



Mid-term Review of the Contract between the
Norwegian Ministry of Foreign Affairs and
Mimeta 2014-2016
(15/10985)

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Executive Summary

The Mid-Term Review of the Framework Agreement between the Ministry of Foreign Affairs and Mimeta was carried out in the period of November-December 2015. The Framework Agreement is a three year one covering 2014 to 2016, and has a total value of NOK 9 million. Mimeta, Centre for Culture and Development of Kristiansand, Norway is a private limited liability company. Its goal is to strengthen the cultural sector in developing countries thereby creating a basis for independent artists and freedom of expression. The support from MFA to Mimeta is seen as a tool for the realisation of the Norwegian strategy on culture and development support. The purpose of the Mid-term review of Mimeta is according to T.o.R to:

- Review the projects and partnerships supported under the contract
- Assess the relevance of the support in relation to the Norwegian policy in the field and what is considered choice of partners and projects
- To provide advice as to whether MFA shall continue the support to Mimeta in the next phase of the contract period

Mimeta has in the period supported projects and programmes of “service providers” in the culture sector in North-Africa, MENA region and Africa South of Sahara. The main strategic partners of Mimeta in the region are: the Arterial Network, Al Mawred Al Thaqafy, Racines and the KYA Resau Culturel. Other beneficiaries have been: Arts Cabinet, Ettijahat, L`Art Rue, Culture and Development East Africa, Centre Solei d`Afrique, Zakaref in Motion, Bayimba Cultural Foundation, Pop in Djerba and Africulturban. The partners of Mimeta have invested in the donor relationship and are all interested in a long term engagement. A significant feature of the organisations supported by the Mimeta is that they are given high credibility in the network they operate within, and are able to produce results according to plans.

It is our finding that the support to Mimeta is relevant in regard to the realisation of the Norwegian strategy and priorities on development support in the cultural sector and for the strengthening of cultural rights.

It is recommended that MFA shall continue the support to Mimeta in the next phase of the contract period

Abbreviations

AFAC	Arabic Fund for Arts and Culture
DCCD	Danish Centre for Culture and Development
MFA	Ministry of Foreign Affairs Norway
RNE	Royal Norwegian Embassy

Index

1. Introduction	4
2. Background, scope and Purpose of the Mid-term review	5
2.1. <i>Background</i>	5
2.2. <i>Scope of the Mid-term review</i>	6
2.3. <i>Purpose of the Mid-term review</i>	6
3. Evaluation approach and dimensions	6
4. Method	8
5. Supported projects and partners under the contract	10
5.1. <i>Arterial Network</i>	11
5.2. <i>Racines</i>	13
5.3. <i>Residency North Africa Maghreb::Norden</i>	15
5.4. <i>Al Mawred Al Thaqaqfy</i>	16
5.5. <i>Ettijahat</i>	18
5.6. <i>L`Art Rue</i>	19
5.7. <i>CDEA Culture and Development East Africa</i>	20
5.8. <i>Centre Solei d`Afrique, Mali</i>	21
5.9. <i>Zakaref in Motion</i>	22
5.10. <i>KYA Reseau Culturel</i>	23
5.11. <i>Bayimba Cultural Foundation</i>	24
5.12. <i>Pop in Djerba</i>	25
5.13. <i>Africulturban</i>	26
6. Assessment of the work of Mimeta in regard to identification and selection of partners of collaboration	27
7. Assessment of the collaboration of Mimeta with and support to important international forums and networks	28
8. Assessment of the work of Mimeta in relation with important synergies with other projects/programs supported by the Norwegian Development Administration	29
9. Assessment of the relevance of the support to Partners - programs/projects in relation with the Norwegian policy in the area of cultural development (i.e. the "ordningsregelverk for kultur (03)" and priorities of Norwegian cultural development support)	30
10. Findings and conclusions	32
11. Recommendations	33
12. Annex	34

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 Mid-Term Review of the Framework Agreement between the Ministry of Foreign Affairs and Mimeta. The Framework Agreement is a three year one covering 2014 to 2016, and has a total value of NOK 9 million. Work on the Review commenced on 9 November 2015 with a meeting between the Ministry and the Consultants. Mimeta, Centre for Culture and Development of Kristiansand, Norway is a private limited liability company. Its goal is to strengthen the cultural sector in developing countries thereby creating a basis for independent artists and freedom of expression. Mimeta provides “structural funds” to suppliers and others who develop professionalism, capacity and infrastructure in the cultural sector.

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

- How are Mimeta’s core activities and goals assessed in relation to the Regulations pertaining to Culture (Ordensregelverket) and the priorities within Norwegian development assistance?
- Is Mimeta’s work considered to be effective bearing in mind important synergies with other cultural activities in the O3 area, for example in relation to other measures supported by the Ministry of Foreign Affairs/the embassies?
- How is Mimeta’s work assessed with regard to its identification and choice of co-operating partners?
- How is Mimeta’s cooperation with, and support to important international fora and networks?

According to the regulation of 27th of August 2014, the purpose of the grant regulation for culture and development administered by the Ministry of Foreign Affairs is to support measures which will contribute the strengthening of 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 which 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 which perform a catalytic role in the cultural field

The review has been carried out by Hege M. Larsen (team leader) and Mike Fergus of Nordic Consulting Group, Oslo – Norway (NCG Norway).

2. BACKGROUND, SCOPE AND PURPOSE OF THE MID-TERM REVIEW

2.1. Background

Mimeta was established as an organisation for cultural sector development in November 2008. Mimeta is owned by the Strømme Foundation (65%) and West Agder county authorities (35%). The Strømme Foundation is a leading Norwegian non-government organisation providing assistance on micro-finance and education to developing countries. The work of Mimeta has been led by its Managing Director, Cato Litangen in a full time position. In addition administrative services have been provided by the Strømme Foundation.. In 2014 Mimeta's income was approximately 5 million NOK out of which 3 mill NOK was provided under the contract with MFA. Mimeta supports cultural actors in the region of Africa South of Sahara, North Africa and the Middle-East – the MENA region. Their strategic goal is related to article 27 of the Universal Convention of Human rights. As they write on their homepage (<http://www.Mimeta.no>):

“The universal cultural rights are not to protect a culture, but to protect the individual who wants to enhance, modify or destroy it by her aesthetic or intellectual capability. Our aim is to give people access to free artistic expressions created on independent terms”

The role of Mimeta in relation to their collaborating partners is to be a service organisation which contributes to the; identification of needs, opportunities, areas of competence development and strategic input to competence projects in the cultural sector. In some cases they also contribute to the implementation of the projects with and for the actors in the cultural field.

Mimeta's programme under the contract with MFA has three focus areas:

- *Democratisation*
- *Independent platforms for Arts Promotion*
- *Creative Industries*

In the contract period Mimeta expects that they will continue their collaboration with Mawred in the MENA-region and the Pan African organisation the Arterial Network, Bayimba Cultural Foundation in Uganda and the KYA-network in Mali as well as Ettijahat in Syria. They will also strengthen their efforts in Tunisia.

2.2. Scope of the Mid-term review

The focus for the mid-term review is on the contract between MFA and Mimeta, and the projects carried out by Mimeta and the grant recipients of Mimeta in the period. The review do not include any assessment of the further work and organisational capacities of the grant recipients of Mimeta.

2.3. Purpose of the Mid-term review

The support from MFA to Mimeta is seen as a tool for the realisation of the Norwegian strategy on culture and development support. The purpose of the Mid-term review of Mimeta is according to T.o.R to:

- Review the projects and partnerships supported under the contract
- Assess the relevance of the support in relation to the Norwegian policy in the field and what is considered choice of partners and projects
- To provide advice as to whether MFA shall continue the support to Mimeta in the next phase of the contract period

3. EVALUATION APPROACH AND DIMENSIONS

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

The theory of change informing the strategic goals of Mimeta and MFA in regard to “cultural rights” is a belief that cultural work /the arts can be a force in social development and change. 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 focussing on; 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” it is possible to create cultural arenas / situations where social and political issues that are otherwise sensitive and/or censored by the authorities, may 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 is the situation for the cultural sector in all three regions where Mimeta supports projects. The network of Mimeta is working in an environment with poor cultural infrastructure and the actors are involved in cultural advocacy work and the creation of a new service infrastructure for the arts. Organisations like Al-Mawred Al Thaqafy which Mimeta supports in the MENA region and its initiative: the Arab Fund for Arts and Culture (directly sponsored by the MFA) are bodies which have contributed largely to democratic access to cultural resources and funding in the region, since their establishment.

Result Chain Analysis

The mid-term 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.

The review handles two strategic levels; the accomplishments of Mimeta in relation to the strategic goals and priorities of MFA and the accomplishments of the projects carried out by Mimetes’ grant recipients according to plans. As this is a mid-term review a tentative assessment will be provided with the sole aim of informing the advice on possible continuation of the project/programme. According to the guidelines for the Mid-term Review given in the T.o.R, the assessment of the efficiency of the project is not prioritised and will be handled accordingly in the research and analysis work.

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

- 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 focussed 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)

Strategic Network Analysis

As an organisation Mimeta can be said to have three types of arena for its activities;

an arena for control, arenas for influence and arenas for interest. An arena for control is understood to be activities undertaken in arenas where Mimeta is given or takes a formal role. An arena for influence, in this context, is related to work by the partners supported by Mimeta. Arenas for interest are understood to be those synergies which are created between Mimeta's work and that of its partners in relation to stakeholders in the activities of the actors' network. The effectiveness of Mimeta's work assessed in relation to creating synergies with other cultural projects in the O3 area are investigated through interviews with the Ministry of Foreign Affairs, Mimeta's partners and the embassies and a selection of stakeholders.

