

PAL-97/032
Curriculum Development and Guidance:

**Music and Graphic Design
Palestinian Technical College**



Evaluation report

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Foreword

The evaluation team would like to thank the Union of Education Norway (UEN); head of international department, Ms Lajla Blom and consultant of international affairs, Ms Kathrine Blyverket, for trusting us with the task of reviewing its long-standing cooperation with the Palestinian Technical College (PTC).

Thanks to all staff, teachers and students in PTC for receiving us so well during our fieldwork, especially the director of PTC, dr. Najwa Arafat and head teacher, Ms Khayriyeh Hamadna. Special thanks also to ex-teachers and ex-students at PTC who guided us to important points in the evaluation process.

We would like to extend our appreciation to the Palestinian Ministry of Education, especially the Deputy Minister Mr Hisham Kuheil, and the Head of Music Activities division Mr Saher Yassin.

Appreciation and thanks also to professionals outside the college that gave us important input and assistance: Mr Odeh Turjman at Sabreen Institute for music, Ms Jihan Helou at Tamer Institute of Community Education and Ms Signe Marie Breivik at the Norwegian Representative Office in Al- Ram.

In Norway, we benefited greatly from the help of Ms Ingrid Opdøl, who has been the main driving force in this project. She spent hours of her time providing us with her insight into the project.

Finally, thanks to NORAD (Norwegian Agency for Development Co-operation) and the Norwegian Embassy in Tel Aviv for all their assistance during the evaluation.

We hope the evaluation process; meetings, discussion, results and findings summed up in this report, will contribute to developing and improving both the Music Section and the Graphic Design section in the Palestinian Technical College and develop the co-operation between PTC and UEN. Any errors or mistakes in this report are our full responsibility.

Oslo/Ramallah 29th March 2004.

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Executive Summary

Since 1997 the Palestinian Technical College (PTC) has cooperated with the Union of Education Norway (UEN) in developing two study programmes; the Music Teacher Education and the Graphic Design Education. Both programmes provide the students with a 2-year diploma. The Norwegian contribution has been professional support through technical experts teaching at the College for shorter periods and financial support for equipment and material for music and graphic design sections. PTC, as a technical college under direct supervision of the Ministry of Higher Education, has carried the sole responsibility for developing the project.

The funding has come from UEN and the Norwegian Agency for Development Cooperation (NORAD). In 2002/3, NORAD asked for an external evaluation of the project.

Main findings:

- 1) The cooperation between UEN and PTC functioned well in the period 1997-2001/2. Norwegian delegations travelled to PTC for project follow-up. Palestinian teachers, students and staff travelled to Norway for study trips. There was frequent contact and communication. After 2002, there has been less exchange visits, few narrative reports from project and some difficulties in communication and understanding due to lack of meeting places and face-to-face contact.*
- 2) The reorganisation of UEN coincided in time with the escalation of the Palestinian uprising, the Intifada. In addition, UEN introduced travel restrictions for Norwegian teachers and professionals to the West Bank. Both factors had negative effects on the communication and understanding between PTC and UEN. Despite challenges in communication, the evaluation found a strong feeling of solidarity and friendship between the cooperating parties.*
- 3) The cooperation between PTC and UEN has been oral and informal. The co-operation has not been regulated by a written contract setting out duties and roles for the cooperating parties. This is found to be both a weakness and a strength. Administrative routines on both sides were found to need improvement.*
- 4) The Music Teacher Education has enrolled 70 students and graduated 65 students. 22% of graduates are working as music teachers in primary schools. The remaining 78% that are not working are either married, unemployed, studying further or left the country. Enrolled students have low averages (marks) from high school, but relatively high averages when graduating from PTC.*
- 5) Music Education is a subject in the new Palestinian Curriculum Plan (under Funun wa Hiraf) with one hour compulsory music education weekly. The Ministry of Education's employment office for teachers gives preference to graduate students with BA, preferably with a major in music and minor in fine arts from universities, not a 2-year diploma from PTC. When employing teachers, the MoE recruits 80% of teachers with a BA, and there is a quota of 20% for students with Diploma.*
- 6) The lack of employment for music teacher graduates from PTC has led to a decrease in numbers of enrolled students at PTC. For the scholastic year 2003/4, no new students were enrolled in the music education. In 2004, it is expected that nine music education students will graduate.*
- 7) The Quality of the music education at PTC is quite good, but varies according to turnover of teachers. The curriculum plan has both theoretical and practical parts, but with more focus on classical music than Palestinian folklore. Among several students we found a lack of motivation.*
- 8) The Graphic Design education has enrolled 35 students and graduated 29. 48% of graduates are working, 52% are either studying, married, left the country or unemployed. Five students (17%) are actively searching for a position.*

- 9) *Quality of graphic design education is good. Excellent computer lab facilities and good arts/design teachers. Highly motivated students. High turnover of teachers is negative.*
- 10) *Graphic design has little interaction with the local community and the business market. Students ask for more technical and cultural stimuli from outside, better internet access and more training hours weekly.*
- 11) *There is a great potential for development in both programmes if a clearer vision is developed by the College and the MOE provide a stronger commitment.*
- 12) *There are challenges for the College's administration to include teachers in decision-making bodies, and allow more influence to teachers and students' representatives in decision-making bodies at College.*
- 13) *There is also a potential for further cooperation between PTC and Norwegian higher educational institutions in arts/design and music if modular system is introduced instead of diploma system.*

Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.

- Paulo Freire

1. Introduction

The report is divided into five chapters. In the introduction chapter, the task of the evaluation team is described, the methodology of the evaluation process and we have listed the main obstacles during the evaluation process.

The second chapter provides a background to the political and educational context in which the cooperation between the Union of Education (UEN) and the Palestinian Technical College (PTC) was born - and how it developed in the Oslo years and de-developed during the Intifada.

The third chapter outlines the main findings of the evaluation process: first the findings related to the Co-operation between the UEN and the Palestinian Technical College, second the results and findings specifically related to the music education, and thirdly the findings of the graphic design section. Under each sub-heading, we have summed up the major findings.

The fourth chapter gives a summary of the recommendations: the general recommendations for the Union of Education and the Palestinian Technical College, the specific recommendations for the music education and graphic design, and recommendations for the Ministry of Education/Higher Education since PTC is a governmental college.

The fifth chapter includes a range of annexes, among them several 'case studies' of former and current students in music and graphic design.

1.1 The task

Upon the request of the UEN, a Norwegian consultant with development and evaluation experience from the Palestinian areas agreed to take on the evaluation of the co-operation with the Palestinian Technical College. The consultant set as pre-condition that she wanted to work with a Palestinian consultant specialised in music (and/or graphic design). The PTC was asked to nominate names for such a task, but it did not succeed to find anyone who was willing to work with this evaluation. A second solution was chosen: a research assistant with experience from evaluation and drama/arts teaching was recruited. A professional with music pedagogy background was used as an external advisor. The team worked together for 10 days in Palestine and for a month afterwards by e-mail and phone when wrapping up the report. The Norwegian team leader worked for two months in advance to prepare fieldwork and do interviews in Norway.

The scope of the evaluation was:

"A review of the status of the two study programmes according to the requirements of the Palestinian society when it comes to education policy, women's participation in the working life and women's liberation. The study should provide useful information to PTC in it's constantly work to improve the study programmes and to both PTC and UEN when it comes to developing strategies for future cooperation."¹

1.2 Methodology

The evaluation of the music and the graphic design education at the Palestinian Technical College has utilised a combination of a quantitative and qualitative methods. The quantitative part is especially linked to number of students enrolled, passed and dropped out, records of the students' averages (marks), and numbers of graduates employed.

