Terms of Reference (ToR) for Consultancy Services
For
The development of the monitoring and evaluation system for CASE 2 project

I. Introduction:

The A. M. Qattan Foundation (AMQF) is an independent, not-for-profit developmental organisation working in the fields of culture and education, with a particular focus on children, teachers and young artists. The Foundation was founded in 1993 and registered as a charity in the UK; a branch of the Foundation was registered in Palestine in 1998.

The project "Culture, Art & Social Engagement" (CASE) was a three-year project (2016-2018), launched by the A. M. Qattan Foundation (AMQF) with co-funding from the Swiss Agency for Development and Cooperation (SDC), and was later extended to 2019; the total project budget was $1,352,379 (of which $987,098 were the contribution of the SDC). In 2019, the AMQF approached SDC for a second phase of the project. This was approved by SDC who agreed to provide $1,599,407 (along with $614,462 from AMQF) for yet another four years (2020-2023) to AMQF, to build on and develop the outputs of the previous phase.

The main objective of the task at hand, and in response to feedback from Phase I of the project, is to revisit the log frame, develop the M&E framework and tools, train project staff on the use of these tools, to build the baseline data collection matrix based on previous experience; and possibly implement the baseline data collection matrix in two pilot locations.

II. About CASE

1. Goal, Objectives, Outputs:

The project goal, objectives and outputs are set according to CASE project previous phase experience, they entail behavioural and attitude change towards social participation, and responsiveness towards identified issues, both by communities and decision makers, as described below (find the approved Log Frame- Annex 1 attached).
Overall Goal (Impact): Enhanced social engagement and participation through arts and culture

Specific Objectives (Outcomes):

1. Empowered, motivated and inspired community members who are able to express their aspirations and needs
2. Artistic projects that depict communities and needs are used to promote wider community dialogue, engagement and action

Outputs:

Each outcome is linked to one underlying output:

Output 1 – linked to outcome 1 above: Active participation of different communities in the project activities, and a number of self-initiated interventions have resulted from participation in the project.

Output 2 - linked to outcome 2 above: Art projects inspired from people’s needs have been created and presented to the general public and to decision makers, and a number of art projects have generated favourable action by local authorities.

Output 1 indicators:

- At least 14,500 community members (including 35% female) have participated in all project activities
- At least 10 initiatives have voluntarily been self-organised to further advocate for solving the identified issues, encourage social participation and strengthen accountability of local councils

Output 2 indicators:

- At least 30 art projects created with the engagement of the community
- At least a total of 6000 community members (including 35% female) have attended art projects
- At least 10 art projects have stimulated serious positive action by local authorities

2. Methodology of Implementation:

The design of the project over the four years (2020 – 2023) is based on the project’s previous phase experience and on the observations and lessons learnt and recommendations by the project midterm external evaluation (see Annex 2) and also on the reflections in the End of Phase Report covering the period Jan 2016 – May 2019 (see Annex 3).
In phase I, the project followed two modalities, one was direct implementation through “location groups” organized by the Educational Research and Development Programme (ERDP)- i.e. Modality 1 - People-led projects; and the second was through a granting process managed by the Culture and Arts Programme (CAP), i.e. Modality 2 - Artist-led projects. The project covered more than 30 locations in the West Bank and Gaza Strip (e.g. Jericho, Qalqiliya, Ni’lin, Jiftlik, Tulkarem, Hebron villages, Gaza, Khan Younis, Beit Lahia, Abasan, Qatanneh, Anabta, and Aizariyeh).

The second Phase will be implemented in a similar methodology to the previous phase, while adding schools as launching points for the projects, and consolidating areas that had gaps, and hence the project interventions will be done in four components:

1- Direct implementation in a total of four locations: two locations (one in the West Bank and one in Gaza) over the first two years (2020-2021) and another two locations in the following two years (2022-2023), with the help of location team members we will recruit (similar to the methodology of Modality 1 in the previous phase of CASE project).

2- Grant-making in an open call for applications, while initially doing a survey to scout and detect artist talents outside the city centres and encouraging them to apply. Over four years there will be three calls for applications to leave sufficient time for project selection and implementation, with an average of 16 months per project; 3 months for call announcement, jury selection, project assessment, selection and development, and 13 months for implementation and reporting. The grant size will be up to $50,000, and a total of $200,000 will be allocated per round of grants. A jury of professionals with relevant experience in social cultural projects will be responsible for the assessment of the applications.

3- Putting the school, teachers and students at the heart of the project as the kick-starters for community projects. This component will start with reaching an MoU with the Ministry of Education to facilitate working with teachers and in schools. A special course in Education and Social participation will be designed, and a training programme that employs AMQF’s experience in Project-Based Learning and Drama in Education will be announced and implemented with 50 – 100 teachers Participation is not limited to teachers but can also include activists and university students. After that, 10-15 school initiatives will be selected for implementation in the first year (2020), later in the following year (2021) 5-10 initiatives will shoot out of schools to the communities, where teachers and students will be working intensively with the local community and artists to develop artistic and cultural representations of the issues identified. The same process will be repeated over year 3 and 4. Here, it is worth noting that, if the school intervention proves to be successful and sufficient during the first half of the project (year 1 and 2), we might focus on it in the second half of the project (year 3 and 4) and eliminate direct implementation in an additional two locations as described in component 1 above.

4- Dedicating special attention towards locations in which we had worked in the previous phase of the project, by providing resources for further development and for supporting initiatives that come out of these communities, and for artists residencies/ trainings/ projects of relevance.
3. **Target group and cross cutting issues:**

The project targets the civil society, especially youth (including students), women, teachers, artists, art collectives, organisations, cultural practitioners and activist groups, in addition to decision makers in local government institutions (local councils and municipalities) and non-governmental organisations (NGOs).

In addition to the listed outputs above, both SDC and AMQF pay special attention to the following cross cutting issues that would also need to be part of the M&E framework: gender balance, environmental awareness and impact and equal opportunity to people with disabilities and the subscription to a shared set of core values of respect to human rights and dignity.

III. **About the requested consultancy:**

1. **The requested service consists of the following:**

   1. Review and edit of the current Log Frame using both a qualitative and quantitative gender sensitive indicators. Impact indicators inclusion in the logframe is highly appreciated

   2. Development of M&E framework for the whole project period to monitor the achievements of the above-mentioned indicators as well as the overall project activities.

   3. To devise intervention points for remedial action within the M&E framework, this point needs to be reflected in the training delivered to staff.

   4. Training of staff on the developed monitoring tools, required data collection for developed indicators, and evaluation benchmarks.

   5. Development of the baseline data matrix: based on the CASE phase I project, the consultant(s) is required to develop the issues that would require baseline data collection and have that be embedded in the M&E framework above.

   6. As part of the training of the team, to carry out baseline data collection in the selected locations.
2. **Geographical coverage:**

The project covers both the West Bank and Gaza Strip.

3. **Notes on Methodology:**

1. The consultant will be working closely with the project management team, as well as with relevant staff at the Foundation where needed. AMQF will provide the following data from the CASE I project:

   a. Proposal
   b. Interim reports
   c. Annual reports
   d. End of phase report
   e. External evaluation report
   f. Workshop recording
   g. Reflection papers from ERDP & CAP
   h. Reflection paper from external consultant (Fadya Salfiti)

In addition, the approved proposal for 2020-2023 and all related documents will be provided.

2. The process should be participatory; project teams have developed an extensive experience over the past 4 years and hence can provide well informed insight. In addition, the consultant is encouraged to meet with a pool of previous project beneficiaries and partners to seek more insight on the task at hand.

4. **Deliverables:**

All deliverables are to be submitted to AMQF project management team for review. The logframe, M&E framework and baseline data matrix will be shared with SDC for their review and approval as well.

- Log Frame- a maximum of two drafts for discussion then one final: all suggested additions and changes, making a clear and logical link with the overall goals and objectives of the project.
- Draft M&E framework- a maximum of two drafts for discussion then one final
- Draft baseline matrix- a maximum of two drafts for discussion then one final
- To devise intervention points for remedial action within the M&E framework. This point needs to be reflected in the training delivered to staff
- Training plan, data collection plan
- Conducting the training, training log and materials
- Baseline data for 2 locations (to be identified- one in the West bank and one in the Gaza strip)
• **Final report to include all of the above** along with an introduction showing the details (for example and not limited to) about adopted methodology, process, thresholds, reflections and recommendations for further and/or ongoing development. The Final report shall be submitted as a draft allowing for feedback; it is then to be submitted in final form after editing.

The consultant is required to submit the above deliverables in Arabic and English.

5. **Consultancy Schedule:**

The duration of this consultancy is 30 calendar days from signing the agreement. The draft and final documents should also be delivered during the 30-day period.

6. **Service Requirements:**

• Ability to conduct the consultancy during 30 calendar days.
• Extensive experience in conducting similar assignments in Palestine.
• Solid methodological, qualitative and quantitative data collection, reporting and research skills.
• Experience in conducting (running) training session efficiently (communication skills, etc....)
• Solid knowledge of the arts and culture fields in Palestine
• Solid knowledge in social participation/change projects and theory of change.
• Fluency in English and Arabic.
• Ability to write clearly and concisely in Arabic and English.

Please note that AMQF is not responsible for issuing permits and/or arranging transportation for the consultant.

7. **Terms and Conditions:**

• The consultant must be completely impartial and independent. Therefore, any conflict of interest shall be disclosed prior to the task at hand.

• Confidentiality: **this ToR and annexes**, correspondences, information, outcomes, and deliverables of the study are to be treated with absolute confidentiality and are the sole property of AMQF. Issued reports are not to be provided to external sources without the written approval of AMQF.

• AMQF may further develop the ToR with the consultant before signing the contract.

• AMQF may ask the consultant to adjust the action plan and methodology before signing the contract and during the consultancy (where applicable).
8. Submission Details:

The consultant is invited to submit their proposals including the following components:

1. **A technical component comprising of:**
   - A letter of interest summarizing why the consultant is the right fit for this consultancy, and capability of meeting the required services.
   - Consultant’s CV; including a list of clients to whom a similar consultancy was conducted.
   - A list of all the arts and culture organizations that are clients of the consultant.
   - Description of suggested methodology (maximum two pages).
   - A proposed work plan and time frame.
   - The technical component should not include any pricing information.

2. **A financial component including:**
   - A lump sum budget subject to income tax deductions. AMQF will not cover additional costs to the lump sum budget.
   - For any further possible tasks that may occur during the implementation of the project, the consultant is kindly requested to submit a price rate per working hour, and per working day.

Evaluation and Selection:

Offers must be submitted in two sealed envelopes – one for the financial offer and one for the technical offer.

Received proposals will be evaluated based on the Quality Cost Selection Methodology (70% quality and 30% cost). The technical component is to be evaluated as per the following criteria:

Technical component:
- Methodology: Marks – 50%
- Experience: Mark 10%
- Staff: marks 30%
- Work plan: Marks 10%
Minimum technical score 65% out of 100%

The offers that do not reach the minimum technical score required will be restituted to the bidders with their price offers sealed
The final calculation is done using the quality cost-based evaluation equation.

General Terms:

1. Prices shall be submitted in US Dollars
2. This is a call for proposal and is not a promise to accept the offer.
3. The Foundation is not obliged to accept the lowest cost proposal.
4. The Foundation reserves the right of no-award without disclosing the reasons.
5. The foundation reserves the right to accept or reject any offer or cancel all/part of bid item(s) without providing justifications for its decision.
6. After evaluation process is completed, the Foundation will negotiate contract terms and the project will be awarded upon signing of an agreement or contract, which outlines terms, scope, budget and other necessary items.

**How to apply:**
1. Consultants intending to submit a proposal are required to send us a notification of their interest to procurement@qattanfoundation.org not later than **16:00 PM, on March 19th, 2020**
2. Consultants must submit their proposals including technical and financial components each in a separate **sealed** and **signed/stamped** envelope. Please mark envelopes with the following:
   - AMQF - RFQ 6-2020/Name of Consultant/M&E Study: **Technical Component**
   - AMQF - RFQ 6-2020/Name of Consultant/M&E Study: **Financial Component**

➢ Proposals that are not properly sealed, signed/stamped, and marked will not be accepted.

Proposals must be delivered **by hand** to the Admin Assistant Ms. Maram Jaber, third floor, at the following address:

*A.M. Qattan Foundation*
27 An-Nahda Women Association Street
Al-Tira- Ramallah, Palestine
For directions please call us at: +970-2-2960544

- Opening times: Saturday to Thursday (except Sundays and Fridays), from 9:00 AM – 4:00 PM.

**Note:** In case physical attendance is not possible due to continued travel restrictions, 2 separate files, one for the technical proposal and the other for the financial offer, are to be sent in PDF format to tenders@qattanfoundation.org

Deadline for receiving Proposals: **at 16:00 PM, on March 26th, 2020**
AMQF will not accept proposals submitted after this deadline.

