



MANUAL IN PROJECT DESIGN AND MANAGEMENT

(BASED ON THE PCM)



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This manual is largely inspired by the Project Cycle Management Guidelines¹ and quotes directly from it. The user will be referred to the Guidelines for further details when deemed necessary. It is also inspired by other sources/ approaches, which are duly indicated and referenced. Last but not least, it leans on the presentations and feedback provided by the three trainers who were responsible for the six training sessions in the Project Cycle Management methodology organised through Med Culture programme in the period between November 2015 and July 2016.

In order to illustrate the different steps in the design and implementation of projects, we have selected one of the projects funded through the Med Culture Programme, Drama Diversity and Development (<https://actfordiversity.org/the-project-2/>). This project, Mix City, was designed and implemented by Racines (www.racines.ma/), a non-profit association in Casablanca, together with its partners, The Minority Globe (<http://theminorityglobe.wordpress.com/>), and Le Théâtre de l'opprimé Casablanca (<https://www.facebook.com/Masra7Lme7gour/>). The project was implemented in Morocco. The project application is provided in the annexes as a reference.

¹ For more details, refer to Project Cycle Management Guidelines (PCM Guidelines) https://ec.europa.eu/europeaid/sites/devco/files/methodology-aid-delivery-methods-project-cycle-management-200403_en_2.pdf

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01 THE PROJECT CYCLE MANAGEMENT APPROACH

INTRODUCTION

Project Cycle Management (PCM) is a term used to describe the management activities and decision-making procedures used during the life cycle of a project (including key tasks, roles and responsibilities, key documents and decision options). The core tool in the PCM methodology is the Logical Framework which sums up all aspects of the project that a manager needs to address.

PCM is about taking responsibility for proper implementation of a project, and guaranteeing its sustainability.

It implies using the Logframe Matrix as an implementation and follow-up tool.

How does the PCM define a project?

A project is a series of activities aimed at bringing about clearly specified objectives within a defined time-period and with a defined budget (PCM p.8).

A project should have:

1. Clearly identified stakeholders, including the primary target group and the final beneficiaries, with well defined problems;
2. Clearly defined coordination, management and financing arrangements;
3. A monitoring and evaluation system to support performance management;
4. An appropriate level of financial and economic analysis, which indicates that the project's benefits will exceed its costs.

What are the main issues we need to address when planning a project?

1. Analyses of context and definition of problems/needs: no parachuting, and no handing down from "above". The project should be relevant, and should respond to a real problem within the context in which it will be implemented. Needs should be real, expressed by the beneficiaries and should be translated into objectives when the project plan is written down.
2. Project objectives have to be achievable: they should take into consideration the context of the operating environment.
3. Analyses of stakeholders: Who should be involved? Who can contribute best and to what aspect of the project? Who should be the target group? Who should ultimately benefit? Stakeholders

will have to be defined precisely during the phase of project design because this choice can determine the level of ownership.

4. Who will be responsible for managing the project? Defining the right team and the right person for the right task is essential.
5. Examine what system/methodology should be applied for monitoring and evaluation. In the case of the PCM, the Logframe is the required tool.
6. Ensure that the project will have long term benefits within the environment in which it is implemented.
7. Make sure that the possibilities for obtaining funding and in what range are available. Basic knowledge of donors' policies and aid programmes is necessary.

Our Case study, Mix City project, addresses these issues clearly, and it is a good idea to do a first reading of the application: (Annex 2) before going into the details of project design.



CASE STUDY

Mix City offers migrants in sub-Saharan Morocco the space to express themselves through the technique of the theatre of the oppressed, with a view to raise the awareness of Moroccan society to the plight of this minority group and break the shackles of prejudice and stereotype towards them.

This project will also facilitate the creation of spaces of exchanges between sub-Saharan migrants and the

local population that favour a better appreciation of one group towards the other thereby contributing to the integration of this group within the social fabric, and the establishment of bridges of communication that preempt conflicts and promote their peaceful management.

02 THE ANALYSIS

STAKEHOLDER ANALYSIS

Any individuals, groups of people, institutions or firms that may have a significant interest in the success or failure of a project (either as implementers, facilitators, beneficiaries or adversaries) are defined as 'stakeholders'. A basic premise behind stakeholder analysis is that different groups have different concerns, capacities and interests, and that these need to be explicitly understood and recognized in the process of problem identification, objective setting and strategy selection (PCM p. 61).

Stakeholder analysis requires extensive investigative work in order to better understand the stakes involved in project design and implementation. The tool most frequently used is the SWOT analysis (strengths, weaknesses, opportunities and threats). In addition to providing a visual overview of a situation, this tool's value is that it promotes discussion of the core strengths and weaknesses of a project and then moves from there to defining the opportunities and threats. Group input and a good facilitator to lead the discussion are therefore very important.

TOOL 1: The SWOT analysis matrix presents the Strengths, Weaknesses, Opportunities and Threats related to our Case Study

STRENGTHS

- Street theater is a fun way to raise awareness of racism
- The technique of forum theater is effective in mobilizing the public in the debate on migration
- It creates a space for exchange between the Sub-Saharan and Moroccan community
- It rallies the participation of Moroccan and sub-Saharan actors in one shared activity

WEAKNESSES

- Difficulty in mobilizing sub-Saharan migrants to participate in the performance
- Difficulty to obtain permission to perform in the public space

OPPORTUNITIES

- Public interest in a debate about migration, racism and integration
- Participation of women and children in the performance

THREATS

- The ban on the performance by local authorities
- Negative reaction of the public

Once the SWOT matrix is completed, the next step is Stakeholder analysis. It involves answering the questions mentioned below for each group. The answers provided are related to our Case Study and concern the totality of the stakeholders who are viewed as a homogenous group in so far as the project objective is concerned.

1. Who are they?

The actors involved in this project: the consortium - Racines, The Minority Globe, Théâtre de l'Opprimé Casablanca - comedians, mediators, donors, local partners, organizations working on migration and the Ministry of Migration and others (mentor, scenographers, sound engineers, photographers...etc.)

2. What are their interests and how does the problem affect them?

The debate on migration and on racism against sub-Saharan migrants in Morocco and their integration is a general concern; it is of particular concern to all the stakeholders mentioned above, who believe in coexistence, social justice, and human rights and promote breaking the stereotype and prejudice against migrants. Their participation in the project and their contributions are essential to promote their position towards migration, which is the acceptance and integration of migrants within local communities.

3. What are their expectations?

Their expectations include involving the

entire population and the migrants in a public debate on migration, integration and racism and raise awareness about the need to address this social issue and find common solutions.

4. What is their potential or capacity to change or improve the situation?

Artistic expression is an effective avenue for raising awareness of social issues, and street theatre was the tool of choice for many reasons: 1) the partners have experience in this artistic form; 2) performances in public places reach the wider public in all its diversity, leaning on the quote "If people stop going to the theater, then this is the theater that comes to them".

5. What are their weaknesses?

Public space is in some way 'sacred' for the authorities and therefore it must be controlled continuously. In this case, it is always difficult to perform in these open spaces and to open the debate on critical issues that affect society.

6. How will they be involved in changing the situation?

Each of the groups of stakeholders, in function of their role/positioning should contribute to the debate around the situation at hand, reproducing similar situations by way of example, and highlighting the many issues related to minorities, gender, freedom of expression and creativity, etc.

Within the project consortium:

Racines is in charge of all administrative tasks (contracts, authorisations, logistics, managing the budget, external and internal communication, community management, public and press relations, reporting...etc.)

The Minority Globe is in charge of mobilising migrants, developing local partnerships, managing relations with migrants (both public and comedians).

Théâtre de l'opprimé de Casablanca is in charge of the artistic direction : artistic residency, training and rehearsals of comedians, writing the script, music and dance composition.

Local partners: associations that work with migrants from a social cultural perspective should provide two mediators for the evaluation of the impact of "B7AI B7AI" performance in their cities and produce a report about it. These associations should help with identifying appropriate spaces for the performances and getting the necessary authorisations.

FREQUENTLY ASKED QUESTIONS

1. Why is it important to identify stakeholders?

Stakeholders is a bit of a 'catch all' term to refer to the persons or group(s) of persons directly or indirectly involved in a project. Amongst these are the implementers, those who are directly responsible for implementing all activities designed within a project and who are therefore responsible for its success or failure. Secondly there are the target group(s), who are directly affected by the project. There are also the beneficiaries, who will benefit from the project in the long term.

At another level, this exercise is necessary for the next step, which is the problem analysis and the elaboration of the Problem tree. If you know whose problems or opportunities you are analysing, then you are more likely to provide adequate solutions- it therefore helps maximise the social, economic and institutional benefits of the project to target groups and beneficiaries and minimise its potential negative impacts.

2. Who is responsible for stakeholders' analysis?

Ideally, this exercise should involve representatives of stakeholder groups but it is imperative that the project managerial team be involved.



3. Do stakeholders always constitute a homogenous group (as is the case in the Case Study)?

Stakeholders can constitute diverse groups with different views. Complex projects usually have complexly diverse stakeholders whose needs and expectations have to be met if the project is to succeed. The exercise mentioned above should be applied to each stakeholder group and the objectives have to be designed accordingly.

4. What key lesson can we apply to this exercise?

Stakeholders can make or break a project. An accurate definition of their role within a project, and a clear identification of their needs and expectations is the foundation for elaborating the project. If their role and influence on the project is not determined ahead of time, they can be detrimental to the project during the implementation phase and in terms of achieving the desired results.

PROBLEM ANALYSIS

Problem analysis examines current situation in order to design the image of the future “desired situation”. It facilitates the identification of the appropriate strategies in order to reach the desired situation. It involves good knowledge of the policy sector and institutional context within which a project will be implemented.

The problem analysis is the most critical stage of project planning, as then it guides all subsequent analysis and decision-making on priorities. It is above all the foundation of a quality and relevant logical framework. It is the first step when a group of stakeholders discuss and agree on the problem - the focal problem -, which should describe an actual issue that everyone feels passionately about and/or is strongly affected by. The objective is to guarantee that the project idea and the project objectives are relevant to the future situation desired.

Problem analysis identifies the negative aspects of an existing situation and establishes the ‘cause and effect’ relationships between the identified problems. It involves three main steps:

1. Definition of the framework and subject of analysis;
2. Identification of the major problems faced by target groups and beneficiaries (What is/are the problem/s? Whose problems?);
3. Visualisation of the problems in form of a diagram, called a “problem tree” or “hierarchy of problems” to help analyse and clarify cause–effect relationships.

PROBLEM TREE

It is the tool used during the problem analysis. It helps find solutions by mapping out the global problem and breaking it down into manageable and definable parts, when the cause (the roots) and effects (the branches) of each part can be looked into, discussed, and written down. Once complete, the problem tree represents a dynamic and summarised picture of the existing negative situation affecting people. Creating a problem tree is a collective exercise. It helps identify the constituent issues and arguments and is the best process to follow for every step of project implementation. It is an important tool in the life cycle of a project and helps to better classify priorities and identify objectives.

A problem tree provides a simplified but robust summary of reality.

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The PCM Guidelines suggests the following steps for creating a problem tree (PCM, p. 67):

***Step 1:** The aim of the first step is to openly brainstorm problems which stakeholders consider to be a priority. This first step can either be completely open (no pre-conceived notions as to what stakeholder's priority concerns/problems might be), or more directed, through specifying a 'known' high order problem or objective (e.g. improved river water quality) based on preliminary analysis of existing information and initial stakeholder*

consultations.

