



**End Review of the Contract Between the
Norwegian Ministry of Foreign Affairs and
Kirkelig kulturverksted (2012-2015)**

**(MEU-12/0033: «Ytringsfrihet i kunst og kultur»,
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Executive Summary

The End Review of the Framework Agreement between the Ministry of Foreign Affairs and KKV was carried out in the period from 9 November 2015 to 15 January 2016. The Framework Agreement is for three years, plus one year covering 2012 to 2015, and has a total value of NOK 5,203,000 (NOK 3,568,000+ NOK 1,635,000). KKV, Kirkelig Kulturverksted is a private limited liability company. Its goal is to promote, produce and sell arts and arts-related products such as CDs /audio files, concerts and theatre productions, fine arts promotion and design work. The support from MFA to KKV is seen as a tool for the realisation of the Norwegian strategy on culture and development support.

The purpose of the End Review of KKV is according to T.o.R to assess:

- KKV as partner
- The results achieved in the project period
- Whether the support is considered relevant in relation with Norwegian policies in the O3 area

The End Review shall also make recommendations concerning possible continuation of support to the project from MFA.

The support under the contract is provided to collaboration between KKV and artists /cultural institutions in Turkey, Iran, Palestine, Egypt and Lebanon. The goal of the project is stated to be: "Promoting freedom of expression in art and music, focusing on the challenges primarily for artists in the Middle East and their struggle to practice their right to culture and cultural expressions".

The focus areas for the activities carried out in the project are:

- Production and distribution of CDs
- Concerts in Norway and collaborating countries
- Establishment of festivals for freedom of expression in the Fine Arts

The support to KKV for their work with artists and cultural actors in the Middle East has proved to be relevant for the regulations and priorities relating to development support to the cultural sector, and have produced good results. It is recommended that the collaboration between KKV and MFA continue.

Abbreviations

KKV	Kirkelig kulturverksted
Mawred	Al Mawred Al Thaqafy
MFA	Ministry of Foreign Affairs Norway

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1. INTRODUCTION

After a tender round held in October 2015, NCG Norway signed a contract on 4 November 2015 with the Ministry of Foreign Affairs (MFA) to undertake the End Review of the Framework Agreement between the Ministry of Foreign Affairs and Kirkelig kulturverksted (KKV). The Framework Agreement is for three years, plus one, covering 2012 to 2015, and has a total value of NOK 5,203,000 (3,568,000+1,635,000). Work on the Review commenced on 9 November 2015 with a meeting between the Ministry and the Consultants.

According to the webpage Purehelp.no, Kirkelig kulturverksted - Norway is a private limited liability company owned by: Kirkens Bymisjon (30%), Opplysningsvesenets Fond (30%), Cantoando Musikkforlag (25%) and Erik Hillestad /Marianne Lystrup (15%). Its goal is to promote, produce and sell arts and arts-related products such as CDs /audio files, concerts and theatre productions, fine arts promotion and design work. In 2014 the combined income of KKV was approximately NOK 17 million.

The Review Terms of Reference require that the following four questions be addressed:

- How are KKV's core activities and goals assessed in relation to the Regulations pertaining to Culture (Ordensregelverket) and the priorities within Norwegian development assistance?
- Is KKV's work considered to be effective with regard to important synergies with other cultural activities in the O3 area?
- How is KKV's work assessed with regard to its identification and selection of artists?
- In which way has the support contributed to the strengthening of artistic freedom of expression?

In line with the priorities of funding provided by MFA, for the actualisation of the white paper on the Government's international cultural engagement (Meld.St.19 The Government's International Cultural Engagement. Part II - Strengthening the Cultural Sector in Developing Countries (2012-2013)), the contract between KKV and MFA was entered into.

The priorities for MFA for funding of Cultural development are as defined in a note of 09.12.2013:

- Increased emphasis on a role as proponent of human rights /cultural rights including a framework agreement with central rights organisations
- Strengthening commitment to competence and professionalism in the cultural sector as well as contributing to institutional development and cultural infrastructure
- Greater commitment to commercial /business development
- More focused use of travel provisions for artists from developing countries (and a reduction for Norwegian artists)
- Greater emphasis on agents of change /change oriented measures
- Greater use of strategic cooperating partners and channels and local, regional and global networks, with greater emphasis on basic needs assessments (i.e. a description of the situation before start-up, i.e. a baseline)

According to the regulation of 27 August 2014, the purpose of the grant regulation for culture and development administered by the Ministry of Foreign Affairs is to support measures that will contribute to strengthening the culture sector in developing countries.

Purposes of the regulation are to contribute to:

- The promotion of free cultural expression and cultural diversity
- The promotion of competence, quality and professionalism in the cultural sector
- The strengthening of cultural infrastructure, including meeting places that provide development potentials for artists and other participants in the cultural sector
- Protecting and promoting material and immaterial cultural heritage
- Strengthening cultural rights in particular, and freedom of expression in general

Priority support is given to:

- Cultural rights
- Capacity building and institutional cooperation
- Cultural infrastructure
- Measures to promote cultural enterprises
- Pilot projects that perform a catalytic role in the cultural field

The contract between KKV and MFA was effectuated before the additional regulations and guide on the priority of support were established in 2014. The goals and activities carried out under the contract with KKV are nonetheless relevant to the ambitions stated in the document, and the End Review has made them its point of reference in relation with the assessment of results.

The review has been carried out by Hege M. Larsen with Mike Fergus on quality assurance - Nordic Consulting Group, Oslo – Norway (NCG Norway).

2. BACKGROUND, SCOPE AND PURPOSE OF THE END REVIEW

Background

KKV started up in 1974 as a record label that also worked in other business areas such as artist management and concert promotion. In 2000 they took on responsibility for administration and management of the cultural institution Kulturkirken Jacob. The group that started up KKV had its roots in the Christian community of Oslo, and as time passed, the firm brought a religious and spiritual element into contemporary music, and revitalised the design and use of traditional spaces for worship. At present the administration of KKV counts seven full time employees. The project has been headed by General Manager Erik Hillestad.

The collaboration between KKV and artists from the MENA region started with recording an album with various artists: *Lullabies from the axis of evil*. Rim Banna from Palestine and Mahsa and Marjan Vahdat from Iran contributed to the record, which was released in 2003. The “lullabies album” became the start of a long-term collaboration

between KKV and these women artists in particular, and in the period from 2003 to 2011 KKV released three solo albums with Rim Banna and two albums where she collaborated with others, as well as four albums with the sisters Mahsa and Marjan Vahdat in different artistic constellations.

The support under the contract is provided to collaboration between KKV and artists /cultural institutions in Turkey, Iran, Palestine, Egypt and Lebanon. The goal of the project is stated to be: “Promoting freedom of expression in art and music, focusing on the challenges primarily for artists in the Middle East and their struggle to practice their right to culture and cultural expressions”.

