children Literature Program 2008, and Sida has conducted "A study of Swedish support to culture in the West Bank and Gaza", done by Sipu November 2007. The concentration demands from Swedish Government resulting in Sida contribution through HSM only, as an effective way of contributing to performing arts. The support to HSM has developed from project based to programme based. In the process of developing a performing arts programme, HSM is cooperating with 13 Palestinian partner organisations. They have together formulated goals and results for the programme. The overall objective is to *contribute to positive changes in the Palestinian society and strengthened the Palestinian identity*. The joint programme purpose formulated by the organisations is *Palestinian community has greater access to Performing arts that are active, dynamic and open to new forms of expression, which play an influential role in the society*.

The areas of intervention are productions and performances, educational, exchange and capacity building. The total cost of the present programme is 21 MSEK for three years. The total contribution through HSM since 2001 is 42 MSEK.

Sida has now decided to review the support to the performing arts programme through HSM in order to get some guidance on how to proceed with possible future support to cultural expressions in oPt.

2. Review purposes

- a) To review outcome, relevance, effectiveness, efficiency, feasibility, and sustainability of the Sida contribution to performing arts through HSM.
- b) To provide information, lessons learnt and recommendations in order to serve as an input in designing possible future Sida contribution to cultural expressions/performing arts in oPt, as the current agreement between Sida and HSM is coming to an end in December 2010.

It is expected that the review will contribute to strategic choices, both for Sida and HSM, regarding focus, content and model/method in the design of any future Sida contribution to cultural expressions/performing arts in oPt.

Sida is however not committed to take any action as a result of the review and/or the recommendations.

3. The assignment

3.1 Scope and focus

The scope and focus of the assignment is to review the outcome, relevance, effectiveness, efficiency and sustainability of HSM's support to Performing arts in oPt 2001 – 2010, and to provide recommendations on possible future Sida contribution to the area of cultural expressions/performing arts. The assignment includes mapping and documentation as well as analysis and assessment of the issues and aspects to be reviewed. The review should specially take note that the programme from 2008 went from supporting music organizations to supporting performing arts, which includes also drama, dance and circus.

3.2 Issues and aspects to be evaluated

The review should determine whether the support has been relevant, objectives and expected results have been accomplished, and whether the results are sustainable. The review should moreover analyse whether the programme has been well managed and efficient regarding model/methodology, administration and use of resources.

In detail, aspects/issues to be covered by the review are as follows:

- a) Has a contextual poverty/needs/problem analysis been made? Is the programme relevant from a contextual needs and problem perspective? Was programme design and composition regarding content and model/methods a strategically useful choice and in accordance with such an analysis? Is the programme relevant in relation to the Swedish Strategy for development cooperation with the West Bank and Gaza (July 2008 – December 2011) and in relation to Swedish policy for development cooperation? Is the programme relevant in relation to other similar support in oPt i.e. does it provide an “added value” and comparative advantage?
- b) What are the results (outputs, outcomes, impact) and major accomplishments of the programme? Has the programme achieved the expected results and objectives? If not, what are deviations and the reasons for this? Are there unexpected positive or negative results of the programme? Have the partner organisations met the expectations of HSM and the beneficiaries? Have the partner organisations fulfilled their obligations? Are there any ‘lessons learned’?
- c) How has the support model/methods evolved and developed to date, from project based to programme based? What are the advantages and/or disadvantages of this process? Has the programme contributed to networking among the partner organisations/participants, and if so, how?
- d) In what way has the programme contributed to empowerment of the partner organisations/target groups? Have gender aspects and sensitivity been included in the programme in an effective way? Has the programme provided the partner organisations/targets groups with a better understanding of democratic principles and human rights, especially women's and children's rights and the issue of non-discrimination, and if so, how? Has the programme applied to the UN Resolutions 1325/1820 and 1612?
- e) How has HSM managed the programme regarding capacity and quality of coordination, administration and cost efficiency? How has HSM managed the programme regarding planning, implementation, follow-up and reporting? What the role of HSM in relation to the partner organisations and to Sida?
- f) Can the results achieved be considered sustainable, and if so, in what way? Has the programme been designed and implemented in a way that enhances partnership, ownership and capacity building? Are there criteria for selecting partner organisations? What are they based on and how did they evolve? Has an exit strategy for the Sida financed HSM support been discussed within the pro-

gramme? Has there been any dialogue with relevant PA ministries on increased accountability to support and contribute to performing arts as part of cultural expressions? (The Palestinian National Plan includes support to cultural expressions).

3.3 Recommendations

The consultant should provide recommendations for HSM and Sida regarding to possible future Sida contribution to cultural expressions/-performing arts. The consultant should present the recommendations in order of priority.

