



FINAL EVALUATION

PROJECT “DRAMA, DIVERSITY AND DEVELOPMENT”

BY IBTISSEM JOUINI

Acknowledgements

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Ibtissem Jouini

Cover photo:

Young Syrian refugees performing in Lebanon (Bekaa) as part of the Caravana project.
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Disclaimer:

The present report has been produced under the framework of the external final evaluation of the “Dram, Diversity and Development” project commissioned by Minority Rights Group International (MRGI). The contents included herein are the sole responsibility of evaluator and can in no way be taken to reflect the views of MRG or its donors.

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Abbreviations

AI: Andalus Institute
ATPF: Arab Puppet Theatre Foundation
CFI: Civic Forum Institute
DDD: Drama, Diversity and Development
DAC: Development Assistance Committee
EU: European Union
FNAA: Fédération Nationale des Associations Amazigh au Maroc
HR: Human Rights
MENA: Middle East and North Africa
MRGI: Minority Rights Group International
M&E: Monitoring and Evaluation
MECT: Middle East Consultancy and Training
MG: Minority Group
NCCA: National Center for Culture and Art
NGO: Non-Governmental Organization
OPT: Occupied Palestinian Territories
PCF: Prince Clause Foundation
P2P: Peer to Peer
ST: Street Theater
SEO: Search Engine Optimization
SAWA: SAWA for Development and Aid
TACYT: Tunisian Association for Children and Youth Theatre
WGHR: Women's Group for Human Rights

Evaluator Notes

For many reasons, several stakeholders stated that they were not comfortable with the use of the term “Minority” when referring to the group facing discriminations. Nevertheless, this term is used in the report to keep the coherence with the DDD project terminology.

Many names, titles and expressions were translated from different Arabic dialects to English. Therefore, the translation might not have the exact meaning as the original version.

By using the term grantee in the report, the evaluator means organizations which received a grant under the DDD project framework, sometimes also referred as sub-grantees in the project proposal. MRG, AI and CFI are referred as implementing partners.

For many quotes, stakeholders’ names were not mentioned to avoid any potential critical matter related to their situations in their respective countries.

Executive Summary

Introduction and Background

Drama, Diversity and Development (DDD) is a 3-year project which started in 2014 and uses culture to promote diversity and challenge discrimination against minorities in the MENA region, specifically in the following countries: Egypt, Morocco, Palestine, Israel, Jordan, Lebanon, Tunisia and Algeria. DDD is funded by the European Union under the regional program “MedCulture” as well as the Prince Claus Fund. It was implemented by a consortium of three nonprofit organizations led by Minority Rights Group International (MRGI) with the Civic Forum Institute and Andalus Institute for Tolerance and Anti-Violence Studies. Prior to and during the DDD implementation phase, the MENA region faced –and is still facing– deep transformations, linked to violence and critical security situations in several places. Understanding the circumstances under which the DDD project was implemented requires understanding the political, social and economic situation of each country, as well as their cultures. Likewise, understanding these factors allows the weighing of the extent to which they have influenced achievement of the objectives and the sustainability of the results.

Objectives and methodology

The primary objective of this final external evaluation is to provide pertinent findings, conclusions and recommendations regarding the relevance, effectiveness, efficiency, and, where possible, the impact of DDD’s activities based on both the evaluator’s assessment and the stakeholders’ perceptions. MRG and its partners are particularly interested in learning lessons that could be used in designing similar objectives in the future, particularly in the MENA region.

The evaluator used a participatory qualitative method to capture and assess project achievements and outcomes. The data collection phase included an in-depth desk review and online research, 52 Key Informant Interviews with key stakeholders, 6 focus group discussions with 35 young performers, on-site observations during field visits to 4 countries and participation in 2 regional events.

Evaluation Key Findings

Relevance

1. The DDD project is relevant and timely considering the context of the MENA region. The objectives set are in line with the missions of the donors, implementing organizations and local grantees.
2. The consortium has successfully allocated the grants and their associated objectives, addressing actual needs of communities subject to discrimination.
3. The DDD design is appropriate for accomplishing the intended general objectives, however, the design could be better adapted to the restrictions and constraints of mobility of the participants in the region, especially refugees and Palestinians.

Effectiveness

4. The DDD succeeded in building a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama. There was tangible evidence of (i) technical and soft skills development; (ii) higher awareness of discriminations faced by the minorities; (iii) higher engagement with the minority cultural rights after the project; and (iv) higher motivation among artists and activists in designing common projects for their countries and across the region.
5. While fewer advocacy projects were implemented compared to the initial objective, the overall short term outcomes of the advocacy endeavor are positive and the experience helped to foster the capacity of the artistic organizations to advocate for minority cultural rights. Not enough time has passed to assess the mid and long term outcomes of several projects.

6. The objectives to “document the feasibility of lodging formal legal processes in cases of abuses of cultural rights are completed and dissemination and/or publicity completed” was not met as only three out of seven planned research papers were drafted, of these one did not meet quality standards and only one has been disseminated. Though, this endeavor did not get a significant effect because –during that period– the law changed and the Berber language (Tamazight) was recognized as one of the country’s official languages.
7. The objectives for peer to peer visits were partially met and positive feedback about the showcase event participation was reported. Regional workshops did not meet many grantees’ expectations apart from the networking outcomes.

Efficiency

8. The coordination of the DDD project was efficient and appropriate. Stakeholders described the DDD management team as professional, friendly, flexible, easy to reach and available to provide appropriate advice when needed.
9. The program applied knowledge management mechanisms and appropriate corrective actions to reach objectives and overcome challenges.
10. Grantees reported difficulties in submitting financial reports. This was mainly due to a lack of experience in managing grants, not having a dedicated staff for accounting and financial reporting, and a lack of knowledge of financial guidelines.
11. Grantees’ activities were largely covered, although not equally, by local and international media. Indeed, various levels of capacity were noted when dealing with media: Some

organizations had both ample experience and a large network of contacts, while others lacked both.

12. Grantees' capacity, both at organizational and individual levels, were strengthened thanks to the experience gained after implementing their projects.

Impact and Sustainability

13. Stakeholders used different techniques to assess audience reactions and satisfaction. Their own assessment suggests that their work did make a difference among their audiences, nonetheless they believe that if the work is to have a lasting impact it should continue for a long period of time.
14. Many organizations showed awareness of peer expertise and added value, many grantees continued collaborating and there are examples where they have designed and implemented new joint projects after the DDD project.
15. Two advocacy projects, namely the National Federation of Amazigh Associations in Morocco and Mossawa Center in Israel, succeeded, in a very short time, in contributing to the improvement of the cultural conditions of the Amazigh community in Morocco and Arab citizens in Israel.

Recommendations

To improve the design of similar projects in the MENA region

1. Conduct primary research such as a baseline study prior to project design, it is key to effectively tailoring behavior intervention projects. This generates valuable insights into

control issues and internal and external factors that facilitate or inhibit acceptance and tolerance of a "minority" group (or refugees). It also facilitates theory-based interventions where messages are tailored to research findings.

2. Where possible, stakeholders should create spaces and facilitate interaction between civil society organizations and institutions' representatives of the same country.
3. Donors should consider refugees' and Palestinian mobility constraints when designing and elaborating calls for proposals in the MENA region.

To maintain and improve the good effectiveness record

4. Continue promoting partnerships between artists and Human/Minority Rights activists through promoting joint projects and consortia.
5. Continue supporting artistic residency camps that embrace a Human Rights approach.
6. Adapt the design of regional workshops to take into account the needs, aspirations and the expertise levels of participants. Consider splitting the different sections into different workshops. Including a session on how to lead/work in a consortium and manage partnerships.
7. Grantees should share and adopt tailored and creative good practices to enable women to participate at all levels of project implementation.
8. Design constant and repetitive activities with the same groups. This, per all the testimony of stakeholders, is an effective approach for perceptible change on beliefs, attitudes and behaviors within a community.

To maintain and improve the good efficiency record

9. Map relevant stakeholders in the region and in each country to anticipate the quality of proposals for advocacy projects and litigation research and adapt the guidelines of the call for proposals accordingly. In the same manner, consider increasing project duration, budget and implementing partner staff time. Mapping could be part of the local implementing partners' scope of work.
10. Provide grantees with a written and comprehensive financial document specifying the guidelines translated to their mother language. Good and bad practices of previous experiences, frequently asked questions (FAQ) etc. could be integrated in this document.
11. Grantees should hire qualified and dedicated financial staff to manage the accounting part.
12. Ensure that advocacy projects start earlier so the outputs and outcomes can be more perceptible and can be assessed during the timeline of the project.

To ensure the sustainability of the results

13. Perform a post DDD monitoring and continue providing technical assistance to artistic organizations so they can reach their advocacy objectives.

To improve the monitoring and evaluation endeavor

14. Apply more qualitative indicators for all project objectives, highlighting the nuances of changes among participants after their involvement in the projects and the specific outcomes among minority vs. majority members and women.
15. Change the indicators of audience satisfaction as partners on this project struggled to collect the data as they were framed.

Introduction



1

Performance of Young Stories of Bedouin Life and Prejudice Project in the streets of Gaza. **Source:** DDD website

Background and Justification

Drama, Diversity and Development (DDD) is a three-year project which started in 2014 and uses culture to promote diversity and challenge discrimination against minorities in the MENA region, namely in the following countries: Egypt, Morocco, Palestine, Israel, Jordan, Lebanon, Tunisia and Algeria. The DDD project is funded by the European Union (EU) under the regional program “MedCulture” and Prince Claus Fund and it is implemented by a consortium of three nonprofit organizations led by Minority Rights Group International (MRGI), based in London, in partnership with the Andalus Institute (AI), based in Cairo, and the Civic Forum Institute (CFI), registered both in Jerusalem and in the Palestinian Authority controlled areas.

Prior to and during the DDD implementation phase, the MENA region faced –and it’s still facing– deep transformations, linked to violence and critical security contexts in Syria and Libya and significant changes in context in many program countries. Understanding the political, social and economic situation, as well as the development of the culture sector, is particularly important to understand the circumstances under which the DDD project was implemented and to which extent they have influenced directly or indirectly the achievement of the objectives and the sustainability of the results. A comprehensive research study of these elements can be found by visiting the MedCulture [website](#) under country overview section.

Objectives and Scope of the Final Evaluation

The primary objective of this final external evaluation is to provide relevant findings, conclusions and recommendations to MRGI and its partners regarding the performance of DDD’s activities based on both the evaluator’s assessment and the stakeholders’ perceptions. MRGI and its partners are particularly interested in learning from it lessons that could be applied in designing and running work with similar objectives in the future, particularly in the MENA region.

The methodology focuses on the main questions answered in the evaluation report. After preliminary examination –and as agreed during the inception phase– the evaluator has opted to organize the main evaluation questions according to six criteria as follows:

Relevance	<ul style="list-style-type: none"> •EQ1: To what extent the objectives and the design of DDD are consistent with minority groups' cultural needs and with partners' strategies in the region?
Effectiveness	<ul style="list-style-type: none"> •EQ2: To what extent has the DDD program built a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama and to communicate minority identity and community cooperation aspirations through drama productions? •EQ3: To what extent have advocacy on cultural issues and awareness of using remedies in seven countries increased as a result of the DDD intervention?
Efficiency	<ul style="list-style-type: none"> •EQ4: Was the program implemented in the most efficient way compared to alternatives and with the same or better quality?
Learning	<ul style="list-style-type: none"> •EQ5: To which extent has the program used a corrective and learning process throughout the project implementation?
Impact	<ul style="list-style-type: none"> •EQ 6 Has the project contributed or is it likely to contribute to long-term positive changes in individuals, communities, organizations and institutions related to the project?
Sustainability	<ul style="list-style-type: none"> •EQ7 Is stakeholders' engagement likely to continue, be scaled up, replicated or institutionalized after the DDD project ends?

Figure 1: Criteria and Main Evaluation Questions (EQ)

The main evaluation questions and the project logic framework served as a basis to develop the specific evaluation questions and indicators that can be found in the evaluation matrix (Annex 4) submitted in the inception report.

The above-mentioned categorization of the main evaluation questions was developed based on the DAC² Quality Standards for Development Evaluation.

Project Theory of Change & Assumptions³

At the level of overall objectives, the DDD project intends to contribute to a more diverse, professional and sustainable cultural sector in at least seven target states and that the cultural sectors will include more participation of ethnic, religious and linguistic minority community members.

Cultural output will include more attention to members of these groups, their context and experiences (including discrimination that they face.) The project intends to

² The Network on Development Evaluation is a subsidiary body of the Development Assistance Committee (DAC) at the OECD- Organization for Economic Co-operation and development
<https://www.oecd.org/development/evaluation/qualitystandards.pdf>

³ The theory of changes (ToC) is reported as formulated in the DDD proposal submitted to EU.

deliver the sustained capacity to continue this diversity and inclusion in the long term through building links and collaborations between arts and minority organizations. The project is also meant to deliver more general capacity gains.

Beneficiaries are intended to be 56 Staff in minority and arts organizations (28 women) in at least seven different organizations and in at least six different countries who will gain and apply new knowledge, skills and strategies as a result of the program.

Total performance audience members of all 14 street theatre projects, are intended to be no less than 100,000 individuals, whose awareness of the value of cultural diversity will be increased. Target groups: adults and children of both minority and majority communities, cultural organizations and policy makers in those countries where the program is implemented.

For the final beneficiaries (members of marginalized ethnic religious and linguistic communities), this will mean that their issues and concerns are represented and conveyed in drama-based cultural outputs, that they are more visible, that they feel less excluded, that decision makers are more aware of them and discrimination affecting them. For many individuals in the group, this will mean that they feel more able to assert their rights, to challenge instances of discrimination at the level of daily interactions that impact on them, that they have increased self-esteem, improved aspirations and expectations all of which will feed into improvements in their quality of life and improved opportunities for equitable and sustainable development.

As for the other major group of final beneficiaries (members of majority communities), they will be more aware of, more sympathetic to and more likely to be positive about minority communities in their country. They will be less likely to behave in ways that discriminate against members of minority communities and more likely to be tolerant or welcoming of diversity and difference and the benefits it can bring to their communities and countries.

At the level of the specific objective, this project will build a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama and communicate minority identity and community cooperation aspirations through drama productions.