**For enquires and clarifications**
Please write to: Maha Hammouri Ghosheh m.ghosheh@qattanfoundation.org with a copy to procurement@qattanfoundation.org
**ToR Annexes:**
Annex (1): Log frame
Annex (2): External evaluation report
Annex (3): End of Phase report
## Annex 1: Logframe - Culture, Art and Social Engagement - 2

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<th>Hierarchy of objectives</th>
<th>Key Indicators</th>
<th>Data Sources</th>
<th>Means of Verification</th>
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<tr>
<td>Impact (Overall Goal)</td>
<td>Impact Indicators</td>
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| Enhanced social engagement and participation through arts and culture| Positive change in attitudes and behaviours of targeted communities towards social participation and towards the role of art in promoting their issues  
Increase in social participation indicators such as voting turnouts | Central Elections Committee reports  
Palestinian Central Bureau of Statistics (PCBS) reports  
Ministry of Local Government reports  
Reports by AMAN Coalition for Integrity and Accountability, and GIZ |                                            |
| Outcomes                | Outcome Indicators                                                             |              |                                                                                      |
| Outcome 1: Empowered, motivated and inspired community members in voicing their aspirations and needs | Number and gender of people involved in the project / participating in the project’s different activities  
Favourable attitudes towards social participation, especially among women and youth  
Positive action and initiatives launched by project beneficiaries and lasting beyond the project period | Reports by location teams, teachers and artists  
Participation records / Attendance sheets  
Questionnaires and interviews with project participants, community members and local authorities  
Baseline data  
External evaluation report | No further deterioration of the political situation or restrictions on movement  
People are willing and motivated to participate in the project activities  
Partners, CBOs and local authorities are willing to cooperate in the project |
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<td>Strategy of Intervention</td>
<td>Outcome 2: Artistic projects that depict communities' aspirations and needs are used to instigate wider community dialogue, engagement and action</td>
<td>Topics/issues addressed by art projects are inspired by people’s needs</td>
<td>Reports by location teams, teachers and artists</td>
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<td>Number and gender of audience exposed to different art projects throughout the project</td>
<td>Attendance lists</td>
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<td>Number of art projects that successfully stimulate action by local authorities, and that inspire other initiatives by different activist groups</td>
<td>Events reports</td>
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<td>Documentation (photo, video)</td>
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<td>Media coverage</td>
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<td>The political situation does not escalate and restrict movement between different areas in Palestine</td>
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<td>Good relations between local teams, partner CBOs, artists, teachers, municipalities, and the local community</td>
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<td>Local authorities and relevant ministries are ready and willing to take action as called for by people</td>
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<td>The availability of qualified artists, teachers and location team members to lead art projects</td>
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<td>No restrictions by Israeli authorities on transporting equipment and material needed for art projects to project locations, and on mobility of the project’s teams between different areas</td>
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<tr>
<td>Strategy of Intervention</td>
<td>Outputs (per outcome) and costs</td>
<td>Output Indicators</td>
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For outcome 1: Empowered, motivated and inspired community members in voicing their aspirations and needs

| Output 1 | Active participation of different communities in the project activities, and a number of self-initiated interventions have resulted from participation in the project | At least 14,500 community members (including 35% female) have participated in all project activities | At least 10 initiatives have voluntarily been self-organised to further advocate for solving the identified issues, encourage social participation and strengthen accountability of local councils | Reports by location teams, teachers and artists | Participation records / Attendance sheets | Questionnaires and interviews with project participants, community members and local authorities | Media coverage | Baseline data | External evaluation report | No further deterioration of the political situation or restrictions on movement | People are willing and motivated to participate in the project | Partners, CBOs and local authorities are willing to cooperate in the project |

Costs of outputs for outcome 1: In case of joint projects: 1) amount of SDC contribution: 2) in % of total cost: 3) Total cost:
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<td>External evaluation report</td>
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<td>Village councils plans and reports</td>
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<td>For outcome 2: Artistic projects that depict communities’ aspirations and needs are used to instigate wider community dialogue, engagement and action</td>
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<td>Output 2</td>
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<td>Costs of outputs for outcome 2:</td>
<td>In case of joint projects: 1) amount of SDC contribution:</td>
<td>2) in % of total cost</td>
<td>3) Total cost:</td>
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<td>Strategy of Intervention</td>
<td><strong>Output</strong></td>
<td><strong>Activities (per output)</strong></td>
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<td><strong>Output 1:</strong></td>
<td>• Selection of project locations</td>
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<td><strong>Active participation of different communities in the project activities, and a number of self-initiated interventions have resulted from participation in the project</strong></td>
<td>• Identify project partners (teachers, community centres, location team members, local authorities and scouting artist talent in the margins)</td>
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<td>• Select teachers and activists to participate in the educational courses in social participation</td>
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<td>• Recruit location team members to lead projects in each area and hold induction sessions for the location teams</td>
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<td>• Provide grants for artists and other partners to create art projects inspired from communities’ needs</td>
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<td>• Launching work in communities through location team members, school teachers, students artists, and activists</td>
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<td>• Determine community groups who will be participating in data collection sessions, such as students, teachers, mothers, the general public, etc.</td>
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<td>• Organise information sessions in each location, including exposure to project outputs and success stories from the previous phase, and awareness sessions on the role of arts in raising debate around community issues</td>
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<td>• Support any resulting advocacy campaigns that might come as part/a result of art projects in which people call for improved services/development/change</td>
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<td>• Increase visibility for successful interventions through different media channels</td>
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<td>• Carry out an external evaluation in middle and end of the project period to evaluate the achievement of the project outcomes</td>
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<td><strong>Output 2:</strong></td>
<td>• Guide and support the creation of art projects by students, teachers and location teams</td>
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<td><strong>Art projects inspired from people’s needs have been created and presented to the general public and to decision makers, and a number of art projects have generated favourable action by local authorities</strong></td>
<td>• Provide grants for artists and other partners to create art projects inspired from communities’ needs</td>
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<td>• Organise shows/exhibitions that present the resulting art projects to the local community in each location and disseminate art projects among different locations</td>
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<td>• Provide support to location teams, teachers, students, artists and activists leading projects and facilitate communication with local authorities and relevant ministries as needed</td>
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Culture, Art and Social Engagement (CASE)

Final External Evaluation Report

Submitted to A.M. Qattan Foundation

Submitted by Khaled Daoudi, Team Leader

May 27, 2018
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1. Executive summary

This report is the final interim external evaluation report of the Culture, Art and Social Engagement (CASE) project implemented by Abdel Mohsin Al-Qattan Foundation (AMQF) through co-funding from AMQF and the Swiss Agency for Development and Cooperation. The evaluation assignment was performed by the local consultant, Mr. Khaled Daoudi, with cooperation and participation with Mr. Omar Majdalawi from Gaza and few field enumerators in both areas. The main purpose of the assignment was to reflect on the project execution, assess its strengths and weaknesses, and provide recommendations for implementation of future phases. Data collection tools used during this assignment included planning meetings, review of project documents and partners’ strategic documents, semi structured interviews, focus group discussions and site visits. The project initiatives were generally found to be responsive to community needs, were generally flexible serving as a learning exercise for both partners and sensitive to social norms and traditions.

Furthermore, the project in its entirety aligned pretty well with the strategic directions of both partners in the realms of promoting social engagement, cohesion, accountability, and inclusivity. The consultant believes that the gained knowledge and changed perceptions / attitudes of key individuals involved in the various localities are key sustainability factors for the CASE project. This includes AMQF staff and management team members, location team members, artists, and community volunteers.

Nonetheless, project human resources were generally spread thin given the relatively large numbers of locations targeted and the level of impact desired. Also, the consultant did not witness the presence of a systematic monitoring system that includes, for instance, systematic baseline data collection needed to accurately gauge progress post project implementation.

Finally, the consultant recommends that in future phases the introduction of a systematic, yet flexible, monitoring system to capture and analyze data at various project intervals that includes a better staffing plan and improved load distribution. He also recommends that focus is put in the future on fewer geographical localities to guarantee better staff and community engagement needed to achieve greater impact.
2. List of acronyms and abbreviations

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>AMQF</td>
<td>Abdel M. Moin Al-Qattan Foundation</td>
</tr>
<tr>
<td>CAP</td>
<td>Culture &amp; Arts Programme</td>
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<tr>
<td>CASE</td>
<td>Culture, Art, and Social Engagement</td>
</tr>
<tr>
<td>CBO</td>
<td>Community Based Organization</td>
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<tr>
<td>ERDP</td>
<td>Education Research and Development Programme</td>
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<td>LGU</td>
<td>Local Government Unit</td>
</tr>
<tr>
<td>M1</td>
<td>Module One</td>
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<td>M2</td>
<td>Module Two</td>
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<tr>
<td>MoE</td>
<td>Ministry of Education</td>
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<td>MoLG</td>
<td>Ministry of Local Governance</td>
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<tr>
<td>OM</td>
<td>Outcome Mapping</td>
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<tr>
<td>PMT</td>
<td>Project Management Team</td>
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<tr>
<td>PRA</td>
<td>Participatory Rapid Appraisal</td>
</tr>
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<td>SDC</td>
<td>Swiss Agency for Development and Cooperation</td>
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<tr>
<td>ToR</td>
<td>Terms of Reference</td>
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</tbody>
</table>

3. Background

Over three years (2016-2018), this project "Culture, Art and Social Engagement" (CASE) seeks to involve teachers, students, parents, artists, community activists, CBOs and the general public to determine their priority context-specific issues and depict them through an interactive process that uses different forms of artistic and cultural expressions. An engaged community is at the heart of the project; people identify issues that affect their daily lives, express and highlight those issues and call for action by decision makers.

The project aims to achieve enhanced social engagement and participation through art and culture (overall goal) through the achievement of the following specific outcomes:

- Empowered, motivated and inspired community members in voicing their aspirations and needs
- Artistic projects that depict communities’ aspirations and needs are used to instigate wider community dialogue, engagement and action

Work is done in two modalities:

- **Modality 1 - Direct implementation**: Location teams made up of artists, teachers and community activists, lead a participatory process of determining community issues,
and guide the local community through a journey of reflection and interaction on their issues, depicting them in art projects produced by people themselves. The team draws upon the expertise of professional artists as necessary. Work under this modality is led by the Educational Research and Development Programme (ERDP).

- **Modality 2 - Open call**: Through an open competitive call, art project grants are provided for artists to engage in art projects that are inspired from communities’ needs. The artists take on the mission of researching and mining the issues that matter to different communities and engage in art projects that draw upon their perception of people’s issues. This modality, grant-making, is the responsibility of the Culture and Arts Programme (CAP).

**The overall goal of the project:**

The CASE project aims to promote social engagement and community participation through arts and culture. This is achieved through implementing projects that reflect the hopes, needs and priorities of the community, and presenting them to officials and decision makers. Each project is developed in a participatory and interactive manner with the community in which the project is implemented.

**Specific objectives:**

- Empowered, motivated and inspired community members in voicing their aspirations and needs.
- Artistic projects that depict communities’ aspirations and needs are used to instigate wider community dialogue, engagement and action.

4. **Purpose of the Evaluation / Scope**

**Main Objective**

The main objective of the evaluation is to reflect on the project experience, and assess its strengths and weaknesses, in order to provide lessons-learned and recommendations on how performance can be improved to achieve the best possible results and generate the maximum desired impact on beneficiaries and stakeholders in a similar future project.

**Sub Objectives**

✓ Evaluate planning & implementation:
  1. Determine the effectiveness and efficiency of the two modalities used in the project.
2. Determine the clarity of the project’s objectives and the suitability of the set indicators to assess the project’s objectives, and provide recommendations to how indicators can be more representative.
3. Determine the suitability of the project’s work plans and methodologies in achieving its objectives.
4. Determine how the project’s objectives meet those of the Foundation’s strategic plan, and those of the SDC strategic plan.
5. Determine the success the project has achieved in developing its human resources (i.e., structure of project management team, location teams and grantee parties); and provide opinion on how to develop them.
6. Assess the linkages among the projects in different locations, and between Gaza and the West Bank.
7. Evaluate the efficiency of the project’s administrative procedures.
8. Evaluate the efficiency in using the financial resources and the time allocated for the project and for work in each location.
9. Determine the main risks/challenges in the project and assess the project’s management team’s readiness to deal with them in each location.
10. Assess the relevance of the project’s approach in combining between culture and local governance, and how this approach is perceived by communities, local councils and artists.

✓ Evaluate the project’s impact up to date:
  1. Determine the effect that the project has had on beneficiaries in each targeted community, especially in terms of enhanced social participation and engagement, in addition to motivation to lead social initiatives and change.
  2. Determine how activities undertaken in each location are in compliance with the project’s objectives.
  3. Determine the success that the project has achieved in bringing to light community issues and influencing decision makers to tackle them.
  4. Determine the effect that the project has had on location teams, artists and grantee organisations/ parties.
  5. Determine whether the project implementation has resulted in any unintended outputs, be it positive or negative (e.g. unintended harm to the targeted communities).

✓ Evaluate sustainability:
  1. Determine the likelihood of the project’s ability to sustain results and extend impact beyond the end of the project.

The evaluation is intended to inform AMQF future projects and strategic approaches towards utilizing Culture and Arts to garner Social Engagement.

5. Evaluation Methodology:
The evaluation methods utilized during the evaluation assignment were mainly qualitative in nature. This is because the core goal of the project to *instill positive change in the awareness and attitudes of the project beneficiaries* in the various locations to engage in identifying, discussing and tackling issues adversely affecting their communities. The theory of change of the project is built on the fact that once citizens are better informed, aware of the issues their communities face, motivated and empowered, ready to socially engage in dealing with them and equipped with the tools (artistic tools in this instance) to do so, they will begin to gradually but surely solve these issues favorably through dialogue and constructive action within the community and with decision makers.

Participatory Rapid Appraisal (PRA) tools are being used as a particular form of qualitative analysis in order to gain an in-depth analysis of the intervention and its implementation by AMQF, partners, concerned community members and beneficiaries.

Data collection tools used so far included secondary data analysis (materials review), interviews, focus group discussions and site visits.

### 3.1 Materials Review

The consultant reviewed all relevant documentation provided by AMQF:

- External evaluation ToR
- Location-specific needs assessment reports, when available
- AMQF strategy
- SDC Local Governance Strategy
- Project proposal
- Project budget
- Project log-frame (original and amended)
- Partnership agreements with partners and artists and its amendments
- Progress and annual narrative and financial reports
- Media material

### 3.2 Partner review workshops: Outcome Mapping (OM) and assessing how valuable and useful outcomes are

The consultant facilitated a 1 day review workshop per each module for AMQF staff and their partners so as to strengthen ownership of the evaluation exercise, to introduce the
consultant to the various project stakeholders and to initially gauge the project’s overall relevance.

1. The first workshop dealt with the Culture & Arts Programme Module (M2) of the project and took place at AMQF Ramallah premises on Tuesday April 10, 2018.
2. Whereas the second workshop dealt with the Education Research and Development Programme (ERDP) M1 Module of the project and took place at AMQF Ramallah premises on Saturday April 14, 2018.

Both workshops included the following key issues:

- Mapping planned and unexpected outcomes achieved – and comparing these to the project’s planned objectives and results.
- Identifying key drivers for the outcomes achieved and barriers that might have hampered progress, and how drivers and barriers have been taken into account in the project implementation.