***Step 2:** From the problems identified through the brainstorming exercise, select an individual starter problem.*

***Step 3:** Look for related problems to the starter problem.*

***Step 4:** Begin to establish a hierarchy of cause and effects: • Problems which are directly causing the starter problem are put below • Problems which are direct effects of the starter problem are put above.*

***Step 5:** All other problems are then sorted in the same way – the guiding questions being 'What causes that? Does this cause that, is this caused by that?' If there are two or more causes combining to produce an effect, place them at the same level in the diagram.*

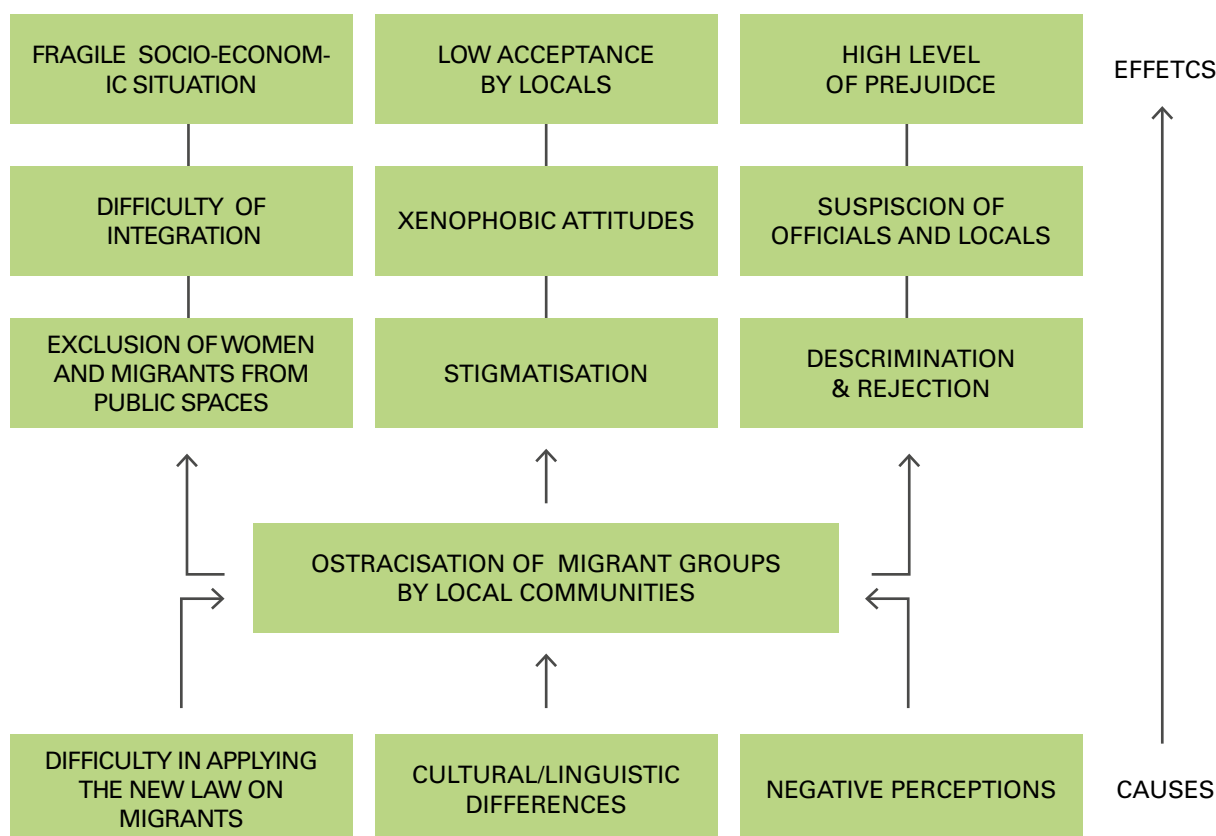
***Step 6:** Connect the problems with cause-effect arrows – clearly showing key links.*

***Step 7:** Review the diagram and verify its validity and completeness. Ask yourself/ the group – 'are there important problems that have not been mentioned yet?' If so, specify the problems and include them at an appropriate place in the diagram.*

***Step 8:** Copy the diagram onto a sheet of paper to keep as a record, and distribute (as appropriate) for further comment/ information.*

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TOOL 2: Example of a Problem tree based on our Case Study



FREQUENTLY ASKED QUESTIONS

1. Who is responsible for elaborating a problem tree?

It is essential to involve representatives of the different categories of stakeholders who have the appropriate knowledge of the policy and sector context as well as the needs that require attention. These should not exceed 25 people and the exercise should be led by a skilful facilitator.

2. What is the process involved?

Creating a problem tree should ideally be undertaken as a participatory group event. It requires the use of individual pieces of paper or cards on which to write individual problem statements, which can then be sorted into cause and effect relationships on a visual display.

OBJECTIVE ANALYSIS

A key exercise is the transformation of the problems into objectives. The success of this exercise depends on the accuracy of the previous one.

Objective analysis is a methodological approach employed to:

1. Describe the situation in the future once identified problems have been solved;
2. Verify the hierarchy of objectives; and
3. Illustrate the means-ends relationships in a diagram.

It is quite systematic and once you develop your objectives, you can start defining the means/activities that will help you reach these objectives.

An objectives tree provides a simplified but robust summary of the future reality.

Its main strength is that it keeps the analysis of potential project objectives firmly based on addressing a range of clearly identified priority problems.

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The main steps in the process are summarised below (PCM, p. 69):

***Step 1:** Reformulate all negative situations of the problems analysis into positive situations that are:* • desirable • realistically achievable

***Step 2:** Check the means-ends relationships to ensure validity and completeness of the hierarchy (cause-effect relationships are turned into means-ends linkages)*

***Step 3:** If necessary:* • revise statements • add new objectives if these seem to be relevant and necessary to achieve the objective at the next higher level • delete objectives which do not seem suitable or necessary or simply not realistic.

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3. What level of detail should the problem tree include?

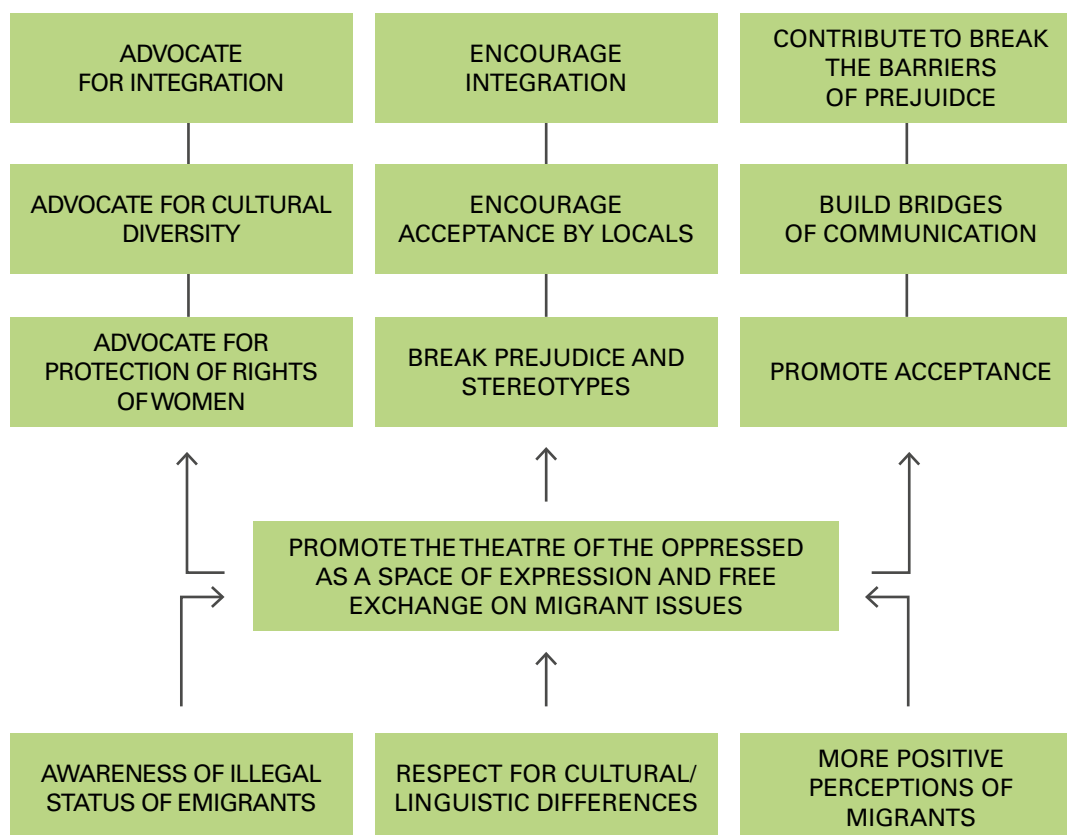
A problem tree should reflect the reality in a clear and simple way- a description of what the present issues are. Most importantly, it should be manageable and should enable a clear prioritisation of factors and help focus objectives. It should have enough detail to explain the main effects and causes of a problem: too many details could be cumbersome and counterproductive. Remember that each rectangle in the diagramme must only have one problem defined!

4. What key lesson can we apply to this exercise?

Do not skip this step. The definition of the objectives and strategy depend on the information it provides about the context/reality the project aims to improve/change.



TOOL 3: Example of an Objective Tree based on our Case Study



FREQUENTLY ASKED QUESTIONS

1. Who is responsible for elaborating an Objective tree?

Again, the analysis of objectives should be undertaken through consultation with key stakeholders. It is advisable to consider the same stakeholders as those involved in the establishment of the Problem tree, and information obtained through the stakeholder analysis should be taken into consideration.

2. What is the value of the objective tree?

Its value is that it contributes to ground the project in the context: it keeps the analysis of potential project objectives firmly based on addressing the priority problems.

3. What key lesson can we apply to this exercise?

The key lesson is to be modest and remain relevant: avoid objectives that are too ambitious and too difficult to realise without however losing track of priority needs.

STRATEGY ANALYSIS

Strategy analysis determines the best course to follow in addressing the problem identified in order to realise the objectives and achieve the desired change. It heavily relies on the analysis exercises mentioned above and on the environment context. The different groups of similar Objectives identified in the Problem tree become Strategies. In other words, a complete objective tree will have different branches or “clusters” and the project may not be in a position to take on all the clusters present. Clusters will then be chosen in terms of stakeholders and beneficiaries’ priorities, own capacities and inputs, funds available and the executing agency’s competence, experience and interests. The most appropriate and feasible strategy is selected on the basis of different criteria

on which the stakeholders agree.

Key criteria for strategy selection could include (PCM, p.71):

1. Expected contribution to key policy objectives, such as poverty reduction or economic integration.
2. Benefits to target groups – including women and men, young and old, disabled and able, etc.
3. Complementarity with other ongoing or planned programmes or projects;
4. Capital and operating cost implications, and local ability to meet recurrent costs.
5. Financial and economic cost-benefit.
6. Contribution to institutional capacity building.
7. Technical feasibility;
8. Environmental impact (priority, budget, timing).



CASE STUDY

As can be verified in Annex 2 – the Strategy that the partners in the project followed builds on their strengths as organisations and on a variety of activities that fit the reality:

1. Their excellent rapport with the targeted community; a history of involvement with immigrants and the problems they face through awareness programmes, cultural and art activities, debates and conferences, as well as through the training of active members in associations

involved in immigration issues; their experience in street theatre.

2. Their ties based on personal relations with members or associations working in this area as well as representatives of sub-Saharan communities in Morocco.

3. Their choice of activities that can be effective to communicate and maintain contact with the target community:

- A. Workshops to identify and understand problems of sub-Saharan

migrants in order to embrace their cause.

B. Participatory and interactive workshops with the target communities.

C. A regional Caravan tour for theatrical performances in the form of forums.

D. Mobilisation of local intermediaries in various areas targeted by the project in order to ensure the participation of

migrants and maintain contact with them.

4. Organisation of field visits focused on remote and rural areas where migrants are located.

5. Focus on female migrants, mothers and children.

FREQUENTLY ASKED QUESTIONS

1. Although the criteria constitute a good guide, choosing the appropriate strategy still seems like a challenging exercise, what to do?

The best tip is to choose a strategy that is 'fit to measure', that allows reaching project's purpose best. A key tip is to choose one that is compatible with resources available, both human and financial.