Statistical calculates were made for some of points in the standard questionnaires used for students and teachers (attached in annexes). The statistics in the report are meant to illustrate some trends, but we stress that the selection of students is too small (100 graduate students and 30 current students) to

¹ From Terms of Reference, see whole ToR in annex

predict any definite answers. An example; we found that the average marks of graduate students in music had decreased from 78% to 70%. This should not, however, lead us to automatically assume that the quality of the education and the quality of the graduate students have gone down, but there is a trend that could be explored further. There will always be a margin of error of between 5-10 percent.

The qualitative part of the evaluation was mainly in-depth interviews with key people in the project both in Norway and the West Bank. The language of interviewing in Norway was Norwegian and in Palestine English and Arabic, since both consultants in the team speak and write Arabic: all questionnaires, focus group interviews and public meetings were held in Arabic. Most interviews were done face-to-face, but out of necessity a few interviews were conducted over the phone. All the main interviews were written out in English and sent to those concerned for reviewing. This would decrease the chances for misunderstandings and misinterpretation of information. The questionnaires were open-ended.

Gathering information is a complex process: the evaluation team set out to listen to all involved parties and individuals who could contribute with inputs and experiences related to the two educational sections. How students perceive certain aspects of a school will naturally differ from the views of teachers and the administration. External and sometimes 'competing' institutions tend to easily criticise the teachings methods of others. However, the team has tried not to be overly influenced by one side or another, but we have made an attempt at gathering as many relevant ideas and recommendations as possible in order to provide the UEN, the PTC and the Ministry of Higher Education with a wide range of recommendations to choose from when determining the further strategy for the music and graphic design sections.

Our main sources of information in the fieldwork were the students, teachers, the administration, various departments in the Ministry of Education and Higher Education, principals in schools that employ graduates as music or arts teachers, professionals in same fields, sometimes competing. For the graphic design, we spoke to people in the local community and in the local markets, in addition to the above. In Norway, much time was spent on reviewing documents, files and financial records.

The only main challenge we encountered was collecting information about the graduates' status after graduating. It was difficult to verify all the information about students' whereabouts since the school did not keep any lists or systematic information about the students after graduation. Our fieldwork did not allow time for searching up 65 music and 28 graphic design graduates, so we had to rely on secondary sources and information from co-students.

1.3 Obstacles

In general, the evaluation team has not met more obstacles than what is common in an evaluation process. It is normal that it is hard to verify information, especially in a very oral society - such as the Palestinian; much of the information that we were collecting was obtained directly from the people involved. Still, it is worth mentioning the following obstacles because these influenced the results that were generated for the purpose of this report:

The financial department in PTC did not facilitate the work of the Evaluation team. Part of the Terms of Reference asked the team to comment on financial routines and practices at PTC, but this became difficult. Thus the information on this point is not complete.

Documents were not available. The evaluation team encountered difficulties and prolonged efforts in obtaining relevant documents like list of graduate and current students' names, records of grades, marks etc. List of graduated students and their whereabouts was not kept in PTC, and the evaluation team, especially the research assistant spent much time of tracing the graduate students.

The team was unable to visit and meet with the one other educational institution in Ramallah that offers graphic design education, **al-Tira vocational school run by UNRWA** (United Nations Relief Work Agency for Refugees, Near East). We sent a written application to visit the school, but had a negative answer. We do not know the causes for this negative reply.

2. Background

2.1 During Oslo - Ministry of Education and the first contact

A new era came into being in late 1994/early 1995, when the Palestinians - for the first time ever, took control over their own educational system. The establishment of the Palestinian National Authority was one of the results of the Oslo I (Declaration of Principles) signed in September 1993 between Israel and PLO, and the Taba Agreement, signed in May 1994. The Oslo I agreement outlined a timetable for negotiations in two phases: one transitional, interim period, and a second 'final status' period. In the transitional period Israel was supposed to withdraw in phases its military troops from West Bank and Gaza, starting with Gaza and Jericho. The Palestinian side committed itself to guaranteeing Israel's security, hold elections for Parliament and president and set up their own administration. The interim phase ended in May 1999 without the expected results. The 'final status agreement' negotiations were held under the auspices of the American president in the summer of 2000, but it also failed in concluding a final peace agreement. The Oslo "peace" era ended when the second uprising broke out in fall 2000.² Since then, the West Bank and Gaza have been in an unstable political and security situation.

Having lived under Turkish, British, Jordanian, Egyptian and Israeli direct control and occupation for the last 500 years, it was a historic moment when the Palestinian Ministry of Education was opened in 1994. Along with the Palestinian Ministry of Health, these were the first ministries to be set-up.

A huge task awaited the newly established Palestinian self-rule authorities: more than a thousand primary schools were run-down and in a bad physical shape, there was no textbooks (only Jordanians in West Bank and Egyptian ones in Gaza), thousands of teachers needed upgrading and training, and the seven Palestinian universities that had remained closed or partially closed by Israeli military order since 1989 had to be re-opened.

A new and optimistic spirit prevailed in the Palestinian Ministry of Education in co-operation with the many non-governmental educational organisations (NGOs): their goal was not to resume and improve their traditional teaching and research, but begin to establish new initiatives in graduate education, training, policy research and community outreach. The school system, once controlled and supervised by army officers, began to train teachers in new pedagogical methods, expand classroom and institutional infrastructure, and develop new curriculum.

The Palestinian Technical College was the result of one of these new initiatives. The College had existed as a Teachers' Training College since 1952, but was refurbished and renovated in 1994/95 to include teachers' trainings in new subjects such as fine arts, music and computers, and later educational training for the market in business administration, graphic design etc. Previously it had taught more traditional subjects such as of math, Arabic, religion, geography and physical education. In the period from 1994 to 2000, large efforts were placed into developing the Palestinian curriculum in the various subjects and sections.

It was in this period the first meeting between the Union of Education Norway, UEN (at that time, *Teachers' Union, Norway*) and the Palestinian Technical College took place. In February 1996 a delegation from the Teachers Union was on a study trip in search of potential new educational projects to support. Dr Said Assaf, then director general from the Ministry of Education and Higher Education, took the Norwegian delegation to the newly reopened Palestinian Technical College for Women nearby his office³.

² When the Oslo process was alive, i.e. when Israeli and Palestinians were still conducting meetings and negotiations, most Palestinians would not agree to the term that this was a "peace" era. After more than three years of violence and unrest because of the Intifada, most Palestinians will today look back at this "Oslo era" with some nostalgia: "it was not peace, but it was better than the war-like situation, we are living under now", is a common notion. The Norwegian team leader lived for four years in Gaza, half of the time during the Intifada.

³ Report from "Study Trip to the Palestinian areas 4-11.02.96 by a working group from the Teachers Union and the Teachers' Training College in Vestfold" by Ingrid Opdøl, Karl Ø. Wiggen, Bjørn Jakobsen and Øyvind Wistrøm.

The Palestinian Ministry of Education expressed their need for expertise in developing the curriculum plans for the College, especially within the new subjects fine arts and music. The Palestinians also expressed a strong interest for exchanging teachers from Palestine/Norway for shorter periods.

The reason for the new need for educating music teachers was that Palestinian children were - according to the new curriculum the Ministry were planning, supposed to get one-hour music weekly.

