

CMIREPORT



Cultural Cooperation with Nepal

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R 2009:7

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Cultural Cooperation with Nepal

A mid-term review commissioned by Norad
and the Royal Norwegian Embassy in Kathmandu

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Front page: Community Theatre performance on forced labour by Society for Welfare Action Nepal (SWAN), one of Aarohan Theatre's local partners (photo by Siri Lange)

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Executive summary

This report is a mid-term review of Norway's support to the cultural sector in Nepal. Norwegian support has focused on the following areas: theatre production, music education, institutional capacity building, and documentation of cultural heritage.

The support has been organised through two projects:

1. **Theatre:** Aarohan Theatre Group in cooperation with the Nationaltheatret (National Theatre in Oslo)/gtl Mangement/Danse- og Teatersentrum
2. **Music:** Music Nepal in cooperation with Rikskonsertene (Concerts Norway)

The two projects have been allocated around NOK 15 million for the period 2004-2009.

The two projects fare differently in terms of fulfillment of contractual obligations, effectiveness and efficiency. The theatre project is to a large degree successful. The project is right based – focusing on democracy and various forms of bonded labour – and therefore in line with the Norwegian strategy for cultural cooperation. The goals set for the project have been realistic – continuing and developing work that Aarohan has focused on for twenty years. The cooperation with the Norwegian partners has helped Aarohan professionalise their work, increase their audiences, and thereby improve the theatre's sustainability.

The music project has faced a number of challenges. The main reason appears to be that the project has been too ambitious, trying to cover too many fields at the same time. On the basis of a privately owned record company, the project has built up a music centre from scratch, containing not only a music school meant to cater for 400 children and youth, but also research and dissemination units. Since the teachers lack pedagogic training, the quality of the music training is poor when it comes to some of the western instruments. Moreover, while the goal of the project was to strengthen traditional Nepalese music, more than half of the students study guitar, and only a third of the students study an Eastern/traditional instrument.

Administratively, the projects have been monitored by the Norwegian power company Himel Power Limited (HPL) on behalf of the Norwegian embassy. This has functioned well, and the Nepalese institutions emphasise that they have learned project management, reporting and accounting from HPL. While both projects received clean audits from audit firms selected by the organisations themselves, a surprise audit by HPL revealed irregularities in the way NMC has managed the support. The main problem is a lack of distinction between the non profit Nepal Music Centre, which is the recipient of the support, the private business venture (the record company), and the chairman and his family's private economy.

The project period for both projects runs until the end of 2009 and there is a possibility for a prolonging. The following are the team's recommendations:

Recommendations:

- Nepal is a priority country for Norwegian development cooperation. The country has been through a long period of conflict, and at the moment, the government does not prioritise intangible culture in terms of resources, despite the fact that it is about to ratify the UNESCO convention. Since cultural expressions are important for nation building and for

giving a voice to the poor and vulnerable, Norway should continue its cultural support to Nepal.

- Indicators for success of the programme should be qualitative, not quantitative only.
- In the field of theatre, the support to ATG should be continued after 2009. The emphasis should be on outreach (establishing satellites, training of local groups), and academic courses in cooperation with domestic and foreign universities.
- Embassy funding for the Norwegian component of the theatre project can be down sized – the money should in stead be used to ensure sustainability for ATG in the future by purchasing land. The land should be held by the Nepalese government, or by ATG as a trust. ATG should be encouraged to continue the process of power sharing within the organisation.
- ATG should be encouraged to establish exchange through Fredskorpset (FK)
- Support to the music field should be continued, and there are a number of relevant institutions in this field. Continued support to Nepal Music Centre after 2009 should only be considered if the management shows a clear will to be transparent and to share information. It is of uttermost importance that the FK participants are allowed to take an active part in the management of the centre.
- All collaboration should be directly with Nepal Music Centre (not Music Nepal), and the owner of Music Nepal should not be the main decision maker at NMC.
- One of the volunteers should have an administrative background (as requested by NMC)
- The music school should strengthen its focus on folk music. This department of the school should be strengthened by recruiting a folk musician for one of the FK positions, by offering full scholarships with boarding for talented students in this field, and to arrange regular competitions to enhance the social status of folk musicians – women in particular.
- Contact should be established between NMC and Ole Bull Akademiet, or Raulandsakademiet
- The proposal from Kathmandu Jazz Conservatory to make a music curriculum for primary schools and to educate teachers should be considered sympathetically, but with an eye to make the training relevant for public schools with minimal equipment. As part of the project, local musicians with good communication skills should be hired to perform at schools. This will increase the students understanding and hopefully improve the social status of folk musicians.
- Support should be given to the formation of an organisation of folk musicians

1. Introduction

1.1 Background

Nepal is one of the priority partners in Norwegian development work, but cultural cooperation between the two countries has a short history. Cultural exchange started in 2002, with Rikskonsertene as responsible partner at the Norwegian side. In 2004, the Norwegian Foreign Ministry, represented by the Royal Norwegian Embassy in Kathmandu, decided to provide long term funding for two projects:

- Aarohan Theatre Group in cooperation with the Nationaltheatret in Oslo (later Danse- og teatersentrum)
- Music Nepal in cooperation with Rikskonsertene

Norwegian support has covered the following areas: Theatre production, music education, institutional capacity building, and documentation of intangible cultural heritage. The main goal of the two projects is to strengthen cultural expressions which can help develop peoples' cultural identity and feeling of oneness in a country that has been ridden by conflicts for many years. The total support for the two projects over a period of five years is around NOK 15 million,¹ covered by MFA's allocation for culture. This report is a mid-term review of Norway's support to the two projects.

The administration of the Norwegian support to cultural cooperation in Nepal has been done free of charge by the Norwegian owned company Himal Power Limited (HPL).² This solution was chosen to relieve the embassy from the administrative burden. The purpose of the review, as stated in the ToR (see appendix), is the following:

- To assess qualitative aspects of the support given so far and give recommendations for possible adjustments for the remainder of the contract period.
- To assess the relevance of the institutions that have received support so far and make recommendations if the same institutions or new ones should be considered for future support.
- To assess advantages/disadvantages of the administrative set-up of the support where HPL has been handling the project on behalf of the Embassy.

The ToR also asks the team to address the challenges identified in a report written by Jan Fadnes.³ The review is based on a literature review (including websites), and interviews in Oslo, Kathmandu, Patan, Bhaktapur, and Dang district. In a few cases the informants asked for anonymity, and this has been respected. In addition to interviews, the team observed some cultural performances and music lessons. The team has consisted of three consultants; Siri Lange, Chr. Michelsen Institute (CMI, Bergen), Era Shrestha, Organisation Development Centre (ODC, Kathmandu), and Tordis Korvald (independent consultant, Oslo). The team has had all together 30 days to work on the review.⁴

¹ The exact amount is NOK 15 300 000. In addition, Music Nepal initially planned to sponsor the project with NOK 4 075 000.

² HPL was established in 1996, and the Norwegian company SN power is the majority share holder.

³ The team received an early draft of this report only towards the end of the fieldwork. The challenges and questions raised by Fadnes did therefore not guide the interviews. The final version was received on 31.12.08.

⁴ Lange 13 days, Shrestha 8 days, and Korvald 9 days.

1.2 A brief history of the cooperation

1.2.1 Aarohan Theatre Group and Nationaltheatret/Danse- og Teatersentrum

The Aarohan Theatre Group and Gurukul Theatre

The Aarohan Theatre Group (ATG) was established in 1982 at a hobby basis. Three to four of the founding members are still with the group, among them Mr. Sunil Pokharel, who is the Artistic Director and Head Teacher. The theatre is active first and foremost in stage theatre and street theatre on social issues (theatre of the oppressed), but also works with film, documentary, and radio. In 2003, Aarohan founded Gurukul, a resource centre and Nepal's first school of theatre, located in the busy city centre of Kathmandu. The certificates from the theatre training are approved by West London University. The aim of Aarohan is to promote social justice and democracy through developing appropriate theatre methods and by supporting and capacitating practitioners. The Danish organisation MS has supported Aarohan for approximately six years. The theatre has cooperated with partners in 55 of the country's 75 districts.⁵ Only groups that believe in democracy are accepted for partnership.

Cooperation with Nationaltheatret

In 2003, Mr. Sunil Pokharel contacted Norad to discuss the potentials for cooperation. Norad asked Gunnar Thon Lossius, former Director of Nationaltheatret, for advice.⁶ In February 2004, Mr. Lossius visited Nepal to consider ATG and other theatre institutions artistically and professionally for support. He concluded that ATG was the most suitable institution for cooperation and a plan for cooperation was designed. The Norwegian Foreign Affairs (MFA), through the Royal Norwegian Embassy in Nepal (RNE) agreed to fund the cooperation for a project period from July 2004 to the end of December 2006. In January 2007, MFA agreed to extend the funding up to the end of 2009. The total support budgeted so far is NOK 7,82 million. Around 40 percent of the support cover salaries, travel expenses, per diem etc for the Norwegian participants.

Cooperation with Danse- and Teatersentrum

When the contract with the embassy was renewed in 2007, Nationaltheatret chose to withdraw from the cooperation, due to internal economic problems. Mr. Lossius, through his consultancy firm gtl Management, teamed up with Danse- and Teatersentrum (DTS) which agreed to be the new institutional partner from January 2007. DTS is an interest organisation for independent theatre and dance companies in Norway established in 1977. It has 85 member organisations. Cooperation with Norwegian School of Drama, the Norwegian Academy of Theatre in Fredrikstad, and a Norwegian municipality (*fylkeskommune*) is under way, but this cooperation is in its infancy.

Figure 1. Approved funding for ATGs cooperation with NT/DTS (NOK 000)

Activities	2004	2005	2006	2007	2008	2009	Total
Workshops, theatre productions, documentation, exchange programmes ⁷	320	1500	1500	1500	1500	1500	7820

⁵ <http://www.aarohantheatre.org/index.php>, and <http://www.ms.dk/sw19200.asp?cardId=267>

⁶ Gunnar Thon Lossius had earlier been responsible for Norwegian cultural cooperation with Burkina Faso.

⁷ Contract between HPL and ATG (2005) and Appropriation Document 20.08.04. The contracts say that detailed plans and budget is to be approved on an annual basis. In 2004, NOK 237 400 of the total support of 320 000 covered salary and travel expenses for the Norwegian partners.

1.2.2 Music Nepal, Rikskonsertene, and Agder University

Music Nepal and Nepal Music Center

Music Nepal is a record company established in 1983. Mr. Santosh Sharma is the Managing Director of the company and one of the four share holders. The company had 115 employees in 2004. In 2005, as a result of the Norwegian support, Music Nepal established Nepal Music Center (NMC) as a non profit entity to strengthen and stimulate musical life in Nepal, with music education as a special dimension.⁸ The centre has four departments: A Music School, a Documentation Centre, a Research Centre, and the Department for Dissemination and Internationalisation.