4. Methodology

a. General orientations

The review should be carried out on a programme level, focusing on the coherence, relevance and achievements of the entire programme. A participatory methodology is preferable. In order to carry out the review the consultant should:

- Assess reports and other relevant documentation
- Interview different stakeholders – HSM, Sida, PA (Palestinian Authority) relevant ministries, partner organisations/participants, representatives of the target groups, and if relevant other donors/organisations – that have been involved in the programme at different times.
- Carry out case studies of two partner organisations

b. Information sources

Written Sources

- Programme and project documents
- Decision Memoranda
- Programme and Project Reports
- Audits
- Evaluations
- Swedish Strategy for development cooperation with the West Bank and Gaza (July 2008 – December 2011)
- Swedish Policy (e.g. Policy for Global Development, Policy for Democratic Development and Human Rights within Swedish Development Cooperation, Policy for Support to Civil Society in Developing Countries within Swedish Development Cooperation)
- Sida Policy (e.g. Perspectives on Poverty, Promoting Gender Equality in Development Cooperation, Culture, Freedom from Oppression etc.)
- UN resolutions 1325/1820 and 1612

Persons to be interviewed

- Current and former representatives of partner organisations involved in the Programme
- PA relevant ministries
- Other participants
- Sida staff in Stockholm and at the Consulate General in Jerusalem

- HSM staff in Gothenburg
- University representatives not involved in the programme
- If possible and deemed relevant – other donors or organisations active in the field of cultural expressions in oPt

Case studies

Case studies of two partner organisations shall be carried out, if possible one in the West Bank and one in Gaza. The manner and methodology in which these case studies shall be carried out is to be discussed and agreed between the consultant, Sida and HSM.

c. Alternative approaches

Sida would welcome any alternative suggestions that the consultant might present in the tender document on approaches and methods to be applied in performing the assignment. The consultant shall in the tender include a proposed time frame.

5. The review team, requirements and qualifications

The assignment is proposed to be carried out by a team of two – three consultants, with knowledge of the Palestinian context and the field of democracy and human rights, including cultural expressions. If using a local consultant, he/she must have access to different districts and cities on West Bank and Gaza by carrying a Jerusalem ID. The team leader is commissioned to prepare a subcontract with his/her international and/or local colleagues. The team leader must have experience in evaluation of development co-operation. During the assignment it is expected that the consultants do not have other parallel engagements.

The team competence requirements must include:

- Good knowledge in Swedish development cooperation objectives and methods including Logical Framework Approach and Results Based Management
- Good knowledge in democracy and human rights, including cultural expressions
- Good knowledge in capacity building
- Good knowledge in the political and social situation in oPt, including the democratic development/human rights situation
- Fluency in English (oral and written) and good knowledge of Arabic

6. Reporting and time schedule

The assignment should be implemented during a maximum of 6 weeks in April and 2010, including a maximum of two weeks field work in oPt.

The review report shall be written in English, with a summary and recommendations also in Arabic, and should not exceed 25 pages, excluding annexes. The report should be of an analytical character, present an assessment of the results of the cooperation, lessons learnt and include conclusions and recommendations to both Sida and HSM separately for future development cooperation in the area of cultural expressions/performing arts in oPt.

The main preliminary findings and conclusions should be presented to the Consulate General in Jerusalem before leaving oPt. Another presentation and discussion of the report will be done at Sida in Stockholm.

A Draft Report shall be submitted to Sida electronically no later than X (to be discussed and decided later). HSM, the two organisations included in the case study, Sida (Stockholm and the Consulate General in Jerusalem) shall have a maximum of two weeks to for submitting comments to the draft report. The Final Report shall be presented to Sida/Consulate General in Jerusalem in three (3) printed copies and as well as an electronic version no later than X (to be discussed and decided later). Subject to decision by Sida, the report may be published and distributed as a publication within the Sida Evaluation series. The report shall be written in Words for Windows (or in compatible format) and follow the guidelines in Sida's Evaluation Manual "Looking Back, Moving Forward". The consultant shall adhere to the terminological conventions of the OECD/DAC Glossary on Evaluations and Result-Based Management as far as possible.

The following enclosures shall be attached to the report:

- Terms of Reference
- List of persons interviewed
- List of documents assessed

7. Criteria for evaluating proposals

The following criteria will be used when evaluating the proposals:

- the combined experience and competence of the proposed team in relation to the terms of reference,
- the proposed methodology for the assignment in relation to the terms of reference,
- the firm's ability to perform the assignment at the appropriate time,
- the cost of the assignment.