The Norwegian delegation went back to the Teachers' Union in Norway and wrote them a formal proposal outlining the idea of supporting the development of curriculum plans in music by contracting with a Norwegian music teacher from the union. It was pointed out that Vestfold College offered the PTC its existing music curriculum plan (in English version) for free usage - if PTC would see it relevant and useful. The proposal also included an idea of supporting the development of curriculum plans for nutrition, health and social subjects, but this plan never materialised into a proper project.

In the proposal, the delegation underlined the importance of supporting this project because it "provides elementary knowledge about important areas in society [music] and it targets developing women's opportunities for paid employment".⁴ Supporting women's access to the labour market and women's education was thus a clear motivation early on.

NORAD approved the application from the Teachers' Union for financial support in 1997 and preparation for the start-up of the music education went ahead in the spring the same year. By fall 1997, the first group of 19 young girls were enrolled at the College in Ramallah and started their music education - none of them had any background in music before they started.

The first objective was to develop a two-year music teacher education to suit the new curriculum in primary education decided by the Palestinian National Authority. The Norwegians responded rapidly to the defined needs of PTC and sent a Norwegian music pedagogic along with the project coordinator, Mrs Ingrid Opdøl, to facilitate the co-operation. A year later another Norwegian music teacher spent a few weeks to give workshops for the music students. The Norwegians tried to assist in developing the music curriculum plan; they brought with them an English version of the music plan used at the Vestfold College, they discussed the aims and purposes of the new music education, but there were often different understandings of the concept of curriculum plans between the Norwegian pedagogics and the Palestinian teachers.⁵

A few years later, the PTC expressed a wish for the Norwegians that they wanted to establish a graphic design section in the College. Would the Norwegian Teachers' Union help with equipment and technical expertise for producing a curriculum? Yes, the Norwegians were ready and responded accordingly. More funds were raised among the teachers' unions, and NORAD approved 80% funding. The main elements of the projects were: exchange visits between PTC and Norway, and financial support for the equipment and material in the two sections.

2.2 The Intifada

The co-operation went relatively smoothly. Then, the popular uprising, the second Intifada broke out in fall 2000. It had immediately a very negative impact in the College: children, youth and students were in the frontlines and were killed, the Israeli aerial shelling of Ramallah terrified the students and staff, the Israeli military closure of the Palestinian self-rule areas obstructed the students, who came from all over the West Bank and lived in the dormitories, from entering and leaving Ramallah. This made many parents hesitant to send their daughters to the College. In a longer perspective, the financial crisis that developed in the Palestinian areas with high rates of unemployment and poverty, led to parents withdrawing some girls from the college for financial reasons: they could not afford the girls' education anymore.

⁴ Proposal to the Teachers' Union from Palestinautvalget, Ingrid Opdøl and K.Ø. Wiggen 27.03.1996.

⁵ Based on interviews with Geir Salvesen from Vestfold College, Ingrid Opdøl from the Union and Souheil Khoury from the National Conservatory of Music in Jerusalem, who was instrumental in setting up the music education at PTC in the early stages.

The worst immediate crisis for the College, took place in April 2002. Being located nearby the Ministry of Education, the College was hit by shells and partly damaged under the Israeli invasion of Ramallah that started on 3 April 2002. Thirty Israeli tanks surrounded the Ministry of Education and broke into it. Despite the willingness of employees to open the building, soldiers exploded outer and inner doors, as well as the main safe and filing and storage cabinets, and detained staff for six hours. Soldiers took computer net servers, computers, hard disks, files, and documents from the Ministry. The Ministry's Examination Room suffered considerable damage from explosions and the ransacking of the room by soldiers: years of student records were damaged or reduced to rubble. Audio-visual equipment and other learning tools were taken and destroyed. The Ministry reports estimated losses in equipment and infrastructure and damaged schools in the millions of dollars, much of which was provided through donor funds from the international community.

According to the Minister of Education, the worst thing was the "collective loss of memory" - the destruction of the students' records. In the school year 2000-2001, the new curriculum had been introduced in grades 1 through 6 in all government, UNRWA and private schools. With almost half of the Palestinian population under age 15, one million children - one-third of the population - had been enrolled in the school system. Many of these students' files and records were destroyed and some lost forever.

The well-respected Israeli journalist, Amira Hass, wrote that the destruction of the Ministry of Education and its files and records, was not coincidental: *"This was not a mission to search and destroy the terrorist infrastructure. If the forces breaking into every hard disk of every bank and clinic, commercial consultant's office or PA ministry, thought that a list of weapons or wanted men was inside the disk, all they had to do was copy the information and pass it on to the Shin Bet. If they thought incriminating evidence was hidden in the Education Ministry ..., the soldiers would have examined document after document, and not thrown the files on the floor without opening them."*⁶

At the Technical College, 20 students, two teachers and a guard were confined at the campus unable to leave the area for three weeks due to the siege of Ramallah. During the three weeks, soldiers invaded the schools three times, destroying the gates of the College, all the main doors, and the administration's offices with computer files, records and archives. In addition, the soldiers stole the girls' mobile phones and six PCs. The College were closed for some times after the invasion in order to repair the damages.

Despite the massive destruction and vandalism of infrastructure, commerce and educational institutions, the Palestinian Ministry of Education - with financial assistance from donors such as NORAD, very rapidly managed to rebuild and start over again to educate its children. The destructions imposed on the buildings of the Palestinian Technical College were rebuilt with the support of own funds from the UEN (not through Norad-funds).

The Intifada also seriously affected the working relationship between the UEN and PTC. After the Intifada broke out, the UNE cancelled one planned stay in the area in November 2000 due to the disturbances and unstable situation in Ramallah. The Norwegian authorities had issued a travel warning to Israel and the Palestinian territories, and the UEN took it literally. In spring 2001, one member of the Resource Team and the music pedagogue visited PTC, but that was the last visit. Since 2001, no representatives have visited the College (see more about this issue under 4.1).

2.3 A technical college

The Palestinian higher education sector was reorganised and systematised by the new law for Higher Education approved in 1998⁷. The new system classified the sector into four categories: universities, University Colleges, Polytechnic and Community Colleges.

⁶ Amira Hass, "Operation Destroy the Data", Israeli daily *Haaretz*, April 24, 2002

⁷ Law no. 11 of 1998 for Higher Education, signed by head of Executive Committee for PLO and Chairman of the PNA, sets the provisions of higher education under the Minister of Higher Education (MOHE). In 2002, however the MOHE was included into the Ministry of Education, but with a deputy minister for Higher Education as the highest authority below the Minister.

In 1994 when the Palestinian National Authority started working, five of the 21 community colleges were turned into 'technical colleges' - as was the PTC in Ramallah. These colleges provide the students with a two-year diploma that is not compatible with the bachelors' certificates. There has been indications from the MOHE that these diplomas should be reduced - and by 2004 stop issuing diplomas, and/or changing the educational system at the technical and community colleges into a modular educational system in order to make it compatible with the university credit systems.

However, most of these plans of developing the diploma to a BA have been frozen due to the unstable political and financial situation. According to the Deputy Minister of Education/Higher Education, the Ministry is positive and willing to look into it again. For the specific issue of the diploma in music and graphic design, the ministry was interested in hearing the recommendations from this report before discussing it further.⁸

When looking at the higher education system in Palestine as a whole (figure 1), we see that more than 60,000 students are enrolled in the 11 universities in West Bank and Gaza, which equals around 2 percent of all Palestinians - a gross enrolment rate of more than 15 percent. Both of these figures are above the average in the Middle East region.⁹

A majority of the university students are males, while in the community colleges and the university colleges, the majority of graduates are women. In the Community colleges, there are 5000 students, and 2700 of them are females. The around 220 female students at PTC are counted among the 2,769 female students under Community Colleges in the figure above.