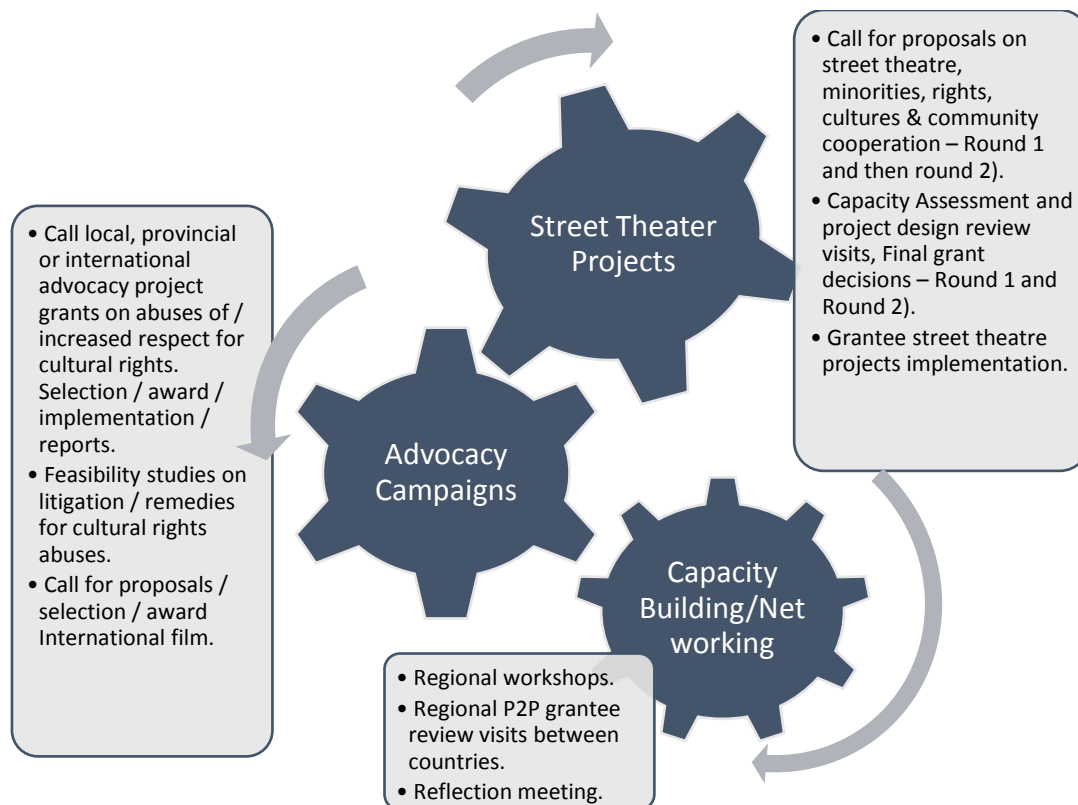


Figure 2: DDD initial Structure and key Planned Activities

As outlined by an MRG team member, the organization's approach to ensure an effective selection of grantees and that selected projects are answering a real cultural need of MG members is driven by the following two main assumptions: on the one hand, projects' ideas were proposed by communities' representatives themselves or by local human rights/artistic entities, so they know better the challenges and discriminations faced by minorities in their respective countries; on the other hand, one of the most considered criteria during the proposals' selection was that the MG is obviously known to be facing a real danger or their cultural rights are being disregarded and/or excluded. The extent to which these assumptions are valid will be discussed in the Relevance chapter of this report.

Regarding the objective of documenting the feasibility of lodging formal legal processes in cases of abuses of cultural rights. 7 litigations studies planned, each study will result in a practically oriented report with e.g. names and contacts details of suitably qualified lawyers interested in taking cases as well as existing precedents and areas of the law which would benefit from clarification or enforcement. It is possible that the reports would also list NGOs already undertaking human rights legal work in that country and their degree of interest in also litigating on cultural rights/minority rights as well as organizations interested in starting litigation work who are not already doing so. Once finalized the reports will be shared with all other grantees from that country and will form the basis of further discussions with them

about utilizing the findings in their ongoing advocacy work as well as the design of new projects.

The impact of this project on the cultural sector will be mainly through improving the capacity, willingness and experience of personnel in arts organizations to work on minority rights/discrimination issues, as well as the capacity, willingness and experience of personnel in minority organizations to use drama and street theatre as a methodology in their work. The project will also encourage different sets of actors to work together within and between countries, building national and regional networks of those interested in and working on these issues.

Evaluation Methodology and Implementation



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4 Performance of K'Art-Na Project in Tunisia. Photo source: DDD website

Evaluation Methodology

The evaluator conducted a qualitative method to capture and assess project achievements and outcomes and ensured the integration of the following six principles.

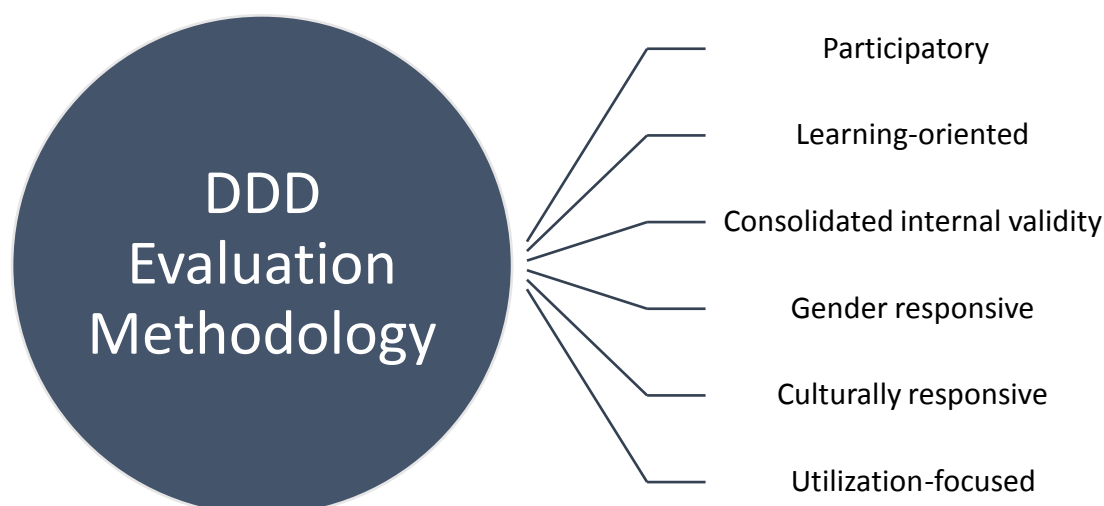


Figure 3: DDD Evaluation Methodology Key Principles

Participatory and Learning Oriented

The evaluation ensured the involvement of all categories of stakeholders and covered the views of the key evaluation users at national, regional and international levels (donors, implementing partners, artists, activists, art directors, trainers, journalists, community representatives, etc.). Additionally, audience reactions during the performances were captured through on-site observation and spontaneous discussions. The exhaustive list of the stakeholders' interviews and focus groups can be found in Annex 1.

Utilization -focused

This approach increases the likely uptake and ownership of the recommendations and works to ensure that recommendations are valuable to future decisions or managing of similar initiatives in the region.

In order to ensure a high level of findings utilization by DDD key stakeholders, the following steps were applied: (i) the inception report, which included the evaluation matrix to which the project team brought insight and advice during the kickoff meeting; (ii) all stakeholders were asked about the part they would like to see or would be interested to read in the evaluation report thus to ensure their expectations are met of what could be useful for their specific work; (iii) an executive summary is available to allow those who don't have the time to read the whole report to have an idea about the key findings; and (iv) the use of illustrative graphics for data visualization.

Gender Responsive

The evaluation ensured a gender-responsive evaluation⁵ on which grantees and stakeholders brought an insight during the data collection phase. Indeed, during interviews and focus groups, specific questions were asked to assess the gender equity aspect of the different projects' implementation in the different countries. In this sense, a specific section in the report is dedicated to analyze the findings.

Consolidated Internal Validity

The evaluation is designed to ensure a high level of data reliability and validity of conclusions by combining a variety of methods and multiple data sources. An approach to triangulation to verify accuracy was applied. All interviews and focus group discussions were recorded, transcribed and coded.

In fact, the objective was to use the overlapping strengths and weaknesses of different data collection tools to assemble a data set and an overall body of information that would allow the evaluator to check the correctness of information from one source with reference to data from another.

Furthermore, the data collection was conducted in a way that ensures full understanding, respect and complete confidentiality of stakeholders' views and perceptions. Upon interviewees' approval, interviews and focus groups were audio-recorded. Recordings will be kept for 180 days after the evaluation is completed and then destroyed as per ethical practices.

Culturally Responsive⁶

The evaluation was conducted in a way that included cultural and contextual dimensions and full respect of the cultures represented. The evaluator conducted all the interviews in the communities' own dialects and has specific knowledge of the

⁵ UN Women. Independent Evaluation office. Gender-Responsive Evaluation, Evaluation handbook. Available at: <http://tinyurl.com/h3xzueh>

⁶ Cultural competence in evaluation requires that evaluators maintain a high degree of self-awareness and self-examination to better understand how their own backgrounds and other life experiences serve as assets or limitations in the conduct of an evaluation.

people and place in which the evaluation was conducted, including local culturally determined mores, values, etc.

Countries and Interviewees' Selection

The selected countries for field visits were: Egypt, Tunisia, Lebanon and Morocco. The choice was motivated by three factors: (i) grants concentration and current activities being implemented during the evaluation period; (ii) budget constraints, which didn't allow to visit more than four countries, and; (iii) the possibility of getting a visa for the evaluator.⁷ The number of days per country ranges from four to seven. As per MRGI instructions, importance was given to attending grantees' events during the evaluation visits.

Data Collection Tools

Data analysis will be reflective of the data collected in conjunction with the evaluation matrix to ensure that each evaluation question is addressed using the appropriate indicators and data set.

Desk Review and Web Researches

The evaluator has reviewed the existing documentation related to the DDD program, the documents that served as base for the evaluation study are listed in Annex 2. In addition, the evaluator undertook a web research exercise to assess the visibility of the DDD.

Key Informant Semi-Structured Interviews and Focus Group Discussions

Interviews were semi-structured to conduct this outcome-level evaluation. Checklists and guides adapted to each category of stakeholder were developed (Annex 5), although this was intended to be flexible. The evaluation criteria and questions served as a base to prepare appropriate questions. During field visits, the evaluator facilitated focus groups with the participants, a high group diversity was ensured thanks to grantees collaboration. In several projects, two roles were assumed by the same person (i.e. the same person was artistic director and head of the organization). On account of the aforementioned, questionnaires were combined to cover all aspects of the interviews objectives and the different roles assumed.

⁷ Israel was set apart due to the high risk of being denied the access given the nationality of the evaluator.

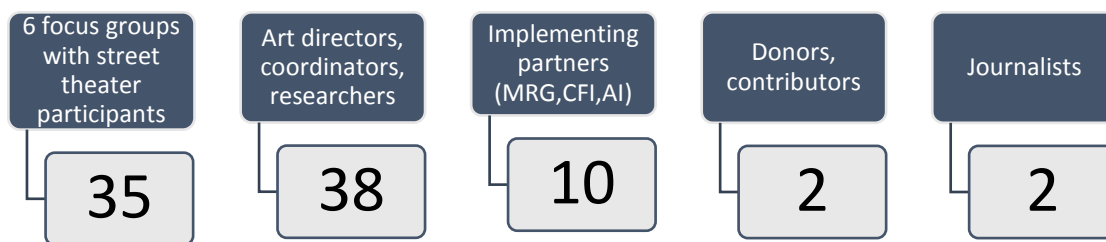


Figure 4: Categories and Number of Interviewees

On-site Observations

The evaluation field visits in Tunisia and Lebanon coincided with grantees events, thus the evaluator had an idea about the operation of the activities as they were taking place. Furthermore, the evaluator had the opportunity to capture the audiences' impressions and their reactions to the performances.

Online Survey

The evaluator developed a questionnaire meant to be administered online among all participants to ST projects; this questionnaire was drafted in three languages: English, Arabic and French. The survey administration was canceled afterwards because some grantees failed to provide a list with the contacts of the participants.

Evaluability Assessment and Limitations

Due to both budget constraints and the rapidly changing security environment in the region, it was not affordable to conduct a baseline study, especially to assess the level of acceptance of minority culture on one side and factors that rouse rejection and detestation between communities on the other.

Therefore, the change on communities' behaviors (level of understanding and acceptance of diversity and minority communities) will only be assessed through qualitative methods focused on stakeholders' perceptions.

Assessing performances' effects on audiences was a challenge encountered by most of the grantees and no completely robust and comprehensive methods were developed. The methods adopted did not allow for an evaluation at a later time to verify or triangulate them directly. Thus, the evaluator could not independently verify the program and grantees' reports to assess the effectiveness, nor could the evaluator rely on on-site observations due, among other things, to the small number of events visited which were insufficient to give a reliable conclusion on this indicator. Consequently, the evaluation tackled stakeholders' perceptions regarding the effects. Besides this, best practices implemented by grantees will be highlighted.

The evaluator canceled the online survey to the direct beneficiaries of the project as many contact lists were missing. The evaluator noticed a certain hesitancy to provide these contact list from grantees, especially from two associations where the number of participants is relatively important.

The evaluation mission coincided with some grantees final events; although this provides a good framework to witness the implementation, it was also very challenging to reconcile different schedules. Furthermore, stakeholders expressed their opinions and thoughts on the very spot and they sometimes lacked the benefit of hindsight to assess their experience. This was the case for three projects: Caravan, Black Is a Value and launch of a Street Theatre Group of the Sinai Bedouin Minority.

Finally, the film produced in December 2016, entitled "*Those Who Remain (Mayyela Ghzayyel)*", could not be subject of evaluation as the timeline didn't allow the organization to assess the perception the audience had about its messages or the achievement of its distribution.

The evaluator did not meet with the EU representative as planned. Indeed, after the introduction made by MRG deputy director, the person in charge did not get back to the evaluator to arrange a Skype meeting. Therefore, both the extent to which DDD objectives vs. achievements are in line with EU programs and the triangulation of data related to efficiency could not be analyzed in depth.

Evaluation Timeline and Implementation

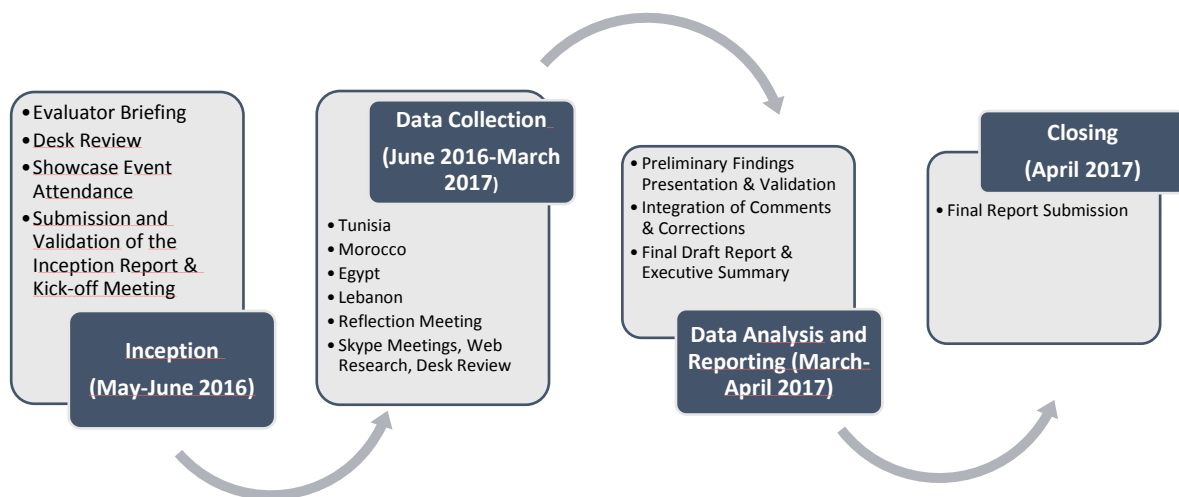


Figure 5: Evaluation Timeline and Implementation

Key Findings



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⁸ Performance part of El Madina's Street Carnival project, by Ameen Saeb. Photo source: DDD Website

Relevance

Evidence from the desk review, stakeholders' interviews and focus groups –including with members of minority groups– indicates that the selected projects were aimed to address real needs and hence they have a high degree of relevance regarding their cultural needs. Besides, DDD is coherent and in line with MRG, CFI, MedCulture program and Prince Claus Fund strategies in the region.

Project Objectives vs. Implementing Partners' and Donors' strategies

MRG core mission is campaigning for minority and indigenous communities worldwide. Its work in the cultural and creative sectors began relatively recently, when the organization identified opportunities to extend its work into these areas as a way of reaching out to new audiences.

“(...) As MRG has seen first-hand, even when laws are implemented and followed to the letter, discriminatory attitudes can persist, and with them unequal outcomes between minority and majority populations (...). This led MRG to consider a new approach to its work, how to draw on the arts to change the attitudes of those who discriminate.” **MRG Deputy Director**⁹

CFI is a Human Rights Organization, its mission and approach in the region is well articulated with DDD objectives of strengthening local grantees capacity and fostering partnerships between Human Rights and culture organizations.