Annex 2 – List of Persons and Organizations met with

List of Persons and Organisations met with in Palestine and Sweden, May – Sept 2010

Name/Person	Organisation	Position	Comment
Kerstin Alksäter	Sida/Consulate/HQ	Controller/Progr.Off.	
Birgitta Weibahr	Sida HQ	Programme Officer	
Maria Bendel	Sida HQ	Programm Officer	
Rolf Carlman	Sida/Consulate	Head of Consulate	
Staffan Rydén	HSM	Principal/Rector	
Ulf Serner	HSM	Progr Manager	
Maria Larsson	HSM	Dep Progr Manager	
Ahmad Al Khatib	HSM	Progr Officer	
Maria Holmquist	SEBAS	Consultant	LFA Consultant to Sida and HSM
Mahmoud Abu Hashhasch and Bashr Idkaidek	AM Quattan Foundation	Head of Dept, CAP Director, Culture and Arts Progr Director of Finance	Ramallah
Jan Willems and Jackie Lubeck	Theatre Day Prod.	Directors	Jerusalem
Ms Rana Asfour + Many Students	Magnificat Institute for Sacred Music	Teacher/Administrator.	Fr. Armando Pierucci absent due to mis-understanding.
Mr Juliano Mer Khamis	The Freedom Theatre (TFT)	Director	Jenin
10 Other Staff	TFT	All Professional and Administrative Staff, in principle	Jenin
Mr Iyad Staiti	Al Khamandjati	Ex. Director	Jenin bransch
Ms Iman Hammouri	Popular Arts Centre	Director	Ramallah,+Adm off. partly pres.
Ms Huda Odeh And Mohammad Al-A'war	ESNCM	Development Officer + Director, Adm and Fin. Affairs	Ramallah, Bir Zeit
Mr Saher Yassin and Ms Shireen Qaissi	Ministry of EH	Head of Div of Music Ex. Secretary, MTE	Ramallah
Mr Nader Jalal	Min of Culture	Dir General for Arts	On temp. leave at High Council of Culture, PLO
Ms Tima Tadros	Norwegian Consulate	Program Advisor, Repr. Office of Norway	

Annex 3 – List of References and important Documents

- Academy of Music and Drama (HSM) (2007) *Proposal Performing Arts West Bank and Gaza Strip 2008–2012*
- Academy of Music and Drama (HSM) (2009) *Annual Report 2008 (I & II)*
- Academy of Music and Drama (HSM) (2010) *Annual Report 2009*
- Academy of Music and Drama (HSM) (2010) *Proposal 2010*
- Academy of Music and Drama (HSM) (2010) *Upphandling av LFA-konsult*
- Government of Sweden (2003) *Policy for Global Development*. Gov. Bill 2002/03:122
- Government of Sweden (2010) *Policy for Democratic Development and Human Rights within Swedish Development Cooperation*
- Government of Sweden (2010) *Policy for Support to Civil Society in Developing Countries within Swedish Development Cooperation*
- Holmqvist, M. (2009) *Offert Scenkonstprogrammet i Palestina*
- Ministry of Foreign Affairs (2008) *Development Cooperation Strategy for the West Bank and Gaza July 2008–December 2011*
- Palestinian Authority (2010) *Culture Strategy*
- Palestinian Working Group (2010) *Palestina LFA Matrix 2011–2013*
- Pehrsson, K. (2004) *Performing Arts under Siege. Evaluation of Swedish Support to Performing Arts in Palestine 1996–2003*
- Proposals and reports of the Palestinian partner organisations
- Sida (2002) *Perspectives on Poverty*
- Sida (2004) *Looking Back, Moving Forward. Sida Evaluation Manual*.
- Sida (2004) *The Logical Framework Approach*
- Sida (2007) *Future support to culture in the West Bank and Gaza. Discussion Memo*
- Sida (2007) *In-Depth Assessment of the Proposal from the Academy of Music and Drama, Göteborg University, for the Performing Arts in West Bank and Gaza, 2008–2010*
- Sida (2007) *Support to civil society*
- Sida (2008) *Agreement between Sida and the Academy of Music and Drama at Göteborg University on support to performing arts in the West Bank and Gaza during 2008–2010*
- Sida (2008) *Agreement between Sida and the Academy of Music and Drama at Göteborg University on support to performing arts in the West Bank and Gaza during 2008–2009*
- Sida (2008) *Guidance on Programme-Based Approaches*
- Sida (2008) *How to Start Working with a Programme-Based Approach*

Sida (2010) *Assessment of support to performing arts in the Occupied Palestinian Territories 2010 – extension of the current agreement between Sida and the Academy of Music and Drama in Gothenburg*

Sida (2010) *Gender equality in Swedish Development Cooperation*

Sida (2010) *Amendment to on development cooperation between Sida and the Academy of Music and Drama at Gothenburg University on support to performing arts in the West Bank and Gaza during 2008–2010*

Sida (not dated) *Culture and Media in Development Cooperation. Policy*

Sida (not dated): *Definition of cooperation*

SIPU (2007) *A Study of Swedish Support to Culture in the West Bank and Gaza*

United Nations Security Council (2000) *Resolution 1325 on Women, Peace and Security*

United Nations Security Council (2005) *Resolution 1612 Violations against children in situations of armed conflict.*

United Nations Security Council (2008) *Resolution 1820 confronts sexual violence against women and girls in armed conflicts.*



REVIEW OF SIDA CONTRIBUTION TO PERFORMING ARTS IN PALESTINE THROUGH THE ACADEMY OF MUSIC AND DRAMA AT THE UNIVERSITY OF GOTHENBURG – WITH FOCUS ON THE LATEST PHASE 2008–2010

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