



Terms of Reference (TOR)  
for  
External Evaluation of

***‘Restoration of Al-Madrassahh Al-Jawhariyya and Ribat AlKurd Façade in  
the Old City of Jerusalem’ Project***

April 2020-February 2021

## INTRODUCTION AND BACKGROUND

The Welfare Association (UK) has been awarded the British Council's Cultural Protection Fund grant to conserve and restore the historic building of Al-Madrassah Al-Jawhariyya and Ribat Al-Kurd in the Old City of Jerusalem. The British Council / Cultural Protection Fund, in partnership with the Department for Digital, Culture, Media and Sport, is set up to protect cultural heritage at risk due to conflict in the Middle East and North Africa. The project is delivered in through Welfare Association/UK, Welfare Association / Old City of Jerusalem Revitalization Program (OCJRP) and in partnership with the Mosaic Center. The final project approval was received in May/June 2020 and implemented from April 2020 – February 2021 without extension.

This document sets out responsibilities of the consultant to conduct the project evaluation.

### **I. Project Components and Objectives:**

- 1- The restoration of Al-Jawhariyya School and Ribat al-Kurd's façades. However, it has been agreed recently to shift the work to another facade inside the Old City of Jerusalem.
- 2- Internal Restoration/Maintenance work of Al-Jawhariyya School.
- 3- Provide specialist training and temporary employment of four local crafts workers which may be increased to five workers.
- 4- Provide training in stone conservation and restoration for eight professionals.
- 5- Deliver a community activity programme engaging new and under-represented audiences, to enhance public understanding and value of their cultural heritage, including:
  - Preparing leaflets for children, including drawing notebooks, about historic Mamluk buildings inside the old city of Jerusalem.
  - Holding schools' competitions to be decided later, based on the situation on the ground, focussing on architectural heritage, particularly the Mamluk buildings, engaging at least 5 schools (reaching approx. 300 students, mainly aged 13-16).
  - Conducting 5 guided, educational tours, highlighting specific parts of the buildings and the history connected to each (depending on the situation with Covid-19 on the ground).
- 6- Shooting a documentary film about the project Activities.
- 7- Signing a maintenance agreement with the owner.
- 8- Evaluation of the project.

## **II. Welfare Association - UK**

WA-UK is registered as a charity with the Charity Commission of England & Wales, and with Companies House. The Charity's objectives are to provide support to the most marginalised and vulnerable communities in the West Bank and Gaza and in the camps and gatherings throughout Lebanon, in the following sectors: health, education, sustainable development and emergency humanitarian relief.

## **III. Taawon (Welfare Association)**

Taawon is a, non-profit organization registered in Switzerland- Geneve in 1983 by Palestinian businessmen and intellectual figures to provide development and humanitarian assistance to Palestinians. Taawon aims to develop the capabilities of the Palestinian people, preserve their heritage and identity, support their living culture, and build civil society, by systematically

Identifying the needs and priorities of the Palestinian people, working to find the right mechanisms to make the most of the available sources of funding. Taawon (welfare Association) renews its mission by continuing to implement development and relief projects with the aim of providing development and humanitarian assistance to Palestinians in the West Bank, Jerusalem, Gaza Strip, areas of 1948 and Palestinian communities in Lebanon, among four main programs: education, community development, including economic empowerment, orphan care, culture, and the reconstruction of historic towns, through increased interaction with the Palestinian public, and deepening partnership with supporters and national institutions. [www.Taawon.org](http://www.Taawon.org)

## **Jerusalem Old cities revitalization Program (OCJRP)**

In 1994, Taawon established a special program to restore the Old City of Jerusalem for sustainable development in Jerusalem and for the revival of the Old City and the preservation of its distinctive urban heritage. In 1995, a technical office was established to implement the program, contains multi-disciplinary technical team, including urban planning, architecture, and civil engineering. The team works with international and local experts in the fields of history, archaeology, social sciences, and humanities.