Cooperation with Rikskonsertene

The musical cooperation between Norway and Nepal started in 2002 when the Norwegian Foreign Ministry (MFA) funded the cooperation between the Nepalese classical musical group Vajra and the Norwegian musician Knut Reiersrud. The two groups toured Norway in 2002 and Nepal in 2003. The cooperation was organised by Rikskonsertene (RK). RK was later hired to map the needs and potentials for musical cooperation between the two countries. In August 2004, Norad agreed to fund cooperation between Music Nepal and Rikskonsertene in the period 2005-2009. The music school was scheduled to be opened in 2005, but was delayed until January 2006. The main reason was that the leader wanted to do the teacher selection and curriculum development after the study tour to Europe.⁹ In June 2006, the Nepal Music Centre moved to a newly built building. The number of students at the time was 112. In 2008, the number of students has fluctuated between 300 (June) and 390 (December).

Cooperation with University of Agder

In a move to strengthen Nepal Music Centre, Rikskonsertene entered into an agreement with the University of Agder (UiA) on the development of the musical and administrative capacities of the NMC in 2006. As part of the promotion of competence enhancement and institution building, the UiA has offered its BA students practice places in Nepal and has served as host for Nepalese musicians and administrators from NMC.¹⁰ The cooperation also involves exchange through *Fredskorpset* (the Norwegian Peace Corps) for three persons from each country from August 2009.

Figure 2. Approved funding for MN's cooperation with RK (in NOK 1 000)¹¹

Activities	2005	2006	2007	2008	2009	Total
Music school incl.research unit	900	900	1 050	1 300	1 600	5 750
Documentation centre	365	450	370	450	550	2 185
Dissemination/accessibility	110	120	130	140	150	650
Exchange	300	325	375	380	400	1 780
Adm.costs RK	225	225	250	250	260	1 210
Total	1 900	2 020	2 175	2 520	2 960	11 575
<i>Music Nepal contribution</i>	<i>400</i>	<i>520</i>	<i>675</i>	<i>1 020</i>	<i>1 460</i>	<i>4 075</i>
<i>Norwegian contribution</i>	<i>1 500</i>	<i>1 500</i>	<i>1 500</i>	<i>1 500</i>	<i>1 500</i>	<i>7 500</i>

⁸ <http://www.intlfolkfestival.com/festival-2008/organizer.html>, <http://www.rikskonsertene.no/no/English/Nepal/Partners>

⁹ Annual report 2005

¹⁰ http://www.uia.no/no/portaler/om_universitetet/kunstfag

¹¹ Agreement between Rikskonsertene (RK) and Music Nepal (MN) regarding Music Cooperation between Norway and Nepal, 2005.

2. Fulfilment of contractual obligations and effectiveness

This chapter looks at the degree to which the two projects have fulfilled the goals stated in the contracts.

2.1 Aarohan Theatre Group

The long terms goals of the project as formulated in the contract are the following:¹²

- Promote social justice, pluralism, and democracy in Nepal,
- Contribute to preserving the cultural diversity,
- Contribute to innovate the Nepali theatre language,
- Establish Aarohan as an independent and sustainable organisation.

In the application for a second phase, the following goal was added:

To establish theatre centres in different parts of Nepal, working on different languages and cultures.

Each of these goals will be dealt with in the sections below.

‘Promote social justice, pluralism, and democracy’

Aarohan is a political theatre group and has as a major goal to contribute to social change. This work is done at two different levels. First, ATG’s art theatre is patronised by the middle class in Kathamandu. The Gurukul Theatre has become a meeting place for intellectual, radical people. Secondly, ATG has a very active collaboration with theatre groups around the country. Since many of the pure theatre groups tend to be ad hoc and often short lived, ATG has decided to concentrate on community based organisations (CBOs). ATG has supported these grass root organisations effectively, building their capacity to use theatre in their overall work to address social issues. Some of the CBOs transfer the theatre skills down to the community level and is in this way replicating the efforts.

One social issue that has been addressed is a special form of bonded labour called Kamlari, common in Western Nepal, where girls from 8 years and upwards are sent away from their families to work as house girls or farm labourers. In 2006, Aarohan invited 15 representatives of Society for Welfare Action Nepal (SWAN) for a theatre workshop at Gurukul with ten days of training and ten days of performances. Seven of the representatives were former Kamlari girls. An improvised play in the “theatre of the oppressed” tradition was produced and performed at Gurukul fifteen times.¹³ After the first workshop with Aarohan, SWAN has visited Gurukul twice for performances. The team met with SWAN during the field visit to Dang, and watched a play on Kamlari staged in a village square. The group performed very well, and the audience engaged with the actors, suggesting potential solutions to the problem. The annual reports states that a high number of such plays have been performed and that training has been conducted in different districts. We find little reason to doubt this information. One reason is that Dang was selected as case study by the team and not by ATG.

‘Contribute to preserving the cultural diversity’

¹² Contract between Himal Power and Aarohan Theater Group (n.d).

¹³ Annual Report 2006. The performances created awareness about the issue in Kathmandu, and the participants were interviewed on radio.

The team is of the opinion that ATG fulfils this goal. First, local groups are encouraged to use their local language/dialect, even when performing in Kathmandu. Second, the groups often use local dances and music in the beginning of the performance, to attract an audience. The contract states that an indicator of success will be that “diverse artistic traditions are preserved and reinterpreted through documentation”. Due to time limit, the team was unable to observe the nature of the documentation work.

‘Contribute to innovate the Nepali theatre language’

One of the goals under this heading is “Artistic theatre and theatre for social transformation strengthened through transfers of contemporary theatre skills”. A workshop conducted by Morten Krogh is said to have been particularly successful in this regard. Krogh interviewed people in Kathmandu and helped Aarohan improvise a play about family relations, particularly the relations between adults and children. The play proved immensely popular and is part of the regular performances by ATG. ATG has also introduced poetry evenings in the project period, a new thing in the Nepalese context.

‘Establish Aarohan as an independent and sustainable organisation’

The ATG staff says that the workshops with the Norwegian directors and light technicians have been very useful and that they now attract bigger audiences than before because their work has become more professional and attractive. Through the cooperation, Aarohan has been given and has bought professional lightening equipment. However, since the troupe still rents the premises where it is located, it would have difficulties surviving without donor support.

2.2 Nepal Music Centre

According to the contract with Rikskonsertene, the main aim of the cooperation is to strengthen and stimulate musical life in Nepal, with music education as a special dimension.

This is to be achieved through an integrated, three-stranded approach, focusing on:

- Teaching
- Documentation and research
- Internationalisation and exchange.

The vision for the project is a Nepalese Music Centre, which has a mission to preserve, produce and promote Music of Nepal to a regional, national and international audience. The main target groups for the project are: Children and youth in Nepal, Musicians and public audiences in Nepal, and the International music market.

Teaching/music education

- Nepal will have achieved a new and viable and important contribution to the uplifting of music education for young people
- Young musicians will have gained an international competitive level of musical and performance skills

In June 2008, the school had 403 students. By September the same year, the number had dropped to 300. The problem of dropping out has been there from the start, and Rikskonsertene see it as a major problem. The annual reports list parents’ lack of interest and school examinations as explanatory factors,¹⁴ but the poor quality of the teaching also appear to be a central factor. Quite substantial resources were spent during the initial phase of the project to give NMC a background

¹⁴ I.e Semi Annual Report 2006, Minutes from the semi annual meeting 26.09.08.

for teaching. During the summer of 2004, representatives from NMC got support to participate at an international conference for musical training at Tenerife. The staff also travelled to Finland, England and Norway to learn from musical training for children there. The Annual Report of 2005 says that the study trips were very useful “and gave us many insights into the teaching methodology and policy approaches regarding music education”. Despite these efforts, the musical training on western instruments that is given at the school is of low quality,¹⁵ as documented in the report by Jan Fadnes.¹⁶ For example, Mr. Fadnes observed a piano class with a student who has taken classes for four months. She was still at the first lesson in the Suzuki teaching material.¹⁷

The application also says that there is a need to establish “a more comprehensive music education system” and to “introduce music in the school curriculum”.¹⁸ Music is not part of the official school curriculum, but some schools offer it as an additional subject. In November 2008, Nepal Music Centre delivered a draft curriculum to the Curriculum Board. The 2008 report states that “the school has also tried to educate the local and regional communities by making them aware of the need for social change and the importance of incorporating music into the education system”, but there is no information on how this is done.¹⁹

A number of the goals presented in the application are far too ambitious. For example, the application says that the school will “be upgraded to music academy on university level in the time frame of one decade to provide further training in music to students aspiring to make music career after graduation from upper secondary school”. This vision appears to have been far too optimistic. Moreover, we question the usefulness of this plan as long as there are several other university level courses in music in Kathmandu (see chapter four).

Another example of over ambitiousness is the idea that all five regions in Nepal will have a music school by the end of the project. The two first schools outside of Kathmandu were supposed to be established in 2007.²⁰ The Semi Annual Report for 2008 states that “NMC is putting an effort by having dialogues with Deep Jyoti School, Jhapa and Gorkha International higher Secondary school Ghorahi, Dang, to collaborate in the introduction of formal music schools in those areas”. When the team visited Gorkha International Public Higher Secondary School, we were surprised to learn that the school management present had never heard of any cooperation with Nepal Music Centre.²¹ NMC has only been in contact with one of the teachers – the same person who is conducting research in the area on behalf of NMC.²²

Documentation and Research

As part of their regular business activities, Music Nepal produces cassettes and CDs with the music of the different ethnic groups of Nepal. MN has a separate Cultural Preservation Council. The Council has been given the task of preserving the audio files of Nepal Television on CD. According

¹⁵ Comment from RK: This seems to be the case for the keyboard training, according to Jan Fadnes. Nevertheless, RK think it is a little bit too strong to affirm the training is generally poor for western instruments. 1/3 of the students have guitar as their instrument, and the guitar teachers seems to their job well. This assumption is further strengthen by a statement by Jon Larsen, lead guitarist of *Hot Club de Norvège*, who, when visiting Nepal in November 2008, was “quite impressed by the standard of the guitar teacher Hari and his students”.

¹⁶Our own observation of classes was limited in time. As for the guitar training, the class we observed was arranged specifically for our visit, and the students were adults who have probably played for some time. It was a miniature concert arranged for the team rather than a class. We also observed a madla class. Also here, there were no actual instructions, but rather a demonstration of skills.

¹⁷ Jan Fadnes, draft 2008b.

¹⁸ Music Nepal, 2004.