Mimeta's strategies for network-building and assessment of partners will be assessed on the basis of a mapping of: Mimeta's own initiatives, and activities carried out within this focus area as well as opinions and experiences of the work passed on to the review team through interviews with persons in the Ministry of Foreign Affairs and Mimeta's partners. As part of the result chain analysis of Mimeta's activities, the question of the added value of the cooperation between Mimeta and its partners will be informed by a review of the relevance of the professional and financial "input" by individual participants in the partner network. In this connection Mimeta's contribution in terms of technical assistance and competence development work and participation, as well as the financial contribution will be assessed. In addition to the assessment of the partners, the views of the Ministry of Foreign Affairs, the embassies and the stakeholders will also be canvassed.

4. METHOD

In order to gain an overview of the contents of what has been delivered, we have commenced work with a document study. Thereafter with the use of interviews we have collected descriptive, quantifiable information from the partners and the stakeholders. This information forms the basis for a description of the inputs and activities as well as an assessment of the achievement of goals. A Country Study which illustrates the relations and synergies created within Mimeta's partner network at country level was then used as a basis for developing an Interview Guide.

Document Analysis

Initially meetings were held with the Ministry of Foreign Affairs and Mimeta in Oslo. As part of the analysis the team examined official, public documents which 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 Mimeta and its partners, and evaluations and other relevant documents. The purpose of the document analysis has been to obtain an

overview of the field, but this will also constitute an independent part of the analysis, and create the basis for the next phase of the study. In this phase the themes for interview will be clarified. The relevant embassies will be identified and then contacted in order to get an overall picture of contracts for cultural development projects for the period 2014-2015. This will enable us to obtain an overview of other actors who are supported in programme countries and with a possible connection to Mimeta's work. In cooperation with Mimeta and the Ministry of Foreign Affairs, the persons to be interviewed in the review were identified.

The Country Study: Lebanon

In order to obtain in-depth knowledge of the factors which promote or hinder the achievement of goals, and to illustrate the questions on effectiveness and synergy in particular, it was decided to undertake a Country Case Study. The Case Study is an especially useful method where many actors are involved and where complex causality chains are to be studied. The findings of a case study cannot be generalised in an analytical context, but can contribute to important insights into subjects which shall be examined in interviews with the partner network and in the structured analysis.

We chose to undertake a Country Case Study in Lebanon where Mimeta's partners: Mawred and Ettijahat have their headquarters (Beirut). Ettijahat is an organisation that take part in the Abbara institutional development program of Mawred, and Mawred is part of the Arterial Network which Mimeta also supports. The case study in Lebanon focussed on Mimeta's role and work in relation to its partners. It was also useful in giving an insight into the "input" from, and the role of Arterial Network for the organisations connected to it, as well as the synergies created between the work done by Mawred and other network members that Mimeta cooperates with. The Ministry of Foreign Affairs has also granted support to other development projects in the cultural field in Lebanon, and so did the Norwegian embassy in Beirut in 2014. The case study therefore informed the question of possible synergies created between the contract with Mimeta and other projects supported by MFA /embassies.

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 Mimeta, Mimeta's recipients/co-operating partners (10+/-), Ministry of Foreign Affairs employees, and those at relevant embassies in North Africa, the Middle East and Africa south of the Sahara (10+/-) together with other stakeholders (10+/-).

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 follow up 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 getting information and ideas either confirmed or disproved 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 again can give 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 using SKYPE.

Limitations of the Collected Material

The documents provided to the team by Mimeta at the start up for the document study, had many shortcomings. In the review process additional information was sought, a demand that Mimeta met to some degree. Initially the documents shared with us were not systematically dated and filed under an archive code, or linked with the agreement numbers used by Strømme Foundation's account system. As a consequence it became difficult to recognise draft documents and copies submitted, from the originals. A request was made twice for contracts with agreement numbers, signatures and all attachments attached in order to be able to make a correct link the project plans with the funds provided under the contract, without success. The document review is based on the edited files of documents submitted in our shared "Drop box" by the 18th of December 2015. Out of the organisations supported, "Pop in Djerba" did not respond to our request for an interview. "Pop in Djerba" was a project organisation that was formed in relation with a festival in Tunisia that dissolved in 2014.

5. SUPPORTED PROJECTS AND PARTNERS UNDER THE CONTRACT

Out of the 6 million NOK Mimeta has received under the contract: 2 294 000 NOK in 2014 and 2 410 000 NOK in 2015, was distributed as funds to partners of Mimeta. In total that amounted to approximately 80% of the grant. In the sections which follow the grant recipients /partners and the supported projects are presented. With the presentation we seek to shed light on the agenda of the organisations supported by Mimeta, their experiences with the collaboration and the added value of having Mimeta as a funding partner to their projects/programs.

5.1. Arterial Network

ArtWatch Africa support 2014	360 000,- NOK
Without contract support 2014	112 000,- NOK ¹
(Total budget ArtWatch Africa 2014	3.2 Mill NOK)

Art Watch Africa support 2015	360 000,- NOK
Core funding support 2015	160 000,- NOK
Creative Cities 2015	245 000,- NOK

Arterial Network will be seeking similar support from Mimeta for 2016

(In 2014 and 2015 Arterial Network has received an additional 200 000 NOK in project support from MFA for the annual African Creative Economy Conference.)

Mimeta played a part in the process leading to the establishment of the Arterial Network as a resource for the development of the arts and culture sectors in Africa in 2007, and has been supporting the organisation since its establishment in 2009. The Arterial Network is today set up as a membership organisation offering both institutional and personal memberships. The network has an elected steering committee (with 8 members) and a continental secretariat with 4 employees based in Cape Town, South Africa. The network organises its activities through national chapters as well as established and capable institutions in the network. The main event of the Arterial Network is the annual African Creative Economy Conference that assembles the network, funders and stakeholders in the cultural sector of Africa. The conference is singled out as a very important network platform for the promotion of cultural rights /creative economy in Africa (Creative Economy Report 2013 UNESCO/UNDP, Avril Joffe). Through the interviews carried out in relation to this review it has been confirmed that the Arterial Network is a well known and highly esteemed actor in the network of Mimeta. The Arterial Network come across as highly competent and their programme genuine, of good quality and on demand. They have a reputation as a strong reliable network of experts.

In the annual report of 2014 the work of the Arterial Network is described as follows:

“Making a contribution to democracy, human rights and development in Africa, Arterial Network is engaged in building developing networks; information dissemination; facilitation of debate, research and African-centred theory; cultural policy formulation and advocacy; capacity- building and leadership programmes; and a variety of projects all geared towards growing and strengthening the

¹ Note on the financial reporting of 2014:

According to the audit report of Arterial Network in 2014, 360 000 NOK is granted by Mimeta. In the financial stream overview from Mimeta: Arterial/ Art Watch Africa has received 472 000,- in 2014. From the contracts filed under the support to Art Watch one can presume the undocumented 112 000 NOK has been provided Arterial Network through support to the Swedish Institute (on 170 000 SEK). However, the copy of the contract submitted to us is not signed. The Swedish Institute for Human rights is according to the report of Arterial funding the Art Watch Africa programme in 2014.

cultural and creative sectors in Africa. Arterial Network is a NGO consultative partner of UNESCO and holds observer status with UNESCO on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and is frequently called upon by various bodies in the private, public and nonprofit sectors for advice and consultation on matters related to the arts, cultural and development fields. Arterial Network thereby plays a key role in driving the African arts and culture agenda on both continental and international platforms”².

Mimeta have in 2014 and 2015 prioritised to support the Artwatch Africa programme of the organisation. The programme goals are to; assert, promote and defend artist rights and freedom of creative expression for artists and cultural practitioners in Africa. Arterial Network’s Artwatch Africa project aims to empower civil society actors within the arts, cultural, human rights and related sectors to promote and defend the rights of artists and contribute to democracy building within Africa. Through workshops, seminars, public activities, stakeholder engagements, media presence and the establishment of monitoring and information dissemination systems, Artwatch Africa empowers local civil society actors within the arts, cultural, human rights and related sectors to promote and defend the rights of artists and contribute to democracy building within Africa.

The programme can be divided into the following two components:

1. Empowering artists and cultural practitioners, and
2. Influencing government thinking and society perceptions around artist rights, firstly as an extrapolation of human rights and in terms of relevant conventions, and secondly, for the establishment of an enabling environment for democratic arts practice in Africa

This refers to a broad spectrum of structural conditions in the arts and culture sectors such as equitable access to resources and opportunity, provision of infrastructure, intellectual property, legal support mechanisms, freedom of expression, artist safety, a proper place for culture in formal and informal education systems, acknowledgement of the diversity of cultural and artistic expressions, and recognition of the intrinsic value of arts and culture in our societies. In practise the programme focuses on capacity building, advocacy and research.

In 2014: “The programme included workshops on human rights /cultural rights /artist rights in: Zanzibar, Nigeria, Zimbabwe, Burkina Faso, Mali, DRC, Uganda, Namibia, Ghana, Cameroon, Algeria, Benin, Zambia, Gabon, Tanzania, and Congo Brazzaville, as well as a range of seminars, panel discussions, stakeholder engagements and advocacy activities in numerous countries”. When comparing the report to Mimeta with the activity plan, it emerges that the activities proposed had

² Integrated Annual Report for the period ending 31 December 2014, Arterial Network

been carried out apart from the development of an Arterial Africa training toolkit on Human, Artist and Cultural Rights.

Moreover in 2015 Mimeta supported core activities of the Arterial Network and provided funds to a workshop on Creative Cities in the Africities Conference in Johannesburg, South Africa, organised by United Cities and Local Governments of Africa.