Higher education in Palestine - an overview

Universities	11	(WB: 8; GS: 3)
<i>(Al-Quds, Al-Quds Open, Bethlehem, Birzeit, Hebron, Hebron Polytechnic, Arab American/Jenin, Nablus, Al-Azhar, Gaza Islamic, and Al-Aqsa)</i>		
Students enrolled (1999/2000)	61,605	(male: 34,080, female: 27,525)
Graduates (1999/2000)	8,099	(male: 4,543, female: 3,556)
Teaching Staff (1999/2000)	1,956	(male: 1,710, female: 246; with PhD: 994)
Teacher-Student ratio (average)	30	
Degrees (students enrolled)	Dipl. (765), BA (58,722), Higher Diploma (506), MA (1,612)	
University Colleges	5	(WB: 4; GS: 1)
Students enrolled (1999/2000)	4,381	(male: 1,561, female: 2,820)
Graduates (1999/2000)	747	(male: 372, female: 375)
Teaching Staff (1999/2000)	201	(male: 173, female: 28; with PhD: 23)
Teacher-Student ratio (average)	4	
Degrees (students enrolled)	BA (4000), Higher Diploma (74), MA (72)	
Community Colleges (up to diploma)	25	
Students enrolled (1999/2000)	5,157	(male: 2,388, female: 2,769)
Graduates (1999/2000)	1,780	(male: 722, female: 1,058)
Teaching Staff (1999/2000)	486	(male: 303, female: 135)
Teacher-Student ratio (average)	13	
Degrees	Diploma	

Figure 1, overview of students enrolled in higher education in Palestine¹⁰

⁸ Interview with deputy minister of Education and Higher Education, Hisham Kuhail, 11.12.03

⁹ Figures take from "Developing a Financing Strategy for Palestinian Higher Education" by Hisham Kuhail and Arthur Hauptman, article for Centre for International Higher Education, Boston. Spring 2001.

¹⁰ Source: PA Min. of Higher Education, Statistical Yearbook of Palestinian Higher Education Institutions, 1999/2000; website

2.4 A reunion of teachers

The UEN is Norway's largest trade union for teaching personnel. With its almost 135,000 members, the UEN is the country's third largest trade union. The UEN has members working in all areas of the education system - ranging from kindergarten (pre-school), primary and secondary school level to colleges, universities and adult education. It also has special educational and administrative support functions.¹¹

Union of Education Norway was founded on 1 January 2002, and is a continuation of two other teachers' unions, the Norwegian Union of Teachers (NORSK LÆRERLAG) and the Teachers' Union Norway (LÆRERFORBUNDET). Helga Hjetland is the President of UEN, and Per Aahlin is the Vice-President. The UEN defines itself as:

- A politically independent trade union for teaching personnel, representing the entire education system
- Aims to look after the interests of its members, both in respect of issues relating to pay and working conditions and in respect of education policy
- Works in order to provide children, young people and adults with a good education, and to ensure that education acquires a key role in society.

Teachers organised in the UEN are from kindergartens (pre-schools), to primary schools (including lower secondary education), secondary education (upper secondary education), higher education institutions and in other areas of education such as pedagogical and psychological services, adult education, colleges of further education, education offices and ministries.

International solidarity work

Union of Education Norway is a member of the worldwide teachers' federation, Education International (EI), which has almost 25 million members - from kindergarten (pre-school) to higher education. Through EI, UEN is involved in work relating to education, human rights and trade union rights.

UEN is also involved in international solidarity work. The strategy contained in this work is based on support for trade unions and educational purposes. It is based on reciprocity and equality between cooperating parties, where the aim is to develop solidarity and professional and financial alliances between trade unions in different countries.

Support for women's rights

According to the UEN's own presentation: "This solidarity work is based on political analysis, and the aim is to achieve greater involvement and more extensive female representation in the trade unions. The purpose of this is to strengthen the central role played by education in the development of society."

The focus on women's rights was an important motivation for the UEN to enter into a co-operation with PTC. Not because it had any specific expertise on music education and graphic design (among its members it had also expertise), but mainly because the UEN wanted to support women's rights, their education, their access to the labour market, and indirectly, so that the female teachers would join local teachers unions.

Most Palestinian women do not have paid work outside the home. According to the Palestinian Bureau of Statistics, women account for only some 12% of the formal labour force, where they are concentrated in the services sector. Women comprise only a small ratio in most professions; in 1999 women comprised 2.9% of judges, 7.7% of the trade professionals, 7.4% of lawyers, and 20% of journalists.¹² A hidden figure is all the women who work in the informal sector, like in agricultural, women who sell their products on the markets.

¹¹ The text in this section is taken directly from the English web pages of the Union, www.utdanning.no.

¹² Palestinian Central Bureau of Statistics (PCBS) *Gender Statistics*, 1999.

Women are in minority in all sectors, except the educational: 51% of the women working are working within the teaching sector. Since the Palestinian educational system is based on segregation between the sexes from grade 4 and up, it is common that women teach at girls' schools and males at boy's schools.

With regards to the formal unemployment, the latest statistics from PCBS from 2003 indicate that 20,7% of the female work force is registered as unemployed.¹³

With regards to how women who work outside the home are viewed, there are major differences between villages and cities, from the educated and the non-educated classes, and even from family to family. Before marriage, it is in general accepted that women work outside the home, but after she has children it is quite common that she is expected to stay at home taking care of them.

¹³ Palestinian Central Bureau of Statistics, <http://www.pcbs.org>

3. Results, findings, analysis

3.1 Co-operation

The Terms of Reference asked the evaluation to review the cooperation between Palestine Technical College (PTC) and the Union of Education Norway (UEN)¹⁴ with focus on:

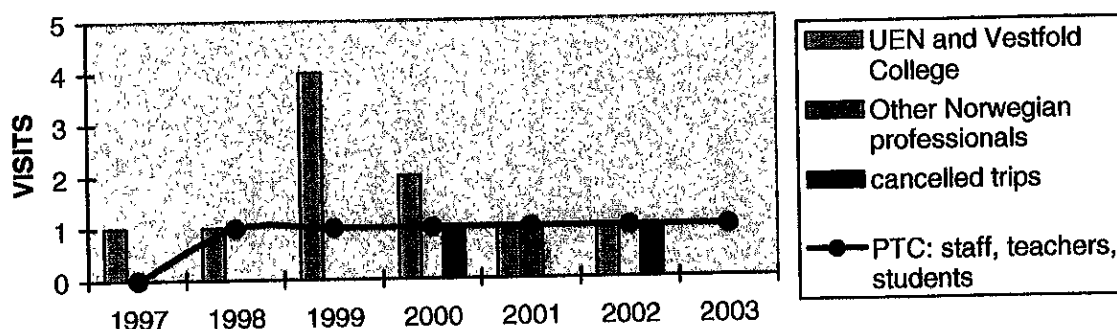
- Mutual understanding and communication; exchange visits, project follow-up, travelling
- Narrative and financial reporting
- Financial issues: budgets and funding, accounts, auditing,

3.1.1 Exchange visits

In the six-seven years of co-operation between PTC and UEN, the evaluation team found that there has been close and frequent contact and very few conflicts. During the fieldwork, we found the College talking about the UEN as their sisters (mainly women involved on both sides), not project partners. Friendships and fraternity had developed between the people in UEN and the staff and teachers at PTC.