¹⁹ Page 5.

²⁰ Application page 13-16.

²¹ NMC holds that Dr. Govind Acharya had held talks with the chairman of the school.

²² According to NMC, formal approach would be made only after the government approves the curriculum submitted.

to the annual reports, Music Nepal organises dissemination through Radio Nepal and FM stations, as well as regular television programmes.

The application states that Music Nepal will specialise in the research of indigenous music and “make provisions to establish a research unit that should concentrate on the research of ethnic music from various communities in Nepal”.²³ This objective has not been fulfilled in a satisfactory way since the documentation activities have to a large degree taken place in the Kathmandu valley. One exception is the research done by Dr. Govinda Acharya in Dang.²⁴ Dr. Acharya has published a book on folk music in Nepali.²⁵ He is working full time at Gorkha International higher Secondary, and the research is being done in addition to his teaching position. The team was worried to learn that in Dr. Acharya’s view, the main copy right holder of traditional music is the collector. The current copyright law of Nepal says that Folk music is a public domain. A specialist on folk music archives from Sweden has visited Music Nepal and the NMC. According to the written reports, this cooperation has worked well for the involved partners. Nevertheless, in the team’s view the reported documentation and research activities are very limited when taking into consideration that it is one of three major activities, with a budget of more than two million NOK.

Further, the application says that a music information centre will be set up and “will have facilities where the artists can come and listen to traditional Nepalese music” and “archives will be easily accessible to the public”. Neither these two goals have been fulfilled. The recorded material is stored at Music Nepal, and the material is archived on the basis of the date of recording. This makes it very hard for outsiders to make use of. In one case, a person who asked to see/listen to the material was denied access.²⁶

2.2.1 Recognition of traditional music

- Traditional Nepalese music will have been recognised and appreciated, both nationally and internationally

The funding document emphasises that music as cultural expression is important for people’s cultural identity and their feeling of being of equal worth, and that it is important to support initiatives that may strengthen the rich national music culture in all its facets, particularly in a time of conflict (Norad, 2004). The application says that the music school will “encompass a variety of music, first of all music which is central in Nepalese culture, but also western classical and improvised music.”²⁷ As of June 2008, 216 of the 403 students, or 54%, study guitar (Rock, jazz, or bass). Only seven percent study traditional Nepali/eastern instruments like tabla, sarangi, and flute (28 students).²⁸

In Nepal, folk musicians generally have a low status and many traditional musicians and dancers are associated with the unclean castes. The music related to these traditions are not regarded as something difficult to master and is not something you are educated to do.²⁹ This is probably one reason why so few students choose to enrol for these classes. Since the caste system is still relevant

²³ Page 13.

²⁴ Dr. Acharya informed the team that over the three months that he has worked for NMC, he has collected 52 songs, 15 dances and taken 300 photos.

²⁵ Dr. Acharya has formerly studied Tharu music on behalf of the Nepal Folklore Society. This work was sponsored by the Finnish Embassy.

²⁶ Comment from Mr. Santosh Sharma: “The materials will be made available once physical facilities are built for the purpose at NMC. At present limited access is possible as the data collected are still being processed. With regards to denial to Jan Fadnes request, it could be communication gap. We have no such record”.

²⁷ Application, page 13.

²⁸ Semi annual report 2008 (page 4).

²⁹ Jan Fadnes, draft, 2008a.

for many Nepalese, it may mean that members of other castes feel that it is not right for them to learn folk music – particularly not the music of a different ethnic group. Another reason for the difficulty in recruiting and retaining students in the field of traditional music may be that some students and their parents prefer to study with a private teacher (*guru*) or one of the other private music schools in Kathmandu – which is perhaps closer to their home.

Since none of the members of the team have a musical background, and since we had only limited time for observing classes, we refer to Fadnes' work in regard to quality of the music teaching. Fadnes notes that although many of the teachers "have exceptional skills on their respective instrument ... there is a general lack of competence amongst the teachers". Fadnes recommends that the teachers should be given a full theoretical and practical music education lasting for at least two semesters.³⁰

2.2.2 Internationalisation and exchange

- International streams in music education will have reached and effected teachers and students in Nepal
- Live music of high quality will have been more accessible to public audiences in Nepal
- Musicians and audiences will have been touched and influenced by internationally renowned musicians representing various genres

The internationalisation and exchange activities appear to have been the most successful aspects of the cooperation between NMC and RK so far. The cooperation with Geir Lystrup, the participation at the Førde Festival, the concert arranged in connection with the Ibsen anniversary in 2006, the visit by SISU in February 2008 and the folk music festival in Kathmandu in November 2008 have all worked well and have reached a substantial audience – in one case up to 8 000 people. The Norwegians who have visited NMC and who have been interviewed by the team are grateful for the way that they have been received at NMC and the opportunity to work with great musicians, but they have all found that the administration of their stay in Nepal was "ad hoc" and poorly organised. In the case of Hot Club de Norvège, who visited in November 2008, the two concerts were attended by a maximum of 50-80 persons each (many of them Norwegians or NMC staff and students). Although NMC only had three weeks to prepare for the visit (the band was originally meant to go somewhere else), one should expect a better organisation of an event like this.

2.3 Conclusion

In the case of theatre, Aarohan in partnership with NT and DTS has to a large degree followed up the activities that were stated in the contract, and the support appears to have had a substantial impact in terms of contributing to the public debate on democracy and rights – both among the urban, intellectual middle class and the poor rural populations. In the few cases where activities have not been conducted as planned, it has been due to political unrest. In the case of music and the partnership between NMC and RK on the other hand, a number of the planned activities have not been performed as agreed. The difference in performance between the two projects is partly found in the fact that Aarohan is a well established institution, and the activities stated in the contract are realistic and closely related to the theatre's overall activities. Nepal Music Centre on the other hand, is not only an entirely new institution, the project also had very ambitious and unrealistic goals.

³⁰ Jan Fadnes, draft, 2008b:2-3.

3. Administration and efficiency

3.1 The role of Himal Power (HPL)

Compared to the way Norwegian development projects are normally administrated, the administration of the two cultural projects is innovative, since a privately owned company has taken a substantial part of the administrative role on behalf of the embassy. Himal Power is not paid to do this work, but has accepted the administrative role partly to have a closer relationship with the embassy, partly to enhance the company's corporate social responsibility (CSR). According to the financial officers of HPL, the CSR aspect of their role in the projects has not been very important to the company. The company sees the CSR activities in the district where they work as far more central.

The role of the Royal Norwegian Embassy (RNE) is to endorse the cooperation on the basis of development criteria, endorse the contracts between HPL and the partners, to allocate yearly budgets, and to endorse the final reports of the projects. RNE distributes the money to Himal every sixth month, after having received the budgets. The interest on the account is credited Himal power's electrification project in Jhankre.³¹

The role of Himal Power is to administrate the payments, and to control the financial reports and audits. In cases of delays in disbursement from the embassy, HPL has ensured timely fund disbursement, utilising its own funds. This has been of great help to the participating institutions, and helped ensure the timely execution of planned activities.

In both partnerships, the Nepalese institutions are to be responsible for the implementation of the project, while annual plans, budgets and so on are to be worked out in collaboration between both institutions. HPL pays the funds to the Nepalese institutions, which then forwards funds to their Norwegian partner. For Nationaltheatret, Danse- og teatersentrum and gtm Management, it has been problematic that the institutions need to provide substantial funds in advance, and are not reimbursed until many months later.

In addition to administering the fund (accounting, recording, reporting), HPL has played an important role in ensuring proper financial reporting as well as conducting a surprise external audit. HPL has also helped the partners set up proper financial systems. Both ATG and NMC express that they have learned a lot from the cooperation with HPL.

3.2 Efficiency of the support

3.2.1 Budgeting and reporting

In terms of reporting, Aarohan Theatre has a comprehensive reporting system with explanations for budget variation and plans to adjust the budget. However, the semi-annual and annual reports of ATG cover all activities, including those that have been funded by other donors.³² Music Nepal's does not have a reporting format that explains budget variation and plans to adjust the budget.³³

³¹ Bevilgningsdokument NPL 2942

³² Interview with Mr. Sunil Poharel 25.11.08.

³³ This has been noted by Himal Power since the semi annual meeting in 2006. Comment from NMC: "We submitted the report in the prescribed format in 2006 and have been doing so since then. No comments were received after 2006."

Despite HPL's involvement, it appears that both ATG and NMC have had some difficulties understanding Norwegian funding requirements. For example, in late 2007, when the cooperation had run for more than two years, ATG and NMC informed the embassy and HPL that the requirement for receipts increases the project costs by 13 per cent.³⁴ It was concluded that this cost should be included when planning the budgets. It should be noted that the 13% is VAT, and that it is Norwegian policy not only that all expenses need to be verified in the form of a receipt, but also that one shall pay all legal taxes, including VAT.

The review of the financial reports of both institutions indicates some budget variance. Music Nepal has informed the team that the variances in the budget is due to the preparation of the budget for the whole project period at the beginning of the project – at a point in time when NMC had inadequate experience. In the original budget, scholarships for poor was budgeted with NOK 100 000 per year. This post has been underused every year, and the money has been transferred to other budget posts, including furniture and house rent.

A major deviation from the plans is that Music Nepal was supposed to contribute a matching fund of NOK 4 075 000 for the total period of 2005-2009,³⁵ while the actual matching fund has been around NOK 400 000 per year due to the recent recession in the Music Industry in Nepal. Music Nepal says that the commitment was too optimistic, and has requested for a re-consideration.

3.2.2 Auditing

Financial reporting only indicates financial performance and does not reflect the actual efficient use of fund itself. For instance, the amount of funds spend on purchasing instruments does not reflect the quality of the instrument bought.³⁶ Similarly, some of the activities under the budget heading does not substantiate the budget allocations (outputs/achievements as against fund spend). For example, in case of Music Nepal a substantial amount of the fund is spend under the budget heading "Research Unit" (a separate budget heading exists for documentation centre) and the details include staff salary, workshop/seminars and logistics (which is the same for all the fiscal years).³⁷ However, in terms of actual research work, Mr. Santosh confirmed that only one researcher, Dr. Govinda Acharya, has been involved so far (see chapter two).³⁸ When questioned about his contract and payment, the researcher claimed that he does not have a contract and that he is not remunerated for his work.³⁹ NMC, on their side, holds that there is formal contract between NMC and Dr. Acharya which mentions his fee and field expenses as well. Similarly, in the case of Aarohan Theatre it is not clear what expenses are booked under the headings 'social security expenses', 'miscellaneous' and 'overhead expenses'.⁴⁰

3.3 How the project has dealt with anti-corruption measures

Audits of the projects have been conducted by Nepalese audit companies, selected by the institutions themselves. These audits have always been clean. In 2007, Himal Power decided to do

³⁴ Minutes from the semi annual meeting 12.03.08 (in Norwegian).