The seminar on Creative Cities that was organized in relation to the Africities summit 2015 came about on the initiative of Mimeta. The general theme of the Africities summit was: “Shaping the future of Africa with the people: the contribution of local authorities to the Agenda 2063 of Africa”.

As a consequence the goals for the seminar were:

1. To suggest improvements for the inclusion of Culture in the Agenda 2063
2. To give practical recommendations and present role models for local authorities to develop improved cultural policies and projects
3. Facilitate closer cooperation between local authorities and civil society organisations

In the invitation it is stated that the objectives of the workshop were to:

- Analyze the needs/priorities of African Cities in terms of the development – of - and – by - the creative and cultural sector
- Establish best practice approaches to support creative and cultural growth and development in African cities, with particular focus on working relationships between local authorities and civil society organisations
- Identify possible partnerships to materialise and grow effective arts and culture development within cities
- Formulate a basic action plan

Mimeta drafted the programme of the seminar and a preliminary list of participants that was agreed on by both parties in the contract. The report from the session has not been made available for the review team. In the interview with the general director of Arterial Network, Peter Rorvik, it was pointed out that the creative cities initiative of Mimeta was perceived as interesting, but that little came out of it at this stage as the agenda was new to most of the participating actors.

5.2. Racines

Support 2015 200 000 NOK

Racines is a Moroccan non-profit organization for culture, development, promotion of the creative industry and co-operation in Africa. Racines was created in September 2010 and has its head office in Casablanca. The association has 8 employees and an elected board of 6 members. Racines was at the time of its entry into the contract, the National Chapter of Arterial Network in Morocco, and host to the Regional Secretariat of the organization for North Africa. However in November 2015 the

organization ended its formal relation with the Arterial Network but continue their collaboration on activities.

The work of Racines on the national cultural policy set out to raise awareness among stakeholders about the crucial need of a policy using culture as a tool of development, democracy, citizenship and freedom of expression. There is more and more a “common” discourse highlighting the need for a policy on national /governance level. Being involved in the development of cultural policy in Africa, they are now building a national network of associations, to involve them in the advocacy for cultural policies in their regions/municipalities/cities, to investigate the cultural practices of Moroccans and to improve the mapping of arts and culture (artmap.ma).

The project document referred to in the contract was not made available to the review team. But the development goals (impact on society) of the project supported are presented as:

- To develop and advocate for the implementation of a cultural policy in the Maghreb countries (with a priority for Tunisia, and a strong interest on Algeria and Mauritania)

The agenda of the programme in 2015 as presented by Racines is to:

- To identify the best partner in each country and to get in touch with them so we can know the feasibility of the project in terms of context, resources, willingness and commitment of the organisation
- To exchange about the methodology and to discuss the possibilities and adaptation to the local context
- To meet with the partner and present Racines’s experience
- To set-up a first meeting with all stakeholders: institutions, funders, practitioners, professionals and potential team
- To accompany the partner, if needed, in the fundraising and partnership part
- To follow-up with the progress of the work and assist when needed

Reportedly, the process in Tunisia has been slow due to the change of partnership and the work load of the new partner L’Art Rue this year in relation to the production of the last edition of Dream City. Racines has had many email exchanges with them and 2 or 3 face-to-face meetings in Morocco and Tunisia. Racines has written to L’Art Rue recently so that they can re-start the discussion about the cultural policy process in Tunisia. This information is confirmed by L’Art Rue who is considering the establishment of a project organisation for this line of work as it is outside the competence area of the present administrative staff. Things are also moving forward in Mauritania. Hopefully they will launch the work in January with the partner. This first round of discussion is planned in Nouakchott (from 25 to 27 January 2016) so they can meet with the stakeholders, with the funders and with the Minister of Culture to present Racines’ experience and model. In Algeria, they have started the mapping of the cultural sector and the studies. So far, they don't want to display that they use the

same methodology as ours, but they still ask for some advice from time to time. Racines is also in touch with an Egyptian organisation (El Madina for Performing and Digital Arts). They are based in Alexandria and they are very keen to work on the cultural policy in 2 or 3 "regions"/cities in Egypt. They have a great experience in the field and they are very much concerned about the lack of work, mainly done by actors from the field and related to the audience and to the professionals.

Support from Mimeta in 2012 enabled Racines to start their project on cultural policy and launch the first steps in the advocacy process towards the Moroccan government. It also brought them the impulse/start up capital they needed to attract other funders. Mimeta has also been very helpful involving the Norwegian Embassy in Rabat and the Norwegian Ministry of Foreign Affairs who have supported their work since 2013.

Mimeta has been a strategic partner for Racines since they began working in the field of cultural policy (in 2012). They would be glad to continue the collaboration if there is any project of interest, on the same topic, or others that we share (public space, freedom of expression, artists rights, building capacities...). For Mimeta the initial support to Racines was made with the intention of strengthening the work of Al Mawred Al Thaqafy on a cultural plan for the MENA region, but the collaboration was not successful. The strategic priority for this year was made to strengthen the cultural advocacy work in Tunisia, but as reported neither the first nor the second Tunisian partner in the project have been in a position to take on the work in 2015.

5.3. Residency North Africa Maghreb::Norden

Support 2014 110 000 NOK
Seeks similar support in 2016

The project partner is the Arts Cabinet (Edinburgh Scotland). The contract was made with Euromed Business & Services, Tunisia (Sana Outachi). The collaboration started with the initiative made by Arts Cabinet (Edinburgh Scotland) towards Mimeta in the spring 2014. The Arts Cabinet had sought partners for a collaboration program between the Maghreb region and Europe on a conference in Brussels, and Mimeta had been suggested as a possible partner for the project. The Arts Cabinet made contact and this became the start up on a collaboration which aims to establish a residency exchange program between Maghreb and Nordic countries. Mimeta on their side were interested in the project as they sought to create a stronger position and connections between their network in Africa, the Middle East, Europe and Norway. Arts Cabinet UK is supported by the Scottish government, amongst others, and works for artistic exchange between Middle East and Europe.

The supported project was a workshop related to the Maghreb::Norden project – an artistic exchange project between artist residency spaces in the Maghreb and Nordic countries, supported by collaborations with research partners and disseminated widely, including through digital publications. At this first stage residencies in Morocco would be identified and a workshop in Rabat for Moroccan and Maghreb artistic residency spaces and artistic, academic and cultural institutions would be arranged. Mimeta established the contact between actors in the network and provided support both financially and to the content of the institutional development part of the program. Arts Cabinet complemented the program by providing input on the part which concerns fine arts production and promotion. The workshop took place in the margins of the African Creative Economy Conference arranged by Racines in Rabat in 2014. Representatives from Nordic and Scottish residency spaces, academic partners and dissemination institutions participated. The residency network of Morocco established formal connections.

In the view of the Arts Cabinet, Mimeta constitutes an example of good practice in terms of how one enters into long lasting partnerships of collaboration. In this particular case Mimeta made it possible to assemble actors for the first network meeting and agree to the agenda and activities of their collaboration in the future. Mimeta introduced the collaborative partner on the workshop, Sana Outachi to the Arts Cabinet. She is an actor with a lot of valuable information and network contacts. The partners consider the characteristic work method of Mimeta to be; a high degree of direct contact and accessibility between partners as well as a priority on supporting projects with direct impact. Since the workshop the Arts Cabinet has developed the program together with Mimeta as a strategic partner and they have prepared a proposal to be presented to European donors.

5.4. Al Mawred Al Thaqafy

Support 2014 480 000 NOK + 450 000 NOK / 930 000 NOK

Support 2015 280 000 NOK + 350 000 NOK / 630 000 NOK

Al Mawred Al Thaqafy was established in the year of 2003 and registered as a company in Belgium. It started out in Egypt/Cairo but has today its head office in Beirut, Lebanon. The organisation has a general assembly with representatives from the MENA region and an artistic board.

The organisation was first supported by Mimeta in 2011 in response to the sudden emergence of artistic movements during the “Arab spring”. The support from Mimeta to the organisation is earmarked for the Cultural Policy component of the Abbara program. The program aims to create an

environment that allows both the independent and formal cultural and artistic sectors to prosper and grow, enabling them to play an active and influential role as agents of change during the ongoing socio-cultural and political transitions. In the contract reference is made to a program document with a budget for the period of 2014-2017. But this has not been made available to the review team.

According to the report to Mimeta for the period of April 2014-March 2015: The goals of the Abbara program are to be fulfilled using a two-pronged strategy. The first is to build the institutional capacity of independent cultural and artistic groups from the region, to support their sustainability and capacity to play a more active and influential role in the society- not only during the current transition period but also in the future.

The second approach to fulfilling Abbara program goals is a regional initiative to build a body of knowledge on current cultural policy practices in different Arab countries through research and publication. It is also to monitor public policy, funding and legislation related to cultural work on the national and regional levels, and to engage with parliaments and governmental institutions to propose concrete alternatives for cultural policy reform. The initiative also includes not only drafting new cultural policy plans at the national level, but also public awareness campaigns to highlight the importance of culture as a right among the general public.