The Jerusalem Program, is the only professional program that implements a comprehensive and integrated program for the revival of the Old City in Jerusalem and Nablus, which aims to protect cultural heritage according to international laws and standards, at the highest professional levels, for the benefit of the residents and visitors of the old cities and for future generations.

The Jerusalem program for revitalize the old cities contains four main components, implemented in parallel to achieve the restoration process and to revival of the old cities integrated in Jerusalem beyond restoration and rehabilitation of buildings and monuments.

## **IV. Mosaic Center**

Mosaic Centre is a non-profit organization engaged in the protection and promotion of Palestinian cultural heritage. It was established in 2004, at the end of an Italian-Palestinian project of enhancement and conservation of the mosaics of Qasr Hisham, developed under the scientific supervision of Franciscan Prof. Michele Piccirillo. In 2014, the Mosaic Centre became an independent Palestinian Association.

Maosaic Center has been involved in preservation of Historical buildings and archaeological sites involving young people and women and supporting a sustainable local economy, such as in Nisf Jubail, Sebastia and Bethany. Also, Various projects of mosaic conservation have been carried out in many sites, such as the conservation of the mosaics in St Peter house in Capharnaum, in the Gethsemane church and in the Holy Sepulcher in Jerusalem

## SCOPE OF EVALUATION

The evaluation is expected to document the progress that has been made on the 'Restoration of Al-Madrassahh Al-Jawhariyya and Ribat AlKurd Façade in the Old City of Jerusalem' project and assess the overall achievement and implementation of the project. It is intended for the OCJRP/Taawon and its funding donor, the British Council. The project evaluation should reflect what worked and what didn't during the project implementation period, and why that was. It will also help the donor understand how the funding is making a difference, to be able to assess their impact and improve what they do, and lessons learned. The preliminary evaluation plan that was sent to the donor at the beginning of the project will be furnished to the winning consultant later, on the other hand the evaluation template and the guidelines are attached in the document (Annex 1).

### I. Evaluation Aims

- Assess project and performance and how far it has achieved its objectives.
- Identify and resolve challenges and recommend improvements.
- Any other related issues.

### II. Stakeholders

The following stakeholders will be benefited and influenced by the results of the evaluation, and will be asked for their input throughout the evaluation process:

- Project staff, partners, OCJRP/Taawon Staff, and donor.
- Owner ( Al Awqaf Department ) .
- Participants of the Restoration works, Training and Community activities, and any activity related to the project.

### III. Deliverables

The evaluator will be required to submit an Evaluation Report by the end of the project in the English language and a brief in the Arabic language. The evaluator should observe the British Council/ Cultural Protection Fund evaluation guidelines (please see Annex 1) and the project Evaluation Plan (will be provided later) as well as other documents if needed. The later shall form the basis of the Evaluation Report. The Report will be used for the Taawon's own internal purposes, and to share with our donor (The British Council).

The Evaluation Report should cover the primarily the period from April 2020– Feb. 2021 in harmony with the project/grant terms. The evaluator will be responsible for identifying the evaluation methodology. A draft report will be submitted to Taawon / OCJRP by 5 January 2021 for their comments before being revised to accommodate and incorporate their suggestions. The Final Evaluation Report will be submitted on 10 February 2021 or after written agreement from us and should include photos also. It is recommended that the report includes the following headings as minimum:

- **Executive summary:** a two-page summary of project aims, activity, impact, relevant success/limiting factors and learning
- **Introduction:** short one or two paragraph long introduction to project, what it set out to do, who was involved, and who the funders were

- **Project outline**
  - Project aims
  - Participants – who took part (partners, participants)
  - Activity – what happened and when, who took part
  - Project management – how the project was managed
- **Evaluation methodology** – what the evaluation aims were, how the evaluation was carried out
- **Impact**
  - Headline info about each area of impact (for each area of impact....)
  - What was changed? How have your activities and outputs made a difference? What have you learned?
  - Then in turn, for each area:
    - Key observations
    - Critical success factors and/or critical limiting factors
    - Considerations and learning to take forward
      - Analysis of evidence, outcomes and achievement
      - Areas of Improvement based on participants (stakeholders) feedback
      - Lessons learned
      - Recommendations for future work
- **Appendices** (for example)
  - Examples of surveys/interview questions
  - Fuller description of key events and fuller audience information
  - Press cuttings, links to blogs or other content (a repository of content)
  - Participant feedback
  - Budget