2. Does the choice of strategy have an impact on project results?

In a sense yes, it does. It definitely has an impact on planning: the choice of strategy implies making compromises in order to balance different stakeholder interests, political demands and practical constraints. You might have to size down your purpose or objectives – a good exercise would be to cluster objectives and from there, to eliminate those that are not of the competences of your work or your contribution to the situation. Also, you always have to assess financial cost-benefit.¹

3. What key lesson can we apply to this exercise?

Avoid a complicated strategy that requires human and financial resources that you cannot provide.

¹ For more on this, see PCM Guidelines, pp. 71-72.

03 PLANNING

Planning is the next step after Analysis. It is the stage when a project idea is specified in a plan. A plan provides answers to the questions: Who, What, When, How, Where. It integrates all the aspects to be covered during a specific piece of work – objectives, results, etc.- determine resources, and define a timeline. It also contributes to maximise management efficiency and allows delivering outputs within the defined constraints. A core group of the stakeholders involved in the analysis stage should contribute to the plan, with one person responsible for actually putting it down on paper.

Within the Logical Framework (LF) approach, planning involves many elements, including the LogFrame Matrix (LFM), Activity scheduling, and Resource scheduling, and its objective is to guarantee the development of the project.

The Logical Framework is the first element in developing the planning stage. It allows checking if the intervention is properly structured. The results of the stakeholder, problem, objectives and strategy analysis are used as the basis for preparing the LF Matrix.

The matrix should provide a summary of the project design.

The LF matrix is a visual tool. It consists of a table that summarises all aspects of the project and reflects horizontal and vertical connections. One of its important functions is to support the implementation of monitoring and evaluation actions. Ideally, the LF Matrix should fit into one page, but should not exceed four pages. Its 'length' will depend on the scale and complexity of the project and on how many 'objective' levels are included in the matrix.

TOOL 4: Logical Framework Matrix

PROJECT DESCRIPTION	INDICATORS	SOURCE OF VERIFICATION	ASSUMPTIONS
<p>Overall objective: the long term benefits for the society. It is the broad development impact to which the project contributes – at a national or sectoral level.</p>	<p>Gives the tools to verify if the objectives are reached and the results achieved. Used during evaluation.</p>	<p>Sources of information and methods used to collect and report it (including who and when/how frequently).</p>	<p>External factors affecting positively or negatively the project's implementation.</p>
<p>Purpose: The development outcome at the end of the project (equivalent to specific objective); more specifically the expected benefits to project beneficiaries.</p>	<p>Helps answer the question 'How will we know if the purpose has been achieved'? Should include appropriate details of quantity, quality and time.</p>	<p>Sources of information and methods used to collect and report it (including who and when/how frequently).</p>	<p>Assumptions (factors outside project management's control) that may impact on the purpose-objective linkage.</p>
<p>Results: The direct/tangible results (good and services) that the project delivers, and which are largely under project management's control.</p>	<p>Helps answer the question 'How will we know if the results have been delivered'? Should include appropriate details of quantity, quality and time.</p>	<p>Sources of information and methods used to collect and report it (including who and when/how frequently).</p>	<p>Assumptions (factors outside project management's control) that may impact on the result-purpose linkage.</p>
<p>Activities: The tasks (work programme) that need to be carried out to deliver the planned results (optional within the matrix itself).</p>	<p>(Sometimes a summary of resources/means is provided in this box).</p>	<p>(Sometimes a summary of costs/budget is provided in this box).</p>	<p>Assumptions (factors outside project management's control) that may impact on the activity-result linkage.</p>

The Vertical Logic of the LFM: Guide for a better understanding (PCM, p. 74)

The first column in the above table summarises the project according to an "if-then" logic (vertical logic). Starting from the bottom cell and going up all the way to the upper cell, one can follow an If-then intervention logic:

IF adequate inputs/resources are provided,

THEN activities can be undertaken;
 IF the activities are undertaken, THEN results can be produced;
 IF results are produced, THEN the purpose will be achieved; and
 IF the purpose is achieved, THEN this should contribute towards the overall objective

The Horizontal Logic of the LFM:

The first row in the above table summarises the horizontal logic:

Indicators specify how the achievement of objectives and results can be verified and measured. They are established according to questions such as “How to realise if what I have planned has really happened or not?” There are no indicators without sources of verification.

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Basic definitions of the terminology presented in the LG Matrix at the vertical level:

Overall objective represents the optimal situation that should be reached at the very end of project implementation. It is the first thing that needs to be defined in the design stage of the project.

Purpose is equivalent to objective; it represents what we aim to achieve in order to contribute to the overall objective of the project. Achieving a project purpose is necessary to achieve the overall objective.

Results are the consequences of implementing project activities and contribute to achieve the purpose. Results can also include outputs. It sometimes happen that additional (and not previously identified) results are achieved.

Activities are what we do on the ground in order to achieve identified results.

Indicators measure, indicate, point out or point to with more or less exactness the

achievement of objectives (results, in terms of both quantity and quality). Indicators help establish the monitoring and evaluation framework of a project. They are evidences to evaluate if the project is moving in the right direction guided by the objectives, and if it yields expected results. Indicators are easier to define if the objective is clearly formulated: sometimes it is necessary to reformulate the objective in order to make it clearer.

SMART indicators should ideally be: **Specific, Measurable, Attainable, Relevant and Timely**. More and more the management of development interventions are called by donors and development experts to account for their achievements in terms of concrete results. In order to make this possible, projects & programmes are expected to become “SMART”. In this context, some organisations put emphasis on the formulation of “SMART” objectives; others focus on “SMART” indicators. In the first case, when objectives include a timeframe and baseline and target values, indicators are formulated as variable. In the second interpretation, the variable is completed with a timeframe, a baseline and target values. Consequently, these indicators are more specific, including information about target groups and what needs to be achieved for these groups (SMART indicators). “SMART” objectives and/or indicators play an important role in result-based management and in the issue of accountability.

Sources of verification explains where the information to measure a project’s success comes from. It could be internal reports, monitoring reports, media pieces, feedback

from the field, etc.

Assumptions are external factors that have the potential to influence (or even determine) the success of a project, but lie outside the direct control of project managers. They are

the answer to the question: "What external factors may impact on project implementation and the long-term sustainability of benefits, but are outside project management's control?" (PCM, p. 78)

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Following is the LF matrix and details of the Vertical and Horizontal Logics Tool with information from our Case Study

PROJECT DESCRIPTION	INDICATORS	SOURCE OF VERIFICATION	ASSUMPTIONS
<p>Overall objective: Effective solutions to the state of oppression of migrants through promotion of Theatre of the Oppressed are found.</p>	<p>Testimonies from the public after each performance (completing a survey of 10 questions about the impact of the performance).</p>	<p>4 reports: of the mediators, mentor, external evaluator and the final report of the project.</p>	<p>Positive response of migrants and local communities to the project; General acceptance of the concept of street performances.</p>
<p>Purpose: Audiences engage in collective and free exchange on the status of migrants.</p>	<p>NUMBER of effective solutions to the state of oppression of migrants obtained through promotion of Theatre of the Oppressed.</p>	<p>Statistical data about audience participation; Activities reports.</p>	<p>All necessary permits for holding street performances are obtained; Wide spectrum of participants amongst audiences.</p>
<p>Result 1: Insight into the situation of migrants acquired by communities/ authorities.</p>	<p>Instances of changes in behaviour towards migrants, such as instances of migrants getting their permits renewed.</p>	<p>Activity reports; Play script; Photos and video documentation of project.</p>	<p>Comedian Migrants would develop their own project in Morocco.</p>
<p>Activity 1: Residency.</p>	<p>Month 1 Five days in a central location; Group of 5 sub-Saharan and five Moroccan actors with an Art Director and Set Designer; Photos/film footage of performances.</p>	<p>Activity budget; Activity report; Photos and video; Press review.</p>	<p>Bonding between sub-Saharan and Moroccan actors; Cooperation of locals in identifying locations for future performances.</p>
<p>Activity 2 Interactive workshops with sub-Saharan communities.</p>	<p>Month 2 Five days in a central location; Identified liaison experts.</p>	<p>Activity budget; Workshops reports; Photos/film footage of performances.</p>	<p>High reactivity of workshop participants.</p>
<p>Result 2: A theatre production for street performance, performed in 5 different locations.</p>			

Activity 3: First residency for Artistic Creativity.	Month 3 Five days in a central location; First format of play; Trained technical team; First rehearsal.	Activity budget; First residency report; Script; Photos/film footage of performances.	High reactivity of workshop participants; Successful rehearsal.
Activity 4: Second residency for Artistic Creativity.	Month 4 Five days in a central location; Props and décor; Dress rehearsal.	Activity budget; Second residency report; Dress rehearsal report; Photos/film footage of performances.	High reactivity of workshop participants; Successful rehearsal.
Activity 5: Second residency for Artistic Creativity.	Month 5 First restricted staging of play at "La Fabrique culturelle des anciens abattoirs", cultural open space in Casablanca.	Activity budget; Demo report; Photos/film footage of performances.	Acquiring of permit to hold demo; Acclaim of Demo.
Result 3: Acceptance of migrant groups and appreciation of their rights and their integration within the host community.	Renewal of permits for some migrants; One migrant artist has started his own structure.		
Activity 6: The Caravan tour.	Month 6 onwards 5 street performances; Number of participants; Issues raised during interactive sessions	Activity budget; Performances reports; Photos/film footage of performances.	Acquiring of permit to hold performances.
Activity 7: Documentation.	Project photo / film archive.	Activity budget; Social media; Photos/film footage of totality of project activities; Press review.	
Activity 8: Exchange.	With DDD project, local and regional partners; Methodology and mechanisms produced.	Methodology and mechanisms. Residency and performance between comedians of Mix city (Morocco) and Street Carnival (Egypt) Performance of "Zamaken", a Tunisian production, in Casablanca.	Receptivity of stakeholders. Appeal to the press.

The Vertical Logic of the LFM of the LFM of our Case Study.

The first column in the above table summarises the project according to an “if-then” logic (vertical logic). Starting from the bottom cell and going up all the way to the upper cell, one can follow an If-then intervention logic:

IF adequate inputs/resources are provided, THEN the 3 residencies, the interactive workshops, and the five performances, with all the documentation that should accompany them can be undertaken;

IF the above mentioned activities are undertaken, THEN the expected results – five street performances in different locations, new insight into the situation of migrants, their acceptance and appreciation of their rights, and their integration within the host communities- can be produced;

IF results are produced, THEN the purpose - Engage audiences in collective and free exchange on the status of migrants- will be achieved; and

IF the purpose is achieved, THEN this should contribute towards the overall objective, which is: Find effective solutions to the state of oppression of migrants through promotion of Theatre of the Oppressed

FREQUENTLY ASKED QUESTIONS

1. What is the difference between Overall Objective and Purpose?

The Overall Objective is often an ideal. The Purpose should be realistic and therefore more achievable. A successful project must achieve Project Purpose, which will contribute to achieving the Overall Objective, but not totally.

2. What is the difference between Result and Output?

Results are produced through the process of project implementation. Some of these are tangible and measurable at the time they are generated. These are Process outputs and they contribute to achieve the Purpose of the project.

3. What is the difference between Result and Impact?

Whereas results are measurable during the life time of a project or at its termination, an impact may not be immediately measurable and may only be so long after the outputs have been delivered and often long after they have been used. An impact could be viewed as a long term result at the level of the Overall Objective.

4. How do we go about defining a project's indicators?

Finding measurable and practical indicators for measuring the status

of project's objectives during and after implementation is not an easy task and they need to be carefully identified simply because they constitute evidences about whether a designed result occurred. The expressions of indicator could be quantity data (number, percentage, ratio), and quality data (fact, knowledge, etc.). While selecting indicators, it should be ensured that they are clear, precise, feasible, and best reflecting the outputs and outcomes of your results. It will be recommended to select at least one or more indicators for each objective, but if you have multiple candidates to select from, you may select those most appropriate and with resources available to obtain and analyse the data.