The focus areas for the activities carried out in the project are:

- Production and distribution of CDs
- Concerts in Norway and collaborating countries
- Establishment of festivals for freedom of expression in the Fine Arts

Scope

The focus for the End Review is the contract between MFA and KKV and the results achieved by KKV through the activities carried out under the contract.

Purpose

The support from MFA to KKV is seen as a tool for the realisation of the Norwegian strategy on culture and development support. The purpose of the End Review of KKV is according to T.o.R to assess:

- KKV as partner
- The results achieved in the project period
- Whether the support is considered relevant in relation with Norwegian policies in the 03 area

The End Review shall also make recommendations concerning possible continuation of support to the project from MFA.

3. EVALUATION APPROACH AND DIMENSIONS

A Short Introduction to the Theory of Change in the Area of Cultural Rights

“Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed”

(First guiding principle in article 2 of the UNESCO Convention for Cultural Diversity, 2005)

The theory of change informing the strategic goals of KKV and MFA in regard to “cultural rights” is a belief that cultural work /the arts can be a force in social development and change. As Ole Reitov who heads the organisation Freemuse states in the UNESCO 2015, 2005 Convention Global Report: “Fundamental freedoms are an essential ingredient of the wellbeing of citizens and societies, in the dynamics of social development and for the stability of the arts and cultural and creative industries sectors” (pp 189). The possible outcomes and attributes of social development and change perceived to be possible through engagement with the arts and culture, are, according to a report made for the Danish Centre for Culture and Development (DCCD) on their work in the Arab region,

perceived as: Participation, community development, dialogue, personal development, civic engagement, awareness and knowledge, policy change, equity and justice, empowerment, capacity and capability, motivation, societal values and norms and public opinion. The power of culture is, in short, the power of language and communication. The effect of support to projects/programmes focusing on the development of skills and capacities of the cultural sector are at the same time supporting the strengthening public dialogues and the enhancement of individual expression and speech. By promoting public arts and “creative space activities” such as the Red Zone Festival of this project, it is possible to create cultural arenas / situations where social and political issues, that are otherwise sensitive and /or censored by the authorities, can be mediated.

In the report mentioned above by DCCD it is moreover pointed out that: *“Although, the funding landscape for arts and culture in the Arab region is steadily changing and becoming more diversified through a growing community of philanthropists, crowd-funding efforts and private consumers and collectors, the majority of support to key institutions and initiatives still comes from foreign donors. This is especially true for work that is socially engaged and politically sensitive”* pp 19, 2015. This scenario applies to the situation of the artists and cultural actors that are engaged with the work of KKV. The network of KKV works in an environment with poor cultural infrastructure for professional production and promotion of music.

Cultural Rights in KKV’s program not only concerns the issue of freedom of artistic expression, but also the issue of the free movement of artists. As Ole Reitov moreover points out in the UNESCO 2015, 2005 Convention Global Report: Restrictions to artistic freedom and access to artistic expressions generate important cultural, social and economic losses, deprive artists of their means of expression and livelihood, and create an unsafe environment for all those engaged in the arts and their audiences” (pp 189). In the MENA region political alliances and conflicts between nations limit the free movement of artists between countries. In countries with strong public censorship and restriction on the promotion of arts in public, “house arrest” is a way of sanctioning those who transgress the limits of the state. For the artists that KKV collaborates with, this is the case scenario that the project set out to counteract, by challenging rules of conduct of public censorship and strengthening supporting cultural governance and infrastructure.

Result Chain Analysis

The End Review will be based on a classic result chain analysis model based on the evaluation criteria for results assessment in the development aid sector as defined by OECD –DAC where the:



- of the projects/programme will be assessed in relation to the goals of the project/programme.

As a stage in the review of KKV as a partner, we will conduct an assessment of KKV’s project organization with respect to financial administration, capability for strategic planning, role and status in the project network, ability to perform and performance management. An analysis of the results achieved by the project will be based on a review

of the individual project activities' content delivery and achievement of goals. The project's relevance will be assessed on account of an analysis of how the measure's results can be said to contribute to fulfil MFA's own objectives and priorities for the scheme. With regard to providing a recommendation on the eventual continuation of the measure, the review will also focus on uncovering the potential for further development of the project activities.

4. METHOD

In order to gain an overview of the contents of what has been delivered, the review started out with a document study. Then, through interviews, descriptive, quantifiable information from the partners and the stakeholders was collected. This information forms the basis for a description of the inputs and activities as well as an assessment of the achievement of goals.

Document Analysis

Initially, meetings were held with the Ministry of Foreign Affairs and KKV in Oslo and relevant documents were collected. As part of the analysis the team examined official, public documents that describe the background and the purpose of the project, other important documents such as result reports, grant award letters, reports, annual reports, notes and similar documents from KKV and its partners, evaluations, and other relevant documents. The purpose of the document analysis has been to obtain an overview of the field, but does also constitute an independent part of the analysis. It also formed the basis for the next phase of the study, the phase where the themes for interviews were clarified. In cooperation with KKV and the Ministry of Foreign Affairs, the persons to be interviewed in the review were identified.

Structural Interviews

To obtain a clear picture of the work done, in-depth interviews with selected persons in the network were carried out. Interview objects for the qualitative investigation were KKV, KKV's co-operating partners and stakeholders and employees at the Ministry of Foreign Affairs and relevant embassies.

Qualitative interviews are a method used when one wants to allow informants to reason freely on the questions raised in the investigations. They also afford the possibility to pursue the discussions with follow-up questions. Qualitative interviews can be undertaken both with individuals and focus groups. The method is often used as a way of confirming or disproving information and ideas regarding relations in the analysis. Individual interviews are best suited when there have been conflicts in the implementation of projects and where confidence between partners has broken down. Focus group interviews make it possible for respondents to obtain feedback and information on associations, which in turn can provide valuable information to the projects. In both situations, however, it is focus on the interview guide and the result is the data which comes through the respondents' immediate associations to the questions. The interviews with the partners, embassies and stakeholders have been carried out in person in Oslo, Malmø and Beirut and on telephone and SKYPE.

Limitations of the Collected Material

Due to lack of mutual language skills, one of the artists supported under the contract, Ferhat Tunch from Turkey, has not been interviewed. Under the contract Tunch has played in Oslo on the Music Freedom day (2012) and recorded a new album in 2015 to be released in 2016.

5. PRESENTATION OF THE ACTIVITIES SUPPORTED UNDER THE CONTRACT AND ASSESSMENT OF RESULTS

5.1. Presentation of Activities Carried out in the Contract Period

Under the contract the long-term collaboration between KKV, Rim Banna and Mahsa and Marjan Vahdat has continued. Collaboration with new artists from the MENA region has been established. Nine albums have been released by KKV and three more are under production. Concerts have been produced in connection with the “Music Freedom Day” in 2012 and 2014, and three editions of the Red Zone Festival have taken place in Oslo, Cairo and Beirut.