The exchange visits were a crucial part of the project from the beginning: to develop the curriculum for new subjects in the Palestinian colleges the Palestinian Ministry of Education/Higher Educations asked for professional support from Norwegian pedagogues. The UEN responded rapidly and used its extensive networks of teachers and professionals in Norway to find suitable candidates who could assist PTC. The responsible person in UEN from the Steering Group (SG) travelled once a year in the whole period. This is not considered a high number since the SG was responsible for follow-up of the whole project: administratively and financially, in addition to facilitating for the music and graphic design professionals who were travelling to/from Palestine/Norway. It should be noted that the person who did most of this work in the SG was a volunteer, not a paid staff member with UEN.

The UEN linked up with Vestfold College, who had a long standing interest and commitment to the Middle East through some of its teachers and members in the UEN¹⁵. From Vestfold the music pedagogue, Geir Salvesen, went to Ramallah to assist in the curriculum development for the music teachers' education. Later in 1999, a brilliant music teacher from Oslo, Mrs Edel Norheim, was recruited to assist the teachers at PTC in new methodologies of teaching music. She stayed for two periods in PTC in 1999 and 2000 before the Intifada broke out and prevented her further teaching.



¹⁴ In the period before 2002 it was the Teachers' Union Norway who was responsible for the support to PTC, not the Union of Education Norway. However, to avoid confusion of names, we consistently refer to the Norwegian partner as UEN and the Palestinian as PTC in the whole report.

¹⁵ Assistant professor, Øyvind Wistrøm, had been the driving force in establishing links between Vestfold College and Bethlehem University within the fields of education, health and social science, from "Challenges for Peace Education" by rector at Vestfold College, Ingeborg T. Thorsen, paper delivered at the conference "Higher Education for Peace" in Tromsø May 2000.

When the graphic design section was opened at PTC with the financial support of UEN/NORAD, a Norwegian graphic designer and teacher, Randi Hobøl, was recruited to assist the College in both developing the curriculum plan further and teach various methods of graphic design. She taught once at PTC before the Intifada broke out.

From the Palestinian side there have been four groups of exchange travels:

- ❖ In 1998 a professional musician who was among the initiators of the music education at PTC, Mr Souheil Khoury, visited the UEN for discussions on developing the curriculum. Mr Khoury later withdrew from the Music Section at PTC, but has retained links with Norway.¹⁶
- ❖ In 1999 a music teacher from PTC, Mr Muhammad Fadel Awad, visited schools and colleges to get input on teaching music methodology in Oslo and Tonsberg. Mr Awad wrote one of the music textbooks at the PTC.¹⁷ Mr Awad is not teaching at PTC anymore.
- ❖ In 2000 graphic design teacher at PTC, Ms Merwat Ayyash, visited schools, galleries, museums and companies and contact was initiated (via the UEN) with the National College for Arts and Design in Oslo.
- ❖ In 2001 director of PTC, dr Najwa Arafat came to Norway along with two music graduate teachers: Ms Ruba' Jerias Albardaweels (Beit Sahour) and Mrs Manal Hijazi (Jericho/Abu Dis) for visits to schools, the Norwegian Academy of Music and for talks with UEN.

In addition to the above, the UEN has supported the upgrading of skills for one music teacher at PTC, Mrs Aroba Mashaala. With the assistance of UEN, she obtained a scholarship from NORAD and was accepted at the Norwegian Academy of Music for her 1st year. The 2nd year of her Master degree is done at Jordan University in Amman. Mrs Mashaala will complete her MA in June 2004. In the figure above, her stay in Norway for the scholastic year 2002/2003 is counted as two travels.

In 2001, graphic designer and artist, Kai Gjølseth, from the National College of Arts and Design travelled together with members from the Steering Group to PTC. The purpose of the travel was to assess the chances for further cooperation between NCAD and PTC within the fields of graphic design. A 'declaration of intent' was signed between PTC and NCAD, which amongst others, included that NCAD applied for two study places in the Norwegian State "quota" programme and that NCAD would select two graduate students from the graphic design section at PTC for continuing their studies in Norway. The agreement also outlined plans for NCAD senior staff to conduct workshops for both teachers and students at PTC.¹⁸

However, none of the plans were ever implemented. According to those involved in the plans, the escalation of the conflict in spring 2002 (Israel's operation "defensive shield" when it reoccupied all major cities in West Bank) and difficulties in communication were the main causes for the lack of follow-up. In PTC, the team spoke to two very disappointed graduates in graphic design who had been given expectations that they would be selected for the students in Norway (they were the ones with top grades).¹⁹ The director also expressed disappointment that nothing had materialised from the declaration of intent with NCAD.²⁰

Despite the lack of implementation of this agreement between Norwegians and PTC it seems that there is a will from the NCAD to keep its commitments when the political and security situation has stabilised. An important factor for the NCAD is the development of the diploma in graphic design to a Bachelors' certification. According to NCAD, it would make the co-operation much easier if both institutions would work along the same modular lines.²¹

¹⁶ A 'spin-off' effect of the project was that Mr Khoury met with Mr Erik Hillestad, producer and director of Kirkelig Kulturverksted, which later resulted in various music co-operations between National Conservatory of Music and KKV. Interview with Mr Khoury, Jerusalem, 12.12.03

¹⁷ Mr Awad was head teacher in music at PTC, and his textbook is still in use. However it was never officially approved and printed by the PA Curriculum Centre. It was not possible for the evaluation team to find out why this happened.

¹⁸ 'Declaration of Intent' between Palestinian Technical College for Women and Oslo National College of the Arts, dept. National College of Arts and Design, signed by PTC in May 2001, but by director of NCAD, Mette Newth, dated 6.02.02.

¹⁹ Interview with ex-graduates, Shuroq and Manal, 08.12.03.

²⁰ Interview dr Nawja Arafat 15.12.03.

²¹ Interview with Adm. Linda Thu at NCAD, 5.02.04.

The team was impressed by the level of planning and implementation in the years 1997-2001/2: from the start of the project support to Music education, the Norwegian steering group cooperated with PTC in planning in detail all exchange visits for the coming five years. All plans were implemented in time except for two Norwegian trips to Palestine, which were cancelled due to the security situation. In one case, the Steering group and the Norwegian music pedagogue travelled to Jordan instead of West Bank, to sort out the difficulties with getting the Palestinian music teacher accepted at Jordan University. After 2002, the new organisational structure in UEN (see below) and the security situation has prevented further initiatives for exchange visits between PTC/UEN.

In development work, exchange travels are often viewed upon with certain scepticism: it might benefit only those individuals who travel [most often Norwegians travelling to exotic places], and is not building or strengthening the institution and organisations they are representing.

It seems that this has not been the case with the travels of the Steering group in UEN. First of all, those travelling have been given a clear mission; report on progress, inspect investments, conduct meetings etc. Secondly, they sign a contract with the UEN, and, most importantly; those travelling wrote reports as commissioned.²² The Palestinians who travelled did not write reports.

However, all the Palestinians who took part in the exchange visits reported to the evaluation team that they benefited greatly. The team observed one of the music graduate teachers who was in Norway: she used many of the music exercises she had learnt from the Norwegian teacher, but adapted to a Palestinian context, she played some of the music from Oslo etc (see case study in annex).