Cultural Policy Component's main objectives are stated in the contract to be:

- Sustaining pressure on Arab governments to place the formulation of declared cultural policies at the top of their agendas. The lobbying efforts would emphasise the need for these policies to represent all cultural and artistic sectors in their respective countries and to support and promote freedom of opinion and expression, and the arts and culture
- * Sustaining pressure at the grassroots level by raising awareness on the importance of a declared national cultural policy that is representative of all sectors of society, serves the needs of the average citizen, and affirms the right to culture
- Continuing to assess and monitor cultural policies in Arab countries by updating country cultural policy profiles on the basis of available information on the policies, laws, legislation and practices affecting cultural work in the Arab region
- Monitoring and following through on the work of the national cultural policy groups that are currently working in eleven Arab countries: Jordan, Algeria, Morocco, Palestine, Jordan, Tunisia, Lebanon, Egypt, Mauritania, Syria and Yemen. This includes monitoring and promoting the development of their means and methods of operation, as well as mechanisms for cooperation and the exchange of information and expertise between the national groups
- Publishing the studies and reports produced in the framework of the Cultural Policies Programme and distributing as broadly as possible through diverse channels in order to increase knowledge on cultural policies among specialists, cultural workers and government officials responsible for cultural activities, as well as at the grassroots level

The cultural policy program is active in Algeria, Jordan, Egypt, Iraq, Lebanon, Mauritania, Morocco, Palestine, Sudan, Syria, Tunisia and Yemen, but Al Mawred Al Thaqaify give priority to the countries that are undergoing major political changes: Egypt, Tunisia, Syria, and Yemen. Many attempts have been made to work on cultural policy in Libya through Libyan cultural institutions, but the political and security situation has been an obstacle to any progress. The network created goes under the name of the Arab Cultural Policy Group and the cultural policy component is implemented by project organizations on national level, in the report referred to as national groups. The Arab Cultural Policy Group meets annually for a seminar on regional cultural policy issues.

The impact of the program in the period was reported as: Cultural Policy activities contributed to raising awareness about the right to cultural services, to stimulating dialogue on the role of culture in the democratic transition, and to engaging decision makers in discussions about cultural policy reform. Two organisations that took part in the institutional development component of the Abbara program: Ettijahat Syria and L'Art Rue Tunisia have received direct support from Mimeta under the contract with MFA.

5.5. Ettijahat

Support 2014 95 000 NOK
Support 2015 193 000 NOK
Seeks similar support for 2016

Ettijahat was established in 2011 in Damascus and was regarded as one of the organisations partaking in the Abbara institution development program of Al Mawred Al Thaqaify. Ettijahat regards both Al Mawred Al Thaqaify and Mimeta as its funding partners. The funds received from Mimeta in its first years were considered crucial for its establishment and further development. With Mimeta on board they were able to attract other funders. Mimeta has supported the work of Ettijahat on capacity development and research projects on cultural policy related issues in Syria. In 2014 the work situation for the organisation had become very difficult due to the civil war situation in the country and Ettijahat moved office to Beirut in Lebanon and registered itself as a non profit organisation in Belgium. Today they maintain their office at the venue of SHAMS association in Beirut (who helps them with audits and money transfers from Belgium to Lebanon), and in addition to their own work the Ettijahat provides services on reporting and communication for Mawred. The funding director of Ettijahat has since 2014 been the head of Al Mawred Al Taqaify Egypt/Lebanon. In the support period there have not been any personal meetings between Ettijahat and Mimeta beyond the correspondence related to the funding.

Ettijahat has a clear vision of strengthening civil actors and artists working in the cultural domain of Syria. They are highly regarded for their work in this regard by all of those met in relation to the mid-term review in Beirut. As they can no longer carry out their activities in Syria, (although it is still possible for people to travel across the borders between Lebanon and Syria), at present they arrange their project activities in Beirut whilst their local partners in Syria carry out the projects on the ground. In the period Mimeta has supported the project: "Research to strengthen the Culture of knowledge" and covered approximately 50% of the total cost in 2014. The rest was provided by a grant from British Council.

The goal of the program is to build a knowledge base on the effects of change on cultural levels. Ettijahat aims to mobilise support to protect and build Syrian culture which intersects the political, social and cultural aspects. The project concerned training, professional guidance and editorial assistance to the young researchers selected to the program by the nomination committee on the basis of an open call for expression of interest. The project provided jobs for 13 researchers, 9 professional supervisors and experts among whom were senior and highly qualified Syrian researchers. The project resulted in 10 research reports addressing several contemporary cultural topics in Syria.

The project included research on novel topics as: "Architectural environment and refugees", "Asylum Theatre", "The role of theatre in spreading cultural awareness associated with the Syrian crisis and its impact", "Images of the body tormented in contemporary Syrian Fine Art ", "Body between attendance and absence", "Relics of Aleppo history, present and foundations of restoration", "Immaterial heritage and its impact on societal peace-building: special study for Damascus Rose", "The concept of citizenship among young Syrians", "The media as a source of knowledge : its role in the creation of community cultural orientations". The reports has been made available to the Syrian community of artists and cultural actors and have brought about valuable information and new perspectives into the work of the cultural network operating in Syria as well as in diaspora /exile. It has also inspired the work of other cultural actors in the region.

5.6. L`Art Rue

Support 2014 145 000 NOK
Support 2015 280 000 NOK

The funds provided to L`art Rue in the period are understood to be core support for the work of L`Art Rue on: Participation, Space and Urban planning and discourse on Community Arts. The programme documents referred to in the (unsigned) contracts were not provided to the review team. Through

the reports from L'Art Rue on their activities in 2014 we understand that this is a very young organisation that is developing its administrative and informative functions as well as its program activities and donor relations. According to Mimeta the organisation is young, but one that stood out from the organisations enrolled into the Abbara institutional support program of Al Mawred Al Thaqafy. It is one that is influential for the development of public art space interventions in the region and that make an impact. For L'Art Rue Mimeta is one of their strategic partnerships which has led to collaboration with Racines, Arterial Network and the Arts Cabinet. Mimeta also introduced them to the Open Society Foundation who are one of their funders. L'Art Rue's primary work is to create public art /performances in city spaces. They have developed what they call the "dream method", a method where citizens and artists envisage a new space for social and artistic interaction, and where they create the new space together. Their agenda is to create a new form of life between citizens and their city environment. Some of the projects address "silenced issues" and have met public resistance and created controversy - such as an art project on the public register of prostitutes in Tunis and a museum for victims of torture. In the interview with L'Art Rue, it was emphasised that the realisation of each project is a real struggle in their city environment; financially, socially, culturally and politically. They do not have any support from the Cultural Ministry but have established a collaboration program with the Ministry of Education on the creation of creative spaces /dreamed spaces at public schools. In 2014 they were also planning the "Dream City Tunis" festival that took place in 2015.

The work of L'Art Rue is at present expanding in several directions. They are in the process of establishing a higher educational degree on "Arts in public space" in Tunis, their Dream City festival in 2017 will travel to London (first small scale in 2017 and then for a festival in 2019) and the cultural policy development initiative of Racines (Mimeta) will be followed up in the next year. They are also involved in the establishment of a pottery factory in the "rural area" of Tunisia.

5.7. CDEA Culture and Development East Africa

Support 2015 110 000 NOK

CDEA is a Creative Think Tank based in Dar es Salaam, Tanzania dedicated to providing services to artists, cultural leaders, creative entrepreneurs, cultural officers and urban planners, development and corporate organizations, civil society organizations and academics, government and intergovernmental bodies in innovation, research and development, artists and cultural development, tourism and development planning and implementation in Tanzania, and wider East African Region. The organization started up in 2011.

In 2015 Mimeta has supported the Art space program of CDEA which runs under the headline of: “The Documentary and Future programme”. The Art Space provides an opportunity for artists to generate business ideas, innovate, learn and network with artists in Tanzania and the wider East African region. The programme aims to enhance the link between cultural heritage and modern culture through the printed word, music and film.

CDEA had approached Mimeta for some years for funding and kept them updated about their work, and in 2015 they managed to get a grant. In the contract the project is called the: “UBUNIFU PLATFORM: Enhancing artistic expression in Tanzania and East Africa”. The funding has provided CDEA an opportunity to invite 6 artists to a subsidized and facilitated workspace at CDEA for co-creation of audio/visual produce for their audio/visual incubator program and providing exhibition space on the premises. The grant has moreover funded a workshop for 15 artists in script writing for short films led by a professional film maker. The end result of the workshop is a short film that will be screened at the Zanzibar International Film Festival next year. The CDEA has a role in the development of a critical audience /critical discourse in relation to arts and culture in Tanzania, and run an online radio. As a part of this effort a public seminar on cartoon arts was held that was later broadcast on their radio. The CDEA perceives themselves as art activists that introduce critical issues to their community network in a subdued manner. The art space project connects arts and activism in a soft way. The program supported by Mimeta is in its last phase.

5.8. Centre Solei d’Afrique, Mali

Support 2014 50 000 NOK

Support 2015 37 000 NOK

Seeks similar support from Mimeta in 2016

The Centre Solei d’Afrique was established in 1999 in Bamako in Mali. The festival which is supported by Mimeta from 2014 and in 2015, started up in 2009. The initial contact between Centre Solei d’Afrique and Mimeta was made at a network meeting of the Arterial network in Nairobi. There is a formal connection between the Centre Solei d’Afrique and the KYA Reseau Culturel as well as with the Arterial network. The centre applied Mimeta for funding the first time for 2013, but did not achieve support before 2014. They had to put a lot of effort into the application process and they made use of the form developed for project proposals from the Strømme Foundation. They are proud of having Mimeta as a donor to their festival as Mimeta are perceived as a valuable partner in the region. The support from Mimeta was earmarked an artistic workshop that took place in relation with the festival with the purpose of bringing artists from different ethnic groups of Mali together in

peaceful collaboration. During the project period there has been mail contact between the centre and Mimeta but there have been no meetings in person. The centre has created a new three year plan which they are going to propose support to from Mimeta from next year onwards.