Distribution of funds - Projects supported 2012-2014

Albums

Rim Banna, Palestine

Solo Album: Revelation of Ecstasy and Rebellion, 2012	NOK	167,000
Song: Break your fears /Songs From a Stolen Spring, 2014		
Co-producer on: The Iqrit Files, 2015		

Marjan og Mahsa Vahdat, Iran

Twinklins of Hope, 2012	NOK	116,000
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Mahsa Vahdat and Mighty Sam McClain, Iran/US

A Deeper Tone of Longing, 2012	NOK	286,000
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Marjan Vahdat, Iran

Blue Fields, 2013	NOK	250,000
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Tania Saleh, Lebanon

A Few Images, 2014	NOK	250,000
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Song: Not a word was spoken /Songs From a Stolen Spring, 2014

Dina El Wedidi, Egypt

Turning Back, 2014	NOK	250,000
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Song: Beyond these doors /Songs From a Stolen Spring, 2014

Various Artists

Songs From a Stolen Spring, 2014	2013	NOK	386,000
	2014	NOK	85,000

Checkpoint 303/Jawaher Shofani, Wardeh Sbeit, Jihad Sbeit, Palestine

The Iqrit files, 2015	NOK	200,000
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Concerts

Music Freedom day 2012	NOK	8,000
Music Freedom day 2014	NOK	100 000
Festivals		
Red Zone 2012	NOK	120,000
Red Zone 2013	NOK	600,000
Red Zone 2014	NOK	750,000
Total /Contract 2012-2014	NOK	3,568,000
Separate contract with MFA for support to Music Freedom Day 2012		50,000
Total 2012-2014	NOK	3,618,000

Distribution of funds - Projects supported 2015

Albums

Mahsa Vahdat, Iran		
Traces of an old vineyard	NOK	250,000
Choir Gaza	NOK	250,000
Ferhat Tunch	NOK	235,000
Women Iran	NOK	200,000
Red Zone 2015	NOK	600,000
Distribution Edward Said Conservatory of Music	NOK	100,000
Total	NOK	1,635,000

Albums

In the contract period KKV set out to release more albums with the now world famous artists: Rim Banna from Nazareth and Mahsa and Marjan Vahdat from Teheran. Moreover, two other women artists were introduced to Erik Hillestad /KKV (by Rim Banna) and gained support for their first album release at KKV: Tania Saleh from Beirut and Dina El Wedidi from Cairo. In this period KKV has also collaborated with Checkpoint 303; an electronic music project started by two musicians from Tunisia and Palestine and released an album with Various Artists: *Songs from a stolen spring*. The productions have been international and included professional artists, sound engineers /producers and designers from Norway, the USA, Palestine, Tunisia, Turkey, Lebanon, Egypt, Brazil, Sweden, Iran, UK and France. Tradition bearers in the field of music, song and poetry from Egypt, Iran and Palestine have also been engaged in the productions. For the review, artists and cultural actors have been interviewed and provided the following reflections on collaboration in the period.

Rim Banna highlights that the production of her record: *“Revelation of Ecstasy and Rebellion”* in 2013 was a peak in her international career, particularly in the Middle East. The collaboration with Bugge Wesseltoft from Norway came across as strong and very interesting artistically. In her own perspective this was the first real solo album she had created. The album contains ancient poetry as well as new poetical creations, and she has included Sufi musicians from Tunis and Palestine in the ensemble. Before the release she had worried about how the line “God became a refugee” would be received by her

fans, but the song it is included in, “The absent one” became the most popular of the album. Rim Banna is famous for her music and political action work in the Middle East, which became evident the same year of the release when she received the Ibn Rushid Award of 2013 for her contribution to freedom of thought in the Arab world. In addition to the albums recorded, Rim Banna is also a source of continuous creative input to the work of KKV, and in the period she co-produced the CD “The Iqrit files,” for which she researched Palestinian folk songs, found the singers and the poet from Iqrit, as well as the musicians from Checkpoint 303 who participate on the album. She assisted in the programming for the first Red Zone festival in Oslo, and had a say on the selection of the artists for the “Songs from a stolen spring” album.

In the period Mahsa and Marjan Vahdat have continued their work as “ambassadors” for the “freedom of arts and artists” for the organisation Freemuse, and have contributed to making the situation of artists, and particularly women artists in Iran, known internationally. In 2014 a documentary film, “Sisters,” was released with the two in the main roles. The Vahdats have not performed in public in Iran (as they are prohibited by law to do so), and the Italian embassy (Italian territory) has been the venue where they have invited audiences and made outdoor recordings for new albums during the project period. Their international work with record labels such as KKV cannot be sanctioned by Iranian authorities and has provided the sisters with the opportunity to make an international career outside of Iran. Both sisters are trained in classical Persian music and teach students at home. In the period Marjan Vahdat released her first solo album, “*Blue Fields*”. She collected folk songs and poetry of the Persian tradition from several places in Iran for the album and collaborated with Persian and Norwegian musicians on the production. The end-product was a success and attracted buyers from both European and Middle East countries. Mahsa, in collaboration with Tord Gustavsen from Norway, released the album “*Traces of an old Vineyard*” with references to the old tradition of wine making in Iran and recent bans on drinking it. Most poems sung on the album by Mahsa are the work of the medieval Persian poets Hafez and Rumi. The music was composed by Mahsa and musical arrangements were by Tord Gustavsen. The album received good reviews and was ranked as one of the ten best albums of 2015 by the renowned magazine Songlines UK. On the album released with the title “*Twinklings of Hope*,” the sisters collaborated with three Persian musicians. In its year of release, 2012, it achieved status as one of the top ten albums of the year by Songlines and won the world traditional album category award at the 12th Independent Music Awards. The collaboration between Mahsa and Mighty Sam McClain from the USA started with the release of an album in 2009, and in 2012 they released their second one. In this period the sisters have established themselves as international artists that are cherished and valued for their music and for their work as role models for women and women musicians in Iran. In 2015 Mahsa was declared one of the 50 most influential women of Iran in 200 years by magazine Iran Wire.

During the period Tania Saleh from Lebanon has recorded the album “A few images”, which takes Arabic folk music traditions as its point of departure and creates musical arrangements in bossa nova style. This album was the first with KKV, and through the collaboration Tania has achieved an international breakthrough in her music career and reached out to new listeners in the Middle East as well as in Germany and the USA. Tania is a feminist who is saluted for the way she openly shares her life experiences of being a modern woman in the Arab world through her lyrics. According to people in Lebanon,

she is known locally as an artist who communicates a message of peace. The record was recorded in Norway and Lebanon, and has engaged many Arab and European musicians. For Tania collaboration with KKV helped take the musical production of a new album to a new level both artistically and in terms of production.