³⁵ Starting with NOK 400 000 for first year, and gradually increasing to NOK 1460 000 in the final year.

³⁶ For example, a Madal can be brought for anything between Rs. 200 (Nok 18) and Rs 1500 (NOK 135).

³⁷ The details of activities under workshop/seminar entails expenditures for documentation and publication of research digest magazine and not workshop/seminar per sé.

³⁸ Comment from NMC: "Current field research scholar is only one, but we have scholars such as Ram Saran Darnal, former member of Royal Nepal Academy, working full time to process the collected materials at Music Nepal."

³⁹ He has been provided with a small digital camera, camcorder and digital recorder by NMC.

⁴⁰ When asked, Sunil explained that the 'miscellaneous costs' include contingencies for other project activities while 'overhead' covers rent and other utilities costs.

an additional audit of both projects, using a different audit firm. In the case of Aarohan, no irregularities were found. In the case of Nepal Music Centre, the audit found that “expenditure amounting to Rs 2,361,959 incurred and charged to the project could not be justified due to the unavailability of documents supporting the transaction”. The sum equals approximately NOK 220 000. Of this, a total of Rs 838,137 (approximately NOK 78 000), were expenses not related to the project as agreed. The money was used to complete/upgrade the premises that the Nepal Music Center rents from Sharma’s wife⁴¹ (Himal Power 2007:8). The report notes that “the rent expenses charged in the books of account does not tally with the amount mentioned in lease agreement” (Himal Power 2007:7). It should be noted that the audit was done on the basis of the semi annual and annual report, audited financial statement and a review of the internal control system, maintenance of books of accounts and utilization of funds at NMC. The audit did not verify the quality of instruments and other purchased items compared to the amount stated on the receipts.

At the end of 2007, Mr. Santosh Sharma informed Himal Power that NMC has “addressed all the issues raised in the aforementioned letter and would like to invite you to organize verification of the same”.⁴² There are, however, still some issues that need to be addressed. The major problem appears to be a lack of distinction between Sharma’s privately owned company Music Nepal, the non-for profit entity Nepal Music Centre, the Norwegian funded project, and the land owner (Mr. Sharma’s wife).⁴³

A 20 years lease agreement has been signed between Nepal Music Centre (NMC) and the land owner (the wife of Mr. Santosh Sharma) under the term that against the lease agreement NMC will build the building for its use and additionally pay a monthly rent of Rs.10 000 for the first year, and Rs. 15 000 for the second year, with 15% increment for every two year after that (against land rent). If required the land owner shall invest a sum of NRs.100,00,000 for building construction.

NMC has raised a bank loan of NRs 200,00,000 (with payback period of 15 years from 2007) to build the building. The land owner has also raised a bank loan of (1,00,00,000+) to invest in building construction.⁴⁴ NMC has no obligation to pay against the sum raised by the land owner but only against the loan raised by the NMC itself.

NMC states that the decision to raise the loan and building was made in consultation with Rikskonsertene⁴⁵ and the project consultants in best interest of the project. However, the bank loan raised by NMC is said to be outside the Norwegian cooperation and the project has only commitment for covering rent (as budgeted). However, since NMC is one of the project components of the Norwegian cooperation, the loan raised has been seen as a liability of the project and the bank loan is charged to the project’s accounts, under the heading rent and bank loan (all together NOK 500 000) in the period 2005-2008.⁴⁶ Technically the difficulties are the following:

⁴¹ Landscaping and gardening work, paving block, anti termite treatment, and provision for construction of auditorium.

⁴² Letter to Himal Power dated 12.12.07.

⁴³ Comment from Mr. Santosh Sharma: “When the project was started in 2005, NMC was in concept only and there was no land or building that we have today. The decision to make building in my wife’s land was taken in consultation with the three international consultants who prepared the guiding documents. Also, the documentation work that MN was undertaking was brought under NMC’s umbrella as suggested by the experts. One has to understand the difference between NMC as a project [concept] and NMC as a legal entity that was registered only in 2006.”

⁴⁴ During the field visit, the team was informed about these loans. In a comment to the draft report, Mr. Santosh Sharma writes: “There is no bank loan. The money invested is owner’s own.”

⁴⁵ Comment from Mr. Santosh Sharma: “Only to build the building, not for raising loan.”

⁴⁶ NOK 50 000 for 2005, 125 000 for 2006, 150 000 for 2007 and 175 000 for 2008. According to the budget provided in the application, the rent should be 100 000 for 2005 (but the school was not started that year), 150 000 for 2006,

- No formal documentation exists regarding this decision for lease agreement/bank loan and utilisation of rent budget against bank loan.
- The bank repayment is said to be made against the rental amount (within the rental budget, but the agreed per month rental amount is not specified. The whole of the budget approved under 'rent' which is increased every year) is used for loan repayment. Therefore the basis for disbursement of the budget approved under the 'rent' happens to be the lease agreement, which is not part of the cultural cooperation.
- If 'lease' is not part of the project but only the 'rent' amount, a formal rental agreement needs to exist (with agreed terms and conditions with explanations for increase/decrease in monthly rent payment).⁴⁷

In the period 2005-2008, NMC has received more than NOK 5 million in direct support. This is a large sum of money, particularly in a Nepalese context. If we expect that the music school - as the most important activity – should be eligible for at least 50% of this support, it means that NMC has received NOK 2.5 million to train 300 students, or NOK 2 780 per student per year - for two to four hours music training each per week. This means that each student's lesson has cost NOK 160 (in the case of four hours per week). When we know that a lot of the musical training is done in groups, the hourly cost of the music training is high – even if the sums above include purchase of instruments, salaries for teachers and administrative over head.

Despite high costs, the quality of the music education is poor, and there is a problem with absentism among some of the teachers. One reason, writes Fadnes, is that the teachers are paid per student, and since there are fewer students taking Eastern/traditional instruments (81 in total), the teachers of these instruments are paid a much lower salary (approximately NOK 820 per month) than the teachers teaching a popular instrument like rock guitar (approximately NOK 3440 per month).⁴⁸ This means that despite the intention, traditional Nepalese music is under prioritised at NMC compared to Western music.

3.4 Conclusion

Himal Power has functioned well in its administrative role on behalf of the embassy. A surprise audit of both ATG and NMC revealed a number of irregularities in the case of NMC. The audit was quantitative and not qualitative, and there is therefore a chance that the audit has overlooked other forms of irregularities. For example, the audit has not looked into the actual use of money under the heading research and documentation in either of the projects. The study has shown that NMC has had serious problems in terms of economic management and transparency.⁴⁹ One reason why Aarohan has performed better when it comes to reporting and clean audits, may be that the institution has cooperated with other donor agencies before the project with NT/DTS and that they are therefore more used to the routines and requirements of donors.

175 000 for 2007, 200 000 for 2008, and 225 000 for 2009 (NOK 1000, 2005-2009). 2004 application, page 20.

⁴⁷ Comment from NMC: "We agree that it would have been simpler if the building was rented and rent paid on monthly basis. The decision to give land for 20 years lease was to show our good will and long term commitment to the project. We have informed the meeting about the lease agreement and it has been noted in the minutes. But, due to our lack of experience with regards to foreign funding, we did not make special request for switch over of 'rent' head to 'bank payment', even though the financial excel sheet submitted for approval explicitly mentions 'bank payment' i/o 'rent'."

⁴⁸ Fadnes 2008b.

⁴⁹ Comment from NMC: "This problem was addressed by developing financial and administrative rules."

4. Relevance of the support and sustainability

4.1 Relevance of the chosen sector: Music and Theatre

Music and theatre is an integral part of the cultural, religious and traditional expressions of the many ethnic groups in Nepal. Nevertheless, donor support to the intangible cultural sectors is limited compared to support to the tangible sectors,⁵⁰ and the support tend to be short term and event based.⁵¹ The added value of the Norwegian cooperation is that it is long term and attempts to build up sustainable institutions within theatre and music. This is important to develop music and theatre training from a vocational level to a professional undertaking. There are no formal and/or academic courses available in theatre and only at a higher level in the case of music.

The Nepal government does not yet have any cultural policy or strategy. Culture is currently placed under the Ministry of Culture and Reconstruction. The Ministry is focusing on the extensive administrative changes connected with the new constitution, and cultural issues are therefore given limited attention.⁵² Norwegian support to the sector is therefore important and highly relevant.

4.2 Aarohan Theatre – relevance and cooperation

Traditional theatre in Nepal is often merged with dance, and music is a vital part of it. Some theatre forms are closely linked to religion, both Buddhism and Hinduism, and dancers/actors may embody a God or Goddess.⁵³ Unfortunately many of these traditions are dying out, not necessarily for lack of popularity, but rather because the performers find it hard to combine their artistic work with a modern life and a regular job.

There are few secular theatre groups in Nepal, but the early 1980s saw a boom in the establishment of such groups, particularly in Kathmandu.⁵⁴ The theatre styles of these groups appear to be influenced by Indian and Nepalese cinema and the quality and choice of themes varies. These groups generally lack institutional set-up. In addition to the independent theatre troupes, there is the National Theatre (formerly known as the Royal Theatre). This institution has a large performance hall and some staff, but they are said to perform only on special occasions, and then mainly folkloristic plays for state dignitaries. Gurukul Theatre School - though not formally registered as a teaching institution - is the only institution providing professional training in theatre in Nepal today.⁵⁵ It is therefore a very relevant partner in this field.

In terms of cooperation with government bodies, the Mayor of Kathmandu municipality was very supportive during the first year of the establishment of the theatre, and the municipality provided economic assistance for one and a half years rent of the Gurukul premises. In Biratnagar, Aarohan has also received support from the authorities in the form of free land, due to its engagement in land rights. Aarohan aims to work with local elected governments, but since local governments are not yet reintroduced, the group works mainly with CBOs. As mentioned in chapter two, the team has the impression that this collaboration is working very well.

⁵⁰ There are other donors like UNESCO, Austrian Cultural Cooperation supporting tangible culture.

⁵¹ I.e. peace concerts, and street drama for disseminating development message like awareness against HIV/AIDS, trafficking and drug abuse.

⁵² Interview with Ministry of Culture and Reconstruction, 25.11.08.

⁵³ Examples are: the Mungrawa and Krishna Avatar theatre of the Tharu in Danghadi, the Mani rimdu of the Sherpa in Shermatang, etc. Gods are embodied in the Nawa Durga of Bhaktapur and the Nara Devi of Kathmandu.

⁵⁴ Examples are: Sarvanam, MR theatre, Satkon Theatre, and Himalayan Theatre.