The consultant engaged with participants of both workshops to try to answer the following questions.

a. How far have we come in realizing planned and unplanned outputs, outcomes and end goals that we have identified as important for our project?
b. Are/were assumptions about how and why change objectives could be reached, sound?
c. If not all were sound, what is missing and/or where do we think we need to revise and make our approach more effective and efficient in the future?

It is worthwhile noting that the above engagement / discussions that took place between the consultant and the main project stakeholders during these workshops helped to inform the consultant’s interviews and focus group discussions that were conducted later on.

3.3 Semi-structured Interviews

The team conducted semi-structured interviews with

1. PMT Staff
2. Partners’ key staff members who have participated in leading implementation of the project’s components.
3. Key relevant stakeholders.
4. SDC staff who follows up with AMQF
The purpose of these interviews was to assess how the project has been managed and AMQF’s procedures for monitoring and adjustments of activities based on changes in the context or lessons learned.

3.4 Focus group discussions

The consultant also worked to verify the findings and discussions from the partner workshop through focused group discussions with:

- Location team members.
- Community members and artists who participated in the design and implementation of community initiatives utilizing Arts.
- Culture & Arts Programme grantee organizations.
- Local government representatives, who were engaged in the project
3.5 Field Visits to collect data for M1 were done according to following schedule:

<table>
<thead>
<tr>
<th>#</th>
<th>Name</th>
<th>Role</th>
<th>Tel.</th>
<th>Email</th>
<th>Main Outputs of the Intervention</th>
<th>Project Location</th>
<th>Field Visit Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fardos Imran</td>
<td>Coordinator</td>
<td>598645030</td>
<td><a href="mailto:ferdaweskh48@gmail.com">ferdaweskh48@gmail.com</a></td>
<td></td>
<td>Ni’lin</td>
<td>Wednesday, April 18, 2018</td>
</tr>
<tr>
<td>2</td>
<td>Manar Zeid</td>
<td>Researcher</td>
<td>599321492</td>
<td><a href="mailto:manarzeid9@gmail.com">manarzeid9@gmail.com</a></td>
<td></td>
<td>Qalqilia</td>
<td>Saturday, April 21, 2018</td>
</tr>
<tr>
<td></td>
<td>Saied Abu Khader</td>
<td>Coordinator</td>
<td>599392804</td>
<td><a href="mailto:saiedkhader299@gmail.com">saiedkhader299@gmail.com</a></td>
<td></td>
<td></td>
<td>Monday, April 30, 2018</td>
</tr>
<tr>
<td>3</td>
<td>Jihad Sabweh</td>
<td>Researcher</td>
<td>599845031</td>
<td><a href="mailto:jihadmsab@yahoo.com">jihadmsab@yahoo.com</a></td>
<td></td>
<td></td>
<td>Wednesday, April 25, 2018</td>
</tr>
<tr>
<td></td>
<td>Randa Ghanem</td>
<td>Coordinator</td>
<td>598904491</td>
<td><a href="mailto:randa_abusa@hotmail.com">randa_abusa@hotmail.com</a></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Name</td>
<td>Position</td>
<td>Contact 1</td>
<td>Contact 2</td>
<td>Location</td>
<td>Date</td>
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</tr>
<tr>
<td>4</td>
<td>Mohammad Awad</td>
<td>Coordinator</td>
<td>568464685</td>
<td><a href="mailto:abo_rahaf1986@hotmail.com">abo_rahaf1986@hotmail.com</a></td>
<td>Qataneh</td>
<td>Saturday, April 28, 2018</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jihan Shamasneh</td>
<td>Researcher</td>
<td>568650067</td>
<td><a href="mailto:jihan_782001@yahoo.com">jihan_782001@yahoo.com</a></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Nadira Al-Mughrabi</td>
<td>Researcher</td>
<td>599721879</td>
<td><a href="mailto:naderaibrahim65m@gmail.com">naderaibrahim65m@gmail.com</a></td>
<td>Jericho</td>
<td>Sunday, April 29, 2018</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Walid Ghrouf</td>
<td>Coordinator</td>
<td>598955014</td>
<td><a href="mailto:waleedgroof04@gmail.com">waleedgroof04@gmail.com</a></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Abeer Madhoun</td>
<td>Researcher</td>
<td>599348186</td>
<td><a href="mailto:abeerteacher1983@gmail.com">abeerteacher1983@gmail.com</a></td>
<td>Khan Younis</td>
<td>Thursday, May 10, 2018</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hamdan A-Agha</td>
<td>Coordinator</td>
<td>599566242</td>
<td><a href="mailto:hemdan22@hotmail.com">hemdan22@hotmail.com</a></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mohammad Shubeir</td>
<td>Coordinator</td>
<td>0569004035 / 0599853472</td>
<td><a href="mailto:moh2013shber@gmail.com">moh2013shber@gmail.com</a></td>
<td></td>
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</tbody>
</table>
### 3.6 Field Visits to collect data for M2 were done according to following schedule:

<table>
<thead>
<tr>
<th>#</th>
<th>Name</th>
<th>Focal Person</th>
<th>Tel.</th>
<th>Email</th>
<th>Title of Intervention</th>
<th>Project Location</th>
<th>Field Visit Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes Theatre</td>
<td>Sulaima Ramadan</td>
<td>598756808</td>
<td><a href="mailto:sulaima.yestheatre@gmail.com">sulaima.yestheatre@gmail.com</a></td>
<td>Puppets for Social Engagement &amp; Drama Nas</td>
<td>Hebron, marginalized areas</td>
<td>Monday, April 23, 2018</td>
</tr>
<tr>
<td>2</td>
<td>Dar Qandil for Arts &amp; Culture</td>
<td>Al’a Abu Sa’</td>
<td>0599 777 100</td>
<td><a href="mailto:alaa_rosol@yahoo.com">alaa_rosol@yahoo.com</a></td>
<td>Three Dimensions</td>
<td>Deir Al-Ghusoon, Tulkarem</td>
<td>Wednesday, May 2, 2018</td>
</tr>
<tr>
<td>3</td>
<td>Silver Bedouin Tent</td>
<td>Tareq Kurshan</td>
<td>598845207</td>
<td><a href="mailto:bedouin.s.t@gmail.com">bedouin.s.t@gmail.com</a></td>
<td>Enhancing art and music skills among members of Bedouin communities</td>
<td>Abu Nuwar Cluster, Bethany</td>
<td>Monday May 7, 2018</td>
</tr>
<tr>
<td>4</td>
<td>Ashtar Theatre</td>
<td>Edward Mualem</td>
<td>599-740501</td>
<td><a href="mailto:edwar@ashtar-theatre.org">edwar@ashtar-theatre.org</a></td>
<td>Sawt Al Aghwar</td>
<td>Jiftlik, Jordan Valley</td>
<td>Wednesday, May 9, 2018</td>
</tr>
<tr>
<td></td>
<td>Source of Data Collection</td>
<td>Name</td>
<td>Contact Information</td>
<td>Event Details</td>
<td>Date</td>
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</tr>
<tr>
<td>5</td>
<td>Women Graduates Society</td>
<td>Wedad Sourani</td>
<td>082875918/0599730338</td>
<td><a href="mailto:graduates74@gmail.com">graduates74@gmail.com</a></td>
<td>Graduates Cinema, Gaza, marginalized areas</td>
<td>Sunday, May 13, 2018</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Hakawi for Culture &amp; Arts</td>
<td>Mohammad Abu Kweik</td>
<td>592108138</td>
<td><a href="mailto:hakawi.sca@gmail.com">hakawi.sca@gmail.com</a></td>
<td>Let them hear your voice, Gaza, marginalized areas</td>
<td>Monday, May 14, 2018</td>
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</table>

Data collection questionnaires were designed by the consultants and deployed during the various data collection techniques used. A copy of the various questionnaires used can be found under Annex 3 at the end of the report.
6. Evaluation results/findings

<table>
<thead>
<tr>
<th>Relevance</th>
<th>To what extent was the project design and implementation</th>
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<tr>
<td><strong>Relevant and responsive to the problems and needs of target groups</strong></td>
<td>The project initiatives were generally found to systematically originate from community needs through the various brainstorming community meeting sessions. Selection of the sample community representatives to attend these meetings differed from location to location based on the method used, whether through local councils, direct community contacts, public announcement, etc. Nonetheless, there was general consensus among the various communities that the selected issues reflect genuine community needs and concerns.</td>
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<tr>
<td><strong>Based on a clear and logically coherent set of project objectives (Goal, purpose, outputs)</strong></td>
<td>The nature of the change that the project is meant to achieve is qualitative in nature as it aims to raise awareness and change attitudes of community members towards social engagement, participation and change making through utilizing culture and arts. The overall goal and objectives as noted in the project design accurately relate to this fact. However, it is usually very hard to measure qualitative goals/intended results through qualitative indicators and thus quantitative indicators are used in an attempt to gauge intended change. The consultant believes that the indicators used in the logical framework matrix of the project reflect a good attempt on part of the project design team but, apparently, are limited if only taken at face value. To elaborate further, counting number of community meetings or number of art exhibitions, or number of event participants cannot really tell us what change all of these activities had on community members. Qualitative change is appreciated through face to face meetings and discussions with community members and this is what the evaluation entailed. As recommended in the recommendations section below, this can be done through the introduction of a systematic, flexible, monitoring system to capture and analyze quantitative as well as qualitative data at various periods of the project’s lifetime.</td>
</tr>
<tr>
<td><strong>Able to respond to changes in the context or to flawed assumptions and risks</strong></td>
<td>Yes. The nature of the project is very flexible and in fact this project’s partnership is a learning exercise for both partners as the methodology utilized in implementation is new to both of them and they are keen to optimizing gained knowledge from the pilot phase and capture all possible lessons learnt to further develop this initiative.</td>
</tr>
<tr>
<td><strong>Sensitive to socio-cultural factors, including local perceptions of needs and of ways of producing and sharing benefits</strong></td>
<td>Definitely and as mentioned earlier, all community needs that were identified by the various project’s interventions originated from the community through various brainstorming sessions. The project tried as well to address social taboos in the localities it operated and was successful in various occasions (An example of this is the success achieved at Abu</td>
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Nuwar’s bedouin location in involving girls and women in various project activities and in mixed gender participation in public events thus breaking the social taboo of prohibiting female participation along males in the public sphere. It is worthy to note that the project addressed sensitive issues such as women rights in traditional communities, as present for example in the bedouin communities and in relatively conservative localities such as Qalqilya, in a practical and wise manner and never tried to be over aggressive. The project team and partners always had a clear understanding not to cross the line and thus gained respect from community representatives.

- **Nature of interactions between project implementers and beneficiaries with local authorities.**

  Representatives from local authorities were engaged at various but varying levels throughout project implementation. This varied from utilizing the local authorities as entry points to identifying community needs such as in the case of Yes theatre first year intervention, Ni’lin intervention, etc. to having them engage in debating culture and art works, exhibitions in almost all project locations (examples are Jericho, Qalqilia, Ni’lin, Jiftlik, etc.). The limited resources available at the disposal of local councils and their limited power they can exercise at national decision making levels were constraining factors in many instances in realizing solutions to community issues that were identified during project implementation. An example of this is the Jiftlik case where Ashtar Theater organized an open meeting as well as a conference attended by the people of the village, president and members of the local council, Ministry of Education (MoE), Ministry of Agriculture, Ministry of Culture, Ministry of Labor, Ministry of Information, the Water Authority, the Energy and Natural Resources Authority, Ministry of Local Government, community based organisations, in addition to representatives of both the SDC and the AMQF. In these public events, the issues identified by the project were discussed, especially in the fields of education and the transportation of students to and from their schools. Despite the fact that a follow up committee was formed to follow up on these issues and the fact that the MoE promised to provide a bus for the students, this promise is still presently unfulfilled and students are still suffering from lack of adequate transportation means.

  Furthermore, the various project activities shed light to community representatives on the ideal relationship that need to prevail between them and the local council members. Examples of the things they have learned during their engagement in the project activities included their right to attend the periodic sessions held by their respective council / municipality, their right to take part in strategic planning of their local council / municipality, and their right to be aware of projects implemented by the local authority. A considerable number of community members who have participated in the various project interventions became later active members in the process of the preparation of the strategic plan in their areas of residence. Many of the individuals who participated in the workshops are now participants in the municipal planning committees of their municipalities. An example is Beit Awwa Youth Council, where members of this youth council became involved in the strategic planning of
their municipality and became members of planning committees, such as the Social Committee and the Committee on Good Governance.

- **Relevance to the AMQF’s and SDC’s strategies**
  During the various steps of the evaluation process, it was evident that the project aligns very well with the strategic directions of both partners vis-à-vis promoting social engagement, cohesion, accountability, and inclusivity in the general context of local community empowerment.

  **As for AMQF,** the project fits the foundation’s strategic objective to support the Palestinian society in attaining greater self-reliance in the fields of education and culture through:
  - Creating sustainable and inspiring models
  - Creating and consolidating partnerships, expanding networks and using available resources efficiently
  - Promoting the values of giving, voluntary work and community service
  - Deepening social dialogue and action in the fields of culture and education
  - Achieving greater public appreciation of culture and education

  It further capitalizes in the identified opportunity of the foundation to further engage with scores of groups and individuals (teachers, artists, children and parents) who have become an inseparable part of the Foundation’s vision and projects.

  **As for SDC,** the project partly fulfills foreseen Outcome 2 of its results framework for the Local Governance sector that stipulates “In selected areas, vulnerable citizens are able to actively participate in local political, social and economic decision making processes and to hold public service providers accountable in a systematic way”. It further corresponds to output 4 of the same outcome that indicates the following:
  - Through cultural activities and involvements, citizens, in particular youth and women have improved their sense of social appurtenance, an essential contribution to social cohesion and inclusiveness.

  It is recommended that in future funding cycles, SDC tests the possibility of having better complementarity among the various initiatives of Outcome 2; mainly those implemented by MoLG / LGUs and the CASE project. If found feasible, this would bring added value to SDC work in this domain and ensures better impact.