Dina El Wedidi is a young and highly talented singer from Egypt. When she met Erik Hillestad, Dina had started the recording of her first solo album and was engaged as a “Rolex protégé” – a status that had enabled her to travel and perform with her mentor - Gilberto Gil from Brazil. Dina had worked on the material for her solo album for about 10 years, and had simultaneously conducted a lengthy search for a prominent producer for her work. Things changed when she got Miles Jay on board as Music Producer and Nancy Mounir as co-producer for the album. In collaboration with KKV, she had a professional mix and master production, and an opportunity to release the album on a label with international distribution. On the CD, Adel Mikha and Tah – two of the approximately twenty women in the world who master Zar music today – participate. Zar is a song and dance ritual that historically has been used as a healing rite, and is the only musical tradition from Egypt in which women hold the most important roles. As a women artist in Egypt representing the “Alternative Arab Folk Music scene,” at present she is very much alone and breaking new ground. She believes that things will have changed in 10 years time. The collaboration with KKV has inspired her to consider a career as music producer, as this is a part of the music industry that is in serious need of development in Egypt. The album made top of the charts in Egypt and gained great popularity in the Middle East.

Checkpoint 303 is an electronic music project started by two musicians from Palestine and Tunisia. The non-commercial aspect of their musical project is a fundamental dimension of the band's work, since it allows for creative freedom and the liberty to express activist opinions. From the outset they wish to tell the truth from a humanitarian point of view. They are activists who create work for reflection, not propaganda. As musical activists, field recordings from Palestinian territories (and elsewhere such as from the demonstrations in Cairo under the Arab Spring) take centre stage in their work. This also applies to the recordings made by KKV of songs sung at the ruins of the town of Iqrit in Palestine and mixed by Checkpoint 303 on the record “The Iqrit files”. The CD is the first Checkpoint 303 has made in collaboration with KKV, and it has achieved international acclaims from important media, for example being named top album of the year by UK magazine *The New Internationalist*. Given the complexity of the project, according to the artists themselves, this is an achievement that confirms that one should not be afraid of promoting an album with a strong activist message. If the work is good and the message is honest – it is accepted. The fact that the singers and poet that participated in the project witnessed and were victims of the Israeli occupation of Iqrit, a place where the remaining community is not allowed to live but still bury their dead, is viewed by the artists as important for the authenticity of the political message communicated through the album. For Checkpoint 303 the collaboration with KKV has given them an interesting story to tell, outstanding field recording material to work with, a highly interesting project that brings together the past and present in musical expression, and a positive experience of the added value of working with a professional label and a professional production team and international distribution network.

The Red Zone Festival

In the period three editions of the Red Zone Festival have been held. The first took place in Oslo (2013) and was promoted under the heading “Free the Arts”. The second took place in Cairo and Beirut and was arranged by Al Mawred Al Thaqafy – “Mawred”, Cairo in collaboration with Shams Association in Beirut under the same theme as the first. The Red Zone 2014 was promoted as part of the Spring Festival that Al Mawred Al Thaqafy has organised in the MENA region since 2004. For the third edition the festival was back in Oslo and focused on the centenary commemoration of the Armenian genocide.

After three years the festival has not formalised a project organisation for the festival. The actors identified at the outset as members of a program council for Red Zone have not been given any formal mandate in relation to the festival and there have not been any formal meetings. Some of the actors have nonetheless actively contributed with input to the development of the program.

KKV's partner, Al Mawred Al Thaqafy, has since 2014 been subject to major organisational changes due to the changed attitude of the Egyptian government towards foreign aid to civil society organisations. In response, Mawred has set up a company in Brussels and operates regional activities from a newly established head office in Beirut. In Cairo the old administration is still operative and has gradually picked up activities. In early 2015 Mawred did not believe that they could organize a new edition of the Spring Festival /Red Zone in Cairo this year, but at the moment the staff are optimistic and have plans for a Red Zone festival 2016 in Beirut/Cairo/Tunis.

The two first editions of the Red Zone festival were perceived as a great success for the participating artists in the sense that by making new contacts with other artists working towards the same cause, novel project ideas formed and new artistic collaborations evolved. Kate Pendry was the curator of the performance program at the Red Zone Festival in Oslo in 2013 and opened her new production, “Points of pain,” at the Red Zone festival in Cairo in 2014. For Kate Pendry the performances in Cairo and Beirut were her first encounter with public censorship. Her work avoided censorship in both countries, but she had to remove one line from her script in Beirut. Kate Pendry's performances in Beirut and Cairo were received as thought provoking and highly valuable, as they brought new perspectives into the regional discussion on artistic expression and freedom. For her, the projects have expanded her own perspectives and understanding of what art activism and cultural rights are about, and have among other things, led to her present collaboration with Mahsa Vahdat from Teheran.

The reception from audiences was good in Cairo and Beirut, and according to the organisers in Beirut, the Red Zone program was much more interesting and professional than the program presented at the Spring Festival which the Red Zone was promoted in connection with. Reviews of the quality of the programs of the festivals held in Oslo have been good as well. Several respondents have pointed out that the future success of the Red Zone Festival is dependent on the festival sticking to its original ambition of “Freeing the arts”. The programming should focus on the artists' and the arts' own agenda (rather than being programmed with the ambition of delivering a specific political message). The festival should work to facilitate platforms for collaboration and dialogue between artists, cultural actors and audiences that set out to make meaningful contributions to the realisation of “cultural rights”.

For Al Mawred Al Thaqafy the collaboration with KKV on the festivals is valuable and has strengthened their work. At the Red Zone in 2014 artists that had not previously been a natural element of the Spring Festival were invited into collaboration. The Spring Festival focus on Arab culture and preferably present artists representing the already acclaimed and established scene of the MENA region. With the Red Zone a space opened for a program with more experimental acts with up and coming artists, as well as participation from performers outside of the Arab world. The Red Zone brought a much valued dimension of creative innovation, thought and reflection into the Spring Festival, and it was perceived by the audience as a new and much welcomed unexpected event.

Distribution /MENA region

The distribution project of KKV in the MENA region is carried out in collaboration with Edward Said Conservatory of Music. In the year of 2015 NOK 100,000 has been invested into the project. The activities financed have been meetings between the partners. KKV and the Edward Said Conservatory of Music have separated deals with the Norwegian Phonophile for the online distribution and sales of audio files produced by the labels. In the MENA region partnerships are made with distributors in Egypt, Lebanon, Palestine and Jordan. At present the KKV and Edward Said Conservatory of Music are in particular in search for partners in Tunis, Morocco and the United Emirates. The market for CD's from the "alternative scene" in the region is small at present, but in view of the collaborators, in this heavily populated region there is great potential to be utilized. For the artists the CD's represent income, but the albums are also very important promotion material for live concert activities. Significant sales are reportedly made on venue.