The MA-student who studied in Norway would attend the classroom teaching of Mrs Norheim twice a week in addition to the regular classes at the Music Academy. According to her, she benefited greatly from this and she "cannot wait to return to PTC to teach my students all the new ideas and share it with my teacher colleagues".²³ She has signed a four-year contract with the College committing herself to teach at PTC for the double period of time that she studied in Jordan and Norway (two years).

When the team asked the graphic design teacher what she learnt most of Norway, she listed a long range of creative ideas she had gotten for teaching her students, but in the end she said "and then I had a meeting with a director and he served coffee for his staff! Imagine. This was what impressed me most during my visit to Norway".²⁴ The quote is meant to illustrate the importance of exchange visits - not only for professional purposes, but also to promote cultural and social understanding between people.

Main finding:

- The exchange visits had a great impact of individuals and institutions/society, especially the Palestinians, but also of the whole of the Norwegian Teachers' Union in that they became informed about the situation in Palestine through reports from the SG
- The upgrading of a music teacher to MA in Norway strengthens the music section as a whole in PTC
- The exchange visits have been vital for the communication between UEN/PTC

3.1.2 Reorganisation

When the Teacher's Union and the Norwegian Union of Teachers were joined together in one organisation from 1.1.2002, a new development policy was formulated: the solidarity work was reorganised with the aim of becoming more professional and less based upon personal relationships between individuals in UEN and cooperating partners. The UEN wants to streamline the international work and focus its efforts more²⁵.

²² This is an important reason for why the evaluation report has so many details: the reports from the travel exchanges were beneficial for the whole organisation in understanding the projects they were supporting. Ingrid Opdøl in the Steering Group had a very efficient filing system that the evaluation has been given full access too.

²³ Interview with Aroba Mashaala, 16.01.04

²⁴ Interview with Merwat Ayyash 9.12.03.

²⁵ Interview with head of International department, Lajla Blom, 30.10.03

The old structure of the Steering Groups having the overall responsibility of keeping the contact with the Palestinian partners has been replaced with a system of new Resource Groups (RG) for each region. The mandate of this new body is very different from the old Steering Group: the RG has an advisory role, not executing and partly implementing projects as the old group did. There was also a reduction in the travel plans for the RG.

The responsibility for writing plans and budgets is moved from the SG to the secretariat. The secretariat is the first point of contact for the Palestinian partners. The resource group's role is to come up with ideas and initiatives related to the region.

While the old SG used to meet every month and keep itself updated about the project continuously, the new RG will meet twice a year. One of the resource members expressed: "how can we give advice to the project when we have no idea what is going on in the project?"²⁶

Despite the fact that the system of the Resource Team is a recent invention, we see it necessary to note a few findings that affect the project follow-up:

The evaluation found that in the process of reorganising the Palestinian partner was left in a vacuum. A visible example of this vacuum is the annual plans and budgets. In the pre-2002 system, the SG would visit the Palestinian partner once a year to discuss issues related to both professional and administrative matters. They would check the progress of the project; physically inspect the various investments made. They would sit down with the local partner and discuss their needs and plans for the coming years. Well ahead of time for the annual applications for NORAD in September, the Steering group and PTC would have agreed upon and finalised these plans.

In the new organisational system the process of sitting with the local partner, listening to local needs and discussing how UEN can assist, has been replaced by not so frequent phone calls, unsuccessful attempts at communicating on e-mail and many faxes that are not replied to. This has caused great frustration in secretariat of UEN. They see that PTC is not taking any initiatives, it does not follow up correspondence and it is not committed to keeping deadlines. Adding that the College staffs are not very verbal and proficient in English, this further exasperated the challenges linked to communication.

Main findings:

- The organisational changes in UEN and the shift from Steering Group to Resource Team ***coincided in time*** with the escalation of the Intifada and the travel ban on the Palestinian areas.
- This had a negative impact on the communication with the local partner who was accustomed with Norwegian follow-ups visits and report writing, not being responsible for the contact themselves.

3.1.3 Travel ban to Palestine

-Have the Norwegians forgotten us? Asked one of the teachers at the College the Norwegian consultant. We explained that the UEN had imposed restrictions on travelling to the Palestinian areas, but that this did not have any political implications.²⁷

The Union of Education has taken literally the general travel advice from the Ministry of Foreign Affairs (MFA), which restricts travel to Israel/Palestine. There are different interpretations of the meaning of this travel advice. According to one professional in the Middle East desk in NORAD, the general travel advice from MFA does not mean a total ban on travelling. It is directed towards tourists and people who can postpone their travels to the region. Each organisation must make its own risk assessments. MFA or

²⁶ Meeting with Resource Group for the Middle East 10.10.03

²⁷ The travel restrictions were imposed by the deputy head of the Union of Education in February 2002 when two members from the resource group was supposed to travel to Ramallah. The evaluation team got the impression that there has not been a thorough discussion about the travel ban. The members of the resource group would like to travel to follow up the project.

NORAD does not have a standard policy of the issue of travel with regards to the Norwegian NGO's receiving support from NORAD.²⁸

It could be noted that many Norwegian institutes and NGO's with project support from NORAD or MFA are still travelling to the region and several have increased and stepped up their presence after the Intifada.²⁹

Due to the power-balance in the conflict between the Palestinians and Israel (with the support of the US), the Palestinians tend to feel very deserted by the rest of the world. Despite the fact that Palestinians have strong political support from people and governments all over the world, nobody is able to stop the massive human rights abuses they are subjected to every day. Thus, the absence of exchange travels and visits from UEN to Palestine can easily be interpreted as - in worst case, a betrayal [just like the rest of the world/USA], or in the best case as if the UEN is not interested.

Main finding:

- *Good communication and mutual understanding require face-to-face meetings in cultures as different as Norwegian and Palestinian*

3.1.4 Project-planning cycle

UEN has recently signed a framework agreement with NORAD on its international solidarity work. In accordance with the agreement with NORAD, there are certain obligations on planning, budgeting and reporting that the UEN must meet. These requirements were also present before the Framework agreement when UEN had single agreements on individual project. The project cycle of UEN goes approximately like this³⁰:

1. Planning: Every year, the UEN has its deadline to submit applications to NORAD 1st September. The plans and budgets from the local partner should be with UEN by May/June, or by the latest in August, in order for the UEN and the local partner to discuss and negotiate before submitting final plans and budgets to NORAD.
2. Approval: In the end of January/February, NORAD sends out replies to applications and the amount granted.
3. Revised budget: UEN communicates NORAD's grant to local partner with indications of size of budget and asks for a revised annual budget with detailed breakdown (in case there have been major changes in budget that was planned in August the previous year).³¹
4. Financial audit report: By end of March, UEN should receive the financial audit reports from the local partner.
5. Annual narrative report: UEN needs a annual narrative report from the local partner by March in order to keep the NORAD deadline for submitting annual narrative and financial reports.
6. Transfer of fund: First transfer is made some time before 30th June every year. Transfers are done upon request from the local partner, UEN transfers a certain percentage of the amount.³²

²⁸ Interview with Signe Gillen, Middle East Desk, NORAD, 4.11.03.

²⁹ The Norwegian Association of Disabled has upgraded its engagement by hiring a Norwegian resident representative since January 2003, Norwegian Church Aid has joined the EAAPI-programme and sends 10-15 Norwegians annually for 3-6 months to the West Bank and Gaza to accompany Palestinian organisations and churches, Norwegian People's Aid, has in addition to the regular resident representative in Gaza newly recruited a Norwegian information worker on a part-time basis. Finally, Rikskonsertene is sending many Norwegian musicians to give a large number of schools all over the West Bank together with Sabreen Institute for music, funded by NORAD.