“(...) To engage with community-based and other grassroots organizations; to facilitate the creation of synergies, networking and coordination between state and non-state entities. (...)” **CFI Worldwide mission**¹⁰

For the EU, the DDD project was funded under the regional program “Media and Culture for Development in the Southern Mediterranean Region”. A technical assistance team was hired, “MedCulture” team, whose mission, among other tasks, was to give support to the grantees (MRG, CFI and AI), mainly on communication and networking. MRG and MedCulture stated they were not being able to expand the collaboration and hoped to build more synergies in the future.

⁹ Delivering minority and indigenous rights in practice: the underrated potential of culture and why we ignore it at our peril. Claire Thomas, with additional research by Fahmida Rahman. Weblink: <http://minorityrights.org/wp-content/uploads/2016/07/Delivering-minority-and-indigenous-rights-in-practice.pdf>

¹⁰ CFI website as for 16.03.2017. <http://www.cfip.org/m2a.php>

Nevertheless, The Team Leader of MedCulture Program, explained that, in the long term, DDD grantees and sub-grantees will benefit from their work as they are targeting institutions and ministries collaboration.

PCF has 20 years of experience implementing projects in the MENA region, primarily supporting the culture sector. The DDD approach and objectives are in line with the Fund's mission and expertise. According to the PCF Program Coordinator, their contribution to the DDD was motivated by the Fund's will to support the "Spring Uprising", the value of involving local organizations coupled with the approach of accessing public spaces through street theater.

"The Prince Claus Foundation support artists, cultural organizations, and critical thinkers in spaces where freedom of expression is restricted by conflict, poverty, repression, marginalization or taboo (...)." **Prince Claus Fund Website.**¹¹

Project Objectives vs. Minority's Needs

It is important to note that the level of appropriateness is slightly different reliant on being a refugee in a host community or a minority member in its own home country. Cultural needs are important and urgent for interviewed stakeholders of the first group; in contrast, the second group finds them equally important while emphasizing on other urgent needs like access to a job, education and health services.

"(...) You can take everything from people, their country, their houses, etc. There is no track that can show where did they come from, but they overcome this thru sticking to their dialect, the way they dress, art, humor and sometimes they become obsessed about it because they have lost everything (...)." **Palestinian Art Director in Lebanon**

"For me the most urgent need is education; latest statistics show that more than 250,000 children —approximately half of the nearly 500,000 school-aged Syrian children registered in Lebanon— are out of school. Schools should be open for refugees, if they go back who will build Syria after the war?" **Syrian artist in Lebanon**

Besides, the validity of the assumption that activists and artists would choose and represent the neediest MG and support their cultural rights was tested during the evaluation study. When grantees, especially those who are not members of the MG, were asked about their motivation of choosing one MG among others, they all stated that the choice of the MG was based on their beliefs and knowledge regarding the discriminations faced by these communities.

"Syrians are suffering from a huge racism from Lebanese. This racism is mostly motivated by the competition when trying to find a job, where Syrians are sometimes favored

¹¹ PCF Website as for 16.03.2017. <http://www.princeclausfund.org/en/programmes>

because they accept bad work conditions and because the rent is becoming higher for Lebanese themselves.” **Syrian working as Technician with ATPF**

Only in one case –that of the Tunisian Association for Children and Youth–the NGO member attested they’d considered working on discriminations faced by the Jewish community in Tunisia but, to quote their own words, they felt the subject was too risky and too sensitive, especially when this issue is to be exposed through street theater. The NGO member believed the audience would reject the show and would consider them as pro-Zionists.

Project Design Appropriateness

From the perspective of local stakeholders, the DDD approach –which combines calls for proposals to local consortia structured around culture and more specifically street theatre coupled with regional trainings and learning events– is considered timely and appropriate.

To a large extent, the project succeeded to foster collaboration between human rights groups and artistic groups, therefore reinforcing linkages between artists and activists. DDD reached this result by favorizing proposals coming from consortia.

Indeed, the heads of artistic NGO as well as art directors confirmed the added value of the HR partner’s insight and guidance during the process of project development and implementation. Second, HR associations’ activists reported they were, on account of their participation in the project, more convinced that street theater is a very appropriate tool to challenge racism and hate in their societies.

Yet, there was a case in Tunisia where the partnership failed, leading to the departure of the HR association due to a lack of communication amongst the partners regarding the budget distribution. Even so, the artistic association continued the project relying on another HR association. However, both associations expressed that they did not have the intention to work together in the future; having said that, both admitted that the MRG team attempted to mediate; even so they decided to stop collaborating.

Responding to the call for proposals was not an equally easy endeavor for all grantees. When asked about their experiences in this regard, their

answers were varied: some declared having encountered no problem to write a proposal; others, even though their proposals had been selected, admitted they did not have the capacity to write technical proposals. For example, one grantee pointed out they didn't have a very structured organization in a way it could comply with all the requirements, such as having an accountant.

Advocacy Projects Relevance

Among the 11 advocacy grantees, two associations had an ongoing advocacy effort for “minorities” cultural rights and the grants helped to consolidate it. However, for artistic organizations, engaging in an advocacy project was a new experience. Yet, the relevance is significant as the projects were inspired from their experience implementing street theater projects.

For example, two artistic organizations advocated to make public spaces available for artists, which is a vital issue for their daily work. The relevance for minority groups is yet not direct, as the assumption of using the access to public spaces to advocate and promote minority groups cultures is still to be verified.

Lastly, the project of Beirut DC and Middle East Center had a direct causal link with both the association mission and minority cultural needs as the first one advocated for freedom of mobility of Syrian refugee artists in Lebanon and the other for Right to Cultural Participation for Bedouins in Egypt.

“Palestinians are not a priority in the international scene, only Syrian refugees, or Palestinians from Syria are eligible for international programs. Palestinians are perceived as terrorists in Lebanon, which has sometimes lead to a situation of insecurity in refugee camps after a terrorist attack.” **Palestinian artist working with ATPF**

“The greatest discrimination faced by our community is being stigmatized by other Egyptians who consider us to be terrorist. Besides, check points and the presence of both military and radical groups are elements that make the Sinai a very insecure place to live in. That is why the street theater play is a very timely and important answer for us.” **Young Bedouin woman living in the Sinai**

Effectiveness

At different levels and with wide-ranging approaches, almost all performances helped bring minorities' experiences and cultural diversity to the attention of the audiences. Nevertheless, this was not evident in one of the performances; one group of the Village's Train Project in Egypt; their play was about women issues concerning marriage and didn't show nor focus clearly on those elements specific to Coptic cultural diversity.

The following section establishes an analysis of the extent to which the DDD program has succeeded to build a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama.

With regard to the group members' selection, grantees adopted six different approaches to select participants for workshops and performances. The different approaches have different outcomes.

These different approaches are based on whether members belong to the minority group or not and whether they are professional artists or amateurs. For example, Mix City, a project implemented in Morocco by Racines and its partners, involved both sub-Saharan and Moroccan and both professional and nonprofessional performers. In contrast, the project of the Bedouins from the Sinai involved only amateur Bedouin performers from that region.

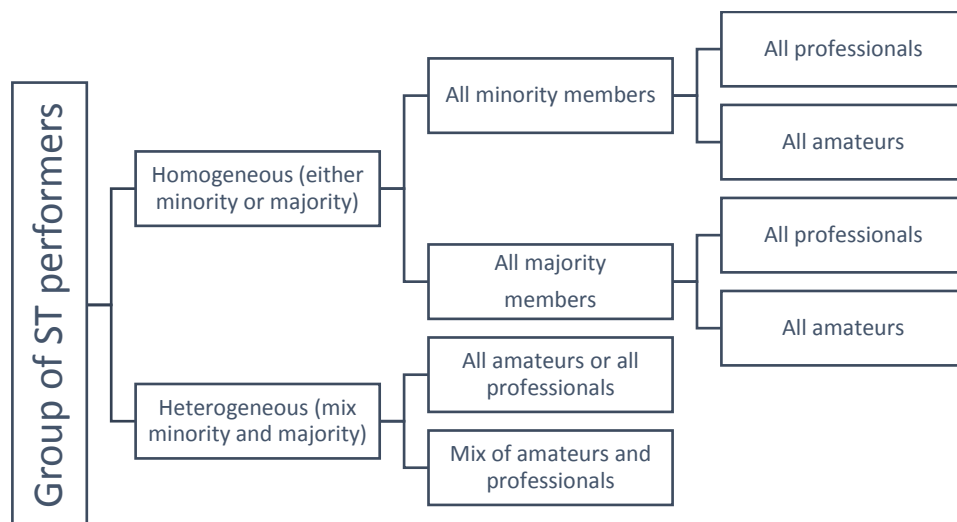


Figure 8: Groups Categories of Street Theater (ST) Performers

The following results cover mainly projects in which the evaluator was able to meet with both, youth on one side and mentors/art directors on the other side; namely the following projects: Mix City (Morocco), Village's Train Project (Egypt), ATPF (Lebanon), Caravan (Lebanon) and Black Is A Value (Tunisia).

A Significant Development of Skills

To begin with, no matter if belonging to a minority or a majority group, all interviewed professional¹² participants attested having gained new skills during the art residencies and having gained experience and confidence performing in the street. Participants got to acquire new techniques and above all became more experienced in handling positive or negative audience reactions.

"I graduated from the Institute of Theater Art, I worked in cinema in Syria and in Iran and with many producers (...) It is the first time I practice the theater grotesque style (...) It was very hard for me. I learnt how to face a completely unknown audience, people might like us or hate us." **Syrian professional actress performing in Caravan**

"It is the first time I do street theater, also the first time I do the khayal dhell.¹³ I played two characters, I had fun and gained experience. I've learned many techniques (...) I did theater before but not with these techniques." **Palestinian professional participant performed in 1001 Titanics**

In addition to the aforementioned gains reported by professional artists, amateur participants attested they enjoyed very much their participation both in workshops and street performances, especially members who were living in or coming from conflict zones, such as young Syrian refugees and Bedouins from the Sinai. Being involved in the project helped them forget the harsh situation they were going through. When telling stories of violence faced by people, especially women in conflict zones, many participants testified that the experience had valuable mental health outcomes among the participants.

Similarly, most mentors and art directors stated they had noticed a positive shift on participants' self-confidence. A very recurrent testimony among artists, particularly when asked about their best memory during the project, was praising the opportunity of belonging to a group during the life time of the project. Many said they had become more sociable.

"I had fun and for me it was a chance to break the routine of everyday life in the camp. In the last four years, we changed camps many times (...) The best memory was the first time we performed, it was the first time we did it in front of the public, it was in a popular market, we were

¹² Refers to someone who has significant experience in performing theater or a degree in theater or other relevant field, including but not limited to Street theater.

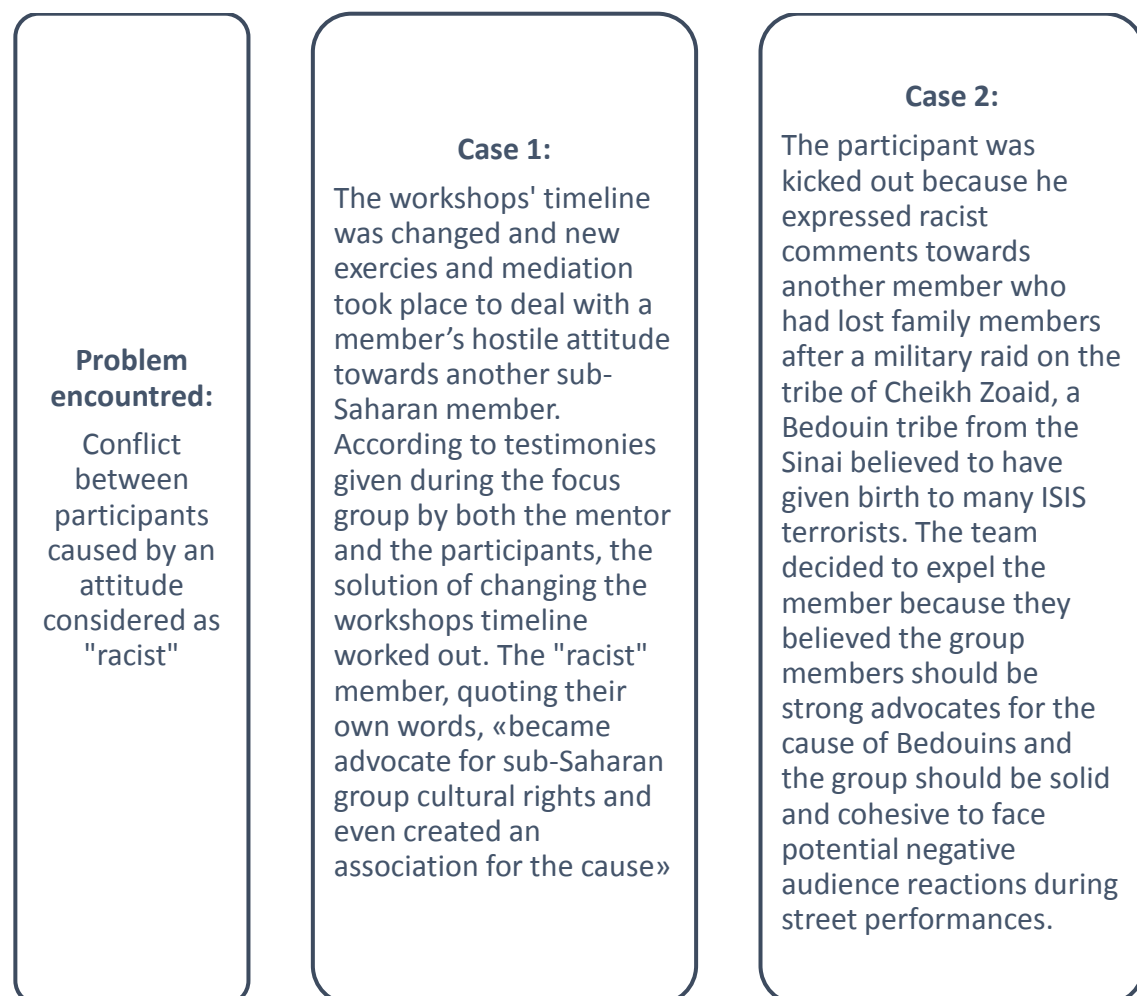
¹³ Arabic term for "Shadow".

very excited and we were confident that the play will be successful.” **Young Syrian girl amateur performer**

“I noticed that they stopped talking about the sad stories they went through in Syria and started telling other stories related to their performances and rehearsals. I feel they are more self-confident.” **Syrian woman, mother of two young participants, Caravan project**

As per mentors’ testimonies, a very noticeable change was building unity and strong group relationships between participants. Nevertheless, at first, it was not easy to break the ice between girls and boys (for most of them the possibilities of interaction in the same space are usually very reduced); and second, in few projects many techniques were used to create a positive dynamic between the members of the majority and the community members who likewise lack spaces and chances to interact.

To illustrate the above statements, two accidents were reported by grantees, one same problem to which two different solutions were applied:



In addition, and from the mentors' perspective regarding the most noticeable changes observed among the mentees, participants became disciplined, a very important virtue – according to art directors– when you do professional theater.

Nonetheless, mentors revealed they faced challenges during their mentorship experiences which influenced, to different levels, objectives' achievements such as the lack of experience. In some projects, they created a street theater play with youth who performed for the first time. Besides, one mentor evoked the difficulty of making them express their ideas and opinions and the serious problems of expression and communication they had.

The majority of participants believe they have become more aware of the discriminations faced by the minority

A more recurrent change evoked by participants, both amateur and professional, who do not belong to any minority group, is that they discovered the discrimination faced by the MG; many stated they heard stories of discrimination for the first time.

Almost all projects led by artistic NGO included a research phase or intervention during workshops by minority culture experts. This helped a lot to deepen their knowledge about the culture of the minority and to deconstruct all the stereotypes they use to believe in.