⁵⁵ There used to be an academy, but it is apparently not active. A private institutions offers training for aspiring film artists/actors.

4.3 Nepal Music Centre – relevance and cooperation

Traditionally, music skills have been transmitted through older family/cast members, often from father to son. The Indian/Pakistani classical music has influenced the music life in Nepal for a long time, and many of the professional musicians have their training from India. There is also a growing appetite for learning western music, and fusion forms are increasingly popular.

Apart from learning music within the family, there are possibilities for learning music from individual teachers offering private lessons, as well as at private afternoon schools. Those who qualify for entrance at institutions for higher learning, can study music at colleges and universities (see below). The original idea of the partnership between Rikskonsertene and Music Nepal was to establish a music school for children and youth, focusing on traditional Nepalese music. If the project had fulfilled this vision, NMC would have been very relevant, since there are no other institutions in Kathmandu offering this kind of training. The way the school functions now – with a majority of the students taking guitar lessons– it is hard to see why NMC should be a major partner for Norwegian efforts to revitalise Nepalese music.

Music Nepal is presently in the preparatory phase for starting collaboration with other institutions - Kathmandu University (will accept NMC students for their BA level), and the Nepal Curriculum Board (for curriculum development for primary/secondary schools). The school is also exploring partnership opportunities with schools outside Kathmandu (see chapter two). Several of the students and staff members at NMC have close ties with other music institutions. For example, Nau Chhe Bahadur, teacher of tabla at NMC, was employed full time at one of the universities when he was recruited to NMC, and now teaches at both institutions. This is possible because the classes he teaches at NMC take place only twice a week, and then late in the afternoon. Similarly, several of the students at NMC are also studying at one of the colleges, and three of the students at NMC are teaching music at private primary schools.

4.4 The role and relevance of the Norwegian partner institutions

The total amount of support over the project period is relatively high. According to the project documents, around 40% of the project budgets are spent by the Norwegian partners. Rikskonsertene emphasises that they have never been allocated this amount, but RK has prepaid expenses and got it refunded from NMC. This is especially so for the exchange activities. In a review of the role and relevance of the Norwegian partner institutions, it is of uttermost importance that the contribution from the Norwegian partners is relevant and useful to the Nepalese institutions.

4.4.1 Theatre – Nationaltheatret, DTS, and gtl Management

The background for the involvement of the National Theatre and the subsequent involvement of Danse- and Teatersentrum is described in the introduction to this report. The change in institutional link has not influence the project to any degree, since Mr. Lossius, through his consultancy firm gtl Management, is still managing the cooperation at the Norwegian side. Disregarding the fact that Mr. Lossius appears to have fulfilled his role well, it is our view that the heavy focus on one person only at the Norwegian side makes the cooperation vulnerable.⁵⁶

Although Nationaltheatret was recommended by Norad on the basis of NT's former experience with development cooperation, it was not, in our view, an ideal partner to ATG. Nationaltheatret is a state owned institution with emphasis on stage drama, mainly professional actors, and limited

⁵⁶ The support is allocated to ATG. From this budget, NOK 5000 per month is paid to NT/DTS for their working hours.

interaction with the audience. In contrast to Aarohan, it does not have as an explicit goal to change society. Furthermore, as DTS is no institution, but a collection of independent companies, it is hard to see how Aarohan theatre can benefit from this cooperation, apart from the broad basic network that DTS can offer. From 2009 onwards, there are plans for expanding the cooperating with two Norwegian colleges; the Norwegian school of Drama in Oslo and Norwegian Academy of Theatre in Fredrikstad. This work will continue the training of theatre personnel that ATG has been doing since 2002, and the plan is to develop a four year education at university level.

The ATG staff express that they are very satisfied with Norwegian input so far. As mentioned above, the play that were produced together with Morten Krogh became very popular and is still performed, and the technical equipment that has been purchased and donated as part of the project has given the theatre a far more professional image. The audience has increased after the collaboration was started. The only diverging interests between the two partners that has been expressed to the team is that ATG has wished to have as many participants at the workshops as possibly, while the Norwegian counterpart has tried to down-size the volume, stressing that the quality of the training will be better with fewer participants. Moreover, Mr. Lossius has encouraged Mr. Poharel to delegate more responsibility to other staff members.

The Norwegian partner has not visited Aarohan partners in the district. We find this unfortunate, since outreach is a central part of the project. Regular visits to the field would fulfil a monitoring and control function that is important to ensure proper use of funds.

4.4.2 Music - Rikskonsertene

The background for the involvement of Rikskonsertene is described in the introduction to this report. Rikskonsertene's main role is to promote music all over Norway. This is done through yearly tours by different musical groups as well as an extensive school program. Among other things, they also manage events, like Oslo World Music Festival. Over the last 20 years they have developed an international section, now with a co-operation with 12 countries in Africa and Asia,⁵⁷ in addition to an extensive co-operation in the Nordic countries. For the aspect of the cooperation that has to do with cultural exchange, then, RK was a very good choice. For music education on the other hand, and building up a music school from scratch in particular, RK is a more questionable partner.

According to the Head of the International Department of RK, there has been some disagreement internally as to how well the project has functioned so far. The head stresses that one has to be patient when building up a new institution, and that Nepal is "not the easiest country to work with". Nevertheless, he acknowledges that some of the things that have happened so far are unacceptable. For example, two sons of one of the board members were given positions at the school – as principal and teacher. None of them had been up to their work tasks, and after pressure from Rikskonsertene they left their jobs. Also other assignments turned out not to work very well in the beginning, but the RK Head says that over the last year this has been greatly improved. The person who has been in charge of the project on behalf of RK, says that unfortunately two other central staff members have recently left their jobs, and that it is too early for Rikskonsertene to say whether their replacements function well or not.⁵⁸

⁵⁷ At the time when they were contacted, RK were already working with India and Pakistan. They are now expanding the cooperation in the area with Sri Lanka, and expresses that it is in their interest to have a larger cooperation in the area with this four countries.

⁵⁸ It is a general problem in Nepal that many clever and well educated people leave the country for jobs or studies abroad.

It is the opinion of the team that it is important to have RK staff members who work closely with the project and who can spend time in Nepal – to evaluate the progress, seeing it in a critical light, and to be able to give adequate help or take action when it is needed. RK has played an important role in this respect so far, for instance to make sure that that non-functioning staff left their positions. However, in regard to the poor economic management of the school (see chapter 3 and appendix 7.3) we find it surprising that the RK Head says that RK has had nothing to do with the accounts at the Nepalese side. As with the theatre cooperation, the Norwegian partner does not appear to have followed up Music Nepal's activities outside of Kathmandu.

Since 2006, and after an initiative from RK, Agder University (AU) has been involved in the strengthening of the school's administration and the curriculum. According to RK they have done a great job in this regard, but lack of information sharing from NMC's side has made the work difficult.

According to Godkjenningsdokument and the Agreement between RK and MN, there are four objectives of the co-operation: Music education, documentation and research, dissemination and internationalisation and exchange projects. Due to Rikskonsertene's longstanding experience with co-operation with other countries and their extensive network, it is our impression that this institution is a good choice when it comes to exchange of musicians between Nepal and Norway. In terms of the Music School and Research and Documentation part, Rikskonsertene is a less relevant partner. It is therefore very fortunate that the RK has involved University of Agder and the Norwegian Fredskorpset, and that these two institutions will expand their involvement in the near future. Agder University has experience from cooperation with Dhow Countries Music Academy in Zanzibar (DCMA), a private institution with similar goals when it comes to musical training as NMC – and lessons learned through this cooperation will probably benefit the new partnership. It is of uttermost importance that forums for communication are established between the involved institutions.

4.5 Sustainability

The cooperation with the Norwegian partners over the last two to three years has helped Aarohan Theatre and Nepal Music Centre build their capacity and this will contribute to their sustainability in the future. Both Aarohan Theatre and Nepal Music Centre have used project funds to hire marketing and promotion managers and both have plans for securing financial sustainability in the future.⁵⁹

Aarohan Theatre Group and Gurukul

The Aarohan Theatre works closely with grass root based development organisations (CBOs) with a strong mission orientation (issues like land rights and bonded labour). This approach makes the ATG an attractive partner for many donors who are interested in reaching target groups outside of Kathmandu.⁶⁰ Aarohan receives support from Danish MS,⁶¹ the European Commission, and Asia Foundation.

ATG has an income of around NPR 400 000 (NOK 36 000) per year from performances, paid training, and work for radio and television. However, Aarohan Theatre has stressed the need to own its own land and facilities in order to achieve sustainability after the project period. The institution

⁵⁹ The business plan of Music Nepal includes teachers training, collaboration with other institutions, publication and professional courses. The sustainability plan of Aarohan Theatre includes Human resource training, market linkages and, accredited schools including support from other donor and daily theatre performances.

⁶⁰ In fact SWAN donated the income from their performances in Kathmandu to Aarohan Theatre (Gurukul) as an appreciation for the skills that they had learned.

⁶¹ Around NOK 90 000 per year. The contract was initially for 3 years, but was extended with three more years.

is presently negotiating with the government of Nepal to be allocated land in Kathmandu. For their satellite theatre hall in Biratnagar, ATG has been provided land free of cost by the local authorities. Meetings have also been held with the finance minister to secure monetary support.

Nepal Music Centre

In case of Nepal Music Centre, the sustainability of the institution after the project period will probably be challenging, especially given the fact that the institution has a large bank loan. The loan repayment will run for 15 years 2007 onwards, while the project period is until 2009 only. The total budget disbursed under rent heading at the end of the project period will be approximately NOK 500 000. After this Nepal Music School will still have a liability of close to NOK one million. NMC needs to have a solid plan to ensure a stable income over the next period to pay off this loan. Close budget monitoring should be done to ensure that no project money is reallocated to pay rent/cover loan expenses - as has been the case up to now.

4.6 Alternative partnership options

4.6.1 Government institutions

The Tribhuvan University (TU)

The Tribhuvan University (TU) was established in 1959.⁶² Close to 300 000 students are enrolled in 2008, around 40% of them study at one of the 420 affiliated colleges. The number of students in constituent campuses is very high due to the low tuition fees and easy access. Tribhuvan University has more than 7 000 teaching faculty.

Padma Kanya Campus

Padma Kanya Campus is a campus in Kathmandu affiliated with the Tribhuvan University (TU), where only girls have admission. It is well established and teaches music and dance in addition to subjects like language, history, and science. The lessons are both theoretical and practical and the Campus offers Certificate, Diploma and BA level studies, in Indian and Nepali classical and traditional dance/music. Today the certificate level has 34 students, and the diploma level has 16. Lately the school has been extended with new buildings for the Music and Dance Department, and a new hostel. Foreign donors have been involved in this upgrading (Denmark and UNESCO).