#### IV. Qualifications and Skills of Evaluator

- Extensive experience in conducting large / medium scale project evaluations.
- 10 years of experience (minimum) in working with international organizations and donors
- Preferably with knowledge of and expertise in the field of Cultural Heritage with a focus on Architectural Conservation of Historical Buildings
- Ability to issue tax invoices
- Fluency in spoken and written English and Arabic.
- Excellent reporting skills in English

- Good quantitative and qualitative data analysis skills
- Ability to visit Jerusalem.

## V. Selection Criteria for Evaluator and offers submission:

The submitted offer should contain:

- Technical evaluation (including all needed documents in addition to preliminary evaluation outline, time schedule and methodology).
- Financial Offer.

**All offer should be submitted by 12/10/2020.**

The criteria for selection will be based on both technical and financial, the winning consultant will be awarded after passing not less than 70% out of 100% of the technical evaluation and the least price of the financial offer.

The technical evaluation will be based on the following:

<b>Proven Experience in project Evaluation (examples will be as asset)</b>	<b>25%</b>
<b>Proven Experience in working with international organizations and donors</b>	<b>20%</b>
<b>Knowledge and expertise in the field of Architectural &amp; Cultural Heritage</b>	<b>20%</b>
<b>Preliminary outline of evaluation and time schedule</b>	<b>10%</b>
<b>Methodology of the Evaluation</b>	<b>10%</b>
<b>Proven Ability to visit Jerusalem.</b>	<b>15%</b>

## Annex 1:

### Evaluation plan template and Guidance April 2020:

Project Name		Project Ref:	
Lead organisation		Completed by:	

Please complete a table for each Cultural Protection Fund Sub-Outcome as listed in your application. If you are not sure what these are, or if they have changed, contact your Grant Manager. You can delete the tables which are not relevant to you. We recommend that you describe at least three aims for each outcome. Add rows, as necessary.

Further guidance for completing your evaluation plan can be found at the end of the document, [here](#).

HERITAGE: Cultural heritage at risk is safeguarded for future generations			
Objectives			
Project aims	Success measures	Baseline	Evidence base

<b>HERITAGE: Cultural heritage at risk is better managed and prepared for potential threats.</b>			
<b>Objectives</b>			
<b>Project aims</b>	<b>Success measures</b>	<b>Baseline</b>	<b>Evidence base</b>

<b>HERITAGE: Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage</b>			
<b>Objectives</b>			
<b>Project aims</b>	<b>Success measures</b>	<b>Baseline</b>	<b>Evidence base</b>

<b>SOCIETY: Local people have developed skills, potentially leading to increased professional or other opportunities</b>			
<b>Objectives</b>			
<b>Project aims</b>	<b>Success measures</b>	<b>Baseline</b>	<b>Evidence base</b>



SOCIETY: The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background			
Objectives			
Project aims	Success measures	Baseline	Evidence base

SOCIETY: Local communities have a better understanding of their cultural heritage and value it more			
Objectives			
Project aims	Success measures	Baseline	Evidence base

SOCIETY: Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being			
Objectives			
Project aims	Success measures	Baseline	Evidence base


SOCIETY: The local area is enhanced for the benefit of communities and visitors			
Objectives			
Project aims	Success measures	Baseline	Evidence base

ECONOMY: The local economy has been diversified			
Objectives			
Project aims	Success measures	Baseline	Evidence base

# EVALUATION PLAN GUIDANCE

## INTRODUCTION

Congratulations again on being awarded a Cultural Protection Fund Impact Round grant. This guidance document is designed to help you complete your Evaluation Plan, which we have revised for the 20/21 financial year. We are using this additional year of funding to pilot new ways of collecting information, stories and learning from our grantees. If you have feedback on our new guidance and templates, it will be most welcome: email [Stephanie.Grant@britishcouncil.org](mailto:Stephanie.Grant@britishcouncil.org) with your comments and suggestions.