“I was racist before, very racist. Together with my friends we used to play at kicking the asses of sub-Saharan students in the bus (...). In our neighborhood, there was a black woman who had a restaurant, I never bought a sandwich from her even when I had no choice, because in my head she was dirty because she is black and all black people are dirty (...). After the workshops I went to her restaurant and I ordered two sandwiches.” **Tunisian Young amateur participant, Black Is a Value**

“I started listening more to Nubian music and talking to people from Nubia (...). I also started listening Gnawa music and doing different music mixes.” **Young Egyptian participant, musician in Street Carnival**

“I think I've changed, I adore my new friends, they are like brothers and sisters now. I was in a different circle before, I used to hang out with other people before and I have to admit we were doing nothing (...). It is weird that someone from Nubia succeeds in life, we are known to animate weddings with our songs, nothing encourages us to do other things, it is like a revolution in my way of thinking now, I put all my efforts on music and rehearsals.” **Nubian young artist, Street Carnival**

Equally important, as per grantees' indications regarding ST projects, most of them used the method of artistic camps, where members of the “minority” and the “majority” brainstormed and developed both the play text and the scenography. This method allowed a high level of legitimacy in the eyes of minority audiences and avoided the

“folkloric” nuances, usually used when the culture of certain MG is shown in mainstream media.

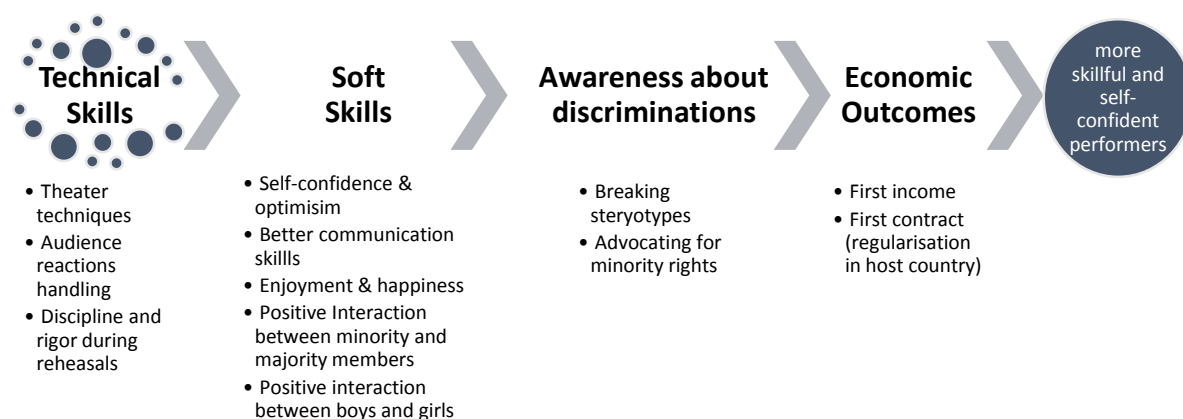


Figure 9: Most Important Changes among ST Performers

Finally, the project allowed many participants –especially refugees and migrants– to land their first job, which is an important matter for them and an urgent need as explained in the previous chapter. The regularization of their situation is important to securing a work contract, a very important issue for sub-Saharan in Morocco as well, whose situation was recently regularized thanks to new migration policies.

“I didn’t know the situation was so hard until I had finished university. I went to a private school, the Lebanese American University (...). But we don’t have the right to work. I got good grades. I was very shocked, I did good in interviews but the law doesn’t allow Palestinians to work here without an authorization. Enterprises need to pay more taxes and no one wants to pay more. In some issues, Palestinians in Lebanon are considered foreigners whereas in others we are considered nationals (...). Many times I get selected, I even reach a final process but when I’m about to sign the contract if they know I’m Palestinian they stop (...). The situation is getting more complicated, all my peers from university are now working and I was helping them and teaching them. It is so unfair. I know I can do so much more in this job with all my respect to theater (...).”
Young Palestinian woman, 1001 Titanics

Positive Changes among Art Directors and Project Coordinators

All art directors were satisfied with the mentorship experience and stated they had been able to reach their mentorship objectives. To illustrate this, they emphasized the gain on the following areas:



Figure 10: Most Important Changes among Mentors

“We worked in the camp with youth aged between 16 and 25, it was really difficult to work with and ensure a certain discipline (...) We were working during the day and surveilling them during the night. It was not easy (...) but we succeeded to instore a discipline and the slogan in the camp was engagement and then creativity.” Fanni Raghman Anni director

Participants’ Engagement after the Project with the Minority Cultural Rights Issue

When asked about their current or futures plans, depending if they participated in grants from round 1 or round 2, two different trends were noticed in their answers:

- Young amateur participants who were originally activists converted to theater performers tend to suggest more the idea of continuing their engagement with minority cultural rights while insisting on their strong belief in the importance of using art and ST to change people’s mentality.
- In contrast, whereas insisting on their strong awareness regarding the discriminations faced by the minority group, professional and amateur artists tend to suggest less this specific issue in their future artistic plans and put the stress in the issue of funding. Many artists were getting paid for the performances and rehearsals; as per one art director testimony, the very poor condition of many artists –especially those who are also supporting economically their family– could not afford engaging in artistic projects without any financial compensation.

It is important to stress that the above-mentioned statements cover only the views of the members who did participate in the focus groups. Likewise, we assume that active

members, who generally keep engaging in artistic or HR projects, are making an effort to make themselves available and participate in an evaluation focus group.

"In five years I see myself studying law and I hope to have started my association which mission will be to fight sexism against women in Tunisia, because I suffered from that. Artistic or not I don't know yet, but probably artistic, we should fight sexism." **17 years old participant, Black Is A Value**

"With my friend Kirou, we would like to create a radio talk show about alternative music in Egypt in which we will report everything that takes place. We also want to support alternative music groups, for example Nubians groups (...)." **Young Egyptian musician, Street Carnival**

"In the next three years, I would like to do projects with children, I don't want to focus anymore on classic activities, only art. I will open an art center with no classic education, using art and music to educate children. It will be an alternative way of education (...).After doing all this I will leave Egypt." **Young participant and mentor, Street Carnival**

A network of experienced artists and human rights activists help each other and are motivated in designing common projects in their countries and across the region after being brought in touch thanks to the DDD project.

Grantees continued collaborating and there are examples where they are designing and implementing new joint projects after the DDD project

➤ At a national level:

Local grantees who engaged in consortia gave concrete examples where they are continuing working together, except for the two cases explained below. In addition, partners are continuing to collaborate, the CFI coordinator reported they are now collaborating with ASHTAR Theater for another project and Théâtre de l'Opprimé Casablanca are working with Minority Globes in Morocco.

"First time we collaborated with a cultural organization represented a new feed for us, a new approach, with ASHTAR Theater we implement civic education programs through art (...)." **CFI coordinator**

"We kept two sub-Saharan participants and two Moroccans from the former project, we have been working on this project for six months. The subject is slightly different from Mix City, our idea is to turn African tales into theatre. We are now preparing our street performance which is planned to be out for March this year." **Art director, Mix City**

Two cases of failed partnerships were reported; the evaluator met with all parties and heard different perspectives regarding the causes of the failure.

In the first case, the conflict started after a misunderstanding regarding the project budget distribution between the research part and the performance part of the project. Unfortunately, and despite the DDD team attempts at mediation, the minority rights organization decided to drop out.

In the second project, the conflict started after recurrent divergence opinions regarding the project external communication arose. The performance faced prohibition problems, although this was solved afterwards. Despite the conflict, both associations remained within the project framework but informed the evaluator that they didn't plan to work together in the future.

➤ At regional and international levels

Grantees who had met during regional workshops, showcase event and P2P visits, became more aware about each other's expertise and started collaborating. The most relevant examples are El-Madina and Racines, who are now collaborating to implement a project of an observatory of cultural politics.

Also, MRGI and Beirut DC are collaborating under the framework of the project Caravan.



Black is a Value (Kelibia, Tunisia)

- The performance went well without any technical problem
- Very diverse audience (men, women, youth, children...)
- The message was clear
- Many journalists attended (TV, radio...)
- The debate after the show didn't get an important involvement from the audience members



Caravan (Tyre, Lebanon)

- Two performances were planned but only one took place because the authorization allowing non Lebanese (Syrian actors) to access the camp was missing.
- The performance went well without any technical problem
- Very diverse audience (men, women, youth, children...)
- The message was clear
- The debate after the show was very successful as many Lebanese expressed their views



Kart'na (Tunis, Tunisia)

- The performance went well without any technical problem
- Very diverse audience (men, women, youth, children...) who stayed even when it was raining
- The message was clear



Sinai Bedouins (Sfax, Tunisia)

- The performance faced technical problems related to the audio and started with a delay
- A big and very diverse audience attended (men, women, youth, children...) as it was part of a popular festival
- The message was not clear because of the technical problems

Figure 11: Evaluator Observations during Performances¹⁴

¹⁴ All the photos are taken by the Evaluator during the field visits except for the Caravan Project (copied from the Facebook page of the Caravan project).

Mixed opinions about the P2P visits and the regional workshops experience. Positive experience reported about the show case event participation

While not giving any concrete example or outcome, grantees stated that their P2P visit was a positive experience. Only one grantee cited the lack of collaboration from their counterpart in the visited country as making the visit less successful. It is important to mention that peers' choice to visit each other was conditioned by the possibility of getting a visa at least as much as, if not more than, the usefulness of a specific exchange with a specific organization.

Though the participation was limited to art directors and project coordinators, the show case event was qualified as relevant and useful by participants. Interviewees stated they had had enough time to present their projects and to discuss the artistic approach and the implementation matters and got relevant feedback from their peers. The evaluator also participated in the showcase event.

Concerning the regional workshops organized by the DDD management team (MRGI, CFI and AI), in which grantees had participated –in Amman and Tunisia–, the general assessment of stakeholders interviewed for the evaluation regarding the learning outcomes was negative for the first one and varied for the second one.

Regarding the first workshop in Amman, participants who were interviewed found the workshop “boring” to quote their own words; the session about security was completely irrelevant for their environments; and regarding M&E, non-realistic ideas were proposed and the communication part was neither adapted nor specific. However, they admitted having developed their network and having built working relationships with their peers.

As for the second workshop in Tunisia, some participants found the exchange between the projects' holders interesting, the contrast between the countries inspiring and the section regarding risk management useful. However, according to other members, the content was “boring” and some of them wished they had been given enough time to present their own projects. In addition, logistics were qualified as not very good. Important to say, participants were frustrated because the workshop coincided with a curfew impeding them from going out at the end of the day.

Besides, the evaluator could not receive any project M&E plan, risk assessments and security plans, nor a social media strategy while meeting project coordinators. Two grantees affirmed they had developed ideas instead of effective plans, although the evaluator didn't receive a written copy.



Figure 12: Stakeholders interviewed Satisfaction regarding Capacity Building & Networking Activities

Except for two projects, the time frame was too short to assess the effectiveness of the advocacy effort

In total, 11 advocacy projects selected were implemented in six countries. Organizations who implemented the project can be categorized into two types. Four organizations had already been grantees for ST projects.

As for the artistic organizations, their good performance was one of the criteria for their selection. The projects' ideas were based on their experiences in cultural issues and obstacles identified as hampering minorities' culture promotion.

Artistic & Cultural Organizations <ul style="list-style-type: none"> •National Center for Culture & Arts •El-Madina •BeirutDC •Art solution •Danseurs Citoyens Sud •Racines 	Human Rights/Minority Rights Organization <ul style="list-style-type: none"> •Federation Nationale des Associations Amazighs (2 projects) •Middle East Center for Training and Consultancy •Mossawa center •Tahadi
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Figure 13: Categories of Advocacy Grantees

Grantees have done their self-assessment and pointed out different internal and external factors that prevented them from reaching their advocacy objectives in the short term. A summary of the key ideas can be found below these lines.

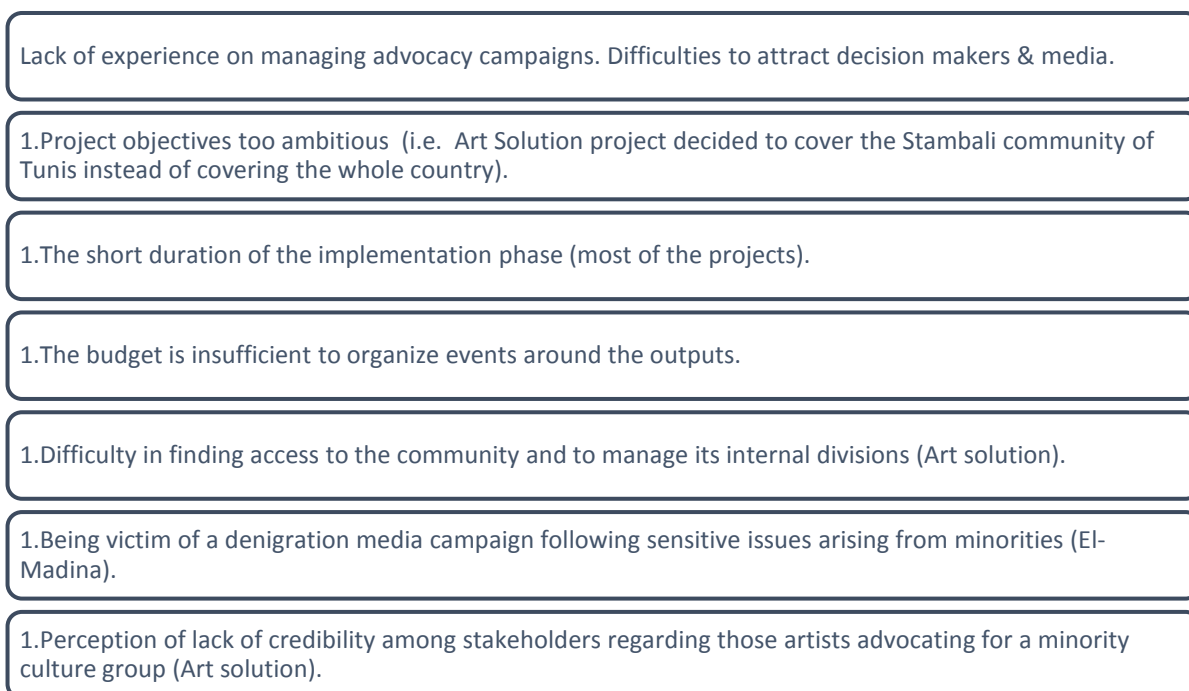


Figure 14: Internal & External Factors Perceived as Hindering Advocacy Objectives' Achievements

Grantees' Internal Changes vs. alliances strengthening

Even if no concrete positive results were attained in some advocacy projects, internal changes were noticed amongst some grantees. The reported positive changes are mostly related to their ability to foster new partnerships. These new skills are important to help the “*artivists*” in the future and supply consistent conditions that could enable them to reach their advocacy objectives afterwards. To illustrate this, three examples can be found below:

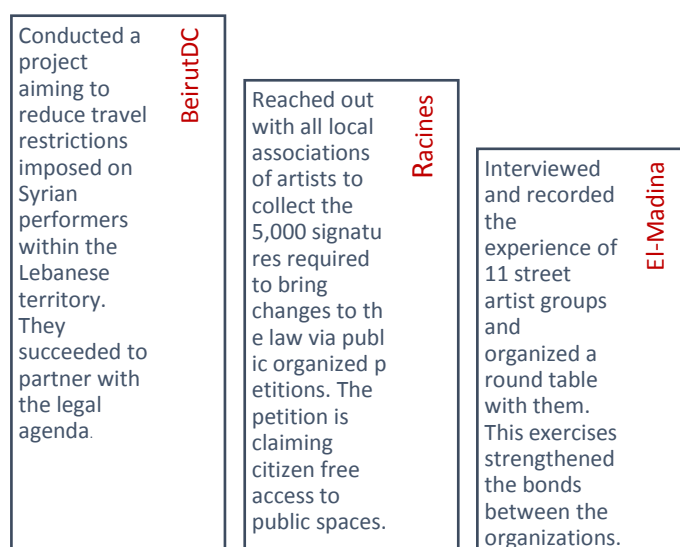


Figure 15: Examples of Alliances Strengthening Among Advocacy Grantees

Objective of making legal processes accessible and comprehensives to minority group members not met

Only three out of seven planned research papers were drafted, of these one did not meet quality standards and only one has been disseminated.