5. How do we identify assumptions and how do we address them?

Assumptions are progressively identified during the analysis phase when a number of issues that are outside the project control are identified; they are pre-conditions that have to be met if before resources are committed and activities initiated. The absence of these pre-conditions may have a negative impact on project results (hence creating a risk). The first thing is to assess the probability of these assumptions affecting your project, the level of 'risk' they represent, and address them inasmuch as possible within the strategy. During implementation, careful monitoring is necessary to keep control of the situation.

ACTIVITY SCHEDULING

Once the LFM is completed, it is then possible to use the identified Activities (which may or may not be actually included in the matrix itself) to prepare an Action Plan. This Action Plan should be detailed for the first phase and indicative for the following phases; it should reflect the activities set out in the logframe. The exact format of an Action Plan might vary. There should also be a work plan, which should in most cases be produced annually. The work plan is an essential document against which the monitors will be able to monitor. The main skill in preparing an Action Plan is in getting the level of detail right. The most common mistake is to break the Activities down into too much detail. The breakdown should stop as soon as the planner has sufficient detail to estimate the time and resources required, and the person responsible for actually doing the work has sufficient instructions on what has to be done.

An Activity schedule is not etched in stone, particularly where it concerns future phases that include preliminary estimations of activities. It can be revised by project management once implementation starts (i.e in an inception report) and then should be reviewed and revised during implementation in the light of actual implementation performance and emerging needs.

A step-by-step approach to the preparation of a detailed activity schedule can be followed:³

Step 1 – List Main Activities

They should correspond to the summary of main Activities identified through the Log-frame. These are therefore to be used as the basis for preparation of the Activity Schedule, which helps to specify the likely phasing and duration of key activities.

Step 2 – Break Activities Down into Manageable Tasks

Once Financing is approved and project implementation has started, break Activities down into sub-activities or tasks, which makes them sufficiently simple to be organised and managed easily. Each task can then be assigned to an individual or a team and becomes their short-term goal.

Step 3 – Clarify Sequence and Dependencies

Once the Activities have been broken down into sufficient detail, they must be related to each other to determine their:

- sequence _ in what order should related Activities be undertaken?
- dependencies _ is the Activity dependent on the start-up or completion of any other Activity? (this is where a time chart can be useful)

Step 4 – Estimate Start-up, Duration and Completion of Activities

Specifying the timing involves making a realistic estimate of the duration of each task, and then building it into the Activity Schedule to establish likely start-up and completion dates. Timing should be realistic and compatible with the complexity of the task and should be reviewed regularly – it is often revised while the project is in progress.

Step 5 – Summarise Scheduling of Main Activities

Having specified the timing of the individual tasks that make up the main Activities, it is useful to provide an overall summary of the start-up, duration and completion of the main Activity itself.

Step 6 – Define Milestones

Milestones can provide the basis by which project implementation is monitored and managed. They are key events that provide a measure of progress and a target for the project team to aim at. The simplest milestones are the dates estimated for completion of each Activity – e.g. training needs assessment completed by January 200x.

Step 7 – Define Expertise

When the tasks are known, it is possible to specify the type of expertise required. Often the available expertise is known in advance. Nonetheless, this provides a good opportunity to check whether the action plan is feasible given the human resources available.

Step 8 – Allocate Tasks Among Team

This involves more than just saying who does what. With task allocation comes responsibility for achievement of milestones. In other words, it is a means to define each team member's accountability -to the project manager and to other team members. Task allocation should therefore take into account the capability, skills and experience of each member of the team. When delegating tasks to team members, it is important to ensure that they understand what is required of them. If not, the level of detail with which the relevant tasks are specified may have to be increased.

³ The steps enumerated are inspired from the PCM Guidelines, pp 86-87.

TOOL 5: Simple example of Activity schedule at a glance (for other examples see PCM, p. 88)

TIME		RESPON- SIBILITY	MONTH 1	MONTH 2	MONTH 3	MONTH 4	MONTH 5	MONTH 6	MONTH 7	MONTH 8	MONTH 9	MONTH 10
1	Residency		■									
	1. Constitution of technical team											
	2. Organisation three roundtables											
	3. Introduction to the Theatre of the Oppressed											
	4. Identification of project sites											
2	Interactive workshops with sub-Saharan communities			■								
	1. Visits to sites identified during the Residency											
	2. Appointment of experts											
	3. Identification of logistical needs for every site											
3	First residency for artistic creativity				■							
	1. Training of personnel											
	2. Writing of script											
	3. Identification of technical and material support											
	4. Rehearsal											
4	Second residency for artistic creativity					■						
	1. Finalisation of play											
	2. Preparation of set and décor											
	3. Dress rehearsal											
5	Demo						■					
	First performance as test drive											
6	Caravan Tour							■	■	■	■	■
	5 performances organised during one weekend/month											
7	Documentation		■	■	■	■	■	■	■	■	■	■
8	Exchanges		■	■	■	■	■	■	■	■	■	■

RESOURCE SCHEDULING

Once the activities have been entered into the schedule, the resources necessary to undertake the activities must be specified. If your organisation has a system/ methodology for Resource scheduling, then it is preferable that you use it provided it meets the criteria at the level of information that should be included (as required by the funder, the partners, etc.). Otherwise, the best way to go about it is to keep it simple:

Make sure that the activity and/or product are clearly mentioned as per proposal.

Break the activity/product into units if necessary: for example establishing a Planning Unit requires Equipment and Salaries and Allowances. The Units, Quantity per Period, and estimated Unit cost should then be specified.

Enter on a spreadsheet and calculate using simple formulae.

FREQUENTLY ASKED QUESTIONS

1. Is activity scheduling a must?

It most definitely is. No matter the size or scope of your project, the schedule is a key part of project management. It tells you when each activity should be done, what has already been completed, and the sequence in which things need to be finished. Because of the uncertainty involved, the schedule is reviewed regularly, and it is often revised while the project is in progress. It continues to develop as the project moves forward, changes arise, risks come and go, and new risks are identified.

2. What are the best tools for scheduling?

The choice of tools depends on the complexity of the project and the level of details you need to include in your schedule. Choose a tool you are familiar with; otherwise try to keep it simple and choose a tool that will give you enough flexibility to maneuver: some tools do not allow you the flexibility to go to the next stage if the activities are not completed.



04 SUSTAINABILITY

Sustainability is what decides if a project is successful: it indicates that a project's benefits or the change(s) it brings about will have medium or longer-term impacts into the future. It is a major challenge in project management and some of the factors affecting it should be considered right at the design stage of a project, whereas others can be tracked and corrected during implementation, through monitoring. It is therefore important that the factors that affect sustainability are articulated well and incorporated, as far as possible at the design stage. Later, the same factors can be followed up through monitoring. Frequent and key aspects affecting sustainability positively are the level of capacities acquired and the level of ownership by stakeholders and beneficiaries (remembering our initial

comments about avoiding "parachuting" and dealing with real felt problems by beneficiaries!)

Sustainability is a process for meeting human development goals while sustaining the ability of natural systems to continue to provide the natural resources and ecosystem services upon which the economy and society depends ⁴. The term sustainable development was first introduced in 1980 ⁵ in connection with nature conservation. Since then, the concept increasingly focused on the goal of "socially inclusive and environmentally sustainable economic growth". Since 1992, it was integrated to global development aiming at building of a just, sustainable, and peaceful global society in the 21st century.

2030 AGENDA FOR SUSTAINABLE DEVELOPMENT

In September 2015 the United Nations General Assembly adopted the "2030 Agenda for Sustainable Development", with 17 ambitious, universal goals to transform our world.

To the three pillars "economic, environmental and social" a fourth one of culture, was added. It constitutes a substantial step forward for sustainable development for culture: it is the first time that the international development agenda refers to culture within the framework of Sustainable Development Goals related to education, sustainable cities, food security, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies.

⁴ https://en.wikipedia.org/wiki/Sustainable_development

⁵ https://en.wikipedia.org/wiki/International_Union_for_Conservation_of_Nature

.....

2030 AGENDA FOR SUSTAINABLE DEVELOPMENT

UNESCO WILL CONTRIBUTE TO THE IMPLEMENTATION OF THE SDGS THROUGH ITS WORK ON CULTURE:

Placing culture at the heart of development policies constitutes an essential investment in the world's future and a pre-condition to successful globalization processes that take into account the principle of cultural diversity.

.....

In project implementation, sustainability is defined as "an assessment of the likelihood of benefits produced by the project to continue to flow after external funding has ended, and with particular reference to factors of ownership by beneficiaries, policy support, economic and financial factors, socio-cultural aspects, gender equality, appropriate technology, environmental aspects, and institutional and management capacity PCM, p.49). It is one of the pillars of Monitoring and Evaluation, which are Relevance, Efficiency, Effectiveness, Impact, and Sustainability (PCM, pp. 48-49).

Relevance: The appropriateness of project objectives to the problems it was supposed to address, and to the context and needs.

Efficiency: The project provides quality outputs that are cost effective.

Effectiveness: The extent to which project results have contributed to achieve the overall objective or purpose and the number/quality of benefits to target groups.

Sustainability: The benefits from the project continue after project completion (and end

of funding). Sustainability beyond the project cycle reflects the level of ownership by beneficiaries.

The PM4SD methodology mentioned earlier provides important pointers to ensure that sustainability is taken into account at all stages of cultural project implementation ⁶ :

- In cultural projects, processes are important so keep a happy balance between an output-oriented versus an activity-orientated approach.
- Tailor projects to suite project environment: this is an important aspect of sustainability. The purpose of tailoring is to ensure the project management method relates to the project's environment and that project controls are based on the project's scale, complexity, importance, capability and risk
- Ensure a strong process of collaboration at policy, programme and project level, to allow collective decision making and jointly agreed or collective actions.
- Maintain a suitable balance between the three dimensions, the environmental, economic and socio-cultural aspects of sustainable development.
- Assure the application of sustainable

⁶ The pointers are based on the 10 PM4SD Principles. PM4SD™ is a Certified Project Management methodology developed to design and implement tourism and cultural policies, projects, actions with sustainability in order to create long term benefits for destinations and local communities.

indicators and long term benefits.

- Planning to achieve long term benefits
- Define clear roles and responsibilities
- Build a strong business case to assess continuously: benefits, costs, major risks, project'' scope and the reasons why the project is needed,
- Have an internal communication plan in place to inform and motivate the project team and key stakeholders involved

Depending on the nature of a sector or a project, each of these pointers has the

capacity to influence project sustainability in one or way or another. To these could be added continue community participation, or the Community Dimension⁷- this is mostly true in projects where active community participation is crucial for both stimulating new actions as well as for cost recovery. Has the project involved the community? Has it succeeded in maintaining a desirable level of participation of the community in the project activities?



CASE STUDY

1. How does Mix City address the issue of sustainability?

Upon reading the project application, one can deduce that the issue of sustainability is addressed at more than one level:

I. The strength of the partners, their experience, and their presence/ credibility within the community are an important factor that plays in favour of the sustainability of the project. Strong partners are more likely to reach out to their target groups and achieve desired results.

II. The approach: the project addresses a real societal need and is more likely to mobilise the community and engage their participation.

III. The activities proposed: these activities have an awareness-raising/

educational component that is more likely to leave its mark upon the people directly involved in the project (artistic residencies) and amongst the wider public (public performances).

IV. The long-term impact they wish to achieve: they see that on the longer term, this project will be elemental in setting an example for promoting proper co-habitation between sub-Saharan and Moroccan communities, and eventually to advocate with governmental authorities to take more responsibility on the issue of immigration in Morocco.

2. The project articulates with a great deal of clarity the impact it aims to achieve amongst its beneficiaries at human, social, economic, and political and legal levels.