<table>
<thead>
<tr>
<th>Efficiency</th>
<th>To what extent was the project and its resources managed efficiently, including</th>
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<tbody>
<tr>
<td></td>
<td><strong>Budget management</strong></td>
</tr>
<tr>
<td></td>
<td>While this assignment does not include a financial audit function per se, the</td>
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<tr>
<td></td>
<td>consultant has discussed the issue of budget utilization with partners as well</td>
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<tr>
<td></td>
<td>as with CASE project and senior management members at AMQF. It was clear from</td>
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<tr>
<td></td>
<td>these discussions that AMQF follows strict financial procedures</td>
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</table>
and that it is usual practice for AMQF to maximize utilization of available funds to achieve required impact. In the case of Modality 1, reasonable resources, such as staff, stationery, artwork inputs, exhibition preparation and executions, film production, etc., were utilized for the successful implementation of the various interventions. In the case of Modality 2, the proposed budget by AMQF grantees were thoroughly discussed between the grantees and the Culture & Arts Programme team and agreed upon before actual signature of the Grant Implementation Agreement. The outcome of these discussions always reflected AMQF’s practice of efficient funds’ utilization. Nonetheless and in several instances during the evaluation work, partners and beneficiaries noted the need to allocate extra financial resources, or at least AMQF support in raising financial resources, to practically start tackling key societal issues identified. Community members who raised this issue understood very well that the project’s aim is to raise awareness and motivate social engagement to collectively tackle these issues with decision makers. Nonetheless, they noted that have the project provided such resources it would have provided extra credibility to all the important work that is taking place so far and that such resources will have probably seeded other financial inputs from other sources whether public or private.

- **Human resource management**
  Project human resources were generally spread thin. In certain locations (such as Ni’lin), project team and community members were waiting for AMQF artists to re-engage with them for few months when the consultant visited. Main reason for this extended period of disengagement is that AMQF artists’ were focused on preparing main events in other areas (second Qalqilia exhibition in this case).

- **Relations and stakeholder management**
  In general, the approach used in project implementation was inclusive and engaging. Representatives from local authorities were engaged at various but varying levels throughout project implementation. This varied from utilizing the local authorities as entry points to identifying community needs such as in the case of Yes theatre first year intervention, Ni’lin intervention, etc. to having them engage in debating culture and art works, exhibitions in almost all project locations (examples are Jericho, Qalqilia, Ni’lin, Jiftlik, etc.). Local civil society organizations were also invited to attend and discuss various artwork forms produced part of the project in most localities. Volunteers’ participation in the project was also evident in many locations in both modules (examples include Anabta, Qataneh, Qalqilia, and Gaza). From the data collected through the field work, it was evident that project teams and implementing organizations did a very good job in informing volunteers, especially youth and women, of the project goals and intended impact.

## Effectiveness

To what extent did the project

- **Deliver the planned results**
  The project is achieving its intended results as planned. However, quantitative indicators do not accurately reflect the important qualitative
change taking place at individual and collective levels within the communities. The consultant recommends that the project team, together with other stakeholders, formulates in next phases of the project qualitative indicators to gauge impact; such indicators need to get a sense of how the project contributed to changing individual and collective perceptions, attitudes and actions vis-à-vis better social engagement to tackle various community issues. Qualitative performance indicators need to be both informative and practical as complicated indicators or those difficult to obtain are unlikely to be used. The consultant is of the opinion that community engagement interventions, in general, differ in scope and purpose and that not all parties may agree on what constitute the best indicators, which makes identification of ‘universal’ indicators difficult. Furthermore, the consultant recommends that in future phases focus is put on fewer geographical localities with more in depth engagement to achieve greater impact. In several instances of the evaluation work, for instance when addressing YES theatre’s work during the second year of the project (Drama Nas), the consultant concluded that efforts were exerted to reach way too many locations on the cost of achieving greater impact. It would have been prudent to reach much fewer locations and work more extensively with these locations to achieve greater impact of better social engagement.

- **Contribute to unplanned outputs – positive or negative?**
  During the evaluation work, the consultant came across a handful of cases that project individuals faced as a result of involvement in the project activities. One example was related to verbal intimidation towards a local team member by someone in the local community who found his interests threatened as a result of the lobbying work that was done to raise awareness about use of illegal vehicles in the community. The approach that was utilized in this case, and in the project in general, in ensuring collective involvement in voicing concerns towards public issues prevented escalation of the situation. Nonetheless, it is worth noting that in rare occasions the personal safety of key staff could be put at risk especially when dealing with highly sensitive issues that might affect the vested interests of a group of people. It is recommended that all proper mitigation measures be taken to alleviate such possibility mainly by ensuring community ownership of issues raised and acting in solidarity when unexpected response appears from ‘potentially dangerous’ groups.

- **How have planned and unplanned outputs affected the benefits received?**
  All planned outputs are certainly feeding into the realization of project results. This is evident in the debate that follows exhibition of various forms of artwork produced in the project such as in the case of Ni’lin film, Qalqilia exhibitions, YES theatre puppet shows, and Ashtar in Jiftlik – the conference about the Jordan Valley in cooperation with “Save the Jordan Valley” campaign and with attendance by the MoLG, MoC, Water Authority, Ministry of Agriculture, etc. It is clear that these outputs are stirring public debate about societal issues and engaging community representatives and decision makers to find common ground to respond to them. In certain cases, planned results in breaking long standing social taboos did not succeed as planned because of high resistance to change. This is mostly the
case in reference to women equality and participation issues in highly restrictive societies such as in Bedouin communities. Nonetheless, in such instances the project has succeeded in shedding light on the issue and stirred internal community deliberations (even at family level) and this could be the first dent in actually changing long held male dominant positions about such issues. It is expected that further follow up and work on this issues in such restrictive localities will bear fruit in shifting attitudes and rigid traditions. By definition, societal change is a long term process and is accumulative in nature and cannot be expected to happen at once during a short term intervention.

- **Linkages among different locations, and between Gaza and the West Bank**

  The project conducted several cross-geography interactions/visits within the West Bank including attending art shows and exhibitions, an example is the “Third Hand” exhibition organized in Qalqilia and attended by other location teams such as Ni’lin, and the recreation visit by Abu Nuwar beneficiaries to Jericho, etc. Such visits proved to be of great value to visiting and visited locations and are encouraged to continue in a more systematic and planned manner in the future as they foster a learning environment for all participating teams as well as foster a bonding/belonging effect of all locations within the bigger CASE project. Gaza teams are somewhat isolated from interacting with their West Bank peers because of physical barriers preventing face to face meetings and exchanges. However, the project team held a Video Conference at the end of Year 1 that included Gaza and West Bank teams to discuss progress achieved, future plans and lessons learnt. Even though not a real substitute to face to face meetings and visits, the consultant recommends that the CASE project management team plans and conducts more frequent Gaza-West Bank Video Conference meetings and discussions at a smaller and theme focused level. This can be introduced in the monthly plans of the CASE project team.

**Impact**

- **To what extent did the project contribute to realize its overall goals**

  As mentioned above, the project is on the right track to achieving intended results. This is a long term process that requires systematic and extensive intervention. The uniqueness of the tools used in this project, those of culture and arts, are more appealing to community members than traditional “preaching” tools such as workshops and formal meetings. Systematic work by AMQF on fewer targeted localities over an extended period of time is expected to pay dividends in few years from now.

- **If there were unplanned impacts, how did they affect the overall impact**

  There is no unplanned impact detected by the consultant at this stage. In general and as mentioned few times already, impact is a long term result that needs probably between 5 to 10 years to measure. This project represents a pilot phase and one can talk about impact, whether planned or unplanned and its measurement, few years from now.

- **Where appropriate, all gender-related impacts were achieved**

  This issue was discussed above. Important steps were taken to address gender related barriers through the introduction of Arts and Culture within local societies and modest progress was made in this regards. However, the consultant believes that inclusion of men in future project activities /
Interventions will greatly help address gender inequality. It is important to include young boys and girls in project activities as done so far, but the inclusion of adult men will accelerate needed / required change exponentially.

- **What were the multiplier effects – if any?**
  It was noted that the positive changes being introduced throughout project execution has many levels be it on those executing the work such as local team members, artists and art organizations or on the larger community level. It is worth emphasizing again that extensive work on cultivating the seeds introduced through the implementation of the pilot phase is needed to achieve meaningful social engagement and inclusion.

<table>
<thead>
<tr>
<th>Sustainability</th>
<th>To what extent did the project contribute to</th>
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<td></td>
<td><strong>Sustain ownership to achievements among all stakeholders.</strong></td>
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|                | This varies among localities and modalities used. The more the local community members were involved not only in the identification, researching and debating public issues but also in translating those to various forms of artwork, the more they felt ownership of the work and are, thus, more likely to continue and build on work achieved so far in the future. A vivid case for an impressive involvement in identification, research of, and translation of community issues to quality artwork is that of Qalqilia’s Profiles “A Tale of a City” exhibition. Not all cases and for various reasons such as community size, location, etc., unfortunately, represent ultimate success in ensuring sustained ownership among stakeholders. For example, in few of the localities YES theatre wanted to showcase their puppet show “Where is our Role?” that was produced during year 1, a small audience of attendees showed up for the show. This just consolidates the point that since few of the remote communities in south Hebron were not properly represented in the needs’ identification process, they showed lack of will to come and attend the show. As mentioned earlier, the consultant is of the opinion that greater impact is achieved when resources, human capital, financial means, etc., are invested in fewer locations in better depth than targeting a large number of localities in a ‘scratch the surface manner’.
|                | **Institutionalize capacity for advocacy and commitment of all parties involved.** |
|                | One of the things that need better attention in future interventions is institutionalizing human capital who are committed and eager to build on knowledge gained for further sustained work within their local communities and possibly beyond. Robust institutions that embed passion and good management will be able to attract various internal and external resources required to sustain operations and future growth whereas individual efforts can only continue to certain period of time due to limited resources. Good will and personal motivation are required but are not sufficient to achieve independence and sustainability in the future. An institution, whether new or created in association with similar minded institutions, that incubates and fosters this human capital would bring an extra added value in sustaining community work and engagement. To a certain extent and in Anabta / Tulkarem – Dar Qandeel for example, this is already starting to take place.
where voluntary work was significant and where people donated an old house to house a community centre. Dar Qandeel is studying, at the present, the best way to register (institutionalize) the community center that will definitely help sustain operations and ensures growth.

- **The adequacy of the project budget for its purpose.**
  As mentioned in the Budget Management section above, the allocated budget is being spent prudently on implementation. However, human resources, staff and artists, are generally spread thin at present and better budget allocation in this regards in the future will improve efficiency and effectiveness. Provision of seed funding in the future to solving key community needs will improve the intervention’s credibility and encourage local authorities and other donors to chip in further support.

- **Sustainability of knowledge resources/ artistic interventions done as part of the project, and indicators for location teams’ sustainability beyond the conclusion of the project.**
  The main sustainability factor actually in this project is that of knowledge gained and changed perceptions / attitudes of key individuals in the various localities who had been at the forefront of promoting social engagement and social inclusion through utilizing the tools of Culture and Arts. This of course includes AMQF staff and management team members, location team members, artists, and community volunteers, teachers, social workers, etc. It is this group of people, in the consultant’s assessment, that will carry and sustain the work in the future. AMQF hands-on approach in implementing this project provided the foundation with a vital perspective on achieving impact. The consultant believes that the foundation is more convinced now of the importance of engaging the grassroots and community members to achieve positive change. It is also understood that this approach requires huge human capital involvement / investment and is time consuming as well; the truth of the matter is that there are no shortcuts to real community development and it only happens through tedious, hands’ on work in full cooperation and engagement with the community and local authorities.
7. Strengths and Areas in Need for Better Attention:

**Strengths**

1. The project is meeting its set objectives to varying degrees between Modalities and Geographic Areas.
2. The project is in complete synchrony with the vision and strategies of both partners (SDC and Qattan).
3. Continuous open dialogue and discussion between partner where the kind of relation present reflects a spirit of true partnership and not a traditional donor / recipient relationship. This kind of relation allows for continuous adjustment and tuning of project implementation.
4. Historical experience of AMQF with the teams (M1) and Cultural NGOs (M2) in the majority of locations.
5. Dedication and commitment of SDC and AMQF staff and partners to succeeding in a new modus operandi that deploys Culture & Arts to instigate social engagement at the grassroots’ level.
6. Art works prepared and displayed during project implementation were of high caliber and represented real community issues and concerns. Indicators to assess if the art projects actually reflected real community needs include the level of interaction, captured feedback from community members visiting and debating such art works and readiness to engage afterwards in tackling these needs.
7. The various project undertakings including the various artwork forms provided a platform for community members to engage with decision makers in a bid to tackle community issues and concerns.
8. In certain locations such as in Qataneh and Anabta, the involvement of volunteers provided an added value to the work and ensured better ownership of the work. Continuous engagement of volunteers in these locations will improve outreach and sustain impact.
9. AMQF’s credibility in the Palestinian society in general and in the targeted communities in particular provided tremendous impetus to successful implementation of project activities.

**Points in need of more attention**

1. There is no systematic monitoring system in place:
   a. In many instances, baseline data was not collected in a systematic manner before the start of implementation and this made progress tracking difficult or at best activity-based.
   b. There was no staff delegated to assume monitoring and indicator tracking functions.
2- In some instances, Jericho and Ni’lin as examples, shifting focus from one community segment to another (like from working with school students during Year 1 to community leaders and university students in Year 2) was done without sound exit planning. In few instances, this discouraged Year 1 participants afterwards from active engagement in project activities.

3- Project human resources are generally spread thin. In certain locations (such as Ni’lin and Jericho), project team and community members were waiting for AMQF artists to re-engage with them for few months when the consultant visited. Main reason for this extended period of disengagement is that the artists’ focus was put on preparation of large events in other areas (second Qalqilia exhibition in this case).