Mali is a country of civil unrest and armed rivalry between its tribal groups. It is also a country where the communities traditionally have had little engagement with fine arts and where the government is positive to the arts, but does not provide support to the arts. External financing is viewed as crucial for the work of organisations like Centre Solei d'Áfrique. It is with this background that the centre works for the promotion and exposure as well as involvement with Fine arts. The centre perceives fine arts as a means of bringing communities together as well as fine arts as a media for peaceful dialogue on sensitive issues. In advance of the festivals the organisation works with the local communities that relate to the public spaces where the events takes place. They see that the communities are informed and take ownership of the projects before they proceed with the actual events. The festival arena is a platform for exchange between artists and engagement of the public with the arts in a country with ethnic conflicts and civil unrest.

5.9. Zakaref in Motion

Support 2014 84 000 NOK
Seeks similar support for 2016
The workshop is a biannual event

Zakaref in Motion was founded in Jordan in 2007. The organisation is a professional establishment within the labour and trade industries and under culture and arts. It has a licence from the Ministry of Cultural Affairs. and its main activities concern promotion and development of performance/ dance. Zakaref in Motion is a project organisation that mobilises staff for activities such as the biannual Zakaref in Motion Festival.

In the collective report of projects supported by Arabic Creative Entrepreneurship Fund from 2014 the agenda of Zakaref in Motion is described as follows: "Dance amongst other forms of art is seen as a blasphemous act, unnecessary luxury or illegitimate means of self-expression.. ..The work done by Zakaref in Motion is crucial in shaking off old stigmas and setting more fertile grounds.. Moreover; The dance camps aim to create sustainable solidarity among the regional performing artists to face the unstable political and socioeconomic challenges they live in". ACEF 2014, pp 238-239.

Mimeta has supported the Dewan project of Zakaref in Motion. The Dewan is a workshop retreat in the desert of Jordan Wadi Rum inviting regional and international participants engaged the "Arab

Spring". The workshop had 60 participants from the region and Europe, and was a part of the preparatory work for the programming of the Zakharef in Motion Festival of 2014.

The goals of the project were to:

- Create a platform (or safe space) for performing artists from different parts of the Arab world to share experiences and reflect on lessons learned and strengthening their independent platforms
- Build a shared vision and strategy (action items) to build a movement that would create opportunities for performing artists linked to better engagement with the community, while protecting their individual authentic voice

The support from Mimeta provided Zakaref in Motion with the last push they needed in order to finalise the project plan and to get the funding in place. There has not been any personal interaction between Mimeta and Zakaref in the period, and the dialogue in 2014 were connected with the funding of the Dewan project. An advisor at SIDA (Swedish International Development Co-operation Authority) put Zakaref in touch with Mimeta. Zakaref emphasise that they made a fruitful collaboration with Mimeta. It is their intention to enter into dialogue for support with Mimeta on the work plans for the festival of 2016.

5.10. KYA Reseau Culturel

Support 2014 95 000 NOK

Support 2015 95 000 NOK

Seeking similar support from Mimeta in 2016

KYA is a network organisation representing over 20 different cultural and artistic organisations in the Republic of Mali. It was founded in February 2010 by the current President, Mr. Mamou Daffe who is also currently chairman of the Arterial Network of which KYA is an active member. The Secretary-General has been with KYA for 4 years. KYA has three staff members and five Board members. KYA has had contact with Mimeta before the current period. KYA is very familiar with Mimeta and its way of working. In 2014 and 2015 Mimeta has assisted KYA with grants of NOK 95,000 for each year with the following projects:

- Production and distribution of a national Cultural Magazine with 2,000 readers
- Conferences on dialogue and social cohesion in Bamako and Segou attended by 200 participants
- Support to training on cultural rights and freedom of expression: 20 artists

KYA consider that the Mimeta support is very relevant and effective in achieving several of its goals and in creating a space for reflection and for the analysis of cultural problems in Mali.

The Ministry of Culture used to produce a national Cultural Magazine but does so no longer. Therefore KYA has taken over this role. It is very important that artists all over Mali know what is

going on in the cultural scene. This Magazine has a very important cultural, nation-building functions because of the severe political problems Mali is experiencing. The Magazine would not exist without Mimeta’s support. The Conference attended by over 200 persons is equally important. It brings together artists from all over the country, to discuss common artistic and cultural problems. The training of artists was also very important for Mali. The training concentrated on their rights as artists and the importance of freedom of expression. The conference was held in Bamako in 2014, in Segou in 2015 and will be held in Mopti in 2016.

Individual organisations within KYA receive support from sponsors (like the telecommunications authority) and from private individuals. However KYA has three main donors/sources of funds i.e. Mimeta, Stichting DOEN (a Dutch NGO) and the Malian Ministry of Culture. Stichting DOEN grants over € 100,000 a year to KYA and this goes to supporting several important music festivals.

Mimeta is thus a small but significant donor to KYA who see their role as making Malians more aware of their national culture, in spite of the unstable political situation throughout the country. KYA consider that promotion of culture can improve the political situation in Mali and the support given by Mimeta strengthens this. KYA said there was plenty scope to increase the support from Mimeta and need additional support on how to fund-raise and how to operate in the international donor scene and how to support Malian artists internationally.

5.11. Bayimba Cultural Foundation

Support 2014 93 000 NOK
Support 2015 100 000 NOK
Seeking similar support from Mimeta in 2016

Bayimba is a private, limited company whose function is “.....to uplift arts and culture (specifically visual and performing arts) in Uganda and East Africa”. It operates cultural exchanges, programmes and festivals. The Director has been with the Foundation since its establishment on 2006. The Foundation has a staff of 12 persons and a Board of five persons. Bayimba was familiar with Mimeta and had worked together for at least 5 years. They started with the Strømme Foundation which was working on micro-finance in Uganda and then the Strømme Foundation started up Mimeta.

The Doadoa East Africa Performing Arts Market is one of Bayimba’s main activities. It started in May 2012. It is now (2015) in its fourth edition, and has been supported by Mimeta from the beginning. Under the present agreement Mimeta provides NOK 93,000 in 2014, NOK 93,000 in 2015 and is

expected to contribute the same in 2016. It is proposed to hold the 5th edition in May 2016 in Arusha, Tanzania. Participants come from Burundi, Ethiopia, Kenya, Rwanda, Tanzania and Uganda and several non-African countries. About 1,500 persons participated in 2014. An evaluation of Doadoa in 2013 showed that attendance had increased from 100 in 2012 to 1,169 in 2013. The evaluation showed that Mimeta provided over 75% of the funding in 2013 i.e. U.Shs. 67,342,401 (NOK 176,287 in April 2013 prices). The other main donor was the British Council. The budget for Doadoa for 2014-2016 puts Mimeta's contribution at U.Shs. 60 million a year (NOK 144,000). This amounted to 45% of the budget which was to be shared with British Council 45% and HIVOS 10%. It seems that Mimeta did not come up with so much funding providing only NOK 93,000 a year. Most of Mimeta's funding seems to go to cover costs of regional artists coming to Uganda.

The Doadoa Market appears to be a successful event and growing. It provides a platform where East African artists can meet regional and foreign promoters. Bayimba considered that Mimeta was helping to lift the arts sector in east Africa and that it had great commercial potential. Mimeta, although its contribution was relatively small compared with other donors, did have an impact. Doadoa was very good at connecting people and creating networks. There have been many spin-offs. Bayimba's impression was that Mimeta was understaffed. Bayimba definitely needs Mimeta in future, especially for capacity building which was normally difficult to finance.

5.12. Pop in Djerba

Support 2014 120 000 NOK

Pop In Djerba is the first popular music festival in Tunisia. It stands out compared to other festivals as an independent, creation-friendly line-up that promotes and gathers emerging artists. From its very first edition, Kamel Salih managed to create a strong identity to represent this groundbreaking and value-transmitting event by: Allowing southern non-urban populations to access culture other than at major cultural events centred in Tunis; Facilitating intercultural exchange and promoting cultural, social and gender diversity both on stage and in the audience; Creating a meeting place for expression and helping the emerging scene to professionalize itself; Using creative economy to achieve local, social and human development; Spreading the image of Tunisia as an innovative and boundless country; Launching a more culture oriented tourism; Supporting civil community societies.

The third edition held in 2014, took place in Erriadh, in a former souk that dates back to 1880. The festival set out to boost the promotion of the tangible and intangible heritage of the island (Djerba) launched by local civil societies. Djerba island was in the process of applying to be inscribed in the

world heritage list of UNESCO. A Norwegian act was on the program: Team Me - an indie pop group from Elverum. Mimeta supported the project as a part of their strategic focus on urban culture and Tunisia. It was Pop in Djerba that initiated the contact for collaboration. The festival was arranged according to plan, but Pop In Djerba 2014 became the last event of the organisation. The review team has not been able to get in touch with its founder for an interview.

5.13. Africulturban

Support 2014 100 000 NOK

Africulturban is an association in Pikine, Senegal. The administration is run by 10 employees and they are a membership association with about 1000 members as of today. The association was formed in order to promote the four elements of hip-hop culture (Rap, Breakdance, Grafitti and Dj-ing). According to the report for 2014, the support has been provided to the "Hip Hop Academy" project. The "Hip Hop Academy" made open calls for participation and in 2014 they trained 93 students, out of whom 20 were women in: Graphics, Video production, DJ-ing, Photo, Cultural Management, Cultural Marketing, Event Communication, Community Management, Music Production, Rap Academy and Woman Groove. The training period was free of charge for the participants. The training lasted for a 3 month period and was carried out by professionals in the respective fields of practise.