Lalit Kala Campus (LKC)

Like Padma Kanya Campus, Lalit Kala Campus is affiliated to TU. It is presently located in a crowded and run down building in the heart of Kathmandu, but is soon to move to new facilities at TU (funded by a foreign donor). The campus teaches fine arts and music. The curriculum is divided into practical and theoretical parts, including western and Indian music, as well as Nepali folk music. Both eastern and western notation systems are taught. According to the teachers the capacity of the course is around 30 students, but as the campus has opened for anyone who wants to join, it now has 150 students at the diploma and BA-levels. The instruction-situation is critical, as there might be as many as 20 tabla students in one class, instead of an ideal maximum of 10.

Nepal Academy (Nepal Pragya Prathisthan)

The Academy is presently in a dormant state. Nevertheless, the government has plans for establishing new sections like Nepal Academy for Fine Arts and Nepal Academy for Dance and Music. A plot has been set aside for constructing new facilities, and several donors have agreed to support this work.

⁶² Edited from: <http://www.tribhuvan-university.edu.np/home/tribhuvan.htm>

4.6.2 Private institutions

There are a number of vocational training/teaching centres for music in Kathmandu. Examples are Sadhana Kala Kendra, and Manju Shree Sangit Mahavidhyalaya.

Department of Music, Kathmandu University

The Department of Music, is located in the world heritage listed town Baktaphur and was opened in 1996.⁶³ The school teaches ethnomusicology (B.A. and M.A.) and practical music (North Indian classical and Nepalese local traditions) to Nepalese and foreign students. The number of students is presently 22. The academic courses are conducted by an experienced ethnomusicologist from Germany and lecturers from the U.S. and Nepal. Teaching staff for performance training includes local musicians and dancers. An exchange of academic teachers and students has been agreed upon and carried out between Kathmandu University and the School of Oriental and African Studies (SOAS), University of London. SOAS recognizes the exams passed at the Bhaktapur Department of Music for internal purposes. Presently, the K.U. Department of Music is the only university department in South Asia conducting full-fledged course in ethnomusicology. The aim of the K.U. Department of Music is to train competent musicians and ethnomusicologists to document, preserve, and work creatively with the endangered musical traditions of Nepal. The school has a library, digital sound recording studio, climatized sound archive, permanent exhibition of musical instruments, computer and video room, seminar room, and three class rooms and a performance pavillion.

Kathmandu Jazz Conservatory

Kathmandu Jazz Conservatory is a private music school for children and adults opened in the fall of 2007 by a Nepalese businessman and an Italian musician living in Nepal. The mandate of the Conservatory is to create a music environment where all musicians, from beginners to advanced can receive a proper music education.⁶⁴ Students will be able to take a BA degree from 2009. The curriculum includes a variety of courses including applied lessons in various instruments, music arranging, improvisation, jazz and Hindustani music theory and history, ear training, and studio recording. These subjects are, according to KJC, not offered elsewhere in Nepal. The school is recruiting teachers from abroad to help train the Nepali staff. The goal is that in the future, the school will feature a highly skilled and competent, fully Nepali staff. The facilities include a music hall which can seat 200 people, a music library, a listening lab, five practice rooms, two large rooms for ensemble rehearsal and group classes, separate rooms for both drum kit and percussion instruments, a piano practice room and a state-of-the-art recording studio, out of which we the school operates is own record label Katjazz Records. The instruments are of high quality.⁶⁵

4.7 Conclusion

In the case of Aarohan, there is little doubt that this institution is the most relevant institution for Norwegian support – since Norway's cultural strategy emphasises rights. The cooperation with Norway has been inspiring to them and has enabled ATG to develop their own ideas and goals. Still, we find that the Norwegian side of the partnership is very vulnerable as it is to a large degree relying on one individual and his connections.

In the case of Nepal Music Centre, the choice is less obvious, since there are a number of other institutions offering music education and conducting research in the field of traditional music. The head of RK says that Music Nepal was chosen as a partner because the other institutions appeared to

⁶³ Copied from <http://www.kudepmusic.edu.np/> with some editing

⁶⁴ Nepalese students pay NRS 1000-1500/month for one theoretical and one practical (individual) lesson per week, Foreign students pay NRS 2000/month for the same.

⁶⁵ Copied from <http://www.katjazz.com/> with some editing.

be interested in monetary support only, not a partnership. There is the possibility that this impression was due to poor communication/misunderstandings and/or bureaucratic procedures at the Nepali side. Music Nepal not only showed more interest in the partnership idea, Santosh Sharma also offered a substantial matching fund. NMC has not been able to fulfil its obligations when it comes to the matching fund, and has requested that this requirement be renegotiated. Retrospectively, it would perhaps have been better to be more patient and try to come to an agreement with one of the existing music training institutions – and make a music school for children an additional activity there - rather than starting from scratch.⁶⁶ The way the project has functioned up to now, a lot of resources have been spent on building a completely new institution – both in terms of an expensive physical structure and administration. In the field of research and documentation, there is little doubt that the music department at Kathmandu University, with its speciality on ethnomusicology, would have been a better choice than Music Nepal.⁶⁷

In their comment to the application from Music Nepal and Rikskonsertene, Norad emphasised that the support should be rights based, since this is one of the major components in the Norwegian strategy. Norad also questioned who the target group was, since the project had school children as a target group, at the same time as the project was ambitious in terms of cultural policy. Norad pointed out that it is important to identify the target groups that will be central in reaching these goals. Further, the document said that taking the fact that the Nepali government has shown little interest for traditional music (as stated in the application), a central focus of the project should be to make alliances to the political system and other groups that can help improve the status of musicians in the long run. In our view, the comments that Norad provided at the start of the project are still relevant.

⁶⁶ Comment from RK: “The report has critical remarks to RK recommending Music Nepal as the best institution for music cooperation. RK put rather heavy competence into the mapping of musical activities in 2003 as both CEO and Director of International Affairs visited and interviewed many Nepali music institutions, included some of the institutions mentioned in the report. However, at that time MN was the only institution that seemed appropriate for handling such a cooperation. In addition MN was the only institution that had a *vision* and showed some perspectives for future music life in Nepal. Many things might have changed in Nepal since then, and it might therefore be useful to map out in which ways other institutions could contribute to the future project with NMC as our main partner.”

⁶⁷ Comment from NMC: “Our reason to document the ethnic music is for developing education resources for teaching the subject. Lack of such resources is the main obstacle to teach folk music. It is questionable whether another institution will undertake documentation with this objective and within the required time frame to coordinate with our other activities.”

5. Conclusion and recommendations for future support

Norwegian support to intangible culture in Nepal is important and timely. It is important to see the set up of the cultural cooperation in light of the political and economical situation of Nepal at the time the cooperation started, and in the light of the political situation today. Although there are many positive results from the cultural cooperation, the review has revealed some problems in terms of fulfilling the goals and an efficient use of the funds. It is our impression that the process of choosing partners – both at the Norwegian and the Nepalese side – was too hasty. In the case of theatre, the results so far have been very positive – and this is probably linked to the fact that Aarohan Theatre Group is an established institution with twenty years of experience in their field. ATG is well respected by all the people the team has been in contact with – from ministry level to partners at the local level. The choice of Nepal Music as a partner for music education for children and youth and for research and documentation on the other hand, has not been as successful.

In retrospect, it would have been better to work with one or more of the institutions that were already active in these areas, rather than supporting the setting up of an entirely new institution. One of the government representatives interviewed for this study expressed scepticism about this choice. Nevertheless, it is our opinion that a complete change of partner within the field of music is unfeasible at this point in time – particularly because new, Norwegian partners have recently been brought on board – partners that have competence to develop one of the parts of the cooperation that has been weak up to now – music education. It is of uttermost important however, that in the future, all collaboration should be directly with Nepal Music Centre rather than with Music Nepal.

The coming section looks at indicators for success of the programme. It is followed by recommendations as to how the support to the two projects can be improved in the future - in terms of relevance, administrative aspects, as well as sustainability – focusing on the same partners, but bringing new partners on board where relevant.

5.1 Indicators for the success of the programme

In order to measure the role and impact of Norwegian development aid, all Norwegian funded projects are expected to formulate indicators for success. In terms of cultural cooperation, the sector is intangible, and so are the outputs.

One can count the number of performances held, and the number of people who have been reached, but to measure the actual impact one would need to conduct surveys – and even then it would be hard to distinguish to what degree peoples ideas on issues like democracy and rights are linked to the performances and to what degree they have developed as part of general societal change and other interventions.

Similarly, in terms of music education, it is easy to measure how many students have enrolled and for what instruments, but it is harder to access what they have learned, unless some kind of external examination/evaluation of students' achievement was introduced. One place to start would be to have quality control of the teachers – not only in terms of their musical skills – which are often at a high level – but also in terms of their ability to teach. The Norwegian partners should have a role in this. But it should be acknowledged that it can be hard for the Norwegian partners to have a control function vis á vis their colleagues.

If reliable indicators are a priority, the embassy would have to allocate resources to develop them – preferably in cooperation with other Norwegian actors within cultural cooperation, like the Arts and Cultural Education programme administrated by SIU.

5.2 Recommendations to improve the relevance of the support

Theatre

Since Gurukul is the only institution in Nepal providing training in theatre, the support should be used to strengthen the institution's efforts to offer academic courses. Moreover, ATG should consider applying for exchange through Fredskorpset. If exchange through Fredskorpset is secured, there will be less need for using the embassy support on capacity building, and more money can be spent on outreach - training local CBOs on right-based theatre.

Music

Norwegian support through NMC should focus on the one area where the project has a chance to excel - music training for children and youth. Music Nepal has competence and knowledge in the field of documentation, digitalizing, archiving etc, but the team is of the opinion that documentation and research should no longer be a central part of the project, for the following reasons: i) There are a number of institutions in Nepal doing this work, and some of them are more professional in this field than NMC and ATG. Examples are the Kathmandu University and the Nepalese Folklore Society. ii) The documentation and dissemination work is hard to validate. In the case of NMC, this review has shown that reported activities appear to be higher than what has actually been conducted.⁶⁸ Furthermore, it is hard to distinguish between activities that Music Nepal do as part of their regular business, and what is done as part of the project.⁶⁹

The goal of establishing music schools in the district has not been reached. In our view, the idea of satellite schools is laudable but unrealistic, as long as the music school itself is not functioning very well. Since the school struggles to reach its targeted number of students, it would have been better to make sure that young talented musicians above a certain age are located and offered boarding school at NMC. To increase the number of students studying traditional music, one solution would be to offer 100% stipend to all students who are interested in studying Nepali/eastern instruments – as long as they appear to have a certain level of musical talent. There should be room for this, since up to now, the funding for scholarships have been under used. The stipend should cover boarding and tuition fee at a regular school as well. In this way one can help the underprivileged – musicians tend to belong to the lower casts - gain formal education at the same time as traditional music is enhanced. Some of these students may later join college or university, others may be able to make a decent living from their music. In both cases, the project will have contributed to raise the social status of folk musicians. Talented, adult folk musicians should be invited for workshops and concerts. In short, Norwegian support should contribute to make NMC a resource centre for folk musicians from the whole country.