4- In certain instances and mainly in Modality 2 (in remote and marginalized communities south of Hebron for example), the level of interaction of the community members varied due to various reasons such as:
   a. Announcement of events to take place was not systematic and sometimes depended purely on local councils’ action.
   b. In general and in areas where the local councils were discredited (in few remote and marginalized communities south of Hebron as an example) for various reasons, weak participation in project events was reported. Approaching with every locality needs to be unique as to the social circumstances and dynamics prevailing there. In certain cases, the starting point of interaction could be through the local council but in others, it could be through a CBO or a prominent social leader; as mentioned above, it all depends on the social dynamics prevalent in the location and the team needs to exercise best judgment to choose the most appropriate method in engaging with each community/ locality.
   c. The level of community members’ involvement in the brainstorming sessions directly correlated to level of participation of public exhibitions and discussions.
   d. Inadequate number of interactions / community meetings that the project had.

5- In general, project media activities and dissemination of results to ensure that lessons and experiences learnt are shared among the largest possible audience still need better attention and efforts.
8. Recommendations for project improvement:

**Systems and Resources**

1. Introduce systematic, not necessarily rigid, monitoring system to capture and analyze data at various periods of the project lifetime as well as periodically report project’s progress in comparison to intended plans.

2. Consider a better staffing scheme at central level that includes improved load distribution in project management and coordination as well as the introduction of project Monitoring, Evaluation and Learning (MEAL) function. The MEAL Coordinator / function will build the capacity of technical and support teams, in addition to partners, and provide specialist advice and support to strengthen respective MEAL mechanisms and contribute effectively to AMQF’s project MEAL objectives. This includes strengthening accountability mechanisms both at partners and AMQF levels.

**Project implementation and risk mitigation**

1. In future phases of the project, put focus on fewer geographical localities with in depth engagement to achieve greater impact.

2. Contemplate the introduction of a framework for personal safety risk mitigation. This is needed to safeguard various individuals engaged in the project against harm’s way when dealing with highly sensitive community issues.

**Gender Mainstreaming**

1. Include adult men in various interventions as this will catalyze and accelerate intended impact when dealing with gender-related societal issues.

**Sustainability & Complementarity**

1. Contemplate institutionalizing human capital that is committed and eager to build on knowledge gained for further sustained work within the local communities and possibly beyond.

2. Provision of seed funding in the future to solving key community needs will improve the intervention’s credibility and encourage local authorities and other donors to chip in further support.

3. In future funding cycles, SDC can test the possibility of having better complementarity among the various initiatives it supports under Outcome 2 of its results framework for the Local Governance sector.
Media and Advocacy

1- Ensure better project visibility through systematic utilization of media channels in order to better advocate for the project, disseminate project results and share lessons learnt among the largest possible audience. This can be done either through outsourcing or through a dedicated in-house media staff. Utilization of media as an advocacy tool is recommended to be introduced in the design phase of possible future phases of the project.

9. Annexes:

Annex 1: Evaluation Terms of Reference
Annex 2: Agenda of Outcome Mapping Workshops
Annex 3: Evaluation Questionnaires
Annex 4: Selected Photos Taken during the Evaluation
Invitation to Bid (ITB)

&

Terms of Reference (ToR)

Consultancy Services

for

The Interim Evaluation of the Culture, Art and Social Engagement (CASE) Project

Project period: 1/1/2016 – 31/12/2018

Co-funded by the Swiss Agency for Development and Cooperation (SDC)

January 2018
CASE PROJECT EVALUATION

In compliance with the A. M. Qattan Foundation’s strategic approach to evaluate its work, including its programmes and projects, and as stipulated in the “Culture, Art & Social Engagement” (CASE) Project agreement with the SDC (co-funder); the Foundation seeks an external consultant (or team) to evaluate the CASE Project’s methodology and assess its impact (evaluation to be concluded by 30 June 2018).

BACKGROUND

The project "Culture, Art & Social Engagement" (CASE) is a three-year project (2016-2018), launched by the A. M. Qattan Foundation (AMQF) with co-funding from the Swiss Agency for Development and Cooperation (SDC). The project’s total budget is $1,143,288; of which $854,230 (around 75%) are SDC contribution, and $289,058 (around 25%) are AMQF contribution. CASE aims to highlight the role culture and arts can play as effective tools for promoting social development and cohesion, and for enhancing social participation and accountability.

The overall goal of the project:

The CASE project aims to promote social engagement and community participation through arts and culture. This is achieved through implementing projects that reflect the hopes, needs and priorities of the community, and presenting them to officials and decision makers. Each project is developed in a participatory and interactive manner with the community in which the project is implemented.

Specific objectives:

- Empowered, motivated and inspired community members in voicing their aspirations and needs
- Artistic projects that depict communities’ aspirations and needs are used to instigate wider community dialogue, engagement and action

Work is done in two modalities:

Modality 1 - People-led projects: Location teams made up of artists, teachers and community activists, lead a participatory process of determining community issues, and guide the local community through a journey of reflection and interaction with their issues, depicting them in art projects produced by people themselves. Work under this modality is led by the Educational Research and Development Programme (ERDP) at the Foundation.

Modality 2 - Artist-led projects: Through an open competitive call, art project grants are provided for artists, groups or institutions to produce artworks that are inspired from communities’ needs. The artists take on the mission of researching and mining the issues that matter to different communities and engage in art projects that draw upon their perception of people’s issues. This modality, grant-making, is led by the Culture and Arts Programme (CAP) at the Foundation.

Work locations: Jericho, Qalqiliya, Ni’lin, Jiftlik, Tulkarem, Hebron, Gaza, Khan Younis, Qatanneh, Anabta, and Aizariyeh.
**Project Steering:**

The project is managed by the A. M. Qattan Foundation. Modified action plans and budgets are shared with the SDC at the beginning of every year. Regular meetings are organised with the SDC to update them on the progress of the project, and to share feedback on reports, project methodology and needs for modification. Field visits are sometimes co-organised between AMQF and the SDC.

**TERMS OF REFERENCE:**

The evaluation will be conducted in accordance with the following terms of reference:

1. **Main Objective**

The main objective of the evaluation is to reflect on the project experience, and assess its strengths and weaknesses, in order to provide lessons and recommendations on how performance can be improved to achieve the best possible results and generate the maximum desired impact on beneficiaries and stakeholders in a similar future project.

2. **Sub Objectives**

   - **Evaluate planning & implementation:**
     1. Determine the effectiveness and efficiency of the two modalities used in the project.
     2. Determine the clarity of the project’s objectives and the suitability of the set indicators to assess the project’s objectives, and provide recommendations to how indicators can be more representative.
     3. Determine the suitability of the project’s work plans and methodologies in achieving its objectives.
     4. Determine how the project’s objectives meet those of the Foundation’s strategic plan, and those of the SDC strategic plan.
     5. Determine the success the project has achieved in developing its human resources (i.e., structure of project management team, location teams and grantee parties); and provide opinion on how to develop them.
     6. Assess the linkages among the projects in different locations, and between Gaza and the West Bank.
     7. Evaluate the efficiency of the project’s administrative procedures.
     8. Evaluate the efficiency in using the financial resources and the time allocated for the project and for work in each location.
9. Determine the main risks/challenges in the project and assess the project’s management team’s readiness to deal with them in each location.

10. Assess the relevance of the project’s approach in combining between culture and local governance, and how this approach is perceived by communities, local councils and artists.

- Evaluate the project's impact to date:

1. Determine the effect that the project has had on beneficiaries in each targeted community, especially in terms of enhanced social participation and engagement, in addition to motivation to lead social initiatives and change.

2. Determine how activities undertaken in each location are in compliance with the project’s objectives.

3. Determine the success that the project has achieved in bringing to light community issues and influencing decision makers to tackle them.

4. Determine the effect that the project has had on location teams, artists and grantee organisations/party.

5. Determine whether the project implementation has resulted in any unintended outputs, be it positive or negative (e.g. unintended harm to the targeted communities).

- Evaluate sustainability:

Determine the likelihood of the project’s ability to sustain results and extend impact beyond the end of the project.

3. Scope of work:

The evaluation process is expected to include the following:

Data collection: This will be carried out through, desk review, individual interviews, focus groups, questionnaires and online surveys and includes the following tasks:

a. Review the project’s proposal, logical framework, work plans, annual budgets, SDC Cooperation Strategy, project credit proposal, and all relevant literature and references.
b. Review the project’s annual and semi-annual reports.

c. Review audio-visual materials produced in the framework of the project, press releases and media articles and coverage.

d. Hold individual and focus group meetings with the project management team, SDC team, location teams, grantee organisations/parties, artists and all relevant staff.

e. Attend ongoing activities and review materials on previously implemented activities to determine their development and progress.

f. Hold individual and group meetings with project beneficiaries in each location, including participants in the project and audience attending different project outcomes.

g. Hold meetings with selected staff members of public and non-governmental institutions, such as decision makers or representatives of local councils that have been engaged in the project activities.

Data Analysis and Report Writing

During data analysis, the evaluation team may contact the Project Management Team, and /or the Foundation’s Management, the location team members/ grantee parties, artists, and/or any other relevant party, to obtain or verify information. This will be followed by writing a draft of the report and submitting it to the Director General by the end of April 2018. The draft report will be reviewed by the Director General, the project management team and the SDC, in order to provide their feedback and remarks. After the review and discussion of the draft report, a final report will be submitted by the end of June 2018 for response by the project management team. The report and the response will be used by the Foundation’s management and the SDC to reach final conclusions.

Expected Deliverables

1. Evaluation methodology and work plan after one week of signing the contract, to be approved by the Foundation. It is important to pay attention to gender-segregated data and provide information on youth participation.

2. Draft report for discussion and review by end of April 2018.


4. All deliverables to be provided in hard copy and in digital form.

5. The language of the report is English, but an executive summary in Arabic is required.
4. Requested offers

The Consultant(s) is requested to provide the following:

- A one-page reflection on the ToR detailed above.
- Short bio and contact information of the evaluation consultant, and of evaluation team members (if any).
- Record of consultant’s (and evaluation team’s) experience in previous evaluation tasks.
- Ability to reach Gaza.
- A financial offer (in USD) covering all expected costs: Please note that a 10% income tax will be deducted from any payment per the Palestinian tax laws. The payment schedule will be discussed and detailed during contract preparation.

Submission:

All offers shall be submitted in one hard copy in a sealed envelope and a digital copy.

All offers are to be submitted to:

   Nihaya Kharroub
   Director of Administration
   A.M. Qattan Foundation
   22 Al-Jihad St.
   Ramallah – Palestine

**Deadline for submitting bids:** 8 February 2018, no later than 3:00pm.

**Timeframe:** The expected timeframe of the task is 4 months

**General note**

The evaluation process shall be carried out with complete confidentiality. The Foundation has exclusive copyright of the report, replies and all other information collected during the process.
Annex 2

Agenda of Outcome Mapping Workshops
AMQF CASE Project Interim Evaluation

Outcome Mapping Workshop

Date: Tuesday April 10, 2018
Time: 9:30 am – 2:00 am
Venue: AMQF Offices

Agenda:

9:30 – 9:45 Registration

9:45 – 10:30 Introduction of participants and their roles in the Project

10:30 – 11:30 Presentation of the CASE Project Logical Framework Matrix (LFM) and mapping planned and unexpected outcomes achieved

11:30 – 11:45 Coffee Break

11:45 – 12:30 Comparing present outcomes to those planned and discussing possible reasons of deviation (positive or negative).

12:30 – 2:00 Re-visiting the original LFM in view of the above discussion and providing feedback on the planned results, outcomes, outputs, indicators, assumptions, etc. & answer the following question: Will you change / modify anything in the LFM now that we have implemented 2 years of the project. If yes, what is it and why do you think it needs to be modified?
التقييم المرحلي لمشروع استخدام الثقافة والفنون لتعزيز المشاركة المجتمعية

ورشة عمل لمسح واستعراض مخرجات المشروع

التاريخ: 14/4/2018
الوقت: 10 صباحًا – 2 ظهراً
المكان: مكاتب مؤسسة عبد المحسن القطان

الأجندة:

10:00 – 10:05 تسجيل

10:30 تعريف المشاركين

10:30 – 12:45

12:30 – 12:45 استراحة

12:45 عرض مصفوفة الإطار المنطقي للمشروع بما في ذلك النتائج المخطط تحقيقها

13:00 استعراض لأي نتائج (إيجابية أو سلبية) غير مخطط بها وتم تحقيقها والأسباب التي أدت لذلك

وعلى ضوء ذلك تقديم اقتراحات لإثراء مصفوفة الإطار المنطقي للمشروع
Annex 3

Evaluation Questionnaires
<table>
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<tr>
<th>استمارة بيانات المشروع (فرق العمل)</th>
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<td>م(^)اسم:</td>
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1- كيف ترى/ترنين مشاركة أفراد المجتمع المحلي في منطقة عملكم في النشاطات الثقافية والفنية قبل المشروع؟
   - ممتازة
   - جيدة جدا
   - جيدة
   - مقبولة
   - ضعيفة

2- كيف ترى/ترنين مشاركة افراد المجتمع المحلي في منطقة عملكم في النشاطات الثقافية والفنية بعد البدء بتنفيذ المشروع؟
   - ممتازة
   - جيدة جدا
   - جيدة
   - مقبولة
   - ضعيفة
   لماذا؟

3- كيف ترى/ترنين إيمان أفراد المجتمع المحلي بمنطقة عملكم دور الاشقة الثقافية والفنية في أحداث تغيير في حياتهم؟
   - ممتاز
   - جيد جدا
   - جيد
   - مقبول
   - ضعيف
   لماذا?