The initial contact between Mimeta and Africulturban was made by means of a personal introduction by DCCD between the partners on an Arterial Network event in Dakar in 2013. For Africulturban it became quite a time consuming process to get funding from Mimeta as they were not familiar with their theory of change /strategic priorities, and had not previously developed documents in English. They thus also found that the funding period of one year was too short.. In their view it would take more than one year to make the academy produce solid results. The work with the development of their project however, made it more easy for them to later approach several other European donors for funding. The organisation collaborates with the City Council of Pikine and have in 2015 made a 5 year plan for the development of an "urban cultural centre". The ground for a building was given as a gift to the association by the City Council, and they have managed to attract substantial funding from European donors to the program.

6. ASSESSMENT OF THE WORK OF MIMETA IN REGARD TO IDENTIFICATION AND SELECTION OF PARTNERS OF COLLABORATION

It is important in MENA countries, where grant recipients are small organisations that depend on western donors for their operations, with transparency around the distribution of funding. In the contract with MFA it is stated that if Mimeta wishes to purchase services or goods under the contract, the purchasing or procurement should be done on a competitive basis. The grant recipients of Mimeta are in this respect not only understood as “service providers” in the cultural sector, but also organisations whose work “service” the fulfilment of goals made by Mimeta towards MFA. The Review Team has therefore investigated how partners/recipients of funds have been identified and selected for support by Mimeta. It is usual for a donor (which in this case would be Mimeta) to describe a programme to be supported, and then issue an Open Call for applications for funding from potential beneficiaries. This does not seem to have been done in Mimeta’s case and there are, of course, many good reasons for this and these are set out below.

The Team interviewed Mimeta’s director on the process. The director described the process involved in selecting 11 of the beneficiaries (and supplemented the information we had already achieved on the collaboration with Etthijahat and the Arterial Network). It appears that several of the beneficiaries had been identified as members of the Arterial Network which has been a beneficiary of Mimeta since its inception. Mimeta clearly has a close professional relationship with the Arterial Network and trusted their ability to deliver sound beneficiaries and projects. Mimeta went out actively looking for beneficiaries/projects to support. In particular they were interested in identifying organisations interested in building up cultural infrastructure, rather than mere one-off projects. They should also conform with Norwegian cultural policy as set out in White Paper No.19 of 2012-2013. There was no shortage of applicants/projects/potential beneficiaries and Mimeta reckoned they had received between 500 and 600 applications/approaches/requests for support this year. However very many of these were irrelevant.

The partners and the projects selected for support by Mimeta appear to have emerged from discussions and negotiations with several of Arterial Network’s member organizations, most of which were well known to Mimeta from before. However it is also clear that Mimeta was always on the look out for fresh faces with new ideas. In the case of Racines in Morocco, it was a member of Arterial Network, it had clear plans and sub-projects in interesting Mahgreb countries like Mauretania and Tunisia. Another project, Zakharef in Motion, a contemporary dance project in Jordan was identified through contacts in SIDA (the Swedish International Development Cooperation Agency) who presented proposals to Mimeta. The project was in keeping with what Mimeta was

looking for and achieved their financial support. In other words, Mimeta identified and supported partners and projects on the basis of a process of seeking out relevant and worthwhile partners and projects through formal and informal networks, tip-offs from other donors, experience and previous contacts. Mimeta was well placed to do this because the Managing Director had unrivalled practical experience of cultural projects in the MENA region, North Africa and Africa South of Sahara.

It is not difficult to see why an entirely transparent system of “Open Calls” is difficult to employ in this particular case. In the first place Mimeta staff appear to have a very good sense of which institutions and organisations it would be appropriate to assist – in order to meet Norway’s strategic assistance to the cultural sector in the MENA region. It might be difficult to identify such institutions through a more formal application system. Secondly many of the institutions it would be appropriate to assist do not have the staff or the resources to produce the type of applications that many other donor organisations require. Thirdly it is difficult to see how Mimeta could launch a competitive Open Call in the MENA region with the small resources it has at its disposal. Fourthly there were probably not many relevant/appropriate organisations to choose from. Most relevant organisations could probably easily be identified without a long and complicated competitive application process. The Review Team consider that the method used by Mimeta in identifying and supporting partners may have been unconventional and not entirely transparent. However there is no doubt that it has produced a good, well balanced and relevant portfolio of projects for support in the MENA region.

The partners of Mimeta have invested in the donor relationship and are all interested in a long term engagement. A significant feature of the organisations supported by the Mimeta is that they are given high credibility in the network they operate within, and are able to produce results according to plans.

7. ASSESSMENT OF THE COLLABORATION OF MIMETA WITH AND SUPPORT TO IMPORTANT INTERNATIONAL FORUMS AND NETWORKS

Mimeta is a strategic partner for the Arterial Network and has been singled out in reporting by the organisation for its substantial work in relation with the strategy development and support to the Art Watch programme. Mimeta is also invited into central network platforms among European donors that support the same network in Africa and the MENA region. Central in this network are the Stichting DOEN Foundation, Prince Claus Foundation, Goethe Foundation, British Council, Frankophonie, HIVOS, SIDA, The Swedish Foundation of Human Rights, Africalia, European Cultural Foundation, Ford Foundation, Open Society Foundation and UNESCO. Mimeta is valued as a strategic

advisor on governance level and has in the contract period taken part in expert hearings on Culture in EU External Relations and given input to the Norwegian White Paper on Human Rights (St.Melding 10 2014/2015). For many of the organisations interviewed, Mimeta is valued as a partner for advice that has helped them strengthen their own strategic work and network connections.

Regarding the collaboration between MFA and Mimeta in the contract period, Mimeta was asked for advice in relation with the programming of a regional seminar on culture and cultural rights. The seminar was programmed and organised by MFA for staff working at Norwegian embassies in North Africa and MENA region. The workshop took place in Rabat Morocco in 2014 and the program contained presentations by many of Mimetas central partners of collaboration. In 2015 Mimeta has also made the initiative towards the Arterial network to arrange a workshop on “Creative cities” in relation with the Africities summit that took place in Johannesburg this year.

The collaboration between Mimeta and their partners are informal in the sense that it is only the financial input of Mimeta to the projects /activities that are open for discussion and formalised by contract. The allocated funds (about 13% of the grant from MFA) for Mimeta’s interaction with the partner network is not included in the agreements. The most active interaction at present is reportedly taking place between Mimeta; and the Arterial Network, L`Art Rue as well as with the Arts Cabinet. Mimeta is an active agent in the network and seeks to strengthen their efforts and strategic agendas, as well as building network connections between actors that they collaborate with. In the contract period the focus areas of Mimeta have been to strengthen their work in the culture sector of Tunisia and urban arts /creative cities (the actualisation of the Agenda 21 on Culture). It is in this connection that Racines got funding for the work on cultural policy development (in Tunisia).

Mimeta is an esteemed and valued donor, and it is in this role that Mimeta makes greatest influence and impact in the network.

8. ASSESSMENT OF THE WORK OF MIMETA IN RELATION WITH IMPORTANT SYNERGIES WITH OTHER PROJECTS/PROGRAMS SUPPORTED BY THE NORWEGIAN DEVELOPMENT ADMINISTRATION

In the period, Mimeta has collaborated with Kirkelig Kulturverksted in Norway on the Red Zone festival which has taken place in Oslo (2013 and 2015) and Cairo/Beirut 2014. Al Mawred Al Thaqafy, which is supported by Mimeta, is an active partner of Kirkelig Kulturverksted in the Red Zone festival. By providing support to organisations such as: Arterial Network, Al Mawred Al Thaqafy, Racines,

Bayimba Cultural Foundation, Lárt Rue and Ettijahat, Mimeta provides highly valuable network platforms and arenas for cultural policy development in the region. In the contract period MFA has also supported organisations working in the region: such as The Arab Fund for Culture, Art Move Africa and African World Heritage Fund and Freemuse whose work is complementary to that of the organisations supported by Mimeta. The Arab Fund for Culture /AFAC is a highly esteemed and important provider of funds to novel artistic production with outreach to North Africa and the MENA region. It has received funds from MFA in 2014 and 2015. AFAC started up on the initiative of Al Mawred Al Thaqafy. The Art Move Africa, based in Brussels, received support in 2014 for their mobility scheme for African artists. African World Heritage Fund, based in Midrand, received support in 2014 and 2015 for their activities and prioritised areas of work which are: Promotion of African World Heritage as well as documentation, training and building of capacity of managers of African World Heritage. Freemuse, based in Copenhagen, received support in 2014 and 2015 for their work on; documentation and monitoring, lobbying and advocacy in relation with protection of copyrights on art produce. Other Norwegian actors working in the region supported by MFA are for instance: Music Norway, Office for Contemporary Arts and Safemuse.

In other words, in the period the collaboration between Kirkelig Kulturverksted and Al Mawred Al Thaqafy has been formalised through their collaboration on the Red Zone festival. The synergetic effects created in relation to other projects supported by the Norwegian development administration (MFA/Embassies) are considered to be indirect, and the work complementary.

9. ASSESSMENT OF THE RELEVANCE OF THE SUPPORT TO PARTNERS - PROGRAMS/PROJECTS IN RELATION WITH THE NORWEGIAN POLICY IN THE AREA OF CULTURAL DEVELOPMENT (I.E. THE “ORDNINGSREGELVERK FOR KULTUR (03)” AND PRIORITIES OF NORWEGIAN CULTURAL DEVELOPMENT SUPPORT)

The principal task of Mimeta is to better the conditions for the artistic and culture sectors by providing moral, professional and financial support which the groups in question define as necessary for the execution of their rights. Their cooperating partners in this work are agencies and service providers who are working to better the sector’s position within a political and legal context, its professionalism, its financial sustainability and its distribution and dissemination potentials. Mimeta works only with service providers and those who construct organizations and infrastructure on behalf of the culture sector.