The main issue highlighted by the project team was the lack of suitable applicants who expressed interest in conducting the studies. Besides, the MRG legal advisor stated that while the organization has a large experience in conducting litigation studies to protect minority and indigenous rights in other countries and with appropriate partners, it has no previous experience on implementing litigations in the DDD countries.

DDD team member also attested that the very limited research scope (minority cultural rights only in countries affected by more severe rights violations) and the probable lack of expertise in the region with litigation could be reasons for not meeting the objective.

Besides, the relatively low budget dedicated to the studies, €2-€4,000 with an average of €3,000 per country, could be one of the reasons behind the limited number of proposals received from relevant consultancy firms or organizations.

The evaluator met with the consultant who conducted one of the studies tackling linguistic inequalities related to the use of languages in Algeria's legal system and which was planned between October 2014 and January 2015.¹⁵ The consultant stated

¹⁵ Source: Project report year1.

that the study needed to be updated because, meanwhile, the Berber language (Tamazight) had been recognized as one of the country's official languages. This means that not only could it be taught in schools, but also used in administrative documents. By January 2017, although the original study was completed, the updating following the change in context had not been concluded.

Besides, the researcher attended the Tunisia training event and spoke about the possibility of litigating on cultural rights to all the grantees. The consultant also attended an international advocacy event to talk about his research and findings.

Finally, MRG deputy director informed that, subsequently, the consultant took the central idea of the research and developed it into a funding application for an advocacy project concerning the usage of Amazigh language in courts in Algeria. At the time of writing this report, he succeeded to get an informal approval from a donor. Additional funding applications are being made currently and a local organization will be able to eventually run a project to take up the issue.

Efficiency, Visibility and Learning

Herein, several aspects related to efficiency are studied to assess the activities implementation process, especially regarding the efficiency of the implementation (timeline), grants' geographic distribution compared to the initial plan, grants' financial reporting performance, quality of the DDD coordination, adequacy of the applied knowledge management actions and visibility mechanisms.

Activities Completed

With respect to the street theater part, 13 projects were implemented against 14 initially planned. Besides, three remedy studies were drafted against seven reports initially planned to be completed and disseminated. 11 advocacy grants were selected and implemented against 18 planned. As per DDD team, this last change was agreed by the EU and the funds for the 18 planned grants were consolidated into fewer larger initiatives at the team's request.

The DDD planned activities were implemented as shown below:

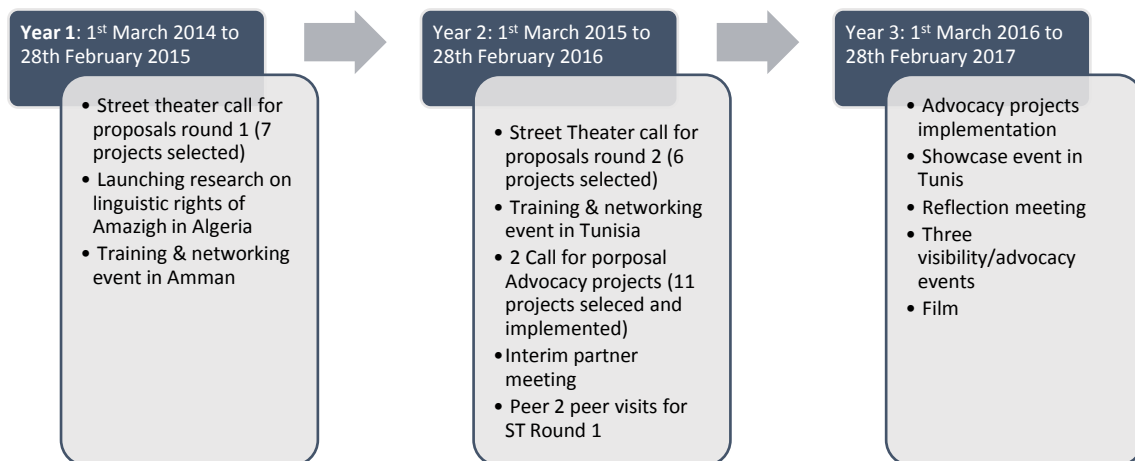


Figure 6: DDD Activities Completed

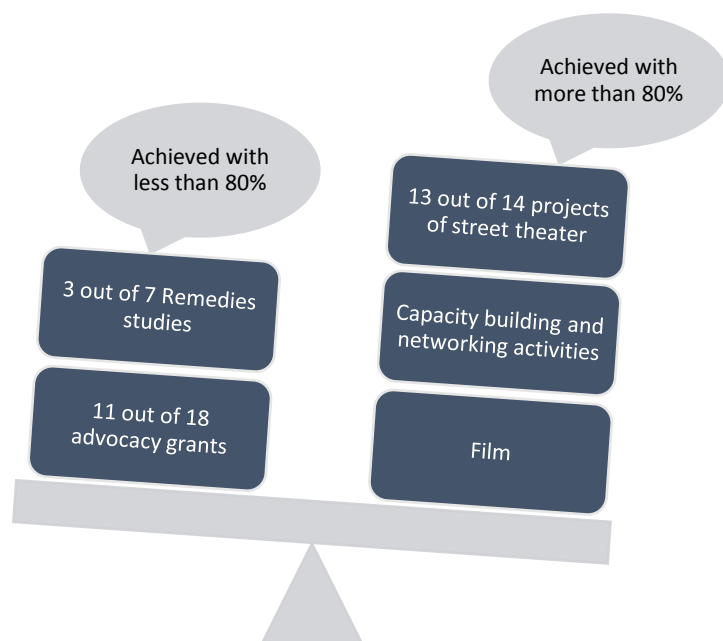


Figure 7: Activities Completed vs. Initial Workplan

Implementation Timeline and Grants Distribution

All the advocacy projects were implemented during the last year of the project, which, as stated in the Effectiveness and Impact chapters, doesn't allow an assessment of the outcomes. A post DDD monitoring is necessary to see if advocacy objectives are met.

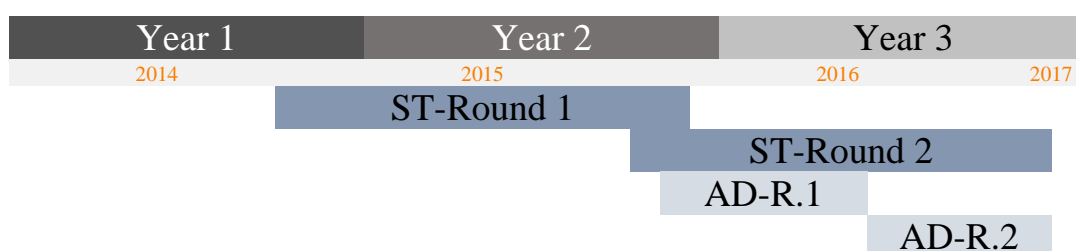


Figure 16: Street Theater (ST) and Advocacy (AD) Grants Implementation Timeline

The project reached its objective of covering all the seven countries. At least one ST project was selected, funded and implemented in each country. The number of projects per country vary from one to three, the decision was based on meeting the previously

set selection criteria. Importance was also given to projects representing a high involvement from grantees to challenge their own capacity and to handle the potential environment risks.

“We considered more projects that bring an added value to the grantees and that bring transformative outcomes to them.” **DDD project coordinator**

Indeed, for ST projects, the highest amounts were allocated to Tunisia and Egypt, where they represent 24% of the total ST budget envelope, then to Lebanon with 16%. This corresponds to three different projects in Tunisia and Egypt and two ST projects funded in Lebanon.

While for the Advocacy project OPT didn't benefit from any grant, Morocco, Tunisia and Egypt counted 27%, 26% and 16% respectively. The highest amounts are related to the number of projects funded in each country: three in Morocco, three in Tunisia and two in Egypt.

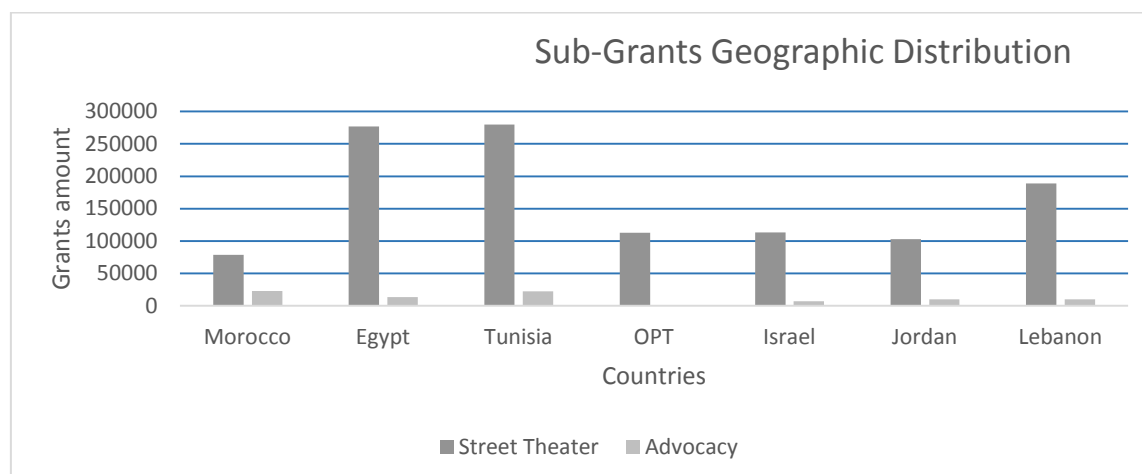


Figure 17: Grants Geographic Distribution

Funded Organizations faced difficulties to submit financial disbursement reports

Monitoring the financial report was not an easy task as grantees faced many difficulties to report on their expenditures and submit the required invoices. As per the consultant in charge of reviewing the financial reports of ST round 2, except for only one project, many recurrent inadequacies were observed. One month before the DDD closeout, many of the financial reports were on hold provided that grantees sent the remaining invoices or submitted the necessary rectifications. Important to say, finally with support

and the extra time allowed, all the projects submitted full financial and narrative reporting.

The main reported reasons are high levels of complexity and verification documentation required by the EU in financial reporting, the lack of experience of most grantees in managing grants, not having a dedicated staff for accounting and financial reporting and the lack of knowledge of financial guidelines.

MRG shared with grantees a document explaining how to complete the financial reporting (expenses excel sheet) and informed the evaluator that they also shared with them the full EU financial procedure document, MRG are aware that this document is not enough and difficult to understand for grantees but they didn't feel they could extract or summarize to avoid any confusion.

As a matter of fact, for round 1 and 2, almost all ST projects were subject of an extension and for Advocacy five projects out of ten contracts were extended and two projects closed at the end of the DDD project with 70% completion.

Positive Stakeholders feedback about the quality of coordination

Almost all the direct grantees praised the good quality of the DDD coordination team highlighting the following positive aspects compared to other experiences with other partners and donors. In their own words, "The DDD management team was qualified, professional, supportive, friendly, flexible, easy to reach and provided proper advice when needed."

"It is the first time that I work with such a professional and comprehensive team compared to other partners. I didn't feel that they only wanted to receive the required reports, when I asked or shared an issue with them, they were comprehensive and they were not putting pressure on us (...)." **Grantee head of organization, Egypt**

"We have no problem in having a coordinator in another country, we use WhatsApp and they always answer. In this project, we used many communication tools: Facebook, email, WhatsApp, etc. Ironically, I sometimes have trouble when trying to reach another partner next door." **Grantee project coordinator and art director, Lebanon**

On the other hand, the DDD team confirmed they used all communication means to reach grantees and adapted to their conditions and connectivity while emphasizing that sometimes, unfortunately, they encountered issues such as the lack of communication regarding project's achievements and that requests for financial clarifications were sometimes perceived as a lack of trust.

Finally, however, another project coordinator criticized the delay on receiving the first part of the grant. He stated that if they lacked the proper funds they would not have been able to start the project. Additionally, they criticized the delay in approving their advocacy project, which prevented them from starting the implementation according to the set timeline.

The program applied knowledge management mechanisms and appropriate corrective actions to reach objectives and overcome challenges

Many decisions were taken in a timely way by the DDD management team to overcome issues such as:

Changing the call for proposals to a call for concept notes

- Per grantees' testimony and DDD team statements, artistic organizations, who were not familiar with writing proposals, had difficulties to submit a full proposals with an appropriate budget in line with the guidelines, which stopped the project from receiving a good number of proposals and from giving a chance to small organizations not familiar with donors' requirements.
- For ST round 2, interested organizations were asked to submit concept notes including key information. Once the project idea was selected, the organization was invited to submit a full proposal; this allowed a simplification of the process.
- Indeed, for the second ST call, 85 concept notes were received compared to 65 during the first call. However, this figure could also imply other causes such as the networking activities performed by the DDD team during year 1 or round 1 grantees network.

-Changing P2P visits for a showcase event

- This part of the project faced many challenges as detailed in the Effectiveness chapter, reason for which, and after having the EU approval, the team decided to convert these visits into one event gathering grantees. This way they were able to share their experiences and help each other solve issues while they were completing their respective ST projects. The outcomes of this activity were more visible and were qualified as satisfactory (see chapter Effectiveness).

Figure 18: Examples of Corrective Actions Taken by the DDD Project Team

Besides, the DDD team faced some big challenges when organizing regional workshops or events regarding visa requirements (visa restrictions, visa delays, security issues...). which led to the non-participation of some participants in several events. This problem was reported as recurrent until the end of the project.

Quality and Adequacy of the Project Visibility Measures and Communication Tools

The project has a website¹⁶ only available in its English version. The website is dedicated to advertise all DDD activities and grantees' achievements. A newsletter and a Facebook page are used to share the articles of the website. Articles are often published in English.

If we perform a search string²⁰ of the following words in Google "MENA culture minorities", the DDD website appears in the first page on the 4th position (as of March 2017), which is considered as a good indicator regarding SEO usage and web positioning. The DDD website statistics show that in addition to Facebook, MRG and EU are bringing visibility to the DDD website. In contrast, no reference appears to be coming from CFI and AI websites, which are not up to date. Actually, a selection of DDD stories and news are included in both MRG and MedCulture websites²¹

Year	Views ¹⁷	Visitors ¹⁸	Referrers ¹⁹	Top visitors' country of origin
2014	689	273	Sup. To 100: http://ngo-jobs.net/	Sup. to 100: Egypt & UK
2015	14,992	6,816	Sup. To 1000: Facebook Sup. To 500: medculture.eu; enpi-info.eu; minorityrights.org	Sup. to 1000: Egypt, Tunisia, Palestinian Territories & Morocco
2016	8,562	3,483	Sup. To 1000: Facebook Sup. To 100: medculture.eu & enpi-info.eu	Sup. to 1000: Tunisia & Palestinian territories Sup. To 500: Egypt, USA & UK

Figure 19: DDD Website Statistics (<https://actfordiversity.org/>)

Nevertheless, the dominance of English articles in the DDD website, together with the English one being the only existing version doesn't seem to impede audiences from Tunisia, Palestine, Egypt and Morocco from visiting the website and being in the top list of visitors' countries of origin.