7 M. Adil Khan. PLANNING FOR AND MONITORING OF PROJECT SUSTAINABILITY: A GUIDELINE ON CONCEPTS, ISSUES AND TOOLS, December, 2000. <http://www.mande.co.uk/docs/khan.htm>

RISK MANAGEMENT ⁸

Consideration of all the pointers mentioned above are key to sustainability of projects. Experience suggests that weakening of any one of these has the potential to jeopardise the sustainability of the entire project, in the end. This is where Risk Management comes in. The sustainability of a project is hinged on Risk management.

Risk Management is the responsibility of the Project Manager. All people involved in the project have the responsibility to inform the Project Manager of any risks.

What is a Risk?

A risk is an uncertain event or set of events that, should it occur, will have an effect on the achievement of objectives. It can be internal to the organization and team implementing the project, or part of the "external" environment. The assumptions articulated within the Logframe Matrix neutralise the occurrence of external risks. These assumptions need monitoring during implementation in order to ensure that they still hold true.

If they don't, then they can be considered as risks and will have to be mitigated.

A Risk can be a Threat or an Opportunity.

Threat is used to describe an uncertain event that could have a **negative impact** on objectives

Opportunity is used to describe an

uncertain event that could have a **favourable impact** on objectives. It depends on the project manager to see the difference and exploit the opportunity for added benefits.

These considerations imply that the project management must be vigilant and keep a permanent eye on risks that are constantly emerging in the reality or context of the project.



CASE STUDY

For the project "Mix city," Racines and its partners anticipated the difficulty of obtaining permissions for performing in the street from the time of the writing of the project. When this ban came as expected, it put the project on stand-by and mobilized the media. These two measures were finally effective to reverse the ban and allow the performance.

Risk Management comes in four stages:

Identify

- Risks need to be identified and recorded in the Risk log: Risk identification results in a good description of a risk, including a description of its source and impact.
 1. **Risk cause:** The source of the risk, i.e. the event or situation that gives rise to the risk. These are often

⁸ The Risk Management paragraph is based on PM4SD™. PM4SD™ is a Certified Project Management methodology developed to design and implement tourism and cultural policies, projects, actions with sustainability in order to create long term benefits for destinations and local communities.

referred to as risk drivers. They are not risks in themselves, but the potential trigger points for risk. These may be either internal or external to the project.

2. **Risk event:** The area of uncertainty in terms of the threat or the opportunity.
 3. **Risk effect:** The impact(s) that the risk would have on the project objectives should the risk materialize.
- Identify context: the primary goal is to obtain information about the project in order to understand the specific objectives that are at risk.
 - Recognize the threats and opportunities

Assess

Assess the threats and the opportunities in terms of:

1. Probability: the likelihood of the event occurring

2. Impact: effect of the event on the project's objectives
3. Proximity: imminent, short-term, long-term, post-project

Control

Control involves actions taken to manage a risk. A risk must be kept under control and reviewed regularly so as to make sure that the planned response is still pertinent.

Respond

Responses come in two types:

1. Proactive response: implemented regardless of the risk occurring and is effective at avoiding or reducing the chances of it occurring.
2. Reactive response: implemented once the risk has occurred.

FREQUENTLY ASKED QUESTIONS

1. How can a risk be an opportunity?

Although it seems like a contradiction in terms, a risk can sometimes lead to a positive outcome if handled cleverly. In the Mix city case stated above the risk of insisting to go on staging the play became the subject of a public debate and attracted the media. Thanks to their involvement this risk played in their favor because everyone became interested in the subject and in the show thanks to the buzz they created.

2. How can we address external risks?

First, it is essential to identify the external risks that could affect the implementation of your project during the planning stage; identification requires a good knowledge and analysis of the context in which the project is implemented. It is also essential to assess the extent to which this risk could affect your project results. If the risk is too high, you might want to review your objectives. Finally, it is useful to have a plan B.

05 MONITORING AND EVALUATION (M&E)⁹

Monitoring and Evaluation are activities that aim to assess whether a project is/was implemented within the budget and within the time schedule, and whether it meets/has met the results it had set out to achieve to reach its defined objective or purpose. Monitoring is usually conducted periodically during the implementation phase by the project manager or by an external monitor, whereas evaluation is implemented ex post by external evaluators.

Monitoring and Evaluation are implemented based on the LFM and rely mostly on an examination of the indicators, which should help establish the framework for the monitoring and evaluation of a project. M&E examine whether the evidences provided show that the project is moving in the right direction guided by the objectives, and if it yields or has yielded expected results. Monitoring can be implemented at the level of activities, clusters of activities or results and is a periodic and short term assessment: whereas evaluation is implemented at project level upon its completion and takes into account all the phases which were developed, the outcomes and longer term impacts.

What is the purpose of Monitoring, review and reporting?

These are three key activities that help keep a project on track. They are core management responsibilities, which involve the collection, analysis, communication and use of information on the physical and financial progress of the project and the achievement of results. Monitoring, review and reporting support, *inter alia*:

1. Identification of successes and problems during project implementation;
2. Accountability for the resources used and results achieved;
3. Stakeholder awareness, participation and ownership; and
4. The evaluation of project achievements and audit of activities and finances

Monitoring

Monitoring involves the collection of indicators, analysis, communication and use of information about the project's progress with the aim to improve performance and achieve results. It should highlight strengths and weaknesses in project implementation and enable responsible personnel to deal with problems, improve performance, build on successes and adapt to changing circumstances. It is important to establish from the very beginning a monitoring system which is both realistic and reliable. Overly complex

⁹ For further details, refer to the PCM Guidelines p. 100

systems are difficult to use and can be seen as a burden and a time-consuming exercise rather than an informative tool to help guide more efficient technical assistance. This monitoring framework would also ensure that the effectiveness of project outputs and deliverables is assessed throughout the life of the project. This means regularly reviewing how 'completed' activities are performing, and providing further support as and when necessary

The LogFrame Approach is an extremely useful tool to support the design and establishment of effective monitoring, review and reporting systems.

Review

Regular reviews provide the opportunity for project implementers and other key stakeholders to further analyse information collected through monitoring and allows them to make informed and timely decisions to support implementation.

It is an internal activity and its main purpose is to share information, make collective decisions and re-plan the forward programme as appropriate.

Evaluation

Evaluation allows to examine whether or not the right objectives and strategies were chosen. External people to the project conduct it at completion or ex-post usually. Evaluations are important for end-users (including planners and policy makers concerned with strategic policy and programming issues).

Audit

Audit is necessary because it provides independent assurance of the proper running of a project from a financial perspective (focus on the efficiency, economy and effectiveness of activities). It is conducted by external auditors.

According to the LF approach, the main pillars of M&E are:

1. **Relevance**
2. **Efficiency**
3. **Effectiveness**
4. **Impact/Sustainability**

Monitoring systems with quantitative and qualitative performance indicators focusing on results have been established over the last years to get improved feedback from the field.

The purpose of monitoring is to achieve efficient and effective performance of an operation. Monitoring provides an '**early warning system**', which allows for timely and appropriate intervention if a project is not adhering to the plan.

Monitoring systems should therefore provide information to the right people at the right time to help them make informed decisions. Monitoring must highlight the strengths and weaknesses in project implementation, enabling managers to deal with problems, finding solutions and adapt to changing circumstances in order to improve project performance.

Monitoring provides information on project progress, gathered through a number of resources, e.g. the Financing Agreement or Proposal; a sector programme or country

agreement, the Log Frame Matrix (LFM), Activity Schedule, reporting documentation and most importantly, by visiting the project in the field, using logframe indicators to determine progress towards achieving objectives. The status of a project can be only assessed following interviews with all parties involved in a project, including the beneficiaries for whom the project is essentially designed and executed and whose problems it should solve. **It is difficult to properly monitor project progress without field visits.**

Monitoring should focus on collecting and analysing information on:

- Physical progress (input provision, activities undertaken and results delivered) and the quality of process (i.e. stakeholder participation and local capacity building);
- Financial progress (budget and expenditure)
- Preliminary response by target groups to project activities (i.e. use of services or facilities and changes in knowledge, attitudes or practices)
- Reasons for any unexpected or adverse response by target groups, and what remedial action can be taken.

Two important things to keep in mind:

1. Its links with the logical framework and
2. its relation with a planning document and calendar of activities.

Monitoring is an essential part of the PCM process and a vital management tool.

It is therefore an information gathering exercise based on:

- Knowledge of project documentation, current status and general project environment
- Interviews with all actors involved to assess the measure of success of the process and whether it is compatible with concrete data;
- Structured opinion on progress;
- A facilitator for good project management;
- A transparent exercise, whereby all parties are aware of project progress and difficulties (if any);
- A speedy and effective way of providing brief and informative reports;
- A service provided to all stakeholders to keep them informed regarding project progress;
- An overview of project implementation at a given point in time.

Monitoring Against a Logical Framework Matrix

Monitors must ask if a logical framework exists. The logframe should be updated by the PMU as and when necessary and included in their progress report. Some activities and corresponding results might change in course of the project implementation and can be amended. To make any formal changes to the overall objectives and project purpose a rider to the Financing Agreement or similar agreements is necessary. It is important to consider the logframe's relevance to the actual situation (in contrast to

the planned situation) and comment under the criterion quality of project design. Where a logframe does not exist the monitors shall state this in the MR and may advise on where to find instructions on how to compile a logframe in a participatory exercise. The scarce time during the missions does not allow monitors assisting the project to produce a logframe.

Monitoring against an Activity Schedule

As for the activity schedule, the monitors should monitor actual progress against the planned one. Specifically, monitors should review the project progress against the benchmarks or milestones. Where the project has deviated from the activity schedule the monitors should highlight this in their report and recommend corrective action.



CASE STUDY

As you can see in Annex 2, where you have the full application for Mix City, the context is well explained, and each activity is described in detail: the time on the project calendar, the duration, specifics about the spaces needed and the atmosphere sought, and most importantly the goals.

This kind of details facilitates the monitoring at the four levels prescribed in project management. Based on Mix City report:

- 1. Relevance:** the issue of migrants in Morocco is becoming more acute as immigration conditions are becoming stricter in Europe. The project is addressing a societal issue that is mostly ignored, by both the authorities and local communities, and this issue has serious ramifications on women and children.
- 2. Efficiency:** For privacy reasons, the budget of Mix city is not quoted, but it is important to ensure that project results

are cost effective.

3. Effectiveness: the project created a lot of buzz, even after the project was completed. The migrants who were involved in Mix city are starting to develop their own projects and want to settle in Morocco. The government is presently encouraging this kind of NGO initiatives by financially supporting projects on integration.

4. Sustainability: Several migrants who were partners or stakeholders in the project have kept in touch with Racines and are now involved in new projects. One artist has started his own project in Casablanca.

5. Impact: Opening the debate, and giving voice to marginalised people is a measure of success unto itself. Following this project, civil society is empowered to a certain measure and is ready to advocate with the government for regularising the situation of migrants and giving them opportunities to study, work in Morocco.

FREQUENTLY ASKED QUESTIONS

1. Who is responsible for the M & E in a project (PMU or any other executive structure)?

Monitoring can be implemented by the management team or by external monitors designated by the funders or another interested entity. It all depends on whether the programme/project has internal capacity to carry out the proposed monitoring and evaluation activities, including analysis of data collected, or whether outside expertise is needed.

2. Who collects information/data in PMU or in the field?

A designated person who has experience, knowledge of the programme/project or at least of the sector to which the programme/project belongs.

3. How is the data collected/ organized?

The data needed for monitoring and evaluation should be pre-defined. It can be organized by type – reports, interviews, case studies, tables, etc.

4. How is this information/data presented?

It could be in a form of report and/or tables, case studies, etc. It should be analysed by reference to baseline tools and indicators

5. How often is the information collected?

The frequency of data collection and of monitoring activities are determined by the contracting authority (funders, beneficiaries, etc.), the complexity of the project/programme and the budget available. In fact, monitoring activities should be factored into the budget from the design stage.

6. Is the information integrated to the periodic reports, review?

Whenever there is a monitoring/evaluation, results should be integrated to the reports and the action plan should be adjusted in function of the recommendations it proposes.