Concerts - Music Freedom Day

The concerts on Music Freedom Day in Oslo in 2012 and 2014 were organized in collaboration with Freemuse and Oslo World Music Festival. The concerts were held at Kulturkirken Jacob, a scene managed by KKV in Oslo. The concerts with Dina El Wedidi and Ferhat Tunc were well received. At her concert in 2014, Dina El Wedidi brought with her singers of the Zar ritual tradition, an act that focused on the marginal role of women in the music history of Egypt. Ferhat Tunc brought with his song lines attention to the oppressed situation of Kurds in Turkey.

5.2. Assessment of Results According to Activity Plans

During the period KKV has in a very orderly and professional manner carried out the projects that they set out to do, and it is the impression that the long-term engagement with artists from the Middle-East has helped strengthen KKV's brand as a professional music label with international impact. It has also helped the artists invited into the collaboration to bolster their own professional careers. The Red Zone festival is still in its first years, and with this in mind the first and second Red Zone Festivals were quite successful fulfilled their initial ambition of creating a free space for artists to meet, for artists to meet new audiences, and to present work that reflected the cultural rights situation of fine arts and artists. The third edition in Oslo was an experiment where a "commemoration" concept for the festival was tried out, but very few people outside of KKV's regular audience turned out to commemorate the Armenian genocide 100 years ago. However, the quality of the program was reportedly good. The concerts in connection with the Music Freedom Day in 2012 and 2014 have been organized. The

informal collaboration between the Edward Said Conservatory of Music in Jerusalem and KKV on the establishment of a distribution network for their CDs in the MENA region is moving in a positive direction, and distributors have been identified and selected in several countries. Apart from delays in production periods and significant rise of production costs related to the “Songs from a Stolen Spring” album, the results achieved in the project period are made in accordance with activity plans.

5.3. Assessment of Institutional Effectiveness

Several of the recordings have taken longer to produce than initially planned, but all were completed within a year after schedule. All interviewees claimed that KKV was a highly professional and structured partner in this regard. The sales figures for CDs and audio files have been low, and measures to strengthen distribution have been made. For the artists involved, it is a well known fact that distribution and marketing is a difficult matter in the MENA region, and they are pleased with the work done by KKV. In particular, the artists commended the manner in which KKV has managed to have their recordings reviewed in several important international music magazines and thus manage to reach out to new audiences. The Red Zone Festivals has been organised according to the plan. The marketing material design and web page is of high quality. Concerns have been expressed by interviewees that the marketing strategies for all three festivals to date were somewhat poor and should be improved. The Red Zone festival in 2014 was confused with the program of the Spring Festival that took place at the same time, and the festival in Oslo did not attract much attention from audiences. The ticket sales in Cairo /Beirut were however good. The Shams Association, which organised the festival in Beirut, felt that their production team was inadequate and will strengthen it in the future. The participating artists interviewed did not notice any shortcomings on the production side. All interviewees stated that if they have the opportunity, they will continue collaboration with KKV, and many have already made long-term plans.

5.4. Assessment of the Efficiency of the Support

The assessment of the efficiency of support is made on the basis of interviews and the project audit report provided by KKV to MFA for the period from 2012 to 2014 (Appendix 3), as well as interim audit reports on the activities for 2015. KKV has drawn up an activity plan for every year with a budget apart from in 2014 when only an activity plan was made. The overview provided is informative, but the budget plan and audit overview could have been more detailed, preferably with a detailed activity plan where different actors and input /costs were identified along with an overview on the diversion of royalties /income. For instance, this could have shed light on the significant difference in the cost of recording work between productions.

On average a high quality production and release of a record in Norway with leading mainstream artists has a total budget of approximately NOK 350,000. In the support scheme for the production of recordings from the Norwegian Arts Council, the maximum support in 2015 for a single album production was NOK 150,000. The records produced under this contract span from a total budget of NOK 810,000 financed with NOK 471,000 from MFA – to a record that cost NOK 213,000 in total with support of NOK 116,000

from MFA. In other words, compared to regular albums produced in Norway, the cost of some recordings is high.

The ownership of royalties from the income produced varies from album to album. The artists reported that the royalties from the album of Checkpoint 303 are owned by KKV, whilst Rim Banna, Tanya Saleh, Mahsa and Marjan, as well as Dina El Wedidi own the royalties of their albums. In reporting from KKV to MFA it is noted that some artists have the rights for the distribution of the CDs in their own country, while KKV owns the royalties for international distribution. The reported income on sales of CDs and audio files from KKV is in general low. The artists themselves consider the CDs to be important promotional materials and report that they experience good sales in connection with performances.

KKV's administrative production costs in connection with the first Red Zone Festival were much higher than the second one. This is a development that is perceived as positive. The income from ticket sales at the second festival in Oslo was approximately 2-3% of the total cost of the festival. An interim audit report on the Red Zone Festival organized by Al Mawred Al Thaqafy in 2014 has not been submitted to KKV and cannot be assessed.

The investment by KKV in the supported projects exceeds 50% of the total costs. In this respect the funding from MFA to KKV is efficiently spent. The impression is that the work under the contract is made as an investment in new artistic collaborations and projects, but also new business areas for KKV. It is perceived as an investment that is not made for short-term financial gain, but long-term artistic and ideological goals that will pay off in the long run.

5.5. Assessment of the Work of KKV in Regard to Identification and Selection of Artists

KKV has selected artists through its network contacts in the region and Norway. Erik Hillestad has long experience as a record producer and has established successful collaboration partnerships in the period. Collaborations between Mahsa Vahdat and Mighty Sam McClain, Masha Vahdat and Tord Gustavsen, Rim Banna and Bugge Wesseltoft and Tania Saleh and Kjetil Bjerkestrand have been emphasised by the artists as particularly valuable for their artistic development. Among the five women artists, Rim Banna is the central focal point of reference in the network. Rim Banna was introduced to KKV through Erik Hillestad's connection with Suheil Khoury, the General Director of the Edward Said Conservatory of Music in Jerusalem, and the four others were introduced to KKV by Rim Banna. Through the interviews it became clear that the artists share an interest in the traditional music and poetry of the region and set out to tell stories with actuality of the present, and with a contemporary sound.

In an interview with the Arab Fund for Culture, it was emphasised that support for artistic production in the region is short and that in general the distribution of development funds should be subjected to open and democratic selection processes. Others interviewed stressed a similar concern. At present the support from MFA under this contract is distributed within a professional network engaged by the KKV record label. With the goals of the project in view, KKV has made a highly skilled and relevant selection of collaborators.