4- هل تم تنفيذ انشطة ثقافية أو فنية في نفس منطقة عملكم خلال السنوات الخمسة الماضية؟
   - نعم
   - لا
   - غير ذلك,

(إذا كان الجواب لا، انتقل إلى السؤال 7)
5- ماذا كان هدف هذه الأنشطة؟
- ترفيهي
- توعوي
- اكاديمي
- ترويجي
- غير ذلك ،

6- كيف كان اقبال الناس وتفاعلهم مع هذه الأنشطة؟
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

7- كيف ترى ترتيبت بين مشاركة أفراد المجتمع في انشطة المشروع (اجتماعات / ورشات عمل ...)؟
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

8- هل تعتقد أن المشروع أوجد أفرادًا محفزين للتعبير عن تطلعاتهم واحتياجاتهم؟
- نعم
- لا
- نوعًا ما

9- مستوى تفاعل الأفراد داخل الأنشطة التي ينفذها المشروع:
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

10- الالتزام والانضباط بحضور أنشطة المشروع:
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

11- برأيك، هل استطاع المشروع أحدث تغيير في سلوك المشاركين بالأنشطة؟
- نعم
- لا
- نوعًا ما

12- برأيك، هل استطاع المشروع دفع الأفراد للمشاركة بمبادرة مجتمعية؟
- نعم
- لا
- نوعًا ما
13- كيف ينظر الناس في منطقة عملكم إلى دور المشاريع والأنشطة الثقافية والفنية؟

○ اهمية كبيرة ○ عدم الاهتمام ○ نظرة سلبية ○ غير ذلك.

14- برأيك، هل استطاع المشروع احداث تغيير في نظرية المجتمع للنشاطات الثقافية والفنية ؟

○ نعم، أعط مثالاً على ذلك
○ لا، نوعاً ما

15- نسبة المشاركة في اجتماعات وانشطة المشروع مقارنة بالخطأ الموضوعة (التوقعات)؟

○ أكثر من 90% ○ 80-89% ○ 70-79% ○ 60-69% ○ أقل من 60%.

16- أهم المعوقات امام رفع الوعي المجتمعي بدور ورسالة الفن والثقافة في حياة الناس وقررتها على تبني قضاياهم؟

○ عادات وتقاليد ○ الظروف السياسية والاقتصادية الصعبة ○ قلة المشاريع والأنشطة الثقافية والفنية ○ ضعف الوعي العام بأهمية ودور الثقافة والفنون ○ جميع ما ذكر ○ غير ذلك.

17- لأي مدى ربطت أنشطة المشروع ما بين المجتمع المحلي والهيئات المحلية؟

○ شكل ممتاز ○ جيد جدا ○ مقبول ○ ضعيف.

18- برأيك، هل مدة تدخل المشروع بمنطقة عملكم كانت كافية لتحقيق الأثر المرجوة؟

○ نعم ○ لا، نوعاً ما

وضح/ي
19 - برأيكم، أين نجح المشروع وأين أخفق؟

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<thead>
<tr>
<th></th>
<th>نجاح</th>
<th>أخفاق</th>
</tr>
</thead>
</table>

20 - هل تعتقدان بأنه يمكن أن نرى أي مؤشرات للاستدامة في العمل بعد انسحابكم من منطقة العمل؟

<table>
<thead>
<tr>
<th></th>
<th>نعم</th>
<th>لا</th>
<th>نوعاً ما</th>
</tr>
</thead>
</table>

21 - إذا اتيحت لكم المشاركة في مشاريع مشابهة مستقبلاً، هل توافقون أن تكونوا من فريق العمل؟

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<thead>
<tr>
<th></th>
<th>نعم</th>
<th>لا</th>
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</table>

لماذا؟

شكراً لتعاونكم.

- شكراً لتعاونكم.
<table>
<thead>
<tr>
<th>السؤال</th>
<th>الответ</th>
</tr>
</thead>
<tbody>
<tr>
<td>كيف ترين/ ترين مشاركة افراد المجتمع المحلي في منطقه عملكم في النشاطات الثقافية والفنية قبل المشروع؟</td>
<td></td>
</tr>
<tr>
<td>ممتازة ☐</td>
<td>جيدة جدا ☐</td>
</tr>
<tr>
<td>كيف ترين/ ترين مشاركة افراد المجتمع المحلي في منطقه عملكم في النشاطات الثقافية والفنية بعد البدء بتنفيذ المشروع؟</td>
<td></td>
</tr>
<tr>
<td>ممتازة ☐</td>
<td>جيدة جدا ☐</td>
</tr>
<tr>
<td>لماذا؟</td>
<td></td>
</tr>
<tr>
<td>كيف ترين/ ترين إيمان افراد المجتمع المحلي بمنطقه عملكم بدور الالشاطات الثقافية والفنية في احداث تغير في حياتهم؟</td>
<td></td>
</tr>
<tr>
<td>ممتاز ☐</td>
<td>جيد جدا ☐</td>
</tr>
<tr>
<td>لماذا؟</td>
<td></td>
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<tr>
<td>هل تم تنفيذ انشطة ثقافية او فنية في نفس منطقه عملكم خلال السنوات الخمسة الماضية؟</td>
<td></td>
</tr>
<tr>
<td>نعم ☐</td>
<td>لا ☐</td>
</tr>
</tbody>
</table>

(إذا كان الجواب لا ، انتقل إلى السؤال 7)
5- لماذا كان هدف هذه النشاطة؟
- ترفيهي
- توعوي
- اكاديمي
- ترويجي
- غير ذلك،

6- كيف كان أقبال الناس وتفاعلهم مع هذه النشاطة؟
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

7- كيف ترى ترساً مشاركة أفراد المجتمع في نشاط المشروع (اجتماعات / ورشات عمل ... الخ)؟
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

8- هل تعتقد أن المشروع أوجد أفراداً متحفزين للتعبير عن تطلعاتهم واحتياجاتهم؟
- نعم
- لا
- نوعاً ما
- غير ذلك

9- مستوى تفاعل الأفراد داخل الأنشطة التي تنفذها المشروع:
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

10- الإلتزام والانضباط بحضور النشاطة المشروع:
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

11- بالرأيك، هل استطاع المشروع إحداث تغيير في سلوك المشاركين بالأنشطة؟
- نعم، أعط مثالاً على ذلك
- لا
- نوعاً ما

12- بالرأيك، هل استطاع المشروع دفع الأفراد المشاركين للتفكير بمبادرات مجتمعية؟
- نعم، أعط مثالاً على ذلك
- لا
- نوعاً ما
13. كيف ينظر الناس في منطقة عملكم إلى دور المشاريع والأنشطة الثقافية والفنية ودورها في تبني قضاياهم؟

- أهمية كبيرة
- عدم الاهتمام
- نظرة سلبية
- غير ذلك

14. برأيك، هل استطاع المشروع احداث تغيير في نظرة المجتمع للنشاطات الثقافية والفنية ودورها في إيصال أصواتهم لصانعي القرار في المجتمع المحلي؟

- نعم
- لا

15. نسبة المشاركة في اجتماعات وأنشطة المشروع مقارنة بالتوقعات؟

- أكثر من 90%
- 80-89%
- 70-79%
- 60-69%
- أقل من 60%

16. أهم المعوقات امام رفع الوعي المجتمعي بدور ورسالة الفن والثقافة في حياة الناس وقررتها على تبني قضاياهم؟

- عادات وتقاليد
- الظروف السياسية والاقتصادية الصعبة
- ضعف الوعي العام بأهمية ودور الثقافة والفنون
- جميع ما ذكر

17. لأي مدى ربطت أنشطة المشروع ما بين المجتمع المحلي والهيئات المحلية؟

- بشكل ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

18. برأيكم، هل مدة تدخل المشروع منطقة عملكم كانت كافية لتحقيق الأثار المرجوة؟

- نعم
- لا

وضحة:  

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19 - برأيكم، إن نجح المشروع وأين اخفق؟

<table>
<thead>
<tr>
<th>نجاح</th>
<th>اخفاق</th>
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20 - هل تعتقدوا بأنه يمكن أن نرى أي مؤشرات للاستدامة في العمل بعد انسحابكم من منطقة العمل؟

نعم   لا   نوعاً ما

وضحك/يأ-

21 - إذا اتختتم المشروع في مشاريع مشابهة مستقبلًا، هل توافقون ان تكونوا من فريق العمل؟

نعم   لا

لماذا؟..........................
استمارة بيانات المشروع (افراد)

<table>
<thead>
<tr>
<th>الاستمارة بيانات المشروع (افراد)</th>
</tr>
</thead>
<tbody>
<tr>
<td>الاسم:</td>
</tr>
<tr>
<td>العنوان:</td>
</tr>
<tr>
<td>التاريخ:</td>
</tr>
<tr>
<td>الموقع:</td>
</tr>
</tbody>
</table>

1- كيف ترى/ترنين مشاركة افراد المجتمع في منطقتك في النشاطات الثقافية والفنية قبل المشروع؟
- ممتازة
- جيدة جدا
- جيدة
- مقبولة
- ضعيفة

2- كيف ترى/ترنين مشاركة افراد المجتمع في منطقتك في النشاطات الثقافية والفنية بعد البدء بتنفيذ المشروع؟
- ممتازة
- جيدة جدا
- جيدة
- مقبولة
- ضعيفة

3- كيف ترى/ترنين إيمان افراد المجتمع في منطقتك بدور الانشطة الثقافية والفنية في احداث تغيير في حياتهم؟
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف

4- هل تم تنفيذ انشطة ثقافية او فنية في منطقتك خلال السنوات الخمسة الماضية؟
- نعم
- لا
- غير ذلك

(إذا كان الجواب لا، انتقل إلى السؤال 7)

5- ماذا كان هدف هذه الأنشطة؟
- ترفيهي
- توعوي
- اكاديمي
- ترويجي
- غير ذلك

6- كيف كان أقبال الناس وتفاعلهم مع هذه الأنشطة؟
- ممتاز
- جيد جدا
- جيد
- مقبول
- ضعيف
7- كيف ترى/ترين مشاركة أفراد المجتمع في أنشطة المشروع (اجتماعات /ورشات عمل ... الخ)؟
○ ممتاز ○ جيد جدا ○ جيد ○ مقبول ○ ضعيف

8- هل تعتقد أن المشروع أوجد في داخلك الدافعية للتعبير عن تطلعاتكم واحتياجاتكم؟
○ نعم ○ لا ○ نوعاً ما ○ غير ذلك

9- برأيك، هل استطاع المشروع احداث تغيير في سلوكك اتجاه المشاركة في الحيز العام من خلال الأنشطة؟
○ نعم ، أعط مثالاً على ذلك ○ لا ○ نوعاً ما ○ غير ذلك

10- برأيك، هل استطاع المشروع دفعك / جفع الآخرين للتفكير بمبادرات مجتمعية؟
○ نعم ، أعط مثالاً على ذلك ○ لا ○ نوعاً ما ○ غير ذلك

11- كيف ينظر الناس في منطقتك إلى دور المشاريع والأنشطة الفنية والثقافية وبدورتها على تبني قضاياهم؟
○ أهمية كبيرة ○ باهتة ○ عدم الاهتمام ○ نظرة سلبية ○ غير ذلك

12- برأيك، هل استطاع المشروع احداث تغيير في نظرة المجتمع للنشاطات الثقافية والفنية ودورها في إياصل أصواتهم لصنع القرار في المجتمع المحلي؟
○ نعم ، أعط مثالاً على ذلك ○ لا ○ نوعاً ما ○ غير ذلك
13- هل تعتقد ان الانشطة الثقافية والفنية باستطاعتها ان تكون أداة فعالة في ايصال قضايا الناس وهمومهم لمصلوح القرار؟

لا  
نعم  
غير ذلك  

14- هل تعتقد ان الانشطة الثقافية والفنية باستطاعتها ان تكون أحد ادوات رفع الوعي في المجتمع تجاه واجباتهم وحقوقهم؟

لا  
نعم  
غير ذلك  

15- برأيك ما هي أهم المعوقات امام رفع الوعي المجتمعي بدور ورسالة الفن والثقافة في حياة الناس وقدرتها على تبني قضاياهم؟

(__) بالإمكان اختيار أكثر من إجابة

- عادات وتقاليد
- الظروف السياسية والاقتصادية الصعبة
- ضعف الوعي العام بدور الثقافة والفنون
- قلة المشاريع والأنشطة الثقافية والفنية
- ضعف الوعي العام بأهمية ودور الثقافة والفنون
- جميع ما ذكر

غير ذلك  

16- لأي مدى ارتبطت أنشطة المشروع بالهيئات المحلية؟

بشكل ممتاز  
جيد جدا  
جيد  
مقبول  
ضعيف

17- هل تعتقدون بأن عدد أعضاء وخصائص خبرات فريق العمل / المؤسسة كانت مناسبة؟

ممتاز  
جيد جدا  
جيد  
مقبول  
ضعيف

18- برأيك، هل مدة تدخل المشروع منطقتهم كانت كافية لتحقيق الأثار المرجوة؟

نعم  
لا  
نوعا ما
19. برأيكم أين نجح المشروع وأين أخفق؟

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<th>نجاح</th>
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20. هل أنت أكثر اقتناعاً بأهمية المشاركة المجتمعية؟

<table>
<thead>
<tr>
<th>نوعاً ما</th>
<th>نعم</th>
<th>لا</th>
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21. إذا اتيحت لكم المشاركة في مشاريع مشابهة مستقبلًا، هل تشاركون بها؟

<table>
<thead>
<tr>
<th>ممكن</th>
<th>نعم</th>
<th>لا</th>
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</tbody>
</table>
شكرا لتعاونكم.
Annex 4

Selected Photos Taken during the Evaluation
Focus Group Meeting / Data Collection Session in Ni’lin
Focus Group Meeting / Data Collections Session in Dar Qandil, Deir Al Ghusoon
Focus Group Meeting / Data Collections Session in Qataneh
Focus Group Meeting / Data Collections Session in Khan Younis
Focus Group Meeting / Data Collections Session in Anabta
Focus Group Meeting / Data Collections Session in Qalqilia
Annex 3: End of Phase Report - EPR

1.1 **Importance:** This is a normative instrument to strengthen result-orientation of operations (projects/programmes) in order to improve both steering by results\(^1\) (= outputs and effects) and documentation of results for learning and accountability.