Besides, the website doesn't seem to attract audiences outside those covered by the DDD project, except from UK and USA. Further researches need to be undertaken to

¹⁶ <https://actfordiversity.org/>

¹⁷ Each time the web page on a site is accessed by a visitor, it counts as one page view, whether or not the same user viewed the same page 10 seconds ago.

¹⁸ The number of individuals who visit a website within a designated timeframe. Each individual is counted only once in the unique visitor measure for the reporting period.

¹⁹ Is an [HTTP header field](#) that identifies the address of the webpage (i.e. the [URI](#) or [IRI](#)) which linked to the resource being requested.

²⁰ Are key words or phrases entered by users into a search engine, such as Google, in order to retrieve the information they need.

²¹ <http://www.medculture.eu/about/grantprojects/drama-diversity-and-development-ddd>

see if the website could attract more visitors and from other relevant countries if it had an Arabic and a French version. This will obviously give more visibility to the project within a non-Anglophone audience. In addition, not all grantees speak or understand English, and this applies to local culture, minorities' stakeholders and decisions makers too.

At grantees level, different ranks were noticed when dealing with media. As such, not all projects benefitted from wide press coverage. There are organizations more skillful than others in this regard. The reasons behind their success are: they have a set network of either engaged journalists or journalists who are interested in the subject and want to cover it. The reasons professed by organizations' representatives who declared having difficulties to attract journalists are as follows: lack of interest in showing good and happy stories, especially in refugee camps, where journalists are mainly looking for tragic stories; also, the sensitivity of the minority issue in some countries can prevent journalists from writing about it to avoid potential retaliations.

“Many media outlets covered our work, the Associated Press, the New York Times, the Washington Post, AJ+, etc. (...). The media was interested in the stories, especially Syrian stories. I have a network of media, I sent emails to many journalists, we were targeting both the national and the international network.” **Sabine Choukair, Caravan**

“We receive a lot of journalists in the camp but they are more interested in showing the misery.” **Racha, Palestinian leaving in a camp in Lebanon, 1001 Titanics**

DDD Visibility & Advocacy Workshops

While the press coverage of the three events was low –only one media outlet per event–, positive promises likely to increase the advocacy outcomes in Palestine and to promote sustainability in Lebanon were noted.

To illustrate the above statement, a concrete action plan was elaborated as a result of the activity in Palestine to defend human, civil and cultural rights of citizens from the Jordan Valley. The event counted on the presence of relevant Ministries' officials. While in Lebanon, relevant potential donors were brought in touch with DDD local partners such as: the Rescue Committee (IRC), the Embassy of Switzerland, the Goethe-Institute and UNICEF.

In fact, the three aforementioned visibility and advocacy events were not part of the initial DDD action plan. By means of available remaining resources, the DDD team organized these events to (i) raise awareness of DDD results for professional audiences in these selected countries (including decision-makers, cultural and creative sector and international organizations); (ii) Support local DDD partners in their visibility, advocacy goals and campaigns and; (iii) Identify opportunities to ensure sustainability of DDD and its local projects in the coming years.

Gender Equity

In this section the focus will be put on women participation in the DDD project, more specifically on the extent to which grantees deployed appropriate measures to ensure women's participation in drama development and performances.

To begin with, the DDD project's indicators were desegregated by gender; this desegregation was reflected in grantees' reports. Consequently, the project team ensured a close quantitative monitoring of women participation.

With different levels, most grantees declared they used different techniques to ensure women's participation, some of them succeeded while others failed. Regarding this issue, it is important to say that the experience of each project is unique; each project has dealt with a set of cultural, social and political backgrounds. Nevertheless, and to sum-up, the following significant factors enabling or hindering women participation were reported by grantees:

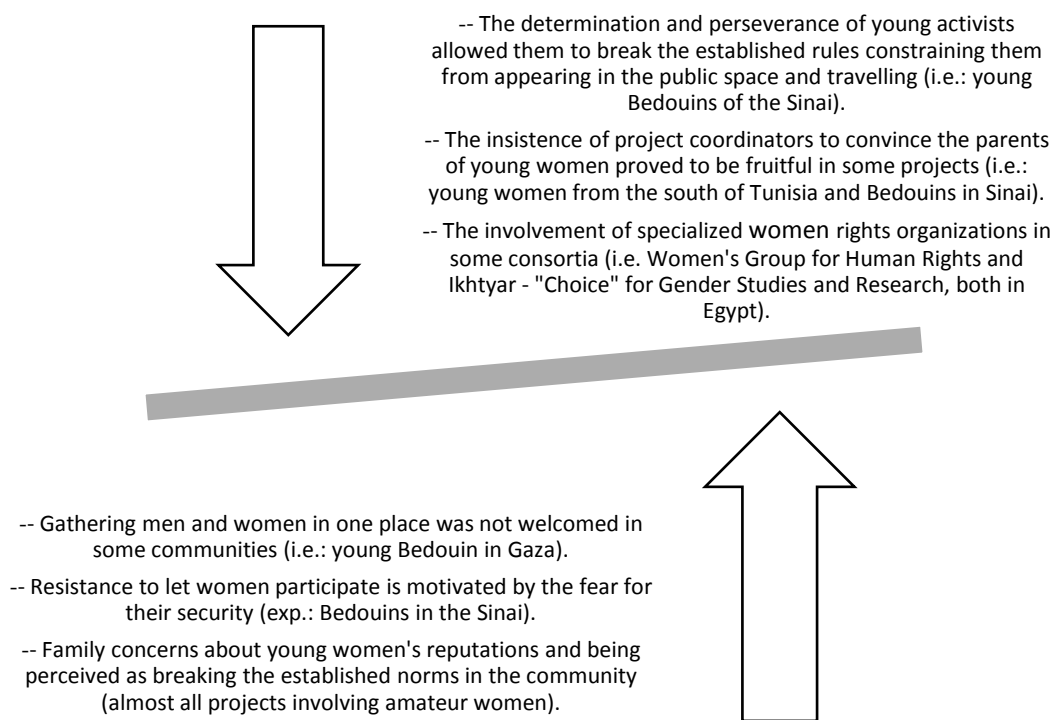


Figure 20: Reported Factors, Enabling or Hindering Women Participation in Street Theater Projects

During the focus groups, attention was also put on the specific outcomes on young women who participated in ST projects and indications for positive changes were noticed through the stories and testimonies of the young women. Indeed, for many of them this was a life changing experience, a breath of freedom which allowed them: First, to travel for the first time inside their home country and abroad. Actually, for most of them, there is no other opportunity of travelling either for cultural or economic constraints; Second, to speak out about their culture and their problems, both as members of a minority group and as women in the community; Third, this experience opened a horizon of possibilities and motivated them to persevere despite the challenges they have to face in general and the constraints specific to their gender.

Last but not least, for much of the ST drama development, stories were collected from the communities themselves, including women. Hence, at different degrees, women stories vs. culture diversity were represented in performances and reached the audiences.

In Lebanon

The participation of young Syrian refugee women in the Caravan project was not easy, although the involvement of Syrian professional artists was not reported as an issue. The project team faced resistance from both men and women in the camp. Only one girl participated and performed in the street encouraged by her mother, who also participated by sharing her story. During a focus group with the family, the mother, whose husband has been missing for the last three years, declared she didn't feel safe in the camp as her neighbors dictated how should she behave or what should she wear or would harshly criticize her for letting her daughter participate in the theater and perform in the street.

In Egypt

Bedouins of the Sinai, most of them human rights activists, were very creative to convince their families into letting them participate. In addition, the representative of Women's Group for Human Rights, part of the consortium, said they were calling the parents and trying to convince them one by one. Participants' testimonies can be found below:

“I first convinced my mother and my sister and then we convinced my father together. I actually succeeded by telling him I had already given my word to participate and that it was a job after all.”

“I convinced them by telling them I was doing a job and I was getting paid for it. If you want me to stop, you'll have to give me some money to compensate (...). Sometimes I had to bribe my family with my salary so they didn't bother me.”

“In Al-'Arish only old women appear on TV, they do not invite young active women to express themselves. We are not represented. We are not encouraged to participate in this kind of projects. I'm the only one in Al-'Arish doing things like this. When I'm acting I actually feel people understand me.”

In Tunisia

The ATTEJ Association in Tunisia reported great success in involving young women from the more “conservative” South. This success was due to the efforts made to convince the families. Indeed, this project was fortunate to have a bus which drove each participant home after each performance.

In contrast, the director of Danseurs Citoyens revealed not being comfortable while talking about the men/women balance in the art creation process. Only three women out of 12 participated in the performance “Black is a Value”. As per the director testimony, only one young woman was hindered by her family to continue. The art director insisted on the fact that women participation was not an issue and that, as a matter of fact, the majority of trainers were women and the association director was a woman as well (...).

In Occupied Palestinian Territories

ASHTAR project struggled to count on the participation of both men and women. In fact, they had to move from a village to another to do the rehearsals as there was a huge pressure on them. They suffered from women dropping out because of family pressure. Only three girls succeeded to continue and they had to drive them home after each rehearsal.

Regarding the project implemented by Theater Days, the gender mix was not accepted among Bedouins. Facing this challenge, they designed the project to allow equal participation of men and women, although in two separate spaces.

Impact and Sustainability

The evaluation took place during the last semester of the last year of the DDD project, thus it is not possible nor trustworthy to assess the mid-term or long-term outcomes of the whole DDD project on the social environment. Likewise, as explained in the inception phase, the evaluation timeline and the ST conditions do not allow the setting of evaluation activities within audiences' members such as focus groups discussions, thus and under the scope of this evaluation, it was not possible to assess whether the performances produced a positive or negative change on audiences' beliefs, attitudes or behaviors towards the MG.

As an alternative, a participatory inquiry was used to bring insight on key stakeholders' perceptions on changes, intended or unintended, among audiences. The answers' trends are analyzed below.

Elements of minority experiences and cultural diversity are brought to the attention of national and international audiences.

The evaluator debated the indicators used to assess the effects of performances on audiences with art directors and young artists. Almost all interviewees asserted that their performances did produce positive effects on audiences. However, they admitted not having been able to claim they changed individuals' beliefs towards minorities.

“The work must be continuous within the same audience and same people. It is ambitious to claim that the results of trying to change people's beliefs on a one year project become apparent after accumulations.” ASHTAR Theater director

The positive effects reported by stakeholders were based on several techniques, of which the most common were the direct observation of individuals' reactions and faces, hearing audience comments during the show and also in the after-show debates. To sum up, the following facts were reported:

- Audience faces reveal true feelings. Indeed, different reactions were reported: people were either crying, laughing, concentrated not to miss a single word or recording. Many published pictures confirm this statement. In addition, it was also reported that, rarely, people's faces remained neutral, showing non-interested attitudes or murmuring negative comments.
- In several projects, debates were initiated after seeing the performed stories. It was an occasion to talk about the cohabitation, which has some kind of

therapeutic effects on minority individuals who see their problems brought to the public and also on the majority group members to express their opinion.

As per interviewees' testimonies, the majority group members were sometimes hearing the stories for the first time, hence the audience was getting new information which could potentially help to deconstruct previously acquired stereotypes.

- Reactions differ from one region (district) to another and also according to the balance of minority vs. majority groups among the audience. On one hand, when exposed to the discriminations faced by the minority, there is a repeated feedback from individuals belonging to a majority group: they are supportive but also report having other problems and suffering from other marginalization issues. On the other hand, individuals from the minority group express their acknowledgement of the discriminations exposed in the show and grab the opportunity during the post-performance debate to report their own experiences of discriminations and marginalization.
- Audience members express more understanding when they belong to another minority group. According to the participants' assessment, this is because they face similar or other types of discriminations. To give examples, these kind of statements were reported when sub-Saharan issues were exposed in front of Mauritians in Morocco and when Sinai stories were exposed in front of a Nubian audience in Egypt.
- Also, stakeholders advised about the economic outcomes on participants, especially artists. As in many other countries, it is not easy for artists to make a living from their art. Indeed, art directors and performers benefitted, to different levels, from salaries and allowances which allowed them to ensure a financial autonomy during the lifetime of the projects. For immigrants, having the contracts helped them regularize their situation in the host country.
- For many audiences the performances were entertaining, especially those which included music. This, as per stakeholders' testimony, was very important as many of the places where they performed did not have access to cultural activities. Indeed, including music was a strategic choice for some projects as they believe this could attract more people and encourage them to stay until the end of the performance.
- The security situation prevented some grantees from performing in the street. For example, Al Saraya Theatre in Jaffa decided to perform inside the theater because of the high risk for performers. The project coincided with a period of unrest and violence called the "Knives Revolution."
- Performing in the street for minorities also meant challenging the local authorities to use public spaces. As an example, Mix City, Kart'na, Bedouins of

Sinai and Street Carnival faced challenging conditions to different extents. Grantees succeeded to overcome this prohibition thanks to their insistence, endurance and media support.

Two advocacy and one ST project contributed to improve policies and influence decision makers on “minorities” cultural rights

Regarding the ST project, following the banning to perform in the street, the consortium of Mix city project in Morocco engaged in an advocacy campaign and putting pressure through national and international media. Their effort was fruitful to the point that they reached the Ministry of Migration and a new collaboration started between them.

In addition, two advocacy grantees, namely the National Federation of Amazigh Associations (FNAA²²) in Morocco and the Mossawa Center in Israel, succeeded –in a very short time– to contribute to the improvement of the cultural conditions of the Amazigh community in Morocco and the Arab Citizens in Israel respectively. These two NGOs succeeded to reach their objectives because both the grants were used to reinforce an already initiated campaign and the two associations already had experience advocating for the same issues. Indeed, their strength also come from their established alliances, their solid network, their advocacy effort at an international level and media engagement.

Internal and External Factors that Could Influence Positively the Sustainability of Results

- Capacity building outcomes,²³ especially during art residencies, experience gained through performing in the street as well as stakeholders’ engagement with minorities’ cultural rights are all positive premises that would allow stakeholders to replicate ST projects. At an individual level, the new “*artists*” expressed high motivation to continue using art to promote their cultural rights as they are now more than convinced about the outcomes.
- At local, regional and international levels, the network developed between individuals and institutions has set solid conditions for further collaborations in order to build common projects in the region.
- Successful partnerships are likely to continue after the DDD project. For example, eight associations presented specific plans to continue working together after having collaborated during the DDD project for the first time.

²² FNAA is the French acronym for Federation Nationale des Associations Amazigh.

²³ For details see the Effectiveness Chapter.

- Media engagement proved to be a key factor for the success of their activities, especially for Racines and FNAA. As a matter of fact, when the evaluator asked FNAA to meet relevant persons who contributed to objectives achievements, they invited several journalists who, during the focus group, showed a high level of engagement within the issue of Amazigh culture marginalization.

Negative Factors that Could Hinder Grant Achievements' Sustainability

- Security instability and conflicts could drag out the sustainability of projects' and grantees' work in general. In addition, culture and arts are not considered a priority and are sometimes perceived as a tool to fuel social divisions and instability when it comes to minority rights. For example, the Sinai region is considered by the army as a military zone, this hinders tremendously the work of NGOs or any cultural activity.
- The short duration of the projects, both for ST and advocacy, is a critical aspect of the likely sustainability of results.

“(...) Continuing the work in these places is the guarantee of maintaining a sustained impact over mentality and stereotypes. We did a huge effort to make communities accept us (...). If we start the work and then disappear for years, it would be like returning to square one. And people forget.” **Theatre Day Productions Director, Palestine**

- The lack of expertise on conducting advocacy projects doesn't seem to encourage artistic organizations to conduct future similar projects by themselves. Indeed, the advocacy project duration was too short to allow them to build solid advocacy capacity.
- Decision makers' lack of interest and awareness was reported by grantees as the reason behind their lack of involvement in some projects. Indeed, while not in the scope of the DDD, creating a space where institutions and decision makers could exchange with independent artists or “*artists*” could narrow the gap between them and facilitate more understanding and collaboration.
- Though not significant in this project, failed consortia have deepened the gap between the associations who experienced it and has also reduced the chances of collaboration in the future.