The work of the collaborative partners of Mimeta provide substantial input to the culture and arts sector of the regions where they are operating. Organisations such as Al Mawred Al Thaqafy, Racines and the Arterial Network are highly esteemed and their work makes an impact in the region. By comparing the work plan and priorities of Mimeta that they are obliged to follow in the contract period with the efforts supported, it is clear that they have followed the proposed strategy for distribution of funds. In particular have they followed up their strategic agenda of strengthening urban initiatives and the culture sector in Tunisia.

It has been noted among the recipients that Mimeta are able to respond to their current needs and this is particularly useful at moments in their work where networks must be created and new projects and action lines developed, at moments where it is a need for the network to assemble in order to mobilise sector development. The work of the partner organisations of Mimeta are supporting the ambitions of the Ministry of Foreign Affairs in a positive manner. The relevance of the work carried out by the beneficiaries is high (see Appendix 6). According to our thematic categorisation (Appendix 6) and an assessment of the projects results (Appendix 5) of the efforts, the fund from MFA to Mimeta contributes to the realisation of the following cultural development goals of MFA:

- The promotion of free cultural expression and cultural diversity
- The strengthening of cultural infrastructure, including meeting places which provide development potentials for artists and other participants in the cultural sector
- Strengthening cultural rights in particular, and freedom of expression in general

Mimeta's partners also work in accordance with the priority support from MFA in terms of:

- Cultural rights
- Capacity building and institutional cooperation
- Cultural infrastructure
- Measures to promote cultural enterprises

It is our finding that the support to Mimeta is relevant in regard to the realisation of the Norwegian strategy and priorities on development support in the cultural sector and for the strengthening of cultural rights.

10. FINDINGS AND CONCLUSIONS

- The partners of Mimeta come across as capable and competent organisations and many of which are important promoters of the development of the cultural sector and industry of Africa and the MENA region
- The grantees/partners of Mimeta have emphasised that they think the annual grants short termed and that longer contracts would enable long termed strategic planning and sustainability
- Mimeta has an important role to play in this region as they provide small grants for organisations which do not have the organisational infrastructure to handle the reporting demands of the bigger grantees
- Mimeta has high status and credibility as a donor in the cultural field as they are perceived to be a donor that is free of social and political agendas
- Mimeta is considered a valuable partner for its partner organisations
- In the establishment of new partnerships Mimeta has coached several of the grantees in the process of developing the project document for the collaboration
- Mimeta has a reputation for being highly informed about the sector/situation for cultural/arts actors in the countries where they collaborate and acclaimed for supporting “modern projects”
- The Agreement between MFA and Mimeta requires that procurement undertaken under the agreement be based on competition. This does not seem to have been followed although the Review team can understand the reasons for this
- The recipients value funding for activities that involve exchange and meetings between artists and cultural workers in the region
- It is emphasised by the grantees that it the application and reporting procedures of Mimeta are very easy and straight forward. The one that claimed the process demanding was the single grantee who used the application form of the Strømme Foundation. (But in terms of application standards this was the best found in the filed archive)
- It appears that Mimeta uses a relatively high proportion (13%) of the grant on overhead that is on its own administrative costs. This seems high given the small size of Mimeta’s administration (i.e. one person). This may be necessary given the informal way in which Mimeta operates in a complex field
- MFA emphasise that the network of cultural actors that Mimeta engages with is unique in the Norwegian context, equally so is its strategic work in relation with its focus on support to “service providers” in the MENA region, North Africa and Africa South of Sahara
- For MFA Mimeta is also a valuable partner in regard to the fact that they reach out with support to many cultural actors under one contract with MFA
- The owners of Mimeta; the Strømme Foundation and the West-Agder County authorities, announced in 2014 that they will end their ownership and engagement with the organisation in 2015. In effect the activities and the administration of Mimeta have been gradually scaled down during the contract period. At the time of the mid-term review, Mimeta has not clarified if or how the organisation will sustain its further existence into the next year

11. RECOMMENDATIONS

- It is recommended that MFA shall continue the support to Mimeta in the next phase of the contract period
- Mimeta should in the period prioritise funding to projects /programmes that best respond to the recipients initiatives, needs and strategic priorities
- The input and added value for beneficiaries in regard to the funds provided Mimeta for interaction with the network as strategic advisor should be made clear in the annual plans to MFA
- It is recommended that Mimeta consult a number of similar donor organizations e.g. Open Society Foundation, British Council, Stichting DOEN, HIVOS etc. to learn what procedures/systems are used for identifying and selecting potential beneficiary institutions. The findings could be used for refining and systematizing Mimeta's procedures for identifying and selecting beneficiaries
- In order to secure democratic principles of selection of beneficiaries an advisory committee representing a spectre of interests in the field of operation could be appointed as strategic advisors to Mimeta
- Mimeta should improve its archive system with the purpose of better serving internal monitoring of project results and external reviews. In principle it should be possible to follow the project cycle from the project plan, assessment process, contract, reporting and review of the report in writing
- As a rule the funds supported from Mimeta should be made public in annual financial reports of the grantees and Mimeta should make the necessary steps in order to secure transparency in this regard
- Mimeta should report to MFA on the total budget /audited accounts of the projects under support in order to facilitate review the efficiency of the funding to Mimeta
- The annual reports of Mimeta should be made public
- Mimeta should make a long termed strategy in relation with fund raising /sponsorships and organisational development of their own organisation
- Before entering into a new agreement period, MFA should perform an organisational review of Mimeta

12. ANNEX

Appendix 1. Terms of Reference

OM ANSKAFFELSEN

Mimetas forløper var Strømmestiftelsens Kulturinitiativ i 2006.

Senter for kultur og utvikling, Mimeta, har kontorer i Kristiansand og er pt den eneste norske organisasjonen som støtter arbeid med kultur og utvikling gjennom partnere i utviklingsland uten selv å drive kulturprosjekter. Utenriksdepartementet har en rammeavtale med Mimeta om støtte til deres kjerneaktiviteter i 2014-2016. Oppdraget er en midtveisgjennomgang.

Behovsbeskrivelse

Bakgrunn for oppdraget

Den primære målsettingen for Mimetas arbeid er å bidra til å bedre betingelsene for kunst- og kultursektoren i utviklingsland. Bidraget gis gjennom faglig- og økonomisk støtte til initiativ som er nødvendige for etterlevelse av kulturelle rettigheter. Mimeta har samarbeidspartnere lokalt, nasjonalt og internasjonalt. Disse arbeider for å bedre kultursektorens posisjon rent faglig og kompetansemessig og i forhold til det legale- og økonomiske felt. Mimeta støtter på denne måten *tjenesteleverandører og aktører som bygger profesjonalitet, kapasitet og infrastruktur på vegne av kultursektoren*. Dette gjøres på tre områder:

Demokratisering:

Bygge representative, organisatoriske strukturer for å fremme kulturell frihet og bedring av kunstneres vilkår.

Uavhengige plattformer for kunstformidling:

Etablering og opprettholdelse av frie og uavhengige sentra, arrangementer og ordninger for kunstformidling.

Kreativ sektor som næring:

Støtte til kapasitetsbygging for organisasjoner/miljøer innen sektoren, for tema som håndverk og design, kultur- og næringslivssamarbeid, forretningsplanlegging, merkevareutvikling og rettighetsbeskyttelse samt driftsorientert opplæring. Det særlig vekt på å fremme kvinners muligheter.

Behov

Oppdragsgiver har behov for en gjennomgang av tiltakene og partnerne under den nevnte rammeavtalen, om støtten ansees som relevant i henhold til norsk politikk på feltet og hva gjelder valg av partnere og tiltak. Følgende spørsmål bes belyses i gjennomgangen:

Hvordan vurderes Mimetas kjernevirksomhet og målsetting opp mot Ordningsregelverket for kultur (03) og prioriteringene for norsk kulturbistand? (Se vedlegg).

Vurderes Mimetas arbeid som effektivt med tanke på viktige synergier med andre kulturtiltak på 03-feltet, for eksempel i forhold til andre tiltak som støttes fra UD/ambassadene?

Hvordan vurderes Mimetas arbeid hva gjelder identifisering og utvelgelse av samarbeidspartnere?

Hvordan vurderes Mimetas samarbeid med og bistand til viktige internasjonale fora og nettverk?

(Eksempel Arterial Network, Arab Fund for Culture, Al Mawred Al-Taquafy, Racines, Freemuse, More Europe og UNESCO).

Konsulenten skal også gi råd om eventuell fortsettelse av tiltaket.

Anskaffelsen tenkes gjort som en kombinasjon mellom deskstudie, intervjuer og mulig feltbesøk.

Rapportering

Rapporten skal leveres på engelsk papir og skal ikke overskride 30 sider. Rapporten skal også sendes elektronisk.

Mimeta er innforstått med at nødvendig arkivmateriale stilles til disposisjon. Da dette vil inkludere rapporter fra Mimetas samarbeidspartnere, kan det kunne dreie seg om 5-600 sider hovedsakelig på engelsk, men også på fransk (Mali og Marokko). Mimeta informerer sine partnere om gjennomgangen og forbereder dem på at konsulentene kommer til å ta kontakt.

Rapporten skal ferdigstilles innen 30. desember 2015.

Kontrakt

Følgende kontraktstype vil bli benyttet: Kjøp av konsulentoppdrag (oppdragsavtalen).

Kvalifikasjonskrav

Obligatoriske dokumentasjonskrav

Norske tilbydere skal fremlegge Attest for skatt og merverdiavgift. Attesten utstedes av Altinn. Attesten skal ikke være eldre enn 6 måneder regnet fra tilbudsfristens utløp.

Utfylt egenerklæringskjema om vandel, se vedlegg 1.