1.2 **Principle:** The end of phase report (EPR) is the operational report of every phase for each project/programme. It reports against key planning documents established (Pro Doc including the budget). It provides a self-critical analysis of results achieved, performance, how difficulties have been dealt with and lessons learnt. It is based on the monitoring system of the project/programme as well as on the experiences made during the implementation of the project/programme, also partially reflected in the annual progress reports and eventual reviews. The EPR has to be short, concise, objective and critical (max 5 pages, Arial 11 + annexes). It has to be self-explanatory, clear and comprehensible.

---

\(^1\) Results refer to outputs and effects. Effects refer to outcomes (= the likely or achieved *short-term and medium-term effects* of an intervention’s outputs) and impact (= positive and negative, primary and secondary *long-term effects* produced by a development intervention, directly or indirectly, intended or unintended)
<table>
<thead>
<tr>
<th>1 Basic Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country/Region:</strong> Palestine</td>
</tr>
<tr>
<td><strong>No SAP:</strong> 7F- xxxxx.xx</td>
</tr>
<tr>
<td><strong>Domain SDC:</strong> (e.g. SC, CEE, HA, GC)</td>
</tr>
<tr>
<td><strong>Domain of intervention / component of Cooperation Strategy</strong></td>
</tr>
<tr>
<td><strong>Main objective of the project/programme:</strong> Enhanced social engagement and participation through culture and the arts</td>
</tr>
<tr>
<td><strong>Start of project:</strong> 1/1/2016</td>
</tr>
<tr>
<td><strong>Start of the current phase:</strong> 1/1/2016</td>
</tr>
<tr>
<td><strong>SDC budget in Swiss Francs for the current phase according to Credit Proposal:</strong></td>
</tr>
<tr>
<td><strong>Information on partners and/or other donors contribution (calculated in Swiss Francs):</strong></td>
</tr>
<tr>
<td><strong>Implementing organisations:</strong> A.M. Qattan Foundation</td>
</tr>
<tr>
<td><strong>Main National Partners:</strong></td>
</tr>
<tr>
<td><strong>Sources of information for End of Phase Report:</strong></td>
</tr>
<tr>
<td><strong>Written by (Name of Author(s) / Organisation):</strong></td>
</tr>
<tr>
<td><strong>Responsible for the EPR (name of person):</strong></td>
</tr>
<tr>
<td><strong>Date of edition of the EPR:</strong></td>
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</tbody>
</table>
2 Outcomes achieved (max. 2 pages)

2.1 Description of intended and unintended effects (outcomes / if possible impact):

Over the past 40 months (2016 - May 2019), "Culture, Art and Social Engagement" (CASE) project implemented by the A.M. Qattan Foundation (AMQF) through the Culture and Arts Programme (CAP) and the Educational Research and Development Programme (ERDP), has engaged with local communities in Jericho, Ni'lin, Qalqilya, Anabta, Qatanna, Deir Al Ghusoun/ Tulkarem, Gaza (different localities), Khan Yunis, Beit Lahia, Abasan, Hebron villages (Abu Al Asja, Hadb Al Fawwar, Kharsa, Al Majd, Burj Al Bireh, Deir el Assal, Halhoul, Doura, Yatta, Bani N'eim, Al Samou'a', Sa'ir, Beit Oula, Beit Ommar, Tafouh, Al Thahriya, Al Shyoukh, Noubia, Kharaas and Sourif), Jiftlik, and Abu Al Nuwwar Bedouin community/ Eizariya, to empower and motivate people to voice their aspirations and needs through art projects (Overall goal: enhanced social engagement and participation through art and culture), and be active players in bringing about positive change to their communities. Specific outcomes of the project:

- Empowered, motivated and inspired community members in voicing their aspirations and needs
- Artistic projects that depict communities’ aspirations and needs are used to instigate wider community dialogue, engagement and action

In the course of the project, work continued in some locations for a duration ranging from 6 months (as in the case with the Society of Women's Graduates in Gaza who benefitted from a CAP grant) to three years (Such as in Qalqilya and Ni'lin), in order to generate more attention and action towards people's needs and issues and to create inspiring models that can resonate with communities from nearby areas. It was evident that remaining in the same locations for a period longer than one year has helped generate more attention and action towards people's needs and issues and created inspiring models that can resonate with communities from nearby areas. Working in the same locality for a long period has also helped establish trust between the people and the location teams, and opened channels of communication with decision makers and has boosted people's confidence in their role in bringing about change. All this, in turn, has helped generate among the different communities a feeling of ownership of the project. This is in synchrony with both the Foundation's mission "to empower free individuals… through a long-term, participatory developmental ethos" and with the SDC’s Local Governance strategy. Not only has the project generated a feeling of ownership, but it has also met the project outcomes which can be illustrated in a number of success stories, including on the positive action by decision makers instigated by people's participation in dialogue with them and their engagement in art projects in the framework of the project. Some of these success stories are described below:

- The electricity returned to Al Jiftlik village following ASHTAR Theatre's involvement in solving the problem of the electricity cuts. The intervention resulted in people’s conviction of the importance of paying their debts in order to repair the generator.
- Ashtar Theatre organised two conferences that brought decision makers and ministers to discuss Education, school dropouts and transporation issues among other issues in the Jordan Valley.
- Ni'lin municipality cleaned the garbage that was piled up in Ni'lin Valley area after a number of students took photos of the area and shared them on social media, and upon insistent requests by parents and community members who followed up with the municipality.
- 10 women led a campaign against illegal cars in Ni'lin. They distributed surveys on the issue and managed to collect more than 500 signatures from Ni'lin's people. Consequently, Ni'lin's municipality was responsive to the illegal cars issues, and started a campaign against illegal cars together with the police.
- In Qalqilya the exhibition "Third Hand", which was the first ever exhibition in the city, saw an unprecedented turnout (more than 1,000 visitors in 3 days), and many people who attended the exhibition became participants in the project activities. The exhibition was followed by a discussion with the mayor of Qalqilya Dr. Hashem Al Massri who assigned Ms. Dawla Zeid (member of the municipal council) to follow up the community demands emerging in the framework of the project. Ms. Dawla Zeid later joined the location team in Qalqilya.
municipality also promised to include in its plan the development of the children’s playground in the municipality’s park.

- The municipality of Qalqilya appointed a committee led by Mr. Tareq Emeir, to address some of the issues addressed by the community through the project. Mr. Emeir met with the location team, and played a major role in immediately solving some issues such as removing stalls off of the pavements, and relocating the second-hand furniture market from its previous location in front of a school (which was a major source of noise) to another specially allocated place.

- In Anabta, after people drew attention to the issue of poor street lighting, the mayor Hamdallah Hamdallah promised to take action to solve the problem.

- In Abasan (Gaza), after presenting the play “Tayha” by Hakawi theatre, the Union of Health Work Committees showed interest and promised to open a health centre in Abasan area which is a border area and is always exposed to invasion by the Israelis.

- Two members of Drama Nas team (Yes Theatre - Hebron) got involved in the strategic planning of their municipalities and have been working with other academics to identify the needs of the different sectors in the community.

- As a result of workshops, discussions and puppet show performances held by Yes Theatre in Hebron city and villages, people have become much more aware of information that they were previously lacked information on. They also became knowledgeable of their rights regarding accountability and transparency of local and municipal councils.

- The teachers and activists who led the project in Qalqilya were capable of producing their own art works for the second exhibition ‘Profiles’ with much less interference from the artists as opposed to the first exhibition ‘Third Hand’. They became much more capable of analysing their reality, expressing themselves and questioning their issues, each from their own personal point of view.

- Following Hakawi Theatre project in Gaza, there was a positive response from the local councils in Beit Lahia and Abasan. Some staff members of both councils were assigned to cooperate with the theatre team and participate in meetings and discussions. The issue of the sewerage system has become one of Abasan municipality’s priorities and the project is part of their strategic plan now. A team from the Municipality of Abasan, headed by the mayor in cooperation with the Islamic Relief, promised to contact donors abroad to bring funding for this sewerage network.

- In Deir Al Ghusoun, raising the issue of preserving the old houses during the discussion sessions and the workshops has led to pressuring the municipality to cancel their decision to demolish the historic olive oil press house (historically linked to Ahmad Pasha Al-Jazzar). The place was kater dedicated by its owners to become a public space for people to meet and organise social activities. In addition to this, the Rusol family dedicated their house to become a cultural centre that is open to serve the community and discuss their daily issues.

- Also in Deir Al Ghusoun 70 school students participated in the voluntary work to clean the municipality park which had previously been abandoned and unused. This was followed by a visit to the municipality to convince them of the community’s readiness and willingness to reactivate the park, and the municipal council agreed to accept community initiatives by the youth and women committees to be implemented in the park. It is worth noting that the park serves 15,000 people living in Deir El Ghusoum.

- In Qatanna the project witnessed a change in the relationship between people and their public space; people painted houses’ doors and walls, as well as the walls of the big mosque, replacing political slogans and random scrabbles with embroidery patterns; paintings that reflect the spirit of the area. 300 people participated in the activity (50 of whom were young men and women), including the mosque’s worshipers and Imam. Moreover, the old city in Qatanna used to be treated as a landfill where people dump their garbage. After people’s undertaking of cleaning their city, the municipality took responsibility of collecting garbage.

**Impact:**

The project’s impact can be manifested at four levels: Impact on the communities, on the location teams, the artists and decision makers:
Communities: People participating in the project stated that they perceive the project as a platform and an opportunity through which they can express their aspirations and meet their responsibilities as active players in their communities. The project has opened channels of communication with decision makers and has empowered the people to influence decision makers and hold them accountable for their responsibilities and duties. Consequently, people’s confidence in their role in bringing about change has increased, all of which has generated a feeling of project ownership. On another level, people have changed their views of the arts; since the project has allowed them to become sources of data and inspiration to feed into art projects, to be key players in producing art projects - and not mere receivers - they no longer feel alienated from the arts, and they believe in its role in bringing about change. This is evident in turnouts to the Ni’lin, Qalqilya, Anabta exhibitions and Dar Qandeel’s event in Deir Al Ghusoun, among many other events.

Location teams: A major output from this project, that was not identified as a standalone one, was fostering core activist teams and mobilising volunteers in each community. Team members have become assets for their communities. Even the ones who are no longer officially part of the teams, are still involved in the project as volunteers. They have gained understanding of their communities needs and established good relationships with their local councils, and they inspired other members from their communities to participate in voicing their needs (At least 30 community members have worked in their communities on a voluntary basis, supporting the 12 members of location teams).

Artists: Artists working in the project (Raafat As’ad, Bashar Khalaf, Bilal Khatib, Bassam Jerbawi, and Eid Aziz, in addition to Monther Jawabreh who later joined the team of artists in Qatanna), Petra Barghouthi, Alaa’ Abu Saa’ from Dar Qandeel, Raouf Haj Yahya (who has been working with Abu Al Nuwwar bedouin community), and Gaza-based film directors Muntaser Al-Sabe’ and Abdulrahman Hussein (who worked on the documentary film in Khan Yunis), see much more value in their art work since it is inspired from people’s needs and since people can relate to it and interact with it. At the beginning they were struggling in engaging with people and in identifying their issues, while at the moment they are more experienced, more capable and more interested in directly engaging with people.

“I thought I was about to meet with a group of students and provide them with some information and then make a film about them. Today I work with them and share with them every detail of the work to make a film with them not about them. I never witnessed this level of enthusiasm which forced me to change my own method and tools. I was also amazed by the level of children’s awareness towards everything happening around them.” (Muntaser Al-Sabe’, Film Director)

“Although I have worked with people from different communities before, my experience in Qalqilya was particularly enriching, it helped me gain experience on how to create links between audience and the arts, and it helped me learn that when art is inspired from people’s voices, only then can they interact with and relate to it”. (Artist Raafat Asaad who worked with Qalqilya, Anabta and Ni’lin teams)

“It has been an enriching experience to work with the people of Ni’lin to produce a film for them and about them, and this would not have been possible without this project”. (Bassam Jerbawi who directed the ‘Crossing Point’ film - Ni’lin)

Decision makers: municipalities and village councils have been showing notably increasing attention to the project, especially in areas where project spanned over a couple of years; for instance, the municipal council in Qalqilya became much more cooperative with the location team and showed flexibility and openness towards addressing the issues expressed in the exhibitions, and the municipality started an advisory committee initiative to include local community members in the decision-making process. In addition to the many other success stories mentioned earlier. It is also worth noting that Deir Al-Ghusoun project witnessed an organic voluntary collaboration between the community, the municipal council and some civil society organisations who all came together to work on the project.
2.2 Transversal themes (Gender and one additional transversal theme):

- In Qalqilya work was challenging because the society is perceived as conservative. However, against all expectations, 1000 people agreed to participate in the artwork about women's names, bringing, to the forefront, the presence of women in the public sphere. For example, for the first time in this city where no woman is ever seen in all-men contexts, two women supporting Qalqilya's team, Lina Daoud and Maha Etmawi, dared to enter a men's popular cafe in order to explain the women's names cards project and have some men fill in the cards; although greeted with suspicion at the beginning, they were able to build confidence and generate interaction with the men at the cafe.

- In Ni'ilin 15 women led their own initiative in writing their stories on the challenges they face as women in Ni'ilin. One woman who had been too shy to participate in the beginning of the project and had said she was passive in her house and community, is now an active participant in the project together with her two daughters, one of whom became an active volunteer in Ni'ilin Teachers Centre and stood out for her drawings on women's issues.

- In Hebron, following their participation in Yes Theatre project, participants particularly female, held awareness meetings for women on the importance of women's role in accountability and community participation. The two most prominent examples are the success of Ms. Fatima Abu Kata, Director of the Women's Centre in Dura and Ms. Muna Abu Sharar. Both of them support women's participation in community accountability, elections and decision-making. They both continued to hold women's awareness workshops to promote concepts of community participation and accountability for women.

- In Al Jiftlik the participation of males and females together in the theatrical training sessions, held by Ashtar Theatre, until late hours was approved by the community, which is not usually acceptable among the conservative community.

- At the beginning of the project in Khan Yunis, it seemed impossible to bring together boys and girls to participate in the same sessions. After several meetings with the local council this was made possible, and 40 students both male and female came together for joint sessions in one hall.