Conclusion and recommendations



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²⁴ Performance of Caravan in Sabra and Chatila Palestinian refugee camp. Photo source: DDD website

Conclusions

Even though the internal validity of findings is consolidated through the triangulation approach, limitations detailed in the first chapter suggest that the following conclusions and recommendations apply only to the DDD project and they don't pretend to be generalized.

Relevance

The DDD project is relevant and timely considering the context of the MENA region. The objectives set are in line with stakeholders' strategies and missions, except for artistic grantees who have engaged in advocacy campaigns for the first time. Grants were successfully allocated and their associated objectives answered the real needs of those communities subject to discrimination. Nevertheless, the relevance level differs depending on the fact of being a refugee in a host country or a national belonging to a "minority" group. Refugees seem to consider education and economic empowerment oriented initiatives as more urgent issues.

The DDD design is appropriate for accomplishing the intended general objectives. However, the design could be better adapted in order to take into consideration limits regarding freedom of mobility of the participants, especially refugees and Palestinian ones. Finally, the articulation between the DDD and the other parts of MedCulture could be more effective, especially with regards to fostering collaboration and understanding between civil society and local decision makers.

Effectiveness

Per stakeholders, almost all performances helped bring minorities' experiences and cultural diversity to the attention of the audiences in the seven countries. Obviously, the DDD succeeded in building a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama. Evidences were tangible of (i) technical and soft skills development; (ii) higher awareness regarding discriminations faced by the minority; (iii) higher engagement with the minority cultural rights after the project, and; (iv) higher motivation among artists and activists in designing common projects in their countries and across the region.

Except for two successful projects, the time frame was too short to implement and assess the effectiveness of the advocacy projects. Nevertheless, positive changes were

reported related to the ability of grantees to foster new partnership consistent conditions that could enable them to reach their advocacy objectives afterwards.

Besides, the objectives of “documenting the feasibility of lodging formal legal processes in cases of abuses of cultural rights are completed and dissemination and/or publicity completed” were not met. Peer to peer visits’ objectives were partially met and positive feedback about the showcase event participation was communicated and what is about the regional workshops, they did not meet grantees’ expectations except for the networking aspect.

Efficiency, Communication and Learning

The coordination of the DDD project was efficient and appropriate. Stakeholders described the DDD management team as professional, friendly, flexible, easy to reach and available to provide appropriate advice when needed. Additionally, the program applied knowledge management mechanisms and appropriate corrective actions to reach objectives and overcome challenges, except for the issue regarding visas to attend regional events. This issue was reported as recurring until the end of the project.

Concerning grantees’ ability to manage grants, difficulties to submit financial reports were testified. This issue is mainly due to the lack of experience in managing grants; not having a dedicated staff for accounting and financial reporting, and; the lack of knowledge of financial guidelines. This caused the extension of most of the MoUs with grantees among other things.

Not all projects benefitted from a large press coverage, different capacities were noticed when dealing with local and international media. Indeed, there are organizations with a strong experience and large networks of contacts while others lack both.

The DDD website statistics show that in addition to Facebook, MRG and MedCulture were bringing visibility to the DDD website.

Impact and Sustainability

Per stakeholders’ opinion, elements of minority experiences and cultural diversity were brought to the attention of national and international audiences in seven countries. Two advocacy projects, namely the National Federation of Amazigh Associations in Morocco and the Mossawa Center in Israel, succeeded –in a very short time– to contribute to the improvement of the cultural conditions of the Amazigh community in Morocco and the Arab citizens in Israel. In contrast, the outcomes of the other advocacy projects could not be assessed during the evaluation timeframe.

Internal and external factors likely to influence positively the sustainability of results were reported: (i) the positive capacity building outcomes, especially during art

residencies; (ii) experience gained thru performing in the street, and; (iii) stakeholders' engagement with minorities' cultural rights. All these factors are positive premises that would allow stakeholders to replicate street theater projects.

Additionally, negative factors could hinder sustainability achievements such as (i) security instability and conflicts; (ii) culture and arts are not considered a priority in governments' agendas; (iii) sometimes, when it comes to minorities rights promotion, initiatives are perceived as a tool to fuel social divisions and instability; (iv) the lack of expertise on conducting advocacy projects; (v) decision makers lack of interest and awareness, and with less weight; failed consortia.

Recommendations

For more Appropriate Design processes

First, it would be informative and useful that donors and, when possible financially, implementing partners, conduct a preliminary research –or a baseline study– prior to the project design and the implementation phase. This would constitute a great asset to understand the internal and external factors that can facilitate or inhibit acceptance and tolerance of a “minority” group or refugees. This baseline is a key to design effective and tailored behavior intervention projects.

Second, where possible, it would be opportune to create a space where civil society organizations could communicate with institution representatives of their home country. By fostering this relation, reaching advocacy objectives could be more affordable and achievements more sustained.

Third, designing activities that take into account refugees’ mobility conditions and their most urgent needs would add more relevance to projects targeting these communities. For example, using street theater and art in general to reduce school drop-out and to boost economic enabling.

Fourth, performing a post DDD monitoring and providing technical assistance to coach the artistic organizations would help them reach their advocacy objectives.

Fifth, as it showed its outstanding positive effects, continue promoting partnerships between artists and human rights activists through promoting joint projects and consortia.

Sixth, increasing the projects duration and grants amount for the advocacy campaigns and litigation studies could reinforce their effectiveness and impact.

For More Efficiency

First, providing grantees with a written and comprehensive financial guidelines document with a language they understand, could be time and money saving. Especially when those documents are specifying the budget disbursement guidelines. Besides, grantees should hire qualified financial staff to manage the accounting part. Also, and in the same line, it would be resourceful to create a space where grantees can exchange about their financial challenges thus allowing a P2P learning.

Second, anticipating the start of advocacy projects could enable the project team to assess the early outcomes and create more nuanced synergies between the different components of the overall project.

To Improve the Capacity Building Appropriateness

First, adapting more workshops that take into account the needs, aspirations and the heterogenous experience level of the participants. Consider splitting the different sections into different workshops and including a session on how to lead a consortium and manage partnerships.

Second, continue supporting artistic residency camps that include a human rights approach and activities that allow an equal participation of women.

Third, encouraging grantees and fostering best practice sharing on how to adopt tailored and creative dispositions to enable women participation in workshops sessions.

Impact and Sustainability

Designing sustained and repetitive activities in the same space/district with the same audience. This, per all stakeholders' testimony, is an effective approach for perceptible change on beliefs, attitudes and behaviors within a community.

Monitoring and Evaluation

First, applying more qualitative indicators for all project objectives, specially to capture changes taking place among participants after the workshops, specific outcomes among minority and majority members and on women.

Second, change the indicators of audience satisfaction as partners on this project struggled to collect the data as they were framed.

ANNEXES

Annex 1: Stakeholders Interviewed

Category/Country	Position/Grantee	Name & Surname
Minority Rights Group International (MRGI)	Sub-category: DDD Management Team (MT)	
	Deputy Director	Claire Thomas
	Drama, Diversity and Development Program Coordinator	Nessim Ghroum
	Drama, Diversity and Development Project Officer	Silvia Quattrini
	Head of Cultural Programs	Oliver Loode
	Legal Director	Lucy Claridge
	Advocacy Director	Glenn Payot
	Grants Financial Monitoring Consultant	Riyad Shahwan
	DDD Communication Consultant	Ghadeer Awwad
	DDD Coordinator based in Jerusalem	Juliana Tams
Civic Forum Institute (CFI)	DDD Coordinator based in Cairo	Mohsen Kamal
Andalus Institute for Tolerance and Anti-Violence Studies (AI)		
Sub-category: Donors & Contributors		
EU-MedCulture Program	Team Leader, Med Culture Program	Christiane Dabdoub Nasser
Prince Claus Fund (PCF)	Program Coordinator Grants & Collaborations	Bertan Selim
Sub-category: Sub-grantees, Consortium Members, Remedy Study Expert and Film Director Lebanon		
ATPF - Arab Puppet Theatre Foundation	President and Art Director	Mahmoud Hourani
	Accountant	Hala Uthman
	Racha Khalil	Artist
	Khalil	Theater Technician
Beirut DC	Art Director and Project Coordinator	Sabine Choukair
	Artists from the Camp; Focus Group	3 participants
	Professional Artists; Focus group	3 participants
SAWA for Development and Aid	Project Coordinator	Farah Abou Assali
	Staff in sawa	Ossama Hamoud
Tunisia		
TACYT - Tunisian Association for Children and Youth Theatre	Project Coordinator	Sami Bahri
	Project Coordinator	Rawia
Danseurs Citoyens	President and Art Director	Bahri Ben Yahmed
	Researcher and Trainer	Maryam Gallouz
Damj, Association Tunisienne pour la Justice et l'Egalité M'nemty Heucap	Artists; Focus group	6 participants
	President and Project Coordinator	Badr Baabou
Fanni Raghman Anni	Association Representative	Zied Rouin
	Project Coordinator and Art Director	Seif Eddine Jlassi
Art solution	Administrative Responsible	Asma kaouach
	Trainer and Documentation Responsible	Hamdi Jouini
	President of Art Solution	Chouaib Brick
	Art Solution Member	Sana
	Campaign for Stambeli Tradition Research and Coordination Manager	Valeria Meneghelli
Morocco		
Racines	Director	El Mehdi AZDEM
	Artists; Focus group	3 participants
The Minority Globe	Director	Robben
	Director	Hosni Almoukhli
	Project Coordinator	Rachid elgharnati
	Board Member	Azioual amina
	Board Member	
Théâtre de l'Opprimé Casablanca FNAA - Fédération National des Associations Amazigh au Maroc	Member	
	Journalists & PhD Student; Focus group	3 participants

			<i>Egypt</i>
<i>MECT - Middle East Consultancy and Training</i>	Director	Waleed Sayed	
	Project Coordinator	Mahmoud Okasha	
	Women Bedouins Artists	4 participants	
<i>Women's Group for Human Rights Ikhtyar ("Choice" for Gender Studies and Research)</i>	Director	Asma Salman	
	Ikhtyar Member	Doaa Abdelaal	
	Knowledge Management Coordinator	May Banka	
<i>Misr Association for Development and Democracy Elmadina for Performing and Digital Arts</i>	Director	Youstina Samir	
	Artists; Focus Group	7 participants	
	Art Director	Ahmad Salah	
	Director	Mohab Saber	
	Nubian Researcher	Mahe Cherif	
	Artists	6 participants	
			<i>OPT</i>
<i>Theatre Day Productions ASHTAR- For Theatre Productions and Training</i>	Director	Jan Willems	
	Director	Edward Muallem	
			<i>Israel</i>
<i>Mossawa Al-Saraya</i>	Director of International Relations	Sara Gunning	
	Director	Mohammad Kundos	
			<i>Jordan</i>
<i>NCCA the National Center for Culture and Art</i>	Project and Fundraiser Officer	Farah Abu Shamma	
			<i>Algeria</i>
<i>Remedy Study</i>	Expert	Nourredine Bessadi	

Annex 2: Desk and Web Review

- Project proposal
- List of sub-grants
- Report to Donor year 1
- Report to Donor Year 2
- ST call for proposals - guidelines
- ST Sub-grantees narrative reports
- Litigation remedies research TORs
- Street Theatre call for proposals - guidelines
- TOR feasibility studies (English)
- Advocacy Sub-Grantees narrative reports
- Edited feasibility report with Lucy plus Claire comments
- Shrinking_cultural_space, Beirut DC
- campaign-for-stambeli-tradition-report-eng
- Projects Overview year2
- Projects Summary year1
- Report on DDD visibility event – Beirut (Lebanon), 15 February 2017
- DDD Regional Visibility/ Advocacy Event in Palestine - SUMMARY
- Report on Tunisia visibility event – 24 February 2017
- ROM Monitoring- DDD midterm review
- Guidelines for grants applicants (European Commission)
- Research report: How to tackle linguistic inequalities related to the use of languages in Algeria’s legal system
- Research report: Cultural Rights Abuses Against the Palestinian Arab Minority in Israel
- Report: Regional Training Event in Amman (Jordan)
- <http://minorityrights.org/>
- <http://www.andalusitas.net/Pages/Default.aspx?id=4c66a07e-9bdc-4452-a40d-70a4dd316654>
- <http://www.cfip.org/>
- <https://actfordiversity.org/>

- <http://www.arabpuppettheatre.org/news.aspx?id=1>
- <http://beirutdc.org/index.php/aboutbeirutdc>
- <http://www.sdaid.org/>
- https://cinando.com/en/Film/sleepless_nights_207206/Detail
- <http://www.ashtar-theatre.org/>
- <https://www.alqatr.com/almhth-alawla>
- <http://www.mossawa.org/>
- <http://fnaa.ma/>
- <http://www.ncca.org.jo/index.php/en/>
- <http://www.racines.ma/>
- <http://www.medculture.eu/>
- <http://www.princeclausfund.org/fr>
- <http://www.theatreday.org/>

Annex 3: List of Grants

<i>Title of the project</i>	<i>Implemented by</i>	<i>Location</i>	<i>Start date</i>
<i>Street Theatre Grants Call for Proposals Summer 2014</i>			
<i>Mix City</i>	Racines, Theatre de l'Opprimé Casablanca, The Minority Globe	Morocco	09-Jan-15
<i>Zamaken</i>	Fanni Raghman Anni	Tunisia	31-Dec-14
<i>Street Carnival</i>	Elmadina for Performing and Digital Arts	Egypt	31-Dec-14
<i>"A Court"</i>	Ashtar, Jordan Valley Solidarity	Palestine	31-Dec-14
<i>West Of Us Lies The Sea</i>	Al Saraya Theatre Jaffa	Israel	31-Dec-14
<i>Intersection</i>	National Center For Culture And Arts	Jordan	30-Dec-14
<i>1001 Titanics</i>	Arab Puppet Theatre Foundation	Lebanon	30-Dec-14
<i>Street Theatre Grants Call for Proposals Summer 2015</i>			
<i>Black Is A Value</i>	Danceurs Citoyens, Damj, M'nemty Heducap	Tunisia	01-Dec-15
<i>Kart'na</i>	Tunisian Association for Children and Youth Theatre (ATTEJ), Centre d'Arts Dramatiques de Medenine	Tunisia	01-Dec-15
<i>Village's Train</i>	Ikhtyar, Misr Association	Egypt	31-Dec-15
<i>Launch of a Street Theatre Group of the Sinai Bedouin Minority</i>	Middle East Consultancy and Training, Women's Group for Human Rights, Marionette Foundation	Egypt	01-Dec-15
<i>Young Stories of Beduin Life and Prejudice</i>	Theatre Day Productions, Umm al Nasser Community Center	Gaza	01-Dec-15
<i>The Caravan</i>	Beirut DC, Sawa	Lebanon	01-Dec-15
<i>Film Grant Call for Proposals Summer 2015</i>			
<i>Haykal</i>	ITAR Production (Eliane Raheb)	Lebanon	
<i>Advocacy Grants Call for Proposals Summer 2015</i>			
<i>Culture Rights for Arab Citizens in Israel</i>	Mossawa	Israel	03-Feb-16
<i>Campaing for Stambeli Tradition</i>	Art Solution	Tunisia	07-Jan-16
<i>Advocacy on ESCR Committee Recommendations</i>	Federation Nationale des Associations Amazighs	Morocco	07-Jan-16
<i>Visualizing Street Theatre in Egypt</i>	El Madina for Performing and Digital Arts	Egypt	01-Feb-16
<i>Advocacy Grants Call for Proposals Summer 2016</i>			
<i>Advocacy on ESCR Committee Recommendations</i>	Federation Nationale des Associations Amazighs	Morocco	06-Sep-16
<i>FADAE</i>	Racines	Morocco	05-Aug-16
<i>Tahia</i>	Danseurs Citoyens Sud	Tunisia	21-Sep-16
<i>Our Culture... Our Identity</i>	National Center for Culture & Arts	Jordan	14-Sep-16
<i>Right to Cultural Participation</i>	Middle East Center for Training and Consultancy	Egypt	12-Sep-16
<i>Shrinkling Cultural Space</i>	Beirut DC	Lebanon	
<i>Voices of Oblivion</i>	Tahadi	Tunisia	01-Oct-16