³⁰ Interview Consultant for International Affairs, Kathrine Blyverket, 26.01.04

³¹ As in letter from Teachers' Union dated 22.02.99 to Palestinian Technical College. This would often be the only indication the PTC would have for the rest of the year what to expect from financial support from Norway.

³² For example in 2003, the total transfer to PTC was almost \$6,500. 60% of the amount was transferred to PTC in May, while the second transfer was in December.

The evaluation found that PTC is not fully aware of these routines. The administration claimed that it had not understood that the fund received was restricted funds that came with certain requirements.³³ They looked upon the fund as charity donations without any restrictions.

Part of the explanation for this lack of understanding of the financial aspects of the partnership is probably in the fact that the team could not find any written agreements jointly signed between the two parties. There are agreements between UEN and NORAD, but none between the UEN and PTC.

In the contracts signed between NORAD and the UEN there are guidelines for how the fund should be spent, but these guidelines have not been followed closely by the UEN.

2003 is the first year that this project is included in the UEN's frame agreement with NORAD since the UEN was granted an interim period in 2002. The current agreement stretches from 2003-2006.

The UEN explains the lack of a formal contract with the local partner with the fact that it has never been necessary because communication have been made by fax, phone and during meetings. The agreement has been oral, and there has not been any need for writing formal agreements. The lack of formal agreements has, according to the UEN, never created any problems for neither part.³⁴ The Palestinian partner confirmed that it has not seen the need for this, but recommended that it would prefer to have an annual plan with budget lines attached to it - in English. This would make it clearer to them - and their accountants, the restrictions of the fund.³⁵

3.1.5 Narrative and financial reporting

The evaluation found that all the narrative reporting - and most of the financial reporting until recently, had been done mainly at the UEN's offices in Norway. When reviewing the files, the evaluator only found one narrative report written by the local Palestinian partner itself. From the Norwegian steering group and consultants, we found a long range of extensive and detailed reports. The narrative reporting to its own organisation and NORAD has thus been based upon information from the Norwegian delegations and from phone conversations with PTC.

From reviewing correspondence and interviews, we found that the UEN has asked for reports from PTC, but in vein.³⁶ This has been a major frustration point from the side of the UEN. The consultant for international affairs explained that the relationship with PTC is very oral, they had tried with written correspondence, sent faxes and e-mails, but without getting any answers, so she had returned to using the phone.³⁷

It should be noted that the oral communication is again an example of how responsive the UEN is/has been to the needs of PTC. In a world, where e-mail is fast becoming the most common way of communication, many [Norwegians] would have easily given up the partnership with PTC if they got no responses to faxes, e-mails and phones. It shows that the secretariat in the UEN has a strong will to try and understand and adapt to the Palestinian partner's need.

When the team tried to understand why the administration at PTC consistently has avoided sending written reports to Norway, the director and the deputy director gave various reasons: they had written reports, but did not know what was needed for such report, or they didn't know that it was their duty to send annual or semi-annuals reports to Norway.³⁸ According to the formal reply from the College:

"P.T.C was not asked for narrative reports till late April 2003 for the first time. The report was prepared and sent in May of the same year. In July 2003 another narrative report was asked but P.T.C did not send it because the financial fund of 2003 was not received till the mid_ year.

³³ Interviews with director, deputy director and chief accountant of PTC.

³⁴ Interview Blyverket 26.01.04

³⁵ Interviews with director dr Najwa Arafat 15.12.03

³⁶ Like letter from head of International department to PTC, 2.07.03 asking for a report on events in 2003 and input for year 2004. No reply was received.

³⁷ Interview with Kathrine Blyverket

³⁸ Interviews with dr Najwa Arafat and deputy Mahmoud Salah.

The first part was received but the other part was received at the end of the year. In addition to, P.T.C was not aware of the dead line of these reports.³⁹

In summary, it would seem fair to say that the causes for the weak narrative and financial reporting from PTC to UEN lie with both partners: The UEN for not informing well enough and making their project cycle and obligations towards NORAD clear to PTC; and partly the blame is on PTC for not replying to UEN's faxes and requests for reports – and informing themselves about deadlines for reports.

3.1.6 Financial routines

The total cost of the project since 1997 until 2003 is around 1,8 million kroner (approximately 240,000 USD, depending on exchange rate at time of transfer). Around half of this amount has been transferred to the two study programme, while the other half has been spent on exchange visits between Norway and Palestine, scholarship and support for MA degree for a music teacher from PTC in Norway/Jordan and the external evaluation. The annual support to PTC has been between 15-25.000 USD depending on the needs.

The financial contribution in the first year was modest (50.000 NOK), but enough to supply the college with some music instruments, refurbishing and other equipments. Since the plan for developing the curriculum in nutrition, health and social subjects was cancelled, the UEN reallocated - with the approval of NORAD, the funds for this purpose (36.000) into buying music instruments.⁴⁰

For the second year of support, the total project costs were doubled, but this was due to the travel expenses for the exchange visits between Norway and Palestine. For years 2001, the financial support was 12,700 USD, and for 2002, the transfers to the school were 23,500 USD. In addition, there was an extra transfer of funds from the UEN directly to repair the damages done by the Israeli invasion in April 2002.

The evaluation team did not get access to the financial files before 2001, and has thus reviewed only the audited accounts for 2001/2 and part of the accounts for 2003 at the College in Ramallah (see obstacles). Until 2001, PTC sent all receipts up to Oslo and the accounts of the project were kept in Norway. From 2001, the College started keeping its own accounts and audit. This resulted in some delays and the final audit report for 2001, was not received by NORAD until December 2002.

The financial routines of the College in handling the fund seem reliable and transparent. The administration is well aware of all financial regulations imposed by the Ministry of Finance. However, the lack of clear financial planning from the UEN makes it difficult for PTC to plan its purchases properly through the year.

As example: in a letter sent to PTC in April, the UEN states that PTC will receive 65.000 NOK (\$8.600) for purchasing equipment for the two study programmes and organising a music workshop, but it transfers \$4500. The administration at PTC cannot take the risk of spending any funds before it has received the transfers from Norway. Besides, as a governmental institution, it has strict regulations for purchases.⁴¹ In the next letter to PTC in July, it states "the total amount as support for PTC this year is NOK135.000".⁴² However, there are no indications that the UEN will transfer any of the amounts. Finally, in December the same year, the UEN writes in a new letter that it has prepared for transfer of the last instalment of NOK15.000.⁴³

³⁹ Quote from PTC's comments to the First Draft of the Report, dated 28.03.04

⁴⁰ Correspondence Laereforbundet and NORAD 1997.

⁴¹ Amount over NIS 1000, must be signed by director of technical colleges in Ministry of Education, director of PTC and chief accountant. For amounts less than 1000 shekel (approximately 2200 NOK), the director can write the checks along with the chief accountant. When purchasing items worth more than 10.000 shekels, the government must announce the bid in the newspapers with details and date for opening the bids. For items worth between 1000 and 10.000, the government must collect at least three bids before choosing the cheapest and best.

⁴² Letter from Union of Education to PTC, 2.07.03.

⁴³ Letter from Union of Education to PTC, 16.12.03.

Based upon this, it is understandable that the College find it difficult to plan for the whole year when it does not know exactly the amount of funds it will receive. When the Evaluation team raised this issue with UEN, they explain that their letters to PTC was meant as a starting point for discussing PTC's needs for the year, but that PTC often did not reply to faxes sent by UEN. The team found correspondence indicating that the UEN has exerted great efforts in trying to call and get a reply, or a request from PTC to UEN asking for transfer of funds, but often without results.

After the Steering Group ceased to exist, there has not been any detailed written plans and budget for the whole year. The plans are very broad: "equipment for graphic design NOK 25.000", "music instruments 15.000", but with no breakdown of the figures.

In both 2002 and 2003, the UEN has transferred its second instalment in late December. This has left PTC with only 2-3 weeks to spend the fund. According to NORAD requirements, the fund must be spent before 31st December. If not it should be reimbursed back to NORAD.

As for financial routines at PTC, we were not able to track any fixed assets list of the various equipment and instruments that the UEN has supported to purchase. Thus it was impossible for the team to inspect which items were bought by the UEN.

We were unable to meet with the auditor, Saadi Farrage Orfaly (associated with PricewaterhouseCooper), but out of experience we know that they are professional. This auditing company does audit for other NORAD-supported projects and its senior auditors are familiar with the financial requirements of NORAD. This could be of help for the UEN if it wants to ensure that the funds is spent in accordance with NORAD-rules.

3.1.7 Communication

Communication is a two-way process and it requires a common language. Since late 2001, the communication between PTC and UEN has been conducted mainly over phone and fax. This has caused some misunderstandings and frustrations.

As seen in the description of the exchange visits above, there have been no visits from the UEN to PTC in Ramallah, but there has been one delegation from PTC visiting the UEN in Norway⁴⁴. The music teacher completing her Master degree in Oslo in 2002/3 assisted in the contact and flow of information between PTC and UEN, but her role was a teacher and she was not linked to the administration of PTC.

"I can understand the words, but not always the meaning behind the words", said one of the involved parties to the consultant when explaining why she did not like to make phone calls to Norway.

The team found that it is difficult for both partners to fully understand each other's realities by only speaking on the phone. Some of the Norwegians in the secretariat and in the new Resource Team have never visited the project or the Palestinian areas.

Logistical factors also influence the communication: the PTC is open from Saturday to Wednesday between 08:00 and 14:00. It is off on Thursday and Fridays. The UEN is off on Saturdays and Sundays. This leaves only Monday to Wednesday until 13:00 (Norwegian time) for the staff at PTC and UEN to communicate verbally. When adding the multiplicity of meetings in a normal Norwegian organisation, it further minimises the chances of communicating.

The members of the Resource groups on the other hands do not usually have such logistic limitations, they communicate to and from each other's homes at all times of the day and not only the five workdays a week.

SUMMARY OF MAIN FINDINGS

⁴⁴ In the October 2001 visit, the director of the Palestinian Technical College and two music graduates: Mrs Manal Hijazi (see case study in annex) and Mrs Ruba' Bardaweels, spent one week in Oslo.

- It could seem like the UEN in its eager at reforming and streamlining the organisation has overlooked the human dimension of project cooperation and development.
- The team fully supports the need to institutionalise the cooperation with PTC - especially with regards to improving administrative matters and financial routines, but it should leave room and flexibility for the resource groups to develop friendships and commitment to its partners.
- Institutions do not communicate, human beings do.
- The co-operation has been/is very oral; only one narrative report from PTC in 6 years
- No formal agreement between UEN and PTC
- UEN has been very responsive to the needs of PTC
- Reorganisation of two teachers' organisations left PTC in limbo
- Resource Team has not visited project
- Lack of visit from UEN since 2001 leaves Palestinian partner feeling to some extent forgotten
- Weak mutual understanding:
 - PTC is not familiar with the UEN's solidarity work and its emphasis on teachers' rights
 - PTC is not familiar with NORAD's project cycle and requirements for financial and narrative reporting
 - Secretariat of UEN does not have enough information and knowledge about the daily routines, activities and political/economic context of PTC
 - The area knowledge is mainly in the Resource Group/old Steering Group, but the Resource Team has only an advisory role in the new system = valuable information, experience and networks could be lost for the UEN.
- PTC's financial routines seem transparent, but could improve on audits and keeping deadlines.
- UEN is not informing PTC the exact amount it will receive in fund, makes it difficult for PTC to plan.
- UEN transfers fund in December, not enough time for PTC to purchase items before end of fiscal year 31.12. However, this was an exceptional case according to UEN.⁴⁵

⁴⁵ UEN's formal comments to Evaluation team, dated 25.03.04

3. 2 Music education

The long term-development objective of the support for the music education was to "contribute to developing the professional competence of the educational system by focusing on Palestinian culture and the needs of society. The short-term objective was defined as "secure the quality of the education programmes in music by strengthening the competence of teachers and students at Palestine Technical College by means of teaching facilities and in-service training".

The UEN had aimed at achieving the following four major results:

1. Improve competence and in-service training among the teaching staff
2. Finalize the qualifications of music teacher students.
3. Enrolment of 18-20 music students equivalent amount as point.
4. Contribute to the development of a curriculum for a 4-years music education for teachers.⁴⁶

In the following section, we present the main findings of the evaluation of the music education with regards to enrolment, completion, quality of education, curriculum, social and cultural aspects of education and gender issues.

3.2.1 Enrolment/completion

Since the music education was established in 1997, five groups of students have graduated from the College. In the first group of graduates from year 1998/1999 (who were enrolled in 1997), 19 students were enrolled and 17 of them passed their comprehensive exam. In the second group of graduates from year 1999/2000, all 19 students enrolled completed their exams and passed. In the third group of graduates in year 2000/1, 13 students were enrolled and 13 students passed their exams (two students repeated one subject in order to pass exams). In the fourth group of graduates in year 2001/2002, 13 students were enrolled and all of them passed. In the fifth and until now, last group, of graduates in 2002/3 only three students passed and three dropped out.

For the scholastic year 2003/4, ten students were enrolled, one has left, but it is expected that nine students will graduate and pass their diploma exam.

For the years 99/00, and 00/01 four students repeated one subject before they passed the exams. For the year 01/02, there were no repetition of subjects, and still all students passed their exams.

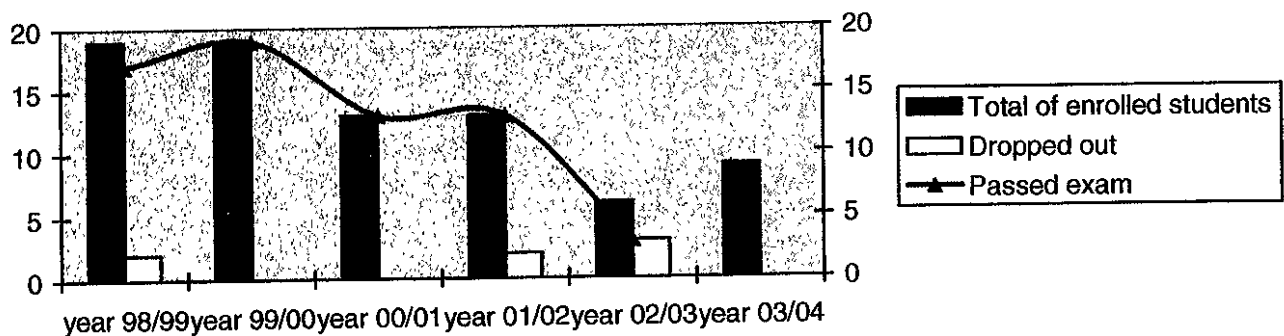


Figure 2. Number of students who passed exam and dropped out since start of diploma in music education.