5.6. Assessment of the Contribution of the Project to the Strengthening of Artistic Freedom of Expressions

The texts promoted and political ambitions of the artists involved in the collaboration with KKV works for the realisation of the policy goal of MFA in relation with securing cultural rights and artistic freedom of expression. For instance, Rim Banna is a world-famous artist with a clearly stated mission, as she works for a free Palestine. Rim Banna come across as a truly brave and fearless artist, and to her the production of albums with KKV has provided a space for freely addressing sensitive issues that are moderated or silenced in her own cultural context /artistic environment. The Iqrit Files project successfully tells a story of occupation in a way that has caught the attention of people of all ages whilst simultaneously becoming a great piece of musical work.

The landscape of public censorship in the MENA region is complex and most of the artists involved in this project know how to work around the rules without making compromises that challenge their own values and identity, as well as safety. In Egypt, Lebanon, Palestine and Iran all public performance is subjected to censorship processes, and artists are registered. The situation in Iran is different than in the other countries of collaboration, as Iranian women are not allowed to perform in public. With KKV as their label, Mahsa and Marjan Vahdat living in Teheran has managed to work around established demeanours of right conduct, and keep on working without breaking any rules on Iranian territory. In the other countries the roles of women on the music scene are limited, and the opportunity of making an international career and impact even more so. Dina El Wedidi is one of those who have lacked proper role models which could have shown her how to take centre stage in her own artistic career much earlier. Rim Banna represent a similar story, and her struggle has made her become a role model herself. The contribution of the project towards the strengthening of artistic freedom of expressions is in other words also one of women taking centre stage and telling musical stories of their own interest and with their own musical expression.

The effort made under the program for strengthening the distribution network in the MENA region has made it possible for the artists to sell their CD's in Egypt, Lebanon, Palestine and Jordan at present. The many reviews and interviews made in the period, has also been an integrated part of the strategic work of KKV.

The first and second edition of the Red Zone festival managed to set a new agenda for festivals in Oslo, Cairo and Beirut, and led to new artistic alliances and projects of collaboration. The festival became an arena for artistic exchange and reflection. The Red Zone was perceived as novel and interesting by the many audiences (most of them between the age of 25-35) that went to the performances in Cairo and Beirut. In Oslo the festival has yet to find a workable concept of programming.

5.7. Assessment of KKV's Core Activities and Goals in Relation to the Regulations Pertaining to Culture (Ordningsregelverket) and the Priorities within Norwegian Development Assistance

In the following the priorities within Norwegian Development Assistance from 2014 is made point of reference to the assessment of KKV's core activities and goals.

As addressed in the section above the support to KKV has contributed to the promotion and freedom of cultural and artistic expression. In the project KKV has engaged artists and cultural actors from many different countries, actors that together represent a great diversity of artistic practises /traditions and “lifeworlds”. The project thus contributes to the aim of promoting cultural diversity.

As shown in the presentation of the project above, the project has in a very high degree promoted competence, quality and professionalism in the cultural sector. Supporting the production of new albums with artists of a high standard is one of the key support schemes of the Norwegian Arts Council in the field of music. The allocation executed by the Council is called the “Fond for lyd og bilde”. Audio recordings with Norwegian artists are considered a vital element in the cultural production, and support is provided in order to secure the existence of a diverse field of expressions and genres as well as development within genres. The support scheme provided for festivals is also extensive. Festivals are perceived as an important arena for the promotion of and encounters with aesthetic produce. The Red Zone festival has received additional funding from the council for the festivals that took place in Norway in 2013 and 2015. As a Norwegian Record Label, KKV has moreover achieved support in the period from the “Fond for lyd og bilde” for several of the recordings made under the contract with MFA. In other words, the artistic quality of and relevance for contemporary art production of many of the albums produced and the Red Zone festival, have been recognised by the Arts Council’s selection committees. The professional standard of the product is also perceived as high both by participating artists and cultural workers, as well as important international media for music reviews.

The contribution made by KKV to the protecting, promotion and development of artistic heritage /cultural heritage is very central part of the album production of KKV. The project has made it possible for the actors involved to explore and engage with artistic traditions and crossing established artistic and cultural divides, which in turn have given selected forms of traditional music from the area a new contemporary expression. The Red Zone festival provides a meeting place for artists that works on the same agenda at different places in Europe and the MENA region. The distribution project has made CD’s available to new audiences. As such the project supports the priority made on projects that strengthen cultural infrastructure. Summing up, the project is relevant for the accomplishment of all the prioritised areas of the regulations pertaining to culture within Norwegian Development Assistance.

5.8. Assessment of the Effectiveness of the work of KKV in relation with Important Synergies with Other Culture Projects/Programs Supported by Norwegian Development Funds (ODA 03)

KKV has informal collaboration with its contract partner, the Yabous Cultural Centre in Jerusalem, and has formalised collaboration with the Edward Said Conservatory of Music under a contract between the Norwegian Representative Office Towards Palestinian Authorities in Jerusalem and the Edward Said Conservatory of Music. NorCode has received support for their courses on international copyrights regulations,

and Edward Said Conservatory of Music has been one of the institutions that they have worked with in the period.

The collaboration between KKV and Al Mawred Al Thaqafy concerns the annual “Red Zone Festival” that is organised every second year by the partners. The collaboration came about through a contact made by Mimeta (a Norwegian organisation that is a partner of MFA and working for the strengthening of Cultural Rights in the MENA region) and Mawred. In their own words, the collaboration has made a substantial contribution to their understanding of how to create workable concepts for a festival program and strengthened the artistic quality and relevance of the acts presented. For KKV the collaboration has strengthened their contact with the artist scene in the MENA region and given them valuable input for the programming of their own festival.

Freemuse is a human rights organisation, with their head office in Copenhagen, working for the protection of musicians in countries where their opportunity to work in public is limited by state censorship. The organisation receives support from MFA and collaborates with KKV on an annual event: a concert on Music Freedom Day. This is an event to show solidarity with the struggle for freedom of expression by many musicians of the world. Freemuse also provides advice and assistance in relation to the artists that KKV works with who are under threats of restrictions on their freedom of movement, in addition to their already limited opportunities for public speech and artistic expression. In their partnership with ReOrient in Sweden, (an organisation promoting global artists and cultural rights in Sweden) Freemuse has invited KKV’s five central women artists into a network platform that aims to strengthen awareness, contact and collaboration between artists of the whole MENA region.