You must complete this plan and return it to your Grants Manager as part of the permission to start process. Your Grants Manager may wish to make suggestions for more measurable or ambitious success measures so that we can get the best out of your evaluation.

### Why do we need an evaluation of your project?

Cultural Protection Fund distributes ODA (Official Development Assistance) funding from UK Government, therefore we must scrutinise how the funding is spent and the impact that it has. High quality evaluation will help us evidence that the fund is a valuable intervention and support the case for continuation of the fund. You may also have your own aims for evaluation, for example to make the case for future funding of your work, however, evaluation should also be a reflective process and is as much about learning from failure as well as celebrating success.

### How you will collect your evaluation information

At the end of your project, your evaluation will come from three places:

- **Progress against your objectives** – this is collected in your progress report which you submit each time you make a payment request. At the end of the project, the report will be an account of how well you achieved your objectives, reached or even exceeded your targets as well as capturing the challenges you faced and adjustments you made.
- **Evaluation against CPF outcomes** – your Evaluation plan will help measure the changes, improvement and growth you have achieved by delivering your project objectives. Some of this can be measured in numbers (your quantitative data) and some will be more anecdotal and narrative (qualitative data). We're interested in capturing a mixture of both.

- **Your own (and your project partners') assessment of how things went** – give yourself time to reflect on how the management of the project went. Things such as governance, communication and reporting might not be captured in your evaluation plan and progress report, but it's useful to learn from your experiences in these areas and carry that forward to future projects.

This guidance will explain the language we've used in our headings and give you some prompts for what you could include.

## COMPLETING THE EVALUATION PLAN

Complete a table for each of your project [sub outcomes](#), guidance as follows:

**1. CPF Sub-outcome.** There are three outcomes for the Cultural Protection Fund: Heritage, Society and Economy. And there are nine sub-outcomes. You will have selected which sub outcomes your project addresses in your application.

**2. Objectives.** Here you can list which objectives will help to fulfil this sub-outcome. They should be copied from the agreed objectives in your Grant notification letter. You will report on your progress in delivering these objectives separately in your progress report form. For evaluation purposes, you should try to plan how you will measure the impact that your objectives will have.

**3. Project aims.** This shouldn't be a list of activities or outputs, but a summary of what you want to achieve with your activities, ie the changes and improvements you want to see as a result of your project. Think about your aims for different areas, eg for the heritage, for different groups of people, or different sectors. We recommend that you choose at least three aims for each sub-outcome.

**4. Success measures.** How will you know that you are achieving the project aims? What would success look like, besides that fact that your objectives are completed? What will have changed, and how do you measure it? You can choose to set targets / KPIs where appropriate; this will generally be easier where you will have quantitative data.

**5. Baseline.** What is the current situation ie before the project starts? With tangible heritage this can be as straightforward as describing its current physical condition, but you could consider other factors – what current efforts are being made to protect it? How accessible is it for local communities? Who has accountability for it? If you're delivering training activities how many people are currently skilled in those methods or techniques? For intangible heritage, how well is it documented? How many people

engage with, have access to it or practice it? Refer back to your application where we asked you to describe the heritage and the risks to it.

**6. Evidence base.** How will you evidence that you have achieved the project aims? List all the evidence you have / can get hold of which will help to measure the before and after. This can be photos, condition reports, surveys, etc. You can also include when you might collect the evidence during the project, and who is involved.

The purpose of the evaluation plan is to gather all the information that you need for your evaluation report, which we require you to submit at the end of your project. You can continue to update your evaluation plan throughout your project, and submit to your Grant Manager, however, don't be tempted to remove the project aims that you're unlikely to achieve; it's important to reflect on this too.