06 COMMUNICATION

Communication is about sharing important elements of a project to an audience that would be interested. Communication is one key element which has to be applied effectively throughout a project's life cycle from the beginning till the end.

Communication should not just be an after-thought, and just as a project needs skilful managers and technicians, it also needs a savvy communicator who can design an effective strategy that takes advantage of all available tools and media and transmits key messages about the project to pre-defined targets.

WHY IS COMMUNICATION ESSENTIAL IN PROJECT MANAGEMENT?

Because it is an established fact that effective communication leads to more successful projects. Also, communication benefits both project implementers and beneficiaries. But what we are communicating needs to be newsy!

So the next step is to recognise when a fact becomes news:

- When a dog bites a man
- When people didn't know it and have an **interest** in knowing it: when it is **new**
- When it involves a **high number of people**
- When it has **tangible consequences** on

people's life

- When it has high '**proximity**' to the center of interest
- When it carries a high level of **emotions** (dramatic)
- When it is **exclusive**

THE FIVE WS OF INFORMATION COMMUNICATION:

- **WHY:** why is this necessary? Why am I doing it?
- **WHO:** who is doing this, and to whom it is addressed
- **WHAT:** what is the added value of what I'm doing?
- **WHERE:** where this happens
- **WHEN:** when this happens
- **+ HOW:** how do I get my message across?

Why do I talk?

- It raises awareness of what a project is all about and what it aims to achieve
- It creates/maintains the "**positioning**" (reputation, public image) of your organization at more than one level:
 1. To secure a positive view of the project, based on facts
 2. To increase your visibility (branding, logo, image)
 3. To disseminate your mandate
 4. To shape public opinion and mobilize public support

- It promotes ownership by target groups and beneficiaries
- It contributes to the sustainability of results and impacts of a project

In order to achieve substantial results, a communication expert needs to understand major issues related to skilful communication.

To whom do I talk?

- You communicate with your **TARGET**

About what do I talk?

- About **what you do** (your **media plan** reflects the mandate/objectives of the project). Speak within your area of competence!
- You have to create your **key messages (mandate + main information)** accompanied by details, data, human stories, anecdotes.
- Provide **facts**, not opinions!

When do I talk?

- When I **am asked** to do it (reactively)
- When I **decide** to do it (proactively)
 1. I have something to say (my message)
 2. It's a specific moment of the project's life
 3. I need my message to reach my target

Where do I talk?

- Most of the time is **everywhere**
- But if you can select the venue, choose an open-air set up
- **Away from a desk**
- Next to projects' activities

How do I talk?

- Your information **tools (channels)**:
 1. Interviews
 2. Press releases
 3. Press briefing, journalists' kit
 4. Press conference
 5. Event
 6. Web communication (websites)
 7. Social Media (FB, Twitter..)
 8. Press line/defensive points

THE MEDIA:

- **They are the vehicle**: they are all relevant, and you can not avoid them
- Media culture is intensely **oppositional**
- **They are not the enemy**, but do not expect them to do PR for you
- Learn to **use them**, do not fear them
- Media do get the story **first: you better be prepared**

For a project to get the visibility it deserves and ensure long term impacts, it needs to reach out to the wider public through engaging with the media.

A MEDIA PLAN

It's a plan that helps you address all aspects of communication about your project. A project should have a Media Plan included in its Communication Strategy, which addresses the following points:

- **Mandate**
- Analysis of stakeholders (including media): these are not exclusively the project's targets as a project communication should go beyond and share its

achievements with the project's target with the wider public.

- Definition of **objectives**
- Definition of **messages**
- Definition of **targets**: in addition to knowing one's target audience, it is important to define which communication tool to use with which target to achieve successful communication results.
- Selection of **channels (tools)**
- Internal communication (press line)
- Timetable

TARGET AUDIENCES

- **International Cultural community**
- **National Cultural community** (networks, organisations, associations, professionals..)
- **National public** (general public)
- International; national; local **media**
- National & Regional/local **authorities**;
- **Civil society** organisations: NGOs, non-profit organisations, students associations, schools, entrepreneurs,
- **Children**
- **Artists**
- **Beneficiaries!**

KNOW YOUR TARGET AUDIENCE?

- Why are they important for this project?
- What do we have to offer to them?
- What are we expecting them to do?
- What is the average age?
- Where do they live?
- What do they believe in? Their values'
- How do they get their information?

Knowing the answer will imply that you'll use the communication tool that best fits their practice in getting their information.

TOOLS

Choosing the right tool for the right communication objective in order to address the right target at the right moment is essential. The tools enumerated below are generally the most used and each requires the adequate language and should be used to address a specific communication situation.

- Interviews (TV, Radio, print)
- Publications (Newsletter, Newsmagazine, factsheet)
- Press release is a formal way of communicating.
- Press conference is used only for a big occasion to make a public announcement about a result that has brought on change that matters to the press, who will transmit it to the wider public.
- Social media (FB, Youtube, Twitter, Pinterest...) offer a wide range of possibilities. As with any collection of tools, it is how well you use them that makes the difference. Another tip is to avoid getting carried away.
- Web communication (web site)
- Events (flash mobs; photo exhibit)
- Public-reportage: the in-flight magazine ads
- Campaigns (leaflets; posters; A4 flyers; TV ads;)



CASE STUDY

Mix City has used documentation as a baseline form of communication for all its activities because they believe that audiovisual is a very powerful tool of communication: all the activities were captured in photographs and on video.

https://www.youtube.com/watch?v=n3_zAu7jFxM&index=1&list=PLxRDvjeIHwE-NOg7AwXR345ZYuphDHPFm

<https://www.youtube.com/watch?v=-DGqNEXsRsw&feature=youtu.be>

<https://www.youtube.com/watch?v=ZKoZhbmThtY>

<http://racines.ma/galerie?page=3>

FREQUENTLY ASKED QUESTIONS

1. Who is responsible for Communication?

If a project is complex and disposes of a special budget for communication, the rule is to hire a communication expert who will be responsible for developing the project's communication strategy and who will prepare press releases, communications and interviews for the project director, spokesperson, or anyone involved in the project with the mandate to communicate. The Communication expert is not necessarily the spokesperson.

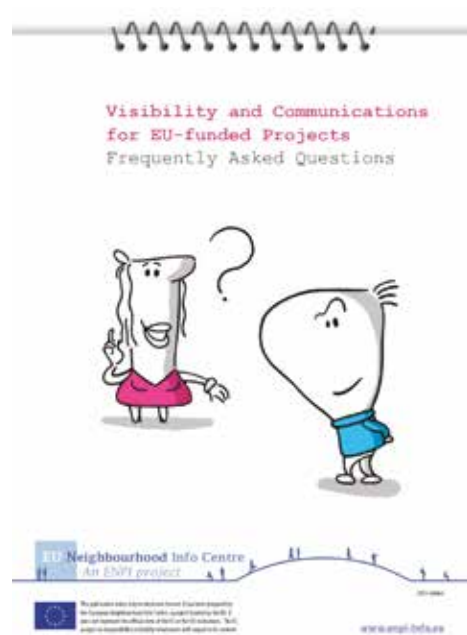
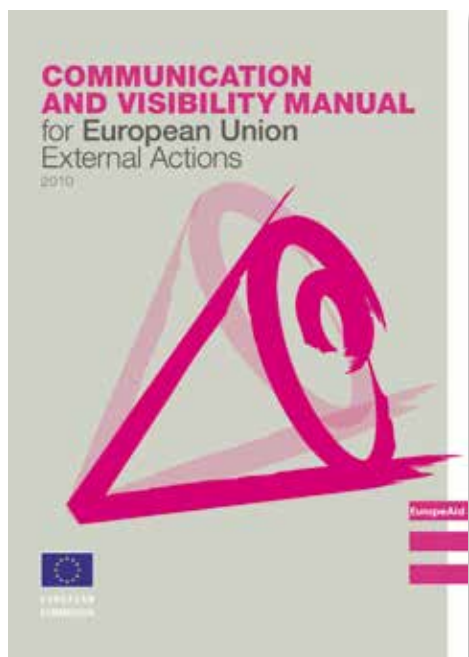
2. How to decide on which communication activities are best suited for the purpose?

Communication activities need to be compatible with the type of activity you need to communicate, the target groups and their practices in accessing information, and the budget you have. Hence the need for a strategy, where you define all your communication needs, target groups, tools, budgets, etc.

07 VISIBILITY

Visibility and communication are two requirements for all EU-funded projects and projects have to abide by EU visibility rules. In fact, all donors require the observance of their respective rules regarding their visibility as funding partners. Visibility is an important part of communication and should reflect at a glance that your project or activity is funded or otherwise supported by the EU (or any other funder as the case may be). Visibility should also help promote your own organization.

For this section we refer you to the Communication and Visibility Manual for European Union external Actions¹⁰ which guides you every step of the way about the choice and use of the EU logo, its positioning in your communication material; the use of the disclaimer, etc. We also include a more recent manual on Visibility and Communications for EU-funded projects – Frequently Asked Questions, published by EU Neighbourhood Info Centre¹¹.



10 http://ec.europa.eu/europeaid/sites/devco/files/communication_and_visibility_manual_en_0.pdf

11 http://www.pl-by-ua.eu/upload/pl/PB_FAQ_Visibility%20EN.pdf

ANNEX 1

CONTEXT

This manual compiles the results of a cycle of six training sessions in project management organized within the Med Culture programme between November 2015 and July 2016. These training sessions were organized back-to-back addressing two themes at a time:

1. Project Cycle Management (PCM) and the Logical Framework approach, organised in Tunisia on 24 & 25 November 2015;
2. Evaluation, Monitoring and Procedures, also organised in Tunisia on 25-27 April 2016;
3. Communication and Sustainability, organised in Amman on 17 & 18 July 2016.

They were mainly designed for beneficiaries of the grants awarded through the Call for Proposal "Media and Culture" in order to improve their capacities to manage projects, especially EU-funded projects. However, they were also opened to officials from Tunisia –representatives of Ministry of Culture and

Regional Directors of Culture¹²: Training in project management had been indicated as a priority by the authorities and included in the Action Plan for Tunisia. The last two sessions on Communication and Sustainability were also opened to beneficiaries of the sub-Grants awarded through the programme, in order to improve their sustainable approach and communication skills throughout the implementation of their projects.

There are several approaches and tools for project management. This manual bases its content on the Project Cycle Management Guidelines adopted by Europeaid¹³, it is a simplified version that aims to make project management more accessible. However, it by no means excludes the need to refer to these Guidelines for a more comprehensive understanding of aspects of management, particularly where it involves complex projects with very high stakes of achievement. It is also inspired by other methodologies, such as PM4SD¹⁴, developed through a programme funded by the European Union.

¹² Délégués a la culture.

¹³ <https://ec.europa.eu/.../methodology-aid-delivery-methods-project-cycle-management>.

¹⁴ Project Management for Sustainable Development: PM4SD™ is a Certified Project Management methodology developed to design and implement tourism and cultural policies, projects, actions with sustainability in order to create long term benefits for destinations and local communities. . PM4SD® logo is a registered trademark of FEST. PM4SD™ is a trademark of FEST.

MED CULTURE PROGRAMME – Assessment of Needs for Planned Workshop, A Blondel, October 2015.

METHODOLOGY

Before training started, a questionnaire was sent to the beneficiaries, the objective being to assess and prioritise their training needs and desiderata. The replies were too few to make a solid needs assessment and it was decided to go ahead with the training in Project Cycle Management and the Logical Framework approach as initially planned and await the feedback of the participants concerning the rest of the themes. As it turned out, and based on participants' feedback, the rest of the sessions were organised around the remainder of the themes identified from the outset, namely, Monitoring and Evaluation, Sustainability and Communication.