6. FINDINGS AND CONCLUSIONS

- The collaboration between the actors involved in the work carried out under this contract is based on mutual trust, respect and interest
- KKV has acted in a highly professional manner towards its collaborating partners
- The artists interviewed reported that they perceived to be in charge of the artistic process involved in the creation of new albums. The female artists emphasised that to be given this sort of space and role in a work relationship with men was a new and unique experience to them
- The professionalism and high quality of the record production work of KKV are emphasised by the artists as the main strength of the collaboration. This concerns the quality of audio recordings, the design of CD covers and other promotional material. KKV is also credited for bringing interesting artistic ideas /concepts into the projects
- The artists report that the collaboration with KKV has taken their work to a new professional level and helped them reach out to new audiences

- The contribution from Norwegian musicians on the recordings is perceived as an important dimension of the artistic results for Mahsa and Marjan Vahdat, Rim Banna and Tania Saleh
- The texts promoted and political ambitions of the artists involved in the collaboration with KKV works for the realisation of the policy goal of MFA in relation with securing cultural rights and artistic freedom of expression
- The remake of traditional heritage makes a significant dimension in the compositions made for the albums recorded and as such the project contribute to the international cultural convention of; securing, promoting and developing immaterial heritage
- There is no standard contract between the artists and KKV in regard to the ownership of royalties on sales of new albums /audio files
- Despite low sales figures reported for CDs and audio files, the artists themselves recognise the obstacles related to distribution of CDs in the MENA region and are satisfied with the attempts made. The albums are available for online sale on relevant platforms for downloading audio files
- The artists expressed concerns in connection with the live management capacity of KKV, as few concerts have resulted from the collaboration
- All of the artists interviewed are interested in continuing their collaboration with KKV
- Collaboration between Edward Said Conservatory of Music in Jerusalem and KKV on the distribution channels for albums and the promotion of artists is informal and driven by common interest
- Yabous Culture Centre in Jerusalem expressed interest in taking an active part in the collaboration. At present they are the contracted partner of KKV in the MENA region, but play an informal role in the project
- Support for a concert on Music Freedom Day is relevant for the priorities of MFA on Cultural Rights, and an important signal and solidarity event that takes place globally to address the human rights situation of many musicians. It is also an arena for the promotion of the artists that KKV are collaborating with under the contract in Norway
- It is noted that Mawred has not submitted the final project and audit report to KKV for the Red Zone festival in 2014
- It is brought to the attention to the review team that the project document should also reflect other strategic documents of MFA but the ones on Culture and Human Rights, for instance the Strategy for Development Cooperation with the Middle East and North Africa and country specific strategies in the region of relevance
- Support to KKV for their work with artists and cultural actors in the Middle East is relevant for the regulations and priorities relating to development support to the cultural sector, and have produced good results

7. RECOMMENDATIONS

- It is recommended that collaboration between KKV and MFA continue

In future collaboration the following measures should be taken into consideration:

- MFA should receive a budget and detailed activity plan in advance of each project year that clarifies the input and cost of participation from the different actors on the album projects. In reporting, the royalties of the new albums produced under the contract should be clarified

- In order to strengthen the music production industry in MENA countries, KKV should be creative in terms of finding new ways of collaboration with local producers and include this aspect of the projects in activity plans and reporting

- The collaboration between KKV and the Edward Said Conservatory of Music on distribution should be formalised in a long-term professional project plan, and integrated into the contract between the Edward Said Conservatory of Music and the Norwegian Representative Office towards Palestinian Authorities in Jerusalem. The distribution project should at the outset benefit other labels operating in the region as well as KKV and Edward Said Conservatory of Music

- It is recommended that collaboration between Al Mawred Al Thaqafy and KKV continues in connection with the Red Zone Festival, provided that the following steps are taken:

- The establishment of a formal project organisation with i.e. curators /program committees and administration for the next contract period. The organisation should be set up with a clear mandates and role divisions as well as channels of communication and systems for internal progress reports /post production evaluations

- A strategy plan for the festival with sustainable goals and an activity plan for the next four years should be drawn up. The plan should include strategic goals and actions for i.e. development of the audience, marketing brand /marketing plan, project organisation, finance /income and programming plan

- Each year a sustainable budget plan and tentative program should be presented to MFA in good time before the next festival

- The program of the Red Zone Festival that is organized in connection with the Spring Festival, must be promoted to audiences in a way such that it stands out as a separate program

- The marketing of the program should be directed at international media and measures should be taken to inform and facilitate travelling audiences

- In order to strengthen the ownership and outreach of the Red Zone festival in Norway, KKV should consider an organisational model where several institutions are invited into formal collaboration /membership to the festival

- It is advised that the Red Zone Festival continue as a Fine Arts festival promoting work with a wide representation of artistic media, i.e. performance, dance, theatre, visual arts, film, site-specific /public space art projects, dialogue seminars and music

8. ANNEX

Annex 1 Tilbudsdokument (ToR)

OM ANSKAFFELSEN

Bakgrunn

KKV ble etablert i 1974 og har hatt hovedvirksomhet innen plate- og konsertproduksjon, utsmykking og billedkunst. Fra 2000 har KKV drevet Kulturkirken Jakob i Oslo. KKV er et aksjeselskap eid av Kirkens Bymisjon (30%), Opplysningsvesenets Fond (30%), Cantoando Musikkforlag (25%), og Erik Hillestad/Marianne Lystrup (15%).

KKV er basert i Oslo, men prosjektene med flerårig støtte fra Utenriksdepartementet omfatter artister i en rekke land, blant annet Tyrkia, Iran, Palestinske områder, Egypt og Libanon.

Prosjektet har et fokus på ytringsfrihet i kunst og kultur.

Målet for prosjektet er å bidra til at kunstnere i Midt-Østen og Tyrkia får økt mulighet til å skape og ytre seg i frihet – internasjonalt og i eget land.

Dette gjøres ved produksjon av CD-er som distribueres i kunstnernes eget land og internasjonalt, konserter i Norge og kunstnernes land, bevaring av tradisjonelle kunstuttrykk, etablering av festivaler der hovedtema er kunst og ytringsfrihet, etablering av mer konstruktiv dialog med regimer der retten til ytringsfrihet er truet/undertrykket og øket dialog med minoritetsmiljøer i Norge.

Behovsbeskrivelse

Oppdragsgiver har behov for en sluttgjennomgang med vurdering av:

- KKV som partner.
- Resultatene som er oppnådd i prosjektperioden.
- Om støtten ansees som relevant i henhold til norsk politikk på 03-feltet.

Følgende spørsmål bes belyses i gjennomgangen:

- Hvordan vurderes KKV's kjernevirksomhet og målsetting opp mot Ordningsregelverket for kultur (03) og prioriteringene for norsk kulturbistand? (Se vedlegg).
- Vurderes prosjektet som effektivt med tanke på viktige synergier med andre kulturtiltak på 03-feltet?
- Hvordan vurderes KKV's arbeid hva gjelder identifisering og utvelgelse av kunstnere?
- På hvilken måte har tiltaket bidratt til økt kunstnerisk ytringsfrihet?

Konsulenten skal også gi råd om eventuell fortsettelse av tiltaket.

Anskaffelsen tenkes gjort som en kombinasjon mellom deskstudie og intervjuer. Det er ventet at en eller flere av KKV's artister som har vært omfattet av dette tiltaket besøker Oslo og/eller Malmø i siste halvdel av november, og det bør tas høyde for at enkelte intervjuer bør foretas i den forbindelse. Det kan vurderes om det i tillegg er behov for å foreta et feltbesøk.