One possibility is to initiate cooperation with one of the municipal art schools (Kulturskole) in Norway (for instance Krstiansand for closeness to Høgskolen i Vest-Agder, or Stavanger due to

⁶⁸ Comment from NMC: "The annual report lists all the activities completed vs planned. We have achieved most of the planned activities and are available for verification."

⁶⁹ Comment from RK: The report recommends that documentation and research should no longer be a central part of the program. RK disagree to that for the following reasons: i) We think NMC should be a centre for Nepali Music by strengthening folk music education and documentation, ii) To make a centre it takes to compile activities, materials and competence instead of spreading it out, iii) It seems to us as a better idea inviting others to contribute to make a strong centre. All this must of course be seen in connection with earlier remarks upon openness, access and sharing.

experience with collaboration with Tanzania). Raulandsakademiet, or Ole Bull Akademiet could be an option for university level students.

5.3 Recommendations to improve transparency and efficiency

A surprise audit of ATG and NMC revealed a number of irregularities in the case of NMC, particularly linked to renting of the building and land owned by Mr. Sharma's wife. In the future, a clear distinction must be maintained between Music Nepal, Nepal Music Center and the project.

Since the audit was quantitative and not qualitative, the team suggests that a thorough analysis of the administration and economic dispositions of the music centre should be done. In the future, a standard reporting format to track changes in planned activities and budget variations should be used, and the projects should be monitored not only in terms of financial, but also in terms of qualitative aspects – one should keep in mind that forged receipts are not uncommon. For transparency and to avoid duplicate funding for the same activity, the institutions should be asked to report Norwegian funded activities only, and be encouraged to produce general annual reports which presents all activities – indicating which activities were funded by which donor/source. When exchange through *Fredskorpset* is started, it will be important to distinguish between the activities and results that derive from this project compared to the project supported through the embassy.

If HPL is willing to continue its unpaid administrative role, the contract should be renewed. In the future, audit firms should be selected by the embassy or HPL, not by the institutions themselves. Since some of the Norwegian institutions have found it difficult to pay salaries and travel costs in advance, a certain percentage of the budgeted funds should be paid directly to the Norwegian partners as an advance.

Both institutions are led by strong, charismatic leaders who appear to have difficulty sharing responsibility and power. For future transparency and sustainability in the long run, one needs to consider mechanisms to transfer leadership to other staff members. This is particularly so in the case of NMC. Presently all the control and decision making authority of the project is with Mr. Santosh Sharma. Mr. Sharma is the Chair Person not only of his own company Nepal Music, but also of the Board of Directors of Nepal Music Centre.⁷⁰ This authority and responsibility needs to be shifted to the Nepal Music Centre itself - preferably to the principle or the Director - the board having a monitoring and policy guidance role only. NMC is presently planning to hire a 'Project Manager'. For institutional sustainability, a School Director should be hired instead, since a 'project manager' will have a project orientation rather than an institutional orientation.

In order to remove the confusions and contradictions regarding the lease/rental agreement there is a need to formalise and document the whole processes and past decisions regarding this.

- Either the lease agreement has to be reversed as a rental agreement, or a separate MoU for rent needs to be signed between Nepal Music Centre and the project (NMC as a independent entity as the project holder)
- In such case the rental agreement (MoU) can only be till 2009 and not beyond that for the present cooperation.
- A fixed monthly rent amount (with increment clause) should be defined in the MoU and budgeting for the rent heading done accordingly.
- Maintain a clear distinction between the Music Nepal, Nepal Music Center and the project.

⁷⁰ Registered under Ministry of Industry's Company Register office as a non-profit company.

5.4 Recommendations to improve sustainability

Aarohan

The limited financial ability of the general Nepalese public means that it is hard to increase the theatre's income even if the technical skills of ATG is improved through the cooperation with Norwegian institutions. According to the contract for support in 2009, the Norwegian content is NOK 618 000⁷¹ out of NOK 1.5 million. It is our opinion that since the project has already had a number of workshops on the planned themes, parts of the future support to ATG should rather be spent on ways to secure the present premises permanently for Aarohan. The cost would be approximately NOK 2 million. The ownership should not be with ATG as such, but with the government of Nepal, with long term use rights for ATG. Alternatively, ATG as a trust could own the land. One possibility would be to contact the Nepali government as well as other foreign donors to ATGs to propose co-funding.⁷²

Nepal Music Centre

The music school was modelled on the Norwegian *Kulturskole*,⁷³ and the target group was children and youth up to 18 years. The team did not get a list of the age distribution of the students, but the general impression is that the majority of the students are older – perhaps because only the middle class can afford music lessons for younger children, and perhaps because a music school for children is less meriting than a music school for adults. It should be remembered that *Kulturskolen* in Norway is heavily subsidised by the government, and the fees are so high that even in a wealthy country like Norway, many parents do not prioritise this activity for their children. This issue, which is closely connected to the sustainability of the NMC, needs to be discussed by NMC together with their partners Rikskonsertene and Agder University. In our view, Norwegian support should be spent on providing subsidised training to children and youth – in particular in traditional music. In addition, NMC could offer non subsidised training for adults – to broaden its platform for the future. As long as Kathmandu Jazz Conservatory is able to make a profit from offering music lessons for adults there should be a chance for NMC to do the same.⁷⁴

Due its expensive loan, it will be hard for NMC to ensure sustainability without diversifying its funding partners. Since a non profit organisation will be a much more attractive partner for both government institutions and NGOs/donors than Music Nepal, a proper distinction between the two needs to be made. Music training for children – particularly those from disadvantaged groups - is probably an area that other donors will be willing to fund. In order to attract partners, however, the institution needs to be more open and willing to share information than it has been up to now.

5.5 Recommendations on the basis of Fadnes' report

The ToR for this review asks the team to take Jan Fadnes' report into consideration. Jan Fadnes' report has two parts: i) Analysis of the situation of folk musicians in Nepal, and ii) Assessment of Nepal Music Centre's School *Nepal Sangeet Vidhyalya*. Material from early drafts of the report has been used and referred to throughout the report. Since the team received the final version - where the recommendations are formulated – only after our own dead line, we can not comment the recommendations in a detailed way. We do not, however, disagree with any of them, and we would like to emphasis the following in particular:

- Support should be given to the formation of an organisation of folk musicians

⁷¹ Salary for the coordinator, administration costs, salary for Norwegian artists during workshop in light design, marketing director performance, set designer for one performance, project and tour manager Denmark, transportation and per diem.

⁷² ATG has had a number of meetings with the Government to be allocated land, but this would be land outside of the city center. It is our opinion that it would have been better to buy the land where Gurukul is located now.

⁷³ Interview with Santosh Sharma, 24.11.08.

⁷⁴ Jan Fadnes, 2008b.

- Norwegian support to NMC should prioritise the Department of Eastern Classical and Folk Music
- Contact should be established between NMC and Ole Bull Akademiet or Raulandsakademiet
- One of the three *Fredskorpset* volunteers should have a background in folk music
- One of the volunteers should have an administrative background (as requested by NMC)
- The support should sponsor scholarships and competitions earmarked to promote female musicians (and we would add – care should be taken to include women in exchange visits abroad)

5.6 Comments to the two proposed projects: peace concerts and music training for teachers

In addition to the two ongoing projects, the embassy has recently received two applications. First, RK and NMC apply for money to arrange peace concerts where Norwegian and Nepalese musicians will perform together for children in conflict ridden areas. Second, Kathmandu Jazz Conservatory proposes a project to develop a music curriculum and teaching material for primary schools, and to train 150 teachers at KJC. Of the two projects, we recommend the second option. Even if 150 teachers is a small number compared to the number of primary schools in Nepal (35 000) this project will represent capacity building in a field where the Nepalese school system has a great need. The replication factor is potentially high, and since the training will be conducted by staff based in Nepal, the costs are relatively low. It is hard to see, in contrast, the long term effects of the peace concerts, and the costs are very high, due to the involvement of Norwegian musicians.

6. Appendices

6.1 People met

Team members: Dr. Siri Lange (SL), Ms. Tordis Korvald (TK), and Ms. Era Shrestha (ES)

<i>Day and Date</i>	<i>Place/institution</i>	<i>Person/activity</i>	<i>Team Members</i>
Friday 21.11	Rikskonsertene	Tom Gravlie, Head of International Department at Rikskonsertene	TK
	Rikskonsertene	Eva Hannisdal Bjøn-Hansen, Head of International Projects (telephone interview)	TK
Monday 24.11	Summit Hotel	Team meeting	SL, TK, ES
	Music School Music Nepal	Meeting with seven staff members, led by Mr. Santosh	SL, TK, ES
		Durga Khatiwada, teacher of flute	SL
		Nau Chhe Bahadur, Teacher of tabla	SL
		Jason Kunwar, Event Manager, plays folk guitar	TK
		Iman Shah, Acting Principal, Rock Guitar teacher (education officer before he became acting principal)	TK
		Shubha Bahadur Sunam, Chief Administrator	ES
		Manzu Shah Malla, Business Development Manager	ES
	Royal Norwegian Embassy	Mr. Einar Rystad, Minister Counsellor. Deputy Head of Mission Ms. Karoline Myklebust, trainee	SL, TK, ES
	Royal Norwegian Embassy	Archive study	SL, TK
Rimal Theatre, Gurukul	Observing theatre performance, Norwegian troupe	SL, TK, ES	
Consultant for the Norwegian Embassy	Mr. Jan Fadnes (also employed at Kathmandu Jazz Conservatory)	SL, TK	
Tuesday 25.11	Himal Power	Mr. Christian Knoph, Chief Financial Officer (outgoing) Mr. Carl Martin Faanessen, Chief Financial Officer (incoming)	SL, TK, ES
	Ministry of Culture and Reconstruction	Mr. Jal Krishna Shrestha, Joint Secretary, Chief of Culture Preservation and Promotion Division	SL, TK, ES
	Kathmandu University, Department of Music (in Bakhthapur)	Mr. Raja Hyaumikha, Secretary/Accountant (Acting Principal in the absence of Dr. Gert M. Wegner)	SL, TK, ES
	Aarohan Theatre	Observing parts of theatre performance, UK/Danish troupe	SL, TK, ES
	Aarohan Theatre	Mr. Sunil Pokharel, Artistic Director and Head Teacher (Kul Guru) Bhola Raj Sapkota, Actor/Stage Manager Dipesh Bhandari, Accountant	SL, TK, ES