Signert egenerklæring om at en innfrir lovbestemte krav i Norge innen helse-, miljø og sikkerhet (HMS), se vedlegg 2.

Appendix 2. References

Arab Creativity and Entrepreneurship Fund, (Arab Fund for Arts and Culture)
Project report, 2014

Danish Centre for Culture and Development
Creation out of Crisis. A historic Moment to Leverage Arts and Cultures Contribution to Social Change in the Arab Region, 2015´

Joffe, Avril The Cultural and Creative Economy in Africa, Creative Economy Report 2013, UNESCO / UNDP http://www.academia.edu/6504258/The_Cultural_and_Creative_Economy_in_Africa

Ministry of Foreign Affairs, Norway
Meld.St. 10 (2014-2015) Whitepaper to the Parliament: Opportunities for All: Human Rights in Norway's Foreign Policy and Development Cooperation

Ministry of Foreign Affairs, Norway
Meld. St.19. White paper to the Parliament (2012-2013)
The Government's international cultural engagement - Part II: Strengthening the cultural sector in developing countries

Appendix 3. List of interviewees

Mimeta, Arendal/Kristiansand	Cato Litangen David Hansen	Director Head of Board
Norwegian Ministry of Foreign Affairs, Oslo	Anne Lise Langøy	Senior Advisor

Partners of Mimeta /Recipients of Funds

Art Cabinet UK - Residence North Africa	Sana Ouchtati Svetlana Sequeira Costa	Freelance/More Europe Artistic Director Art Cabinet UK
Association Africulturban, Senegal	Amadou Fall BA	Manager General
Bayimba Cultural Foundation, Uganda	Faisal Kiwewa	Director
Centre Culturel Solei Afrique, Mali	Hama Goro	Director
CDEA Culture and Development East Africa, Tanzania	Ayeta Wangusa	Executive Director/ Member Arterial Network Cultural Policy Group
L`Art Rue, Tunisia	Sofiane Ouissi	Director of the Dream City Festival
KYA Reseau Culturel, Mali	Mamou Daffe	President Festival sur de Niger / President KYA Network / Chairperson of steering board Arterial Network
Racines, Morocco	Dounia Benslimane	Director Executive
Zakaref In Motion, Jordan	Dina Abu Hamdan	Director

Partners of Mimeta Network Study Beirut Case

Arterial Network, South Africa	Peter Rorvik	Director General
Al Mawred Al Thaqafy Beirut/Cairo	Rana Yazaji	Managing Director
Al Mawred Al Thaqafy, Beirut	Hanane Hajjali	Board Member, Abbara program Committee Member
Al Mawred Al Thaqafy,		

Beirut /Cairo Al Mawred Al Thaqafy, Cairo Ettijahat, Beirut	Anbara Aby Ayyash Basma El Husseiny Abdullah Alkafri	Office Director Lebanon Board member, Former Director Executive Manager
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Stakeholders Network Study Beirut Case

AFAC, Beirut Artist, Beirut Maqamat Dance Theatre Beirut Shams Association, Beirut Goethe Institute, Beirut British Council, Beirut	Oussama Rifahi Tania Saleh Omar Rajhe Abdo Nawar Mani Pournaghi Raca Nasreddine Ane Jørem	Executive Director Artist Artistic Director Administrator Curator Director Head Programmes and Partnerships Syria Deputy Head of Mission
Royal Norwegian Embassy, Beirut		

Appendix 4. Distribution of grants 2014 and 2015

The numbers is based on a financial cash transfer report from Mimeta, December 2015

2014

Distribution to partners	2 294 000	
Arterial Network (360K +170K)		472 000*
Residens North Africa		110 000
L`Art Rue		145 000
Al Mawred Al Thaqafy (480K +450K)		930 000
Ettijahat		95 000
Centre Solei d`Afrique		50 000
Africulturban		100 000
Zakaref in Motion		84 000
KYA Resau Culturel		95 000
Pop in Djerba		120 000
Bayimba Cultural Foundation		93 000
Consultancy and travel Mimeta /Mimeta	496 000	
Overhead Mimeta	210 000	
Total	3 000 000	

2015

Distribution to partners	2 410 000	
Arterial (360K+160K+245K)		765 000
Racines		200 000
L`Art Rue		280 000

Al Mawred Al Thaqafty (280K + 350K)	630 000
Ettijahat	193 000
Centre Solei d'Afrique	37 000
CDEA Culture and Development East Africa	110 000
KYA Resau Culturel	95 000
Bayimba Cultural Foundation	100 000
Consultancy and travel Mimeta/Mimeta	380 000
Overhead Mimeta	210 000
Total	3 000 000

*** The contracted total and the transferred amount differs in relation with the support to the Arterial Network in 2014.**

Appendix 5. Assessment of results in the year of 2014 on the basis of project reports of grantees

Grantee	Location and participation	Programme	Grant NOK	Institutional effectiveness	Efficiency	Output according to plans	Outcome according to plans	Outreach according to plans	Total score
Africulturban	Senegal	Festival	100 000						**
Al Mawred Al Thaqafty	Lebanon/MENA	Abbara Programme	930 000	5	5	4	4	5	?
Arterial Network	Africa	Artwatch Programme	472 000	5	5	4	4	5	23 *
Bayimba Cultural Foundation	Uganda/ East-Africa	Doadoa	93 000	5	5	4	4	5	23

Zakaref in motion	Jordan/MENA and North-Africa	Workshop	84 000	5	5	4	5	5	24
Residens North Africa	Morocco	Workshop	110 000	5	5	4	4	5	23
Pop in Djerba	Tunisia	Festival	120 000	5	4	4	5	5	23
L` Art Rue	Tunisia	Urban Arts	145000						**
KYA Resau Culturel	Mali/East-Africa	Workshop Magazine	95000						**
Ettijahat	Syria/ Syrians	Cultural policy Research	95 000	5	5	5	5	5	25
Centre Solei d'AFrique	Mali	Atelier Batrou workshop	50 000	5	5	5	5	5	25

Assessment value from 1-5 with 5 as highest score. Total score value 0-25.

*Assessment made on information provided in contract, not the project plan referred to in the contract

** Documentation on the project incomplete

Appendix 6. Assessment of relevance of program activities in relation with the priorities of MFA

Grantee	Location	Grant total NOK 2014/2015	Cultural rights	Institutional capacity building	Cultural infrastructure	Cultural industries	Pilot projects which perform a catalytic role in the cultural	Competence, quality and professionalism in the cultural sector	Freedom of expression/ cultural diversity	Artistic competence /skills development	Network	Material and immaterial heritage	Relevant for the strategy of MFA?
Africultuban	Senegal	100 000	x		x	x			x	x	x		YES
Al Mawred Al Thaqafy	Lebanon/MENA Region	1 560 000	x	x	x			x	x		x		YES
Arterial Network	Region Africa	1 177 000	x	x	x			x	x		x		YES
Bayimba Cultural Foundation	Uganda/East-Africa	193 000	x		x	x	x		x		x		YES
CDEA	Tanzania/East-Africa	110000	x	x	x				x	x	x	x	YES
Centre Solei d'Afrique	Mali	87 000	x		x				x		x		YES

	Zakaref in Motion	Residence North-Africa	Racines	Pop in Djerba	L' Art Rue	KYA Resau Culturel	Ettjahat
	Jordan/MENA and North-Africa 84 000	Morocco 110 000	Morocco/ North-Africa 200 000	Tunisia 120 000	Tunisia 425 000	Mali/East-Africa 190 000	Syria/Syrians 288 000
12	x		x	x	x	x	x
5			x				x
11	x		x	x	x		x
6	x	x					
4				x	x		x
5	x		x				x
12	x				x		x
3					x		
13	x	x		x		x	x
2				x			
Total							
	YES	YES	YES	YES	YES	YES	YES

Appendix 7. Interview guide for grant recipients and partners of Mimeta

Facts about interviewee:

- What is your role and position in the organisation?
- How long have you been with the organisation?

Is your organisation a part of the Arterial network?

- What is the role of your organisation within the Arterial network?

In case of No – Have you had any interaction with the Arterial network ?

In the case of yes: On what network activity?

What is the background for the collaboration with Mimeta?

- How did it start? (Initiation of contact made by Mimeta or partner?)
- Can you describe the work method of Mimeta in regard to identification of partners and projects they support?

What is the project(s)/ programme supported by Mimeta in the years of 2014-2015?

- What is the (political, social, cultural, artistic) agenda of the project(s)/programme?
- What has been achieved through the project(s)/ programme?
- What are the main challenges for the implementation of the project(s)/programme?
 - In case of challenges: - How do you work around them?

What is the role of Mimeta in the collaboration?

- Formal/informal contact through the period?
- Role as:
 - o Advisor
 - o Financial support

What is your experience with Mimeta in regard to management of funds?

What is the total budget of the programme supported by Mimeta?

What is the added value of the funding from /partnership with Mimeta to your work?

Has the collaboration with Mimeta helped you strengthen and /or widen your network resources, and if yes in what ways?

- Do you know other NGO's /Donors Mimeta collaborates with?
- Have the collaboration initiated new partnerships in the period with i.e.: Embassy /MFA / Donors/NGO's?
- Are there any other network resource spin offs that has evolved through the collaboration?

How does the work of your organisation in general help contribute to the strengthening of cultural rights ?

- Access to culture
- Partaking in cultural activities
- Freedom of expression and speech
- Strengthening of cultural infrastructure
- Increased arts production
- Strengthening the cultural industries

Have you made plans for further collaboration with Mimeta, support from Mimeta for the next year?

What is the potential in the collaboration and Mimeta as partner to be utilized in the future?

Do you have any comments or questions?