Rapportering

Rapporten skal leveres på engelsk og skal ikke overskride 20 sider pluss vedlegg. Det forventes en papirkopi og for øvrig en elektronisk leveranse.

KKV er innforstått med at nødvendig arkivmateriale stilles til disposisjon. KKV informerer sine partnere om gjennomgangen og forbereder dem på at konsulentene kommer til å ta kontakt.

Det forventes at rapporten ferdigstilles innen 15. januar 2016.

Annex 2 People met /interviewed

Banna, Rim	Artist, Nazareth
El Husseiny, Basma	Board member, Former Director Al Mawred Al Thaqafy, Cairo
Elias, Rania	Director Yabous Cultural Center, Jerusalem
El Wedidi, Dina	Artist, Cairo
Fares, Peter	Producer Spring Festival /Red Zone Al Mawred Al Thaqafy, Cairo
Gjerde, Thor Erik	Minister Councillor /Head of Development Cooperation. The Representative Office of Norway to the Palestinian Authority, Jerusalem
Hillestad, Erik	Music producer/ co-owner Kirkelig kulturverksted , Oslo
Hørnell-Sunar, Cecilia	Co-Director ReOrient, Malmø
Jørem, Ane	Deputy Head of Mission Royal Norwegian Embassy, Beirut
Khoury, Suheil	General Director

	Edward Said Music Conservatory of Music, Jerusalem
Maragha, Mohammad	Head of Distribution Edward Said Conservatory of Music, Jerusalem
Nawar, Abdo	Administrative Director (Producer Red Zone 2014) Shams Association, Beirut
Pendry, Kate	Artist, based in Oslo Curator of performance acts Red Zone, Oslo and performer at Red Zone 2014, Cairo and Beirut
Rasmussen, Malika M.	Musician /Curator, Paris /Oslo
Reitov, Ole	Executive Director Freemuse, Copenhagen
Rifahi, Oussama	Executive Director, Arab Fund for Arts and Culture, Beirut
Saleh, Tania	Artist, Beirut
Sayegh, Samar	Program Advisor The Representative Office of Norway to the Palestinian Authority, Jerusalem
SC Mocha	Artist /Checkpoint 303, Tunis
Thowsen, Monika	Senior Advisor Ministry of Foreign Affairs, Oslo
Vahdat, Mahsa	Artist, Tel Aviv
Vhadat, Marjan	Artist, Tel Aviv
Yazaji, Rana	Managing Director Al Mawred Al Thaqafy Beirut/Cairo

Annex 3 Audit Report 2012-2014

Søknadsbudsjett:					2012	2013	2014	SUM										
Tiltakskostnader egne					1 340 000	2 890 000	2 570 000	6 800 000										
Overhead 8%					107 200	231 200	205 600	544 000										
Totale kostnader					1 447 200	3 121 200	2 775 600	7 344 000										
Egenandel					700 000	1 085 600	940 000	2 725 600										
Andre tilskudd/sponsorer					600 000	400 000	400 000	1 000 000										
Søknad U.D.					747 000	1 435 600	1 435 000	3 617 600										
PPROSEKTER					1	2	3	4	5	6	7	8	9	10	11	12	13	8
					Graden of vision (2012)	Refuges of love	R.Banna & Bugge (2012)	Konsert Ferhat Tunc (2012)	Redzone forb. (2012)	Marjan Vahdat (2013)	Galilee Tales (2013)	Freedom (2013)	Redzone (2013)	Music Freedom Day (2014)	Dina El Wedidi (2014)	Tania Saleh (2014)	Redzone (2014)	Freedom (2014)
Søknadsbudsjett:																		
Tiltakskostnader					200 000	450 000	340 000	100 000	250 000	400 000	420 000	580 000	1 490 000	100 000	450 000	340 000	1 230 000	250 000
Egenandel/inntekter					100 000	200 000	200 000	50 000	150 000	150 000	140 000	200 000	595 600	50 000	200 000	200 000	640 000	100 000
Ekstern støtte					100 000	250 000	140 000	50 000	100 000	70 000	80 000	100 000	350 000	50 000	250 000	140 000	600 000	
Rønskapp:																		
Kostnader																		
Honorarer musikere					28 000	131 500	17 175	14 035		45 000	12 630	151 368	248 966	25 788		149 385		60 469
Honorarer tekst og musikk						7 000	50 000											
Innsjilling					8 279	22 940	45 057			38 480	43 733	44 181			168 650	8 679		10 771
Reise og opphold					23 299	166 994	94 928	7 039	11 692	121 794	72 766	203 899	216 936	49 266	57 162	41 585	37 205	12 772
Produksjonskostnader								26 000					165 835	19 926			612 050	
Miks					16 000	49 600	22 400			13 330					77 800	34 830		38 171
Mastering					6 120	9 265				13 826					18 411	16 424		13 484
Fotos, film, design					14 000	30 354				16 000	9 000	12 519			9 000			28 279
Prosjektledelse, revisjon, div.					68 428	157 339	97 200	64 697	209 532	155 000	110 000	340 000	719 531	45 000	90 000	130 578	127 885	95 000
Markedsføring					49 233	34 402		6 882		27 946			94 135	5 000	27 896	23 398		10 000
Sum utgifter					213 359	619 394	326 760	118 653	221 224	431 376	248 129	539 448	1 457 922	144 980	439 919	413 879	777 140	268 946
Inntekter fysisk salg																		
Salgsinntekter					62 832	55 668				53 451					25 007	33 624		29 681
Billettinntekter								5 130					10 975	2 900				
Andre utfaktureringer													4 575					
Distribusjonskostnader					-2 101	-1 962				-1 710					-2 556	-970		-3 474
Opplysningskostnader					-12 121	-8 558				-12 584					-4 125	-7 325		-4 457
NCB					-6 283	-5 567				-5 345					-3 063	-4 204		-3 710
Sum fysisk salg					42 327	39 581	0	5 130	0	33 812	0	0	15 550	2 900	15 263	21 125	0	18 040
Digitale inntekter					7 452	2 152				2 605					1 279	214		
Egenandel					47 580	171 661	84 560	55 523	101 224	14 958	48 129	108 948	492 372	42 080	173 377	124 541	27 139	165 906
Annen støtte																		
Fritt ord													250 000					
Norsk Kulturråd													100 000					
Fond for utøvende kunstnere						50 000												
Fond for Lyd og Bilde						70 000	75 000			40 000		44 500						
Publiseringsstøtte										90 000								
Støtte U.D.					116 000	286 000	167 200	58 000	120 000	250 000	200 000	386 000	600 000	100 000	250 000	250 000	750 000	85 000
Sum inntekter					213 359	619 394	326 760	118 653	221 224	431 376	248 129	539 448	1 457 922	144 980	439 919	413 880	777 139	268 946

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