There were four main concerns relative to this training:

1. Most of the themes were relatively new to some of the participants, who showed varying levels of experience in project management. The pedagogical approach chosen was therefore one that introduced as much interactivity and practical work/ involvement as possible within the short timeframe allocated.
2. The fact that participants came from dissimilar backgrounds and constituted two distinct groups: Civil Society actors on the one hand, and government representatives on the other; the latter included representatives of the Tunisian Ministry of Culture as well as the Délégués à la culture. In the end, this challenge turned into an opportunity because mixing both groups allowed

for healthy interaction and a higher awareness of the modalities and constraints in which each group operates.

3. Ensuring a robust appropriation of the key concepts of the logframe and the interconnections between them, on the one hand, and the five DAC criteria used in Monitoring and Evaluation (M&E) - Relevance, Efficiency, Effectiveness, Impact and Sustainability. These were exhaustively addressed throughout all the sessions.
4. Ensuring an interactive approach at all times. In addition to ensuring a balance of theory, practice, and discussion/ applications of useful tools, the trainers introduced "simulation" as a pedagogical technique, which is most conducive to the ownership of the activity and the concepts introduced.

Some key concepts related to project design were discussed:

1. "Parachuting" activities or products upon beneficiaries: to avoid absolutely. Amongst the examples given was the literal parachuting by US planes, during the war in Afghanistan, of containers of nutritional peanut butter, which on receipt were destroyed by the Afghan beneficiaries: they did not recognise it as food and felt insulted by its appearance.
2. The definition of beneficiaries and the need to differentiate them, to categorise them, to consider potential allies and potential opponents to a project as this "human" dimension is too often neglected.
3. The word "problem" and its twin concept

“need”, the first needing to be defined as a negative, objective situation whereas “need” is difficult to define as it can easily be subjective and represent an “absent solution”.

4. The elaboration of a ‘problem tree’ as an essential step proper to planning: it establishes cause-effect relations relative to problems, and helps find solutions by mapping out the problem and breaking it down into manageable and definable parts.
5. The need to focus on sustainability from the very beginning and during the project design phase from a dual point of view: 1) the ability to plan and implement transformative initiatives that generate long term benefits, and 2) the ability to apply sustainable cultural and heritage indicators such as cultural diversity, local identities, etc.
6. The value of Communication for consolidating project results within the community of beneficiaries. All projects should benefit from a well thought-out communication plan that identifies objectives and results. Working on EU funded projects also implies ensuring the visibility of the EU through communication activities at all time: visibility guidelines developed through the programme are included in this manual.

THE TRAINERS:

Silvia BARBONE is an international expert in sustainable development and project management with an extensive knowledge of the international and European tourism and cultural policies and funding opportunities.

She is the director of Jlag and the Foundation for European Sustainable Tourism (FEST). She is an experienced project manager and works with leading global organizations, including UNWTO, UNEP, European Travel Commission, European Commission, European Parliament, as well as local, regional and national public authorities. She is the author of the PM4SD (Project Management for Sustainable Development) certification and an expert for the European Commission for ETIS, the European system for sustainable tourism indicators

Alain BLONDEL is a specialist in PCM and ROM (Result Oriented Monitoring); he was ROM quality control officer for ACP projects for 6 years. He also has many years’ experience in training and in training of trainers. He is an independent consultant operating from Brussels.

Daniela CAVINI is a senior print and audio-visual journalist, with proven international experience in the field of information and communication. She left her newspaper desk in 1997: in the last 19 years she has engaged in media outreach and managed a number of communication projects working as EU Communication Officer in the Balkans (based in Sarajevo), North Africa (Tunis) and the Middle East (Amman). She cooperates with private and public Institutions for media and communication training, and she writes for the Italian national magazine “Sette” (Corriere della Sera) about cultural and social issues. www.danielacavini.eu

ANNEX 2

MIX CITY PROJECT APPLICATION

The Med Culture Programme has a Grants component



A Project funded by the European Union and implemented in partnership with:



DRAMA, DIVERSITY AND DEVELOPMENT (DDD)

Call for Street Theatre Project Proposals

Application Form

1. Organization Information

1.1 Main applicant

Racines Association, Casablanca, Morocco
info@racines.ma

1.2 Co-applicant (s)

The Minority Globe,
The Theatre of the Oppressed Casablanca

PROJECT DESCRIPTION

A 250-word summary on the project (purpose, target audience, idea, space and time)

The project aims to offer sub-Saharan African migrants in Morocco a space for expression through art with the Theatre of the Oppressed so as to raise awareness among the Moroccan community about problems affecting this minority and to dispel all forms of prejudice and stereotyping that this minority might be subject to. The project will also provide an opportunity for [cultural] exchange between migrants and locals, which would contribute to better mutual understanding and help integrate this minority into Morocco's social fabric. This would pave the way for building bridges of communication, conflict prevention, and proper management of conflicts. Selected sub-Saharan migrants will be trained with the Theatre of the Oppressed as an educational and artistic alternative. The project will mainly take the form of a "Forum - Theatre." This dynamic theatrical expression will be often performed in public places, where the audience would be able to participate in the theatrical scene, freely joining the actors in their performance, which would be focused on cases of oppression. The goal is to engage the audience in

collective thinking and free exchange in the hope of finding effective solutions to the state of oppression.

The project is scheduled from January to September 2015. It will involve a residency program, rehearsal sessions, field visits, awareness campaigns, and performance tours (Caravan) in one of the region's countries participating in the program.

The project will be implemented by Racines Association in partnership with the Theatre of the Oppressed - Casablanca and The Minority Globe. There will be a performance tour in cities, neighborhoods, and areas that are home to refugee communities.

In case you are jointly applying with another organization(s), kindly inform us whether or not you have had any previous collaboration together. In the event where you have previously worked with your co-applicant(s), tell us briefly about your collaboration. If not, please tell us how you got acquainted and how you decided to work together on this project (150 words).

The Racines Association and the Theatre of the Oppressed Casablanca have participated in several cultural and social events that were organized in the *Abattoires*, the old slaughterhouses transformed into cultural spaces in Casablanca (neighborhood social gatherings, art events in various fields, so on). Minority Globe is known for its involvement and work on immigration issues through art for the last ten years.

Racines, the Theatre of the Oppressed Casablanca, and the Minority Globe share

the deep conviction that art and culture are two strong components of social cohesion. Each of the three associations has been fighting for human and social development through culture, respect for human rights and cultural diversity. The Drama, Diversity and Development (DDD) project constitutes an opportunity for brainstorming, developing ideas, exchanging information and discussions, all in a joint project. In fact, the three associations have held preparatory meetings for the purpose of exchanging information during the months of July and August of 2014, emphasizing their interest in desining the project together.

In case of a joint application, kindly provide a brief description of the distribution of tasks for this project (who will be working on what) (150 words).

The tasks will be distributed among the three associations as follows:

- Racines Association will be in charge of administrative and budgetary coordination, logistics, production management, and reporting. It will also place its facilities at the disposal of its partners to serve as a workplace for the team and meetings, providing them with a vast network of contacts and putting at their disposal its knowledge of the institutional and political environment in Morocco.
- The Theatre of the Oppressed Casablanca will be in charge of the artistic management, educational coordination, content, formulation of partner selection criteria as well as ensuring the quality and appropriateness of the final performance.

- The Minority Globe will be involved in the mobilization of migrant communities. It will also suggest the names of five participants/actors in the play. The team will benefit from its knowledge of the community in order to produce better outcomes in terms of topics to be addressed.

Which minority this project targets? Why this group in particular? What can this project bring to it? (no more than 500 words).

The project targets sub-Saharan African migrants and local communities, especially in areas with raging conflicts between the two sides.

Morocco is located at the doors of Europe – the heaven where all dreams come true according to migrants – and is a gateway for the flow of African migrants. A few years back, Morocco changed from being a transit country for sub-Saharan migrants to Europe to being their host country. Therefore, there are different categories of migrants in Morocco:

1. Students who come to pursue their higher studies in Moroccan universities and schools.
2. With stricter immigration conditions to Europe, a growing number of illegal immigrants find themselves obliged to stay [in Morocco] living in dire poor conditions, waiting to be able to cross the border points in Ceuta and Melilla.
3. Workers that are employed locally or from their home countries to work in different

areas (administrative cadres, domestic workers, journalists, football players, artists, etc.).

On the one hand, these three groups are subject to suspicion by either the authorities or the local population. On the other hand, there is a growing number of female migrants from sub-Saharan Africa who are facing many hardships in the region including sexual slavery and unplanned pregnancy among other problems. This made it easy to stigmatize women migrants in particular and migrants in general, accusing them of carrying sexually transmitted diseases, spreading prostitution, begging, committing crime, using drugs etc. This stigma can easily turn into xenophobia, which underlines the implicit racism and prejudices that are being spread by some media outlets and seem to be increasing because of the overcrowded and fragile residential areas of migrants. These tensions are exacerbating because of the fragile social and economic situation caused by the illegal status of the majority of migrants in addition to the difficulty of social integration, which further worsens their dire situation. This is not to mention the language and culture barriers, which make it difficult to accept “foreigners” in some of the areas that are known to be close communities.

In order to change this situation of inherent oppression, we need to employ appropriate, comprehensive, and participatory tools. We believe that the Theatre of the Oppressed school meets this need and can provide effective solutions for change, which is proven by its successful experiences in India,

Palestine, and Peru, among other countries. The techniques used in this school give the stage to the main stakeholders in order to make them understand this oppression and enable them to explain it to others. These techniques can make a positive impact in areas of tension. With this technique, we would be breaking the language barrier with the help of body language in order to have better and easier understanding of cases, to break stereotypes, and facilitate exchange, in such a way to prevent the occurrence of any clashes or escalation. And should clashes erupt, they can be peacefully managed through theatrical processes so as to avoid escalation. This way we focus on the positive image through theatrical performance and debate, which would help communities to take the process of integration in social life into account.

Please describe your relations with this community and the steps which you will take to ensure that this project is beneficial and appropriate for this community? Please outline the methodologies that you will employ to connect with the community, maintain contact with its members, and receive their input and feedback. Please pay special attention to groups suffering from double marginalization (such as women and people living in peripheries).

Participants in the project enjoy excellent rapport with the targeted community. The Minority Globe has been working for nearly ten years with immigrants and has been addressing the problems they face through

awareness programs, cultural and art activities, debates and conferences, as well as through the training of active members in associations involved in immigration issues.

The Theatre of the Oppressed Casablanca has previously held a workshop to introduce a group of sub-Saharan migrants to this kind of theatre through a theatrical production in Rabat.

As a representative of the Arterial Network, Racines Association has been working hard on development through culture in Morocco and Africa. The association is involved in a number of structural projects in the African continent in collaboration with a number of African countries that are members of the Arterial Network (freedom of creativity, cultural diversity, creative economy, etc.).

On the other hand, our ties with the sub-Saharan community are based on personal relations with members or associations working in this area as well as representatives of sub-Saharan communities in Morocco.

In order to communicate and maintain contact with the target community, different activities will be organized:

1. Workshops to identify and understand problems of sub-Saharan migrants in order to embrace their cause.
2. Participatory and interactive workshops with the target communities.
3. A regional Caravan tour for theatrical performances in the form of forums.

4. Mobilization of local intermediaries in various areas targeted by the project in order to ensure the participation of migrants and maintain contact with them.

Interactive sessions will be held for groups suffering from double marginalization, especially women and mothers caring for young children. Moreover, field visits will be focused on remote and rural areas where migrants are located (including Ceuta and the Kuroko Forest). Female migrants will be carefully selected to participate in creativity hubs developed for this project.

What are the objectives of your project? What are the concrete activities that you intend to hold? (Where? Who? When? How?) Please explain how such activities would lead to the achievement of the project's objectives? (2,000 words).

The project's objectives:

- Providing sub-Saharan migrants with a space for expression through the Theatre of the Oppressed.
- Raising awareness among Moroccan communities targeted by the project about the problems faced by this minority and working on breaking all forms of prejudice and stereotyping that this minority faces.
- Contributing to better mutual understanding between migrants and locals in order to encourage the integration of this minority in the social fabric.