		Nisha Sharma Pokhrel, Theatre Artist (Founding member) Jeebesh Rayamajhi, Communication, publication and marketing	
	Norwegian partner to Aarohan	Gunnar Thon Lossius, Managing Director, GTL Management, Danse og teater senter (Norwegian umbrella organisation)	SL, TK
Wednesday 26.11	Transfer to Dang		SL, TK, ES
	Society for Welfare Action Nepal (SWAN)	Dhani Ram Chaudary, Vice President	SL, TK, ES
	Nepal Music Centre Researchers	Dr. Govinda Acharya, researcher, singer, and teacher Mr. Bahadur Bishnu Karma, musician and teacher	SL, TK, ES
	Traditional Tharu Musicians	Bheg Lal Chaudhari, Vocal Other musicians, some of them participants at the Folk Music Festival organised by NMC 2008	SL, TK, ES
Thursday 27.11	Gorkha International Public Higher Secondary School, Dang	Mr Man Bahadur Budha (Hostel In Charge) Mr Naval Magar CEO Mr L. B. Thapa, Principal Mr Pradeep Thapa, Vice principal	SL, TK, ES
	Village square	Community Theatre performance on Kamalhari	SL, TK, ES
	SWAN Young girls/women who have formerly been in bonded labour (<i>kamalhari</i>)	Sunita Chaudary, student and actress Deepa Chaudary, student and actress Janaki Chaudary, student and actress Urmila Chaudary, student and actress Devika Chaudary, student and actress Shiva Chaudary, student and actress	SL, TK, ES
	SWAN	Bharyi Ram Chaudari, program director Krishna Prasad Chaudary, Supervisor and community theatre facilitator Dhani Ram Chaudary, Vice President Nilam Chaudary, Teacher, Basant Chaudary, student	SL, TK, ES
	Transfer to Kathmandu		SL, TK, ES

Friday 28.11	ODC Office	Team meeting, planning the report	SL, TK, ES	
	Lalit Kala Campus	Rabin Lal Shrestha, Tabla teacher	TK	
	Kathmandu Jazz Conservatory	Mariano Abello, Director Jan Fadnes, Piano teacher	SL	
	Curriculum Development Centre	Shambu Pd. Dahal, Deputy Director Lok Prakash Pandit, Printing Officer	SL, ES	
	Music Nepal	Recording Studio and Archive	SL, TK, ES	
	Nepal Music Centre	Observation of classes (madal, vocal, rock guitar)		SL, TK, ES
		Prabhu Raj Dhakal, Singer, Eastern classical vocal teacher		TK
		Concert with teachers and students at Nepal Music Centre		SL, TK, ES
Barta Gandhharvba, Singer and player of Sarangi, Student			SL, TK, ES	
Krishna Bishnu Karma, Danuhwar, Vocal, eastern string instruments. Student of eastern classical music, teacher at private primary school, M-student, sociology			SL, TK, ES	
Madan Gopal : Vocal. Study at Lalit Kala Campus, Has released one CD, and the second record is being released these days. Teacher at private primary school		SL, TK, ES		
Saturday 29.11	National Academy (former Royal Academy)	Cultural performance	SL, TK	
Tuesday 02.12	Consultant for the Embassy	Jan Fadnes (also employed at Kathmandu Jazz Conservatory)	SL	
	Padma Kanya Campus (college for femal students, affiliated with Tribhuvan University)	Beti Dev Bajracharya, Senior teacher of dance	TK	
Thurs- day 04.12	Royal Norwegian Embassy	Debriefing	SL, TK, ES	
Friday 19.12	Participant in the 'Grieg in Nepal' project	Tor Erik Langset, Musician (telephone interview)	SL	
	Hot Club de Norvége	Per Frydenlund, musician (telephone interview)	SL	

6.2 Project goals and objectives

6.2.1 Aarohan Theatre Group

The long terms goals and objectives of the project as formulated in the contract are the following:⁷⁵

Long term goals

- Promote social justice, pluralism, and democracy in Nepal
- Contribute to preserving the cultural diversity
- Contribute to innovate the Nepali theatre language
- Establish Aarohan as an independent and sustainable organisation

Objectives of the project

- Artistic theatre and theatre for social transformation strengthened through transfers of contemporary theatre skills
- Diverse artistic traditions preserved and reinterpreted through documentation
- Theatre skills and languages shared between Nepali and Norwegian theatre, and relations between the two strengthened
- New audiences for theatre created

Added goal as of application 15.09.2008

- To establish theatre centres in different parts of Nepal, working on different languages and cultures

6.2.2 Nepal Music Centre

The goals and objectives of the project are the following:⁷⁶

Long term goals

- Strengthen and stimulate musical life in Nepal, with music education as a special dimension
- This is to be achieved through an integrated, three-stranded approach, focusing on teaching, documentation and research, and internationalisation and exchange. The vision for this is a Nepalese Music Centre, which has a mission to preserve, produce and promote Music of Nepal to a regional, national and international audience.

Objectives of the project

- Nepal will have achieved a new and viable and important contribution to the uplifting of music education for young people
- International streams in music education will have reached and effected teachers and students in Nepal
- Young musicians will have gained an international competitive level of musical and performance skills
- Live music of high quality will have been more accessible to public audiences in Nepal
- Musicians and audiences will have been touched and influenced by internationally renowned musicians representing various genres

⁷⁵ Contract between Himal Power and Aarohan Theater Group (n.d).

⁷⁶ Contract Himal Power – Music Nepal, and Agreement between Rikskonsertene (RK) and Music Nepal (MN) regarding Music Cooperation between Norway and Nepal, 2005.

- Traditional Nepalese music will have been recognised and appreciated, both nationally and internationally
- New methods of digitalising and dissemination of traditional Nepalese music will have made the music more viable and accessible to coming generations, as well as it opens up for commercial purposes

The main target groups of the Project are

- Children and youth in Nepal.
- Musicians and public audiences in Nepal.
- International music market.

6.3 Terms of reference

Mid Term Review Cultural Co-operation with Nepal (NPL-2942)

1 Background

In August 2004 an agreement was signed between The Embassy in Kathmandu and Himel Power Limited (HPL). HPL is a private power company where Norwegian SN Power is the majority share holder. The agreement was for the administration of Norwegian support to the cultural sector in Nepal, particularly within the music and theatre sectors. The support was based upon project proposals from Aarohan Theatre Group prepared in consultation with the National Theatre in Oslo and from Music Nepal in consultation with Rikskonsertene. The projects included institutional cooperation between the Nepali institutions and their respective Norwegian partners.

The agreement gave HPL the administrative responsibility to follow up the two cultural projects for the period 2004-2009 with a total financial frame of NOK 11 million. NOK 4,3 million was added to the agreement in 2006, increasing the total frame to NOK 15,3 million, but without changing the original time frame.

The agreement with HPL was done to relieve the Embassy of the administrative burden of the supported projects. It was also seen as positive to form this form of partnership with a private firm, without any compensation for their time and work, in this manner would contribute to the co-operation between Norway and Nepal.

In addition to the agreement between the Embassy and HPL, HPL entered into agreements with Aarohan Theatre Group and Music Nepal. These agreements detail the purpose and contents of the support to the cultural sector and include activities like documentation of cultural heritage, production of plays, establishment of a music school and institutional capacity building. They also included exchange and co-operation with Rikskonsertene within the music sector and Nationaltheatret (taken over by Danse- og Teatersentrum in 2007) in the theatre sector.

The review is to be undertaken by a team of consultants. Norad will have the responsibility of putting together the team. Team members should have knowledge and experience from cultural cooperation, but to ensure a balanced and impartial review, should not be directly associated with any of the involved institutions. One team member should have thorough knowledge about the cultural sector and its main actors in Nepal.

2 Purpose, context and intended use

There are three main purposes of this review:

1. To assess qualitative aspects of the support given so far and give recommendations for possible adjustments for the remainder of the contract period.
2. To assess the relevance of the institutions that have been supported so far and make recommendations if the same institutions or new ones should be considered for future support.

3. To assess advantages/disadvantages of the administrative set-up of the support where HPL has been handling the project on behalf of the Embassy

The review will partly be used by the embassy in its planning for continued support to the cultural sector, partly by the institutions supported for their own purposes. The review should be undertaken in an open and transparent manner where learning and sharing for all involved is a goal in itself.

3 Scope of work

In addition to the main questions above, the review should include assessments of the following aspects:

- The efficiency of the support
- The effectiveness of the support, especially achievement according to programme objectives
- The impact of the support, to the degree it is possible to assess or measure
- The relevance of the support, particularly compared to other institutions/activities within the cultural sector in Nepal
- The sustainability of the support, both financially and institutionally
- How the project has fulfilled its contractual obligations
- How the project has dealt with anti-corruption measures
- How the institutions supported have been able to coordinate and cooperate with other similar/relevant cultural institutions in Nepal.
- Assess the role and relevance of the Norwegian partner institution vis a vis the Nepalese institutions.
- Assess the administrative set-up of the Embassy support, in view both of the Embassy's reasons and seen in relation to the preceding assessment points under scope of work (efficiency, relevance etc.)
- Assess whether the objectives in the current agreements are such that achievements/results are easy to measure and/or assess.
- If possible suggest indicators for the success of the programmes that will ensure easy monitoring and evaluation

The study undertaken by Jan Fadnes shall be part of the background material for the review, and the challenges identified in this study shall be addressed by the review team and reflected in the report.

4 Implementation of the review

The review is to be undertaken by the review team by going through written documentation and meeting relevant stakeholders in Oslo and Kathmandu. The review should be undertaken over a maximum of three weeks, where up to two weeks should be spent in Nepal.

5 Reporting

The report shall be written in English, include an executive summary and a list of recommendations. A draft report should be submitted to the Embassy/Norad no later than two weeks after the completion of the visit to Nepal.

6.4 References and documents reviewed

The documents are listed alphabetically by author/institution and date

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SUMMARY

This report is a mid-term review of Norway's support to the cultural sector in Nepal. Norwegian support has focused on the following areas: theatre production, music education, institutional capacity building, and documentation of cultural heritage. The support has been organised through two projects: i) Aarohan Theatre Group in cooperation with the Nationaltheatret (National Theatre in Oslo)/gtl Mangement/Danse- og Teatersentrum, and ii) Music Nepal in cooperation with Rikskonsertene (Concerts Norway). The two projects have been allocated around NOK 15 million for the period 2004-2009.

The report shows that the success of a given project is closely related to the background of the Nepalese institution, and to what degree the projects are in line with former activities and focus or not.

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