- The project by the Society of Women Graduates – Gaza (which was concluded in the production of 3 films on The Caravans, the Yarmouk landfill and the sewage pools in Umm Al Nasr) was completely led by young women.

- One of the women who participated in the Anabta art therapy sessions in Beit Al Nisaa’ said: “I have a handicapped son who needs special care. A couple of hours are consumed in the simplest tasks, such as making him breakfast, which leaves only little time for me to participate in any activities outside the house. But I participated in the first session and brought him along, and since then I started seeing a smile on his face, as if he told me with his eyes “keep going”, which I did. I started waking up at 4:00 am in order to be able to prepare his breakfast and then we would go together to the sessions at 9:00 am at Beit Al Nisaa”.

- The project offers several success stories in terms of environmentally-friendly practicities and cultural heritage preservation described earlier in section 2.1.

3 Outputs and performance, partners and context (1 to max. 1.5 pages)

3.1 Summary of main outputs / outreach

1- ‘Open the Suitcase’ Play in Jericho on the different perceptions on the City of Jericho by locals and “strangers”
2- ‘Out of Control’ Play in Jericho on parents-children relationships
3- ‘Third Hand’ exhibition in Qalqilya (attended by no less than 1,000 audience members)
4- ‘Profiles: the Biography of a City’ exhibition in Qalqilya (attended by no less than 1,500 audience members)
5- ‘Faces for Masks’ exhibition in Anabta
6- ‘This is My Face, this is Me’ film by Bilal Khatib following photography workshop in Anabta
7- Film documenting work in 3 locations (Ni'ilin, Jericho and Qalqilya) by Bilal Khatib
8- Theatrical script writing workshop for women in Anabta led by Ghassa Ndaf
9- Animation films produced by young girls in Anabta under the supervision of teacher Karima Awadallah on early marriage and the relationship with the land and consumption.
10-Photography workshop for young girls in Anabta by Bilal Khatib
11-Art therapy sessions for women in Anabta led by Petra Barghouthi
12-3D event in Deir Al Ghusoun (Tulkarem) by Dar Qandeel that included: an art exhibition, a popular martker for women’s work, a symposium and the opening of the Wild Life Museum, Baad Al'A'kd (The old olive oil press house), the art library and the cultural centre, in addition to the launching of Deir Tube Youtube channel
13-Masar project and painting house doors and walls in Qatanna
14-‘The Crossing Point’ film about the Ni'lin checkpoint by Bassam Jerbawi
15-Campaign against illegal cars in Ni'lin
16-‘TheTown’s Viewpoint’ / ‘Saqf Al Balad’ exhibition Ni’lin
17-Puppet shows by Yes Theatre in Hebron villages followed by discussions between the audience and decision makers (more than 40 shows attended by 5330 audience members)

Films produced by The Society of Women Graduates – Gaza:
18-Film titled “Mardawan” – addressing the Caravan Area Problem.
19-Film titled “Rose Nursery” on the Landfill in Al-Yarmouk area
20-Film titled “The Bedouin Village” – addressing the flooding of the houses in Um Al-Nasr area in Beit Hanoun.
21-Documentary film by Khan Yunis children supervised by directors: Muntaser Al-Sabe’ and Abdulrahman Hussein
22-Films on interviews with people from Khan Yunis by students

Hakawi theatre plays in Forum Theatre/ Theatre of the Oppressed style:
23-‘Tayha’ on medical care issue (performed 21 times and attended by 2038 people).
24-‘Forbidden from drainage’ on the issue of the need of a sewage network in Abasan.
25-‘To Shoo or not to Shoo’ on the widespread of mosquitoes in Beit Lahia.

26-Creative writing workshop for Abu Al Nuwwar children led by teacher and writer Ziad Khaddash
27-Animation film with Abu Al Nuwwar children on the life in the bedouin locality led by Basel Nasr
28-Book and photo catalogue by Raouf Haj Yahya with Abu Al Nuwwar bedouin community
29-Reportage by journalist Shorouq Al-As’ad on Abu Al Nuwwar bedouin community

Ashtar Theatre in al Jiftlik:
30-Radio Drama on human rights issues such as the right to safety, access to water and electricity, and the right to education and health.
31-Play by Jiftlik youth on school dropouts and health issues.
32-Conference “the Jordan Valley between reality and prospects” held in Grand Park Hotel
33-Conference on Education in Al Jiftlik attended by the relevant ministries, donors and civil society institutions held in Ashtar Theatre.
34-Book translation from French to Arabic entitled “Project Pedagogy”.

It is worth noting that the project reached out to no less than 10,500 people across all locations, both as participants in the project activities and audience of the different project outputs.

3.2 Efficiency

- A major indicator to efficiency (also as pointed out in the external evaluation report) is the involvement of volunteers, which provided an added value to the work and ensured better
ownership of the work. Continuous engagement of volunteers in these locations will improve outreach and sustain impact, as well as save financial resources.

- AMQF follows strict financial procedures and it is usual practice for AMQF to maximise utilisation of available funds to achieve required impact. In the case of Modality 1, reasonable resources, such as staff, stationery, artwork inputs, exhibition preparation and executions, film production, etc., were utilised for the successful implementation of the various interventions. In the case of Modality 2, the proposed budgets by AMQF grantees were thoroughly discussed between the grantees and the CAP team and agreed upon before actual signature of the Grant Implementation Agreement.

3.3 Contributions (of stakeholders and SDC)

- The project inspired Waleed Ghrouf, assistant coordinator in Jericho, to start writing a weekly column entitled “In the Backstage of the City”. One column shed light on the issue of the lack of cleanliness in archaeological sites in Jericho, after which the municipality and the Tourism Directorate organised a campaign to clean archaeological sites in Jericho.
- The team of Qalqilya that consisted of 3 members at the beginning of the project now has the support of another 10 volunteers who are leading different initiatives including discussions in their community on their issues in order to present them to the municipality even beyond the withdrawal of Qattan’s team.
- Qatanna offers a good example of the transformation of people’s attitudes in the course of the project: For instance at the beginning of the project there was very little participation by the community. Midway through the project, the interaction was unprecedented, people opened their houses and welcomed the project team and allowed them to paint on the walls and inside of their houses, they showed great cooperation especially after they saw an aesthetic change after the wall painting. The unemployed youth voluntarily participated in the project and were eager to tell others to join and help out. Also a 6-meter wall needed consolidating and plastering before it could be painted, people showed readiness to fix it, but did not have the needed materials and tools. After talking to the municipality, they agreed to donate the needed materials such as cement and plaster, etc. and the youth voluntarily did the work and got the wall ready to be painted. Some of the building supplies and materials shops in Qatanna donated all the needed paint to the youth groups. Furthermore, after people’s undertaking of cleaning their town, the municipality took responsibility of collecting garbage. Also, as a result of the project, two new youth groups were formed: “Qatanna ya Baladi” (Qatanna My Village) and “Majlis Shabab Qatanna” (Qatanna Youth Council) who started meeting regularly to plan social activities in Qatanna.
- Some municipalities such as in Khan Yunis and Qalqilya offered their halls for the meetings of the project team and the local community.
- In Deir Al Ghusoun (3D project led by Dar Qandeel), one of the most important success stories was the cooperation of Deir El Ghusoun families who offered six old houses to the project to be restored and renovated so as to be used as community and cultural spaces. Benefitting from these houses and surrounding area in the Massin Valley a Wile Life Museum was established in a space that had looked like a forest before the project’s intervention. the area became a destination for families every week, especially on Fridays. This project stands as a role model in terms of the collaboration, the participation of different groups of the society, women, men, youth, children, and sustainability. The project still continues to function in different capacities.

3.4 Transformations of context

- The Palestinian local elections, that were planned in October 2016 and then took place in May 2017, provided insight to the attitudes of local communities towards their participation in the electoral process, and how little trust they had in decision makers (as indicated in Dar Qandeel report in year 1).
Intermittent Israeli attacks on Gaza resulted in the suspension of the project activities in Gaza in some periods and hindered the film shooting in Khan Yunis in 2018.

The launching of the project in its first year was slow; much time was consumed in planning, building the teams and also in creating a mutual understanding of the project’s objectives with the location teams, setting the basis for partnership and establishing trust with people in each community. The process at the beginning was more of an experimental nature than practical, then major progress was noticed in year 2.

The very conservative nature of some communities such as in Qalqilya, Al-Jiftlik, Abu Al Nuwwar Bedouin Community, Anabta, Qatanna and Khan Yunis was first seen as a threat and barrier to the penetration of these communities, later throughout the project we can say that the experience with these localities offer a number of success stories.

In 2017 the Israeli forces demolished the Abu Al Nuwwar Bedouin Community school several times (including in the middle of the project period). They prevented any maintenance to be done to the building, prevented the people from building a library and took away all the toys from the kindergarten.

As for AMQF, it is worth noting the year 2018 has witnessed significant changes in the Foundation that have immediately translated into new approaches and structures adopted by the Foundation and to be adopted in the near future. In the end of the year the AMQF has embarked on its strategic planning process 2019 – 2023, which is expected to be finalised by the end of 2019. Furthermore, the final works in the AMQF’s new Cultural Centre and Palestine Office have been concluded, and the staff has moved to the new premises in the end of April 2019. This means that the Foundation now enjoys a major cultural venue that has a wide range of facilities that can offer new modes of support for its beneficiaries and the local community. 2019 has also witnessed the transition of the responsibility of leading the Foundation from the previous Director General Ziad Khalaf to the current Director General Fida Touma who has started heading the Foundation since the beginning of 2019 following Khalaf’s retirement.

The project management team, upon discussions with the SDC, requested an extension of the project for a fourth year (2019), in order to better explore the outcomes of the previous phase and allow for more time for planning the project in light of the new strategic plan and directions. The extension request was approved by the SDC with an additional amount of $132,868.

4 Lessons learnt (1 to max. 1.5 pages)

We have observed that some locations need continuous work to improve the feeling of ownership and for team members and volunteers to become capable of sustaining the impact of the project, as was similarly highlighted in the external evaluation report.

More efforts need to be invested in exchanging experience among different locations under the two modalities of the project, which was not done sufficiently in the previous phase due to longer than expected time needed for deeper intervention in each area, and other social challenges.

More organisations than individual artists responded to the call for applications and implemented projects in different locations, while we believe individual artists and collectives have proven that they have so much potential as evident towards the end of the project, and thus they will be encouraged to apply to CAP’s grants in the upcoming phase.

One of the weaknesses of the project in the past phase as reported in the external evaluation report was “project media activities and dissemination of results to ensure that lessons and experiences learnt are shared among the largest possible audience still need better attention and efforts”, in addition to the need for following up on advocacy campaigns.

Research, monitoring and evaluation should become intergral elements in the design of the project, in order to sufficiently grasp the voice of all the people who took part in the project and to continuously monitor progress and to which extent the impact is achieved, in order to be able to increase the chances of sustainability.
• Introduce systematic, not necessarily rigid, monitoring system to capture and analyse data at various periods of the project lifetime as well as periodically report project’s progress in comparison to intended plans.

• Consider a better staffing scheme that includes improved load distribution in project management and coordination as well as the introduction of project Monitoring, Evaluation and Learning (MEAL) function, in addition to a translation function.

• Put focus on fewer geographical localities with in depth engagement (longer duration) to achieve greater impact.

• Study the possibility of providing seed funding in the future to solve key community needs, which will improve the intervention’s credibility and encourage local authorities and other donors to chip in further support.

• A further recommendation as highlighted in the project’s external report is testing the possibility of having better complementarity among the various initiatives of the SDC under the Local Governance Programme; mainly those implemented by MoLG / LGUs and the CASE project. Since there are many needs and promises highlighted by the CASE project that deserve further follow up, attention and action if found feasible by the SDC. This would bring added value to both the SDC and AMQF’s work in this domain and ensures better impact.

5 Exit strategy and Scaling up (0.5 pages)

The exit strategy of CASE project has been discussed with the SDC. Both parties envision a new phase of the project spanning over the period 2020 – 2023. The AMQF will design the project in its new phase in light of its experience with the current project and submit a proposal to the SDC by the end of July 2019.

In addition to the potential new phase to be co-funded by the SDC, AMQF believes in a comprehensive and long-term development approach; All project beneficiaries including location team members, grantee organisations, artists and CBOs benefitting from the project continue to be potential beneficiaries for the AMQF’s different grants, educational and capacity building programmes implemented by both CAP and ERDP. The art projects and outputs that have resulted from the project (mentioned in section 3.1) make a pool of possibilities for the Foundation’s Public Programme, and also make inputs for the project in its upcoming phase. The AMQF will continue to build on the partnerships with grassroot CBOs that have resulted from the project. It is also envisioned that the location teams and volunteers who have been part of the project are capable of leading the project in its coming phase with much less interference from the Qattan’s project team, and to also lead their own initiatives outside the scope of the project.

Also, as stated in the external evaluation report, the main sustainability factor in this project is that of knowledge gained and changed perceptions/ attitudes of key individuals in the various localities who had been at the forefront of promoting social engagement and social inclusion through utilising Culture and Arts. This of course includes AMQF staff and management team members, location team members, artists, and community volunteers, teachers, social workers, etc. It is this group of people that will carry and sustain the work in the future. AMQF hands-on approach in implementing this project provided the foundation with a vital perspective on achieving impact. The AMQF will now expand on its experience in engaging with the communities at the grassroots level to achieve positive change, as is also embedded in its new strategy 2020 - 2024. It will also build on the partnerships CASE project made possible.
Appendix

Logframe or results framework (including comparison between planned and achieved)².

List of abbreviations

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>AMQF</td>
<td>A.M. Qattan Foundation</td>
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<tr>
<td>CASE</td>
<td>Culture, Art and Social Engagement</td>
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<tr>
<td>SDC</td>
<td>The Swiss Agency for Development and Cooperation</td>
</tr>
<tr>
<td>ERDP</td>
<td>Educational Research and Development Programme</td>
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<tr>
<td>CAP</td>
<td>Culture and Arts Programme</td>
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<tr>
<td>CBO</td>
<td>Community-based organisations</td>
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² This could be done for example by an Outcome Monitoring Summary