- Building bridges of communication, providing protection, and managing conflicts peacefully.
- Obtaining sufficient materials (testimonies, visual recordings, interactions with the public, etc.) to carry out advocacy activities before civil society organizations and state institutions in order to ensure cultural diversity and protect the rights of migrants.

PRACTICAL ACTIVITIES:

Activity 1: "A residency" event for the launch of the project, scheduled for five days in a central location for examination and working on strengthening the team's capabilities. The perfect location for such a residency would be a place for relaxation that would also include meeting rooms, a multi-purpose hall as well as an open space for warm-up and body expression exercises.

The key residency goals are:

- The formation of a technical heterogeneous group, working on scenography, consisting of five sub-Saharan and five Moroccan actors to be selected based on applications, in addition to an Art Director and a Set Designer.
- Gaining insight into the situation of sub-Saharan migrants at all levels (legal, human rights, humanitarian, social, economic, etc.) through the organization of three roundtable

discussion workshops moderated by experts on migrant affairs.

- Introduction to the Theatre of the Oppressed and forum sessions (see 4.8) through theatrical games and group exercises.
- This first activity is scheduled for the first week of the project's second month.

Activity 2: Interactive workshops with various sub-Saharan communities.

The team will organize visits over six days to areas identified as priority during the residency mentioned above. Two different areas will be selected, one rural and another urban.

The visiting team will be composed of the technical director, a Moroccan actor and a sub-Saharan African actor as well as the project coordinator.

The visit's goals are as follows:

- Accurately identifying the needs of the community targeted by the project through interactive sessions.
- Appointing an expert to benefit from his/her expertise in liaising with the community in each region (local intermediaries). The Minority Globe would take it upon itself to contact the persons who are willing and able to get involved in the project throughout all stages.
- Accurate logistics Inspection with the help of the set designer and theatre director in all the sites that would be toured by the Caravan.

Activity 3: First Residency for Artistic Creativity.

This residency is scheduled for five days in the same location as the abovementioned previous residency.

This residency, which will include the group of the previous residency in addition to a sound technician, a general manager, and project coordinator, will have the following goals:

- Building capacities at the technical level, especially with regard to interaction with the audience.
- Writing the script based on input from the first and second activities.
- Finalizing the theatrical context, set, and sound.
- Carrying out the final rehearsal and montaging for the play.
- Identifying the technical and material needs of the play.

This residency is scheduled for the third month of the project (third week).

Activity 4: Second Residency for Artistic Creativity

This activity is scheduled for five days and will bring together all the project's participants. This activity will create the right conditions for the establishment of a discussion panel in order to prepare the actors and the setting in the closest possible manner to reality.

The residency goals are as follows:

- Adding the final touches to the play (in terms of equipment and sound).

- Preparing the set and decor.
- Carrying out the final rehearsal.

After deciding on all the basic elements of this work, this residency would constitute the perfect opportunity to finalize the play.

This activity is scheduled for the fourth month of the project (the third week).

Activity 5: Demo

The demo will be held in a community center in close proximity to the Casablanca-Kenitra central for logistical reasons during the fifth month of the project before a small audience, which would include human right organizations and representatives of migrants for input and feedback on the final outcome.

A small forum will also be held with this “expert” audience and/or with the audience that has been introduced to the problems addressed in the performance.

Activity 6: The Caravan

The Caravan tour will kick off during the project’s sixth month with the participation of the operational, technical, and artistic teams of the project.

The Caravan tour will be organized during one weekend every month starting in the end of the project’s sixth month, i.e. it will offer five street performances.

The Caravan will tour in the areas identified in Activity 1, including a central area (Casablanca or Rabat).

The Caravan objectives are as follows:

- Conducting street performances in the form of a forum session.
- Interacting through the performance with the target community.
- Coming up with solutions for [oppression] cases addressed by the play.

Activity 7: Documentation

A team of cameramen and photographers will be present in the project’s various activities from day one to document the project for the purpose of future publications, possible document exchange with other organizations for advocacy, and awareness-raising.

All meetings with migrant communities will be documented in order to be used for advocacy with parties involved in migrant affairs. Such documents and reports could be also published through social media and private networks of project partners.

Activity 8: Exchange

Exchange with the DDD project will be similar to the exchange with any other country in the region.

Methodologies and mechanisms are to be specified.

How will the activities accomplish the set objectives?

Through the residencies and interactive workshops with the communities as well through the forum theatre (the Caravan), we are aiming to achieve the following:

- Create opportunities for dialogue and discussions within some of the migrant groups in an attempt to understand and identify their problems.
- Turn real life cases into creative art through “residencies”
- Broaden the debate and discussions through the forum theatre technique to include both Moroccans and migrants, the public, non-governmental organizations, and state institutions.
- Offer an example of positive cooperation between Moroccan and sub-Saharan African artists in public spaces.
- Highlight cases of oppression against migrants in a theatrical process, while creating a reversal pattern, whereby locals would take the place of migrants in street performances. This would create interaction between the two parties, leading to better understanding of cultural diversity and social mixing.
- Give the audience a chance to think about the situation of sub-Saharan African minorities, pushing them to find solutions when put in the shoes of the concerned migrants.

What is the project’s primary impact on the refugee community? (1000 words)

The project aims to stress the undeniable role of cultural diversity in development and to demonstrate the importance of social and cultural mixing. The project’s impact can be seen at different levels:

1. The human level: through the sensitization of Moroccan citizens and sub-Saharan African migrants to their rights and duties, prompting them

to further think about the values of humanity, openness towards others, and being treated on equal footing. This would lead to changes in the everyday behaviors of the members of these communities towards one another.

2. The social level: by breaking all forms of prejudices and stereotyping which further exacerbate xenophobia. This could happen by establishing a culture of co-existence and co-living, respecting diversity, and instilling a culture of cohesion and social peace.
3. The economic level: through the creation of a stable and peaceful environment allowing sub-Saharan African migrants to live peacefully in host communities and find job opportunities which would lead to further prosperity and new economic resources in such communities.
4. The political and legal levels: providing incentives for state institutions and politicians through advocacy projects to express desire to change the practices and laws governing migrant issues and to impose sanctions on racist and exclusionary acts.

Kindly describe the beneficiaries of the project and the groups that you wish to target (Number of attendees [to performances and workshops], who, where and when). What measures will you take to help and push women and other groups suffering from double marginalization to attend the shows? How do you think this project can impact the people’s mindset towards the minority communities? What language

will you use? (no more than 1,000 words).

The project will end with the Caravan which will tour and carry out street performances in the form of Forum Theatre, addressed to both Moroccan locals and sub-Saharan African migrants. We estimate the number of attendees to be somewhere between 1,000 and 15,000 people in five cities and areas.

Said performances will be held in areas with a heavy presence of sub-Saharan African migrants including rural and urban areas, crossing zones, and residential neighborhoods, etc.

There will be a high turnout of female migrants and children as The Minority Globe will ensure their transportation by collaborating with non-governmental organizations working with migrant communities.

The Forum Theatre technique in its Moroccan version Halqa Forum created by the Theatre of Oppressed Casablanca serves as an effective means that is very likely able to make a change in the perspective of the Moroccan community vis-à-vis sub-Saharan African migrants.

In fact, this technique stimulates critical thinking and paves the way for changing social anomalies through street theatrical performances that would address real life cases. This technique also encourages collective thinking and discussions about problematic issues.

It also encourages theatrical act [for migrants and Moroccans] to switch roles in street performances held in public places in different areas.

The performances are based on storytelling characters and traditional and folklore tools as an artistic means that is appealing to the audience.

This artistic expression finds common ground with some of the sub-Saharan African traditions in this domain and thus could appeal to both Moroccans and migrants.

The languages used in the theatrical shows and residency events will be both the Moroccan dialect and the French language so as to reach out to the biggest number of people within the various communities, actors and comedians. Body language will be an important factor in communication.

Kindly describe other projects that you have previously undertaken or in which you have participated. Please specify dates, size, nature, and diversity of said projects. Also, please explain how such expertise would be beneficial to the project (1,000 words).

Racines Association:

Racines Association has closely monitored Morocco's adoption for UNESCO's chart in 2005 regarding the protection and promotion of the diversity of cultural expression. In November 2013, Racines Association in collaboration with the German Commission for UNESCO held a UNESCO workshop entitled "Cultural

Resources for Human Development”, in the presence of about 40 participants from Mauritania, Tunisia, Algeria, Egypt, Jordan, and Morocco.

The Theatre of the Oppressed

Casablanca:

Care International is an international humanitarian organization dedicated to saving lives and ending poverty. The project was focused on disadvantaged women over three months: March - May 2014.

During the project, hearings were scheduled for disadvantaged women from the marginalized Sidi Moumen area of Casablanca throughout two weeks. Based on these hearings, we were able to write a script for a play that was performed in two public places.

The performance had a high turnout of women who suffer from oppression and poverty. The Forum Theatre technique proved successful and appealing to women who were trying to face and overcome the many problems and hardships in their life to enhance their lifestyle. This is what the Forum Theatre is all about. It offers a space for expression, exchange of ideas, and efforts from the audience and actors to come up with possible solutions.

The Minority Globe:

In January 2012, the Minority Globe contributed to the casting for choosing comedians for a project administered by the Mediterranean Assembly and the theatrical company (DAHA WASSA). This project aimed to highlight the global dynamics of urban contexts in Morocco. In said workshop, each participant

performed a task unfamiliar to them. “Divine”, from Nigeria, performed a song for Umm Kulthum. “Snoopy” a young Moroccan artist translated the Yoruba language (the language of sub-Saharan Africa). Ben Youssef, a 17-year-old actor, performed a rap song for MC Basta, a Congolese rap singer. The language barrier caused some difficulties in communication. Comedians were feeling uncomfortable but one ought to say that the theatre has its own language that could bring everyone together.

How do you see your organization in two years should you proceed to the implementation of the project. What would be the outcome of the project (150 words)?

Racines Association has previous experience in managing cultural projects. It has contributed in implementing awareness projects through artistic creativity, in addition to its own activities. This further enhances its role as an NGO committed to placing culture and artists at the heart of social development and dialogue. Moreover, this allows it to:

- Contribute in providing a positive example of cooperation between sub-Saharan community and the Moroccan community
- Document and possess the elements of advocacy with the governmental authorities to take more responsibility on the issue of immigration in Morocco.

RISKS AND SECURITY

Kindly describe issues that could arise during the implementation of the project. Is there any plan to foresee and prevent them? How will you act to keep the project running right on track? (Examples of potential issues: security problems, political intervention or change, etc.)

We would like to mention two different types of risks:

In relation to authorities:

Central and local authorities can hinder the implementation of the project as they can make it difficult to acquire the necessary administrative permits by blocking access to the concerned communities and prohibiting entrance to public spaces, etc.

In order to avoid such predicaments, we ought to respect legal and administrative procedures by informing the authorities about the Caravan tour and interactive workshops beforehand.

Moreover, the performance location must be agreed upon in advance in order to inform the concerned administrative parties and interlocutors.

In the event where the authorities are unresponsive, taking oppressive measures against our team, we should be ready to communicate and negotiate with them so as to persuade them of the other direction. However, if they remain unresponsive, we ought to prepare for media appearances or

press releases to mobilize the civil society, actors, and activists who might be of help to our cause.

In relation to the communities targeted by the project:

Sub-Saharanans may refuse the project's activities and especially the interactive workshops. They will have to be trained in advance by local intermediaries working through associations appointed by the Minority Globe. We ought to devise a comprehensive approach based on equality to avoid sensibilities and resentment.

There is also the risk of clashes and violence between the two communities during the Caravan street performances. The security of the participants and the audience will have to be ensured through the development of the necessary equipment and resources.

Finally, the risks can be reduced through active communication with the media about the project and through major media coverage from the very beginning to prepare the public opinion and communities targeted by the project.