## CPF OUTCOMES

HERITAGE		
	Outcome	Example activities to achieve outcome
1*	Cultural heritage at risk is safeguarded for future generations.	<ul style="list-style-type: none"><li>• Documentation resulting in new or improved records of cultural heritage (tangible or intangible).</li><li>• Physical work (e.g. repair or restoration) to bring tangible cultural heritage assets into better condition.</li><li>• Activities resulting in the safeguarding of intangible cultural heritage practices (e.g. transmission of skills, crafts or language through training or education).</li></ul>
2	Cultural heritage at risk is better managed and prepared for potential threats.	<ul style="list-style-type: none"><li>• Development of heritage management tools (e.g. databases, historic environment records or risk registers).</li></ul>

		<ul style="list-style-type: none"> <li>• Implementation of preventative measures to protect against future threats, including damage, destruction or looting.</li> <li>• Preparation of plans and policies relating to risk assessment, preparedness and response.</li> <li>• Development of plans and policies relating to the management and maintenance of sites, collections, archives, digital heritage outputs, etc.</li> </ul>
3	Local organisations and communities have increased capacity and/or resilience to care for and protect cultural heritage.	<ul style="list-style-type: none"> <li>• Training for staff in specific heritage skills or broader subjects relating to planning, fundraising, management and promotion.</li> <li>• Recruitment and training of new volunteers.</li> <li>• Preparation of business or fundraising plans.</li> <li>• Advocacy activities raising awareness of the importance of cultural heritage protection among local communities.</li> </ul>
<b>SOCIETY**</b>		
	<b>Outcome</b>	<b>Example activities to achieve outcome</b>
4	Local people have developed skills, potentially leading to increased professional or other opportunities.	<ul style="list-style-type: none"> <li>• Vocational training opportunities resulting in professional development or preparing people for future work (ideally offering an accredited qualification).</li> <li>• Support for individuals and groups interested in pursuing wider business opportunities relating to cultural heritage (e.g. artisans producing and marketing traditional products).</li> <li>• Employability training to support trainees in accessing the work market.</li> <li>• Informal skills training for project participants or volunteers.</li> </ul>

5***	The profile of people engaging with cultural heritage is more diverse with respect to gender imbalances, age, ability, sexuality, ethnicity and social/religious background.	<ul style="list-style-type: none"> <li>• Activities engaging new or underrepresented audiences with cultural heritage.</li> <li>• Consideration of equality, diversity and inclusion principles in the design of project activities and outputs and the recruitment of participants.</li> <li>• Pro-active support to help people overcome barriers to participation.</li> </ul>
6	Local communities have a better understanding of their cultural heritage and value it more.	<ul style="list-style-type: none"> <li>• Educational programmes or activities designed to help people learn about cultural heritage.</li> <li>• New interpretation (e.g. information panels, museum displays, smartphone apps, websites, etc) offering improved explanations for the public about cultural heritage.</li> <li>• Events or activities (e.g. festivals, talks or tours) providing wider opportunities to engage with cultural heritage.</li> </ul>
7	Local communities have played a more active role in protecting their cultural heritage or sharing it with others, potentially leading to increased social cohesion and a greater sense of well-being.	<ul style="list-style-type: none"> <li>• Consultation activities that involve local communities in project development.</li> <li>• Opportunities for people to volunteer time and skills to protect and promote cultural heritage.</li> <li>• Activities enabling people to share their cultural heritage with others (e.g. oral history interviews).</li> </ul>
8	The local area is enhanced for the benefit of communities and visitors.	<ul style="list-style-type: none"> <li>• Rehabilitating historic buildings as affordable housing or for other community uses.</li> <li>• Providing new public spaces or for social or recreational use.</li> <li>• Improving the appearance of heritage sites.</li> </ul>

		<ul style="list-style-type: none"> <li>• Providing new opportunities for people to visit, use and enjoy heritage sites.</li> </ul>
<b>ECONOMY</b>		
	<b>Outcome</b>	<b>Example activities to achieve outcome</b>
9	The local economy has been diversified.	<ul style="list-style-type: none"> <li>• Creation of new areas of economic activity related to cultural heritage (e.g. tourism opportunities or development of local community enterprises based around cultural heritage, traditional products or skills).</li> <li>• Creation of job opportunities focusing on cultural heritage.</li> </ul>