Annex 4: Evaluation Matrix

Criterion 1: Relevance (To what extent have the (original) objectives proven to have been appropriate for the intervention in question)				
Main Evaluation Question (EQ)	Specific Evaluation Question	Indicator	Data Source	Data collection method/tool
EQ1 To which extent the objectives and the design of DDD are consistent with minority groups' cultural needs and with partners' strategies in the region?	EQ1.1 To which extent the objectives and priorities of DDD program are in line with minority groups' needs?	Stakeholders perceptions about the level of correspondence of minority groups' needs with DDD objectives and priorities in the visited countries.	Minority representatives/head of organization; Artists; MRG; CFI; AI; Donors & Contributors; Mentors	Key informants semi-structured (SS) interviews
	EQ1.2 To which extent the design and implementation modalities are appropriate to reach objectives?	Management team (MRG, CFI, AI) and donor's perceptions regarding the level of suitability of the project design with regards to the project objectives.	MRGI Coordinator & DP; CFI Advisor & Head of organization; AI advisor & Head of organization; DDD Logic framework; DDD proposal; DDD progress reports	Key informants SS. Interviews; desk review
	EQ1.3 To which extent DDD programs' objectives are in line with EU and PCF policies and strategies in the region?	Level of correspondence of the objectives and priorities of the DDD program with EU and PCF strategies in the region and with implementing partners' strategies (MRGI, CFI, AI).	EU; MRGI; PCF	Key informants semi-structured interviews
Criterion 2: Effectiveness (Extent to which the DDD program has contributed to a more diverse, professional and sustainable cultural sector in the target states)				
Main Evaluation Question (EQ)	Specific Evaluation Question	Indicator	Data Source	Data collection method/Tool
EQ2 To which extent has the DDD program built a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama and to communicate minority identity and community cooperation aspirations through drama productions?	EQ2.1 To which extent Stakeholders in minority and arts organizations have gained and applied new knowledge, skills and strategies as a result of the program.	All individuals interviewed reported having gained and applied new knowledge, skills and strategies and gave concrete examples of how this has been applied.	Grantees; Trainers; Needs assessments reports; DDD progress reports; Workshop evaluation reports	Key informants SS. interviews; focus groups; survey; desk review
	EQ2.2 To which extent, Professionals/activists are engaged in projects involving drama and raising minority rights?	All interviewed professionals/activists with at least one-year experience in projects involving drama and raising minority rights are still active in the sector and are involved in ongoing projects.	Artists; minority rights professionals/activists; MRGI; CFI; AI; DDD progress reports	

	EQ2.3 To which extent the mentoring support was effective to reach project objectives?	High level of satisfaction from mentorship experience among participants.		
		All mentors are satisfied about the mentorship experience and testify that they were able to reach their mentorship objectives.	Mentors' interviews	Key informants SS. interviews; focus groups; survey; desk review
	EQ2.4 To which extent peer reviewed visits helped to share knowledge, best practices?	All participants (visiting & visited) state they've acquired new knowledge, best practices and other positive outcomes intended or unintended from the visits.	Artists; minority rights professionals/activists; MRGI; CFI; AI; DDD progress reports	Key informants SS. interviews; focus groups; survey; desk review
	EQ2.5 To which extent elements of minority experiences and cultural diversity were brought to the attention of national audiences in the 7 countries?	At least 14 projects in at least 6 countries were implemented and completed.	MRGI; CFI; AI; DDD progress reports; grantees reports	Key informants SS. Interviews; focus groups; desk review; on-site observations
	EQ2.6 To which extent has the movie raised regional and international public awareness on the minority cultural heritage in a part of the region/abuses of minority cultural rights/minority communities' efforts to continue using their languages, culture and religion?	The quality of the film judged high by professionals. Audiences appreciate the movie and understand the message and find the film scenario relevant to raise minority rights issues.	The film, film director; other movies makers from the region & outside; audiences; artists; minority rights professionals/activists; minority groups representatives; MRGI; CFI; AI	Key informants SS. interviews; focus groups; Web/social media search
		Audience size, number of views, likes, prizes won, nominations, public reaction, media and press reviews, positive or negative reactions in the press, web users reactions.		
EQ3 To which extent advocacy on cultural issues and awareness of using remedies in 7 countries have increased as a result of the DDD intervention?	EQ3.1 To which extent has the DDD program raised awareness on decision makers as a result of the campaign	At least 3 relevant decision makers in each project country report awareness of a cultural advocacy campaign/project or film.	Grantees; minority groups representatives; decision makers; MRGI; CFI; AI	Key informants SS. interviews; focus groups; desk review
	EQ3.2 To which extent has the DDD program influenced or contributed in influencing instances whereby international or regional mechanisms as a results of the campaign	At least 12 instances whereby international or regional mechanisms are influenced by the project e.g. make a recommendation linked to a project submission or activity.		
	EQ3.3 To which extent are the legal processes accessible and comprehensives to minority groups members?	7 reports documenting the feasibility of lodging formal legal processes in cases of abuses of cultural rights are completed, disseminated and used by the minority group members.	Minority groups representatives/policy makers/local authority representatives; grantees; MRGI; CFI; AI	Key informants SS. interviews; focus groups; desk review

Criterion 3: Efficiency (To what extent has the intervention been cost effective?)

Main Evaluation Question (EQ)	Specific Evaluation Question	Indicator	Data source	Data collection method/tool
EQ4 Was the program implemented in the most efficient way compared to alternatives and with the same or better quality?	EQ4.1 Were results achieved according to the timeline set?	Number of activities/actions implemented with delays and reasons.	MRGI; CFI; AI; EU; Grantees	Key informants SS. interviews; desk review
	EQ4.2 Was the management, coordination and monitoring efficient and appropriate for program implementation and in different countries?	Key Stakeholders perceptions about the quality of coordination and monitoring of the DDD activities and grants. Factors influenced the efficiency with which the achievements observed were attained/not attained.		
	EQ4.3 Were the visibility measures and communication tools suitable?	High visibility of DDD projects and activities among the relevant public.	Web researches; DDD communication consultant	Key informants SS. interviews; Web review

Criterion 4: Learning (To which extent has the program instore a corrective and learning process throughout the project implementation?)

Main Evaluation Question	Specific Evaluation Question	Indicator	Data source	Data collection method/tool
EQ5 To which extent has the program instore a corrective and learning process throughout the project implementation?	EQ5.1 At the DDD management level (MRG, CFI, AI), to which extent has the program applied and shared appropriate corrective actions to reach objectives and overcome challenges?	All DDD implementation issues/problems encountered were mitigated especially when the activity is conducted more than once.	MRGI; CFI; AI; EU	Key informants SS. interviews; focus groups; desk review
	EQ5.2 At grantees' projects implementation level, to which extent has the program management (MRG, CFI, A) applied and shared appropriate corrective actions to assist grantees to reach objectives?	All grantees implementation issues/problems encountered were mitigated, especially when the type of activity is conducted more than once.	Grantees	

Criterion 5: Impact (What difference has the program made to beneficiaries?)

Main Evaluation Question	Specific Evaluation Question	Indicator	Data source	Data collection method/tool
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EQ 6 Has the project contributed or is likely to contribute to long-term positive changes for individuals, communities, organizations and institutions related to the program?	EQ6.1 How have beneficiaries (direct and indirect) been affected by the project?	Key stakeholders’ perceptions on changes, intended or unintended, among audiences.	All stakeholders	Key informants SS. interviews; focus groups; desk review; survey; on-site observations
		Perception of changes among decision makers, media professionals, stakeholders.		
Criterion 6: Sustainability (To what extent are the project results (impact if any, and outcomes) likely to continue after the project?)				
Main Evaluation Question	Specific Evaluation Question	Indicator	Data source	Data collection method/tool
EQ7 Is the stakeholders’ engagement likely to continue, be scaled up, replicated or institutionalized after the DDD project ends?	EQ7.1 To which extent grantees are able to replicate the project and to raise funds?	Number of projects who succeeded to secure funds other than DDD grants or to replicate the activity/project without DDD support.	MRGI; CFI; AI; EU; M. Org members/representative; grantees; trainers; mentors; movie maker	Key informants SS. interviews; focus groups; desk review.
	EQ7.2 What were the major factors which influenced the achievement or non-achievement of sustainability of the program or project?	Internal and external factors that influenced or would influence sustainability.		
		EQ7.3 Policy – are there any changes in legislation to policy or its implementation as a result from advocacy grants?	Number of changes attributable to DDD intervention.	Decisions’ makers; Minority groups representatives; Grantees; MRGI; CFI; AI; researchers

Annex 5: Evaluation Terms of references

Drama, Diversity and Development - March 2014 to Feb 2017
Final Evaluation – Terms of Reference and call for Expressions of Interest

1. Background on the project

This primarily EU funded programme has built the capacity of arts and human rights personnel in the MENA region to cooperate and work professionally together. The project subgranted over two rounds over €1 million to organisations or consortia to develop and perform street theatre on minority issues. The project also supported advocacy projects, a film, litigation feasibility projects and direct capacity building work. The project was implemented by three partners: Minority Rights Group International, (operating from London and Tunis), CFI (operating from Ramalla) and Andalus Centre for Tolerance (operating from Cairo). Grants have been made for projects in Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Territories and Tunisia.

Project goals/objectives/strategies

The results originally foreseen for the project were as follows (in each case followed by relevant indicators):

- Result 1: Staff in minority and arts organisations gain and apply new knowledge, skills and strategies as a result of the programme.

1.1. At least 56 individuals (50% women) in at least 7 different organisations in at least 6 countries report gaining and applying new knowledge, skills and strategies and at least 50 give concrete examples of how this has been applied

- Result 2: Elements of minority experiences and cultural diversity are brought to the attention of national audiences in 7 countries.

2.1 Total performance audience members of all 14 projects is no less than 100,000 individuals (14 x 7,000 approximately)

2.2 (Based on samples of at least 350 audience members per project), at least 75% of audience members report that their attitudes to the minority culture(s) portrayed or discussed have improved as a result of the performance.

2.3 A high quality international film draws attention to minority cultural rights issues in the region

- R.3 Increased advocacy on cultural issues and awareness of using remedies in 7 countries.

3.1 At least 3 relevant decision makers in each project country report awareness of a cultural advocacy campaign/project or film.

3.2 At least 12 instances whereby international or regional mechanisms are influenced by the project e.g. make a recommendation linked to a project submission or activity.

3.3 7 reports documenting feasibility of lodging formal legal processes in cases of abuses of cultural rights are completed and dissemination and/or publicity completed.

See also logframe available on request. The project documentation also includes a detailed list of foreseen outputs.

2. Evaluation Objectives

The evaluation should focus on learning, efficiency, effectiveness and where possible impact. There is no pre-set format for this evaluation although MRG and partners are particularly interested to learn from it lessons that we can apply in designing and running work with similar objectives in the future. The evaluator will need to be independent of MRG and project partners, its donors, the project targets and participants and will need to demonstrate that no perceived or actual conflict of interests would arise during the evaluation. The evaluator will need to work within the time frames outlined below. The evaluation will need to satisfy all the requirement of the European Union and evaluation guidelines issued by them.

It is hoped that the evaluation can start now with the evaluator attending a showcase event (Tunisia June 2016) as well as a final learning and sharing meeting (location and date tbc), the evaluator or a team member may also be able to be present at street theatre shows, film launches and other events in the region as the budget permits however the bulk of the work will take place after the end of the project from March 2017.

Key evaluation questions

Referring to the project documentation, did we complete all of the activities as planned to a reasonably high quality? What problems were encountered at this level? How did any problems affect the activities and to what extent were they overcome?

- Outcome level

Where completed as planned, verify staff analysis as to whether the activities contributed to the planned results? Where this was so, refer to evidence. Where not so, what factors intervened and verify or explain how they impacted. Suggest ways that MRG and partners tried to overcome any problems and how successful this was (or not). Document any changes in the external environment that may have helped or hindered the project. If there were any unplanned results (positive or negative) explain what these were and how they came about.

- Impact level

If at all possible, make an assessment as to whether the results achieved are likely, over the longer term to achieve or contribute to the achievement of the specific objective of the project: SO: To build a regional cohort of experienced professionals with the capacity to link minority rights, cultural rights and drama and communicate minority identity and community cooperation aspirations through drama production.

SO Indicator 1 Professionals/activists with at least one year experience of projects involving drama and raising minority rights are still employed/active in the sector and are involved in ongoing work/plans/ projects. Target value: 42

SO. Indicator 2 Five examples of designed projects submitted to donors or funded plans for Arts and Human or Minority Rights organisations to work together in the future (in each example, at least one project partner to have been involved in this project).

If it is unlikely that all or part of the specific objective will be achieved, why is this and is this something that could have been foreseen or overcome?

The evaluation should review and comment on the mainstreaming of gender in the project and its outcomes and impacts as well as other cross cutting and intersectional discrimination issues.

3. Evaluation Methodology/key deliverables.

As a minimum, MRG and partners will expect the evaluator or evaluation team to:

- Seek the views of project partners, beneficiaries, media targets and independent experts on the project and its outcomes and impacts. (MRG will supply a contact list of those who participated in or who were reached by the project but will expect the evaluator/evaluation team to also contact others not suggested by MRG.)
- Seek out opinions on the project, attribution and impact.
- Report in English and Arabic with an assessment of the effectiveness and impact of the program and on lessons that MRG, partners and others can learn for the future in similar initiatives. This should include an executive summary of around 2 pages.
- MRG will expect the evaluator to be available to be interviewed and recorded for publication on our website about the evaluation process and outcomes and the result will be uploaded to make the evaluation findings more accessible to a wider audience.

4. Experience and Expertise required

We expect that the evaluator or evaluation team selected will have extensive knowledge and experience of working on minority rights, cultural programs, cultural rights, influencing, films, and capacity building and should be familiar with and able to comply with all EU requirements. The person or team selected would also be expected to have a track record of evaluations carried out on similar or analogous projects. The evaluator or evaluation team would need to have a good working knowledge of written and spoken Arabic and English.

5. Report submission, timetable and budget

The evaluation should be carried out between 25th May 2016 and 30th June 2017. If at all possible the evaluator or a team member should attend all or part of a showcase event in Tunis on the 3rd, 4th and 5th of June 2016 as well as a final learning and review meeting likely to take place in Dec 2016 which is likely to be held in Amsterdam. The evaluator should be available to and should include costs in the budget to join both of those meetings as well as costs to visit grantees and beneficiaries.

A draft evaluation report including a 2 page executive summary should be submitted to MRG no later than 30 May 2017. MRG, partners and grantees will submit comments in response within 15 working days and a final report that takes into account the comments should be submitted no later than 30th June 2017.

6. How to apply

If you are interested in being considered for this opportunity, please send the following to Claire.thomas@mrgmail.org to arrive by 12.00hrs (noon - London time) on 16th May 2016.

- Cover letter – indicating relevant experience and knowledge and how you or the team meet the candidate requirements - 1-2 page indicative methodology and budget for the evaluation including plans for country visits – an inception plan will be produced later.
- Brief CV(s) of key personnel

MRG will endeavor to shortlist potentially strong candidates and teams on or by 18th May 2016 and hopes to have made an appointment by 20th May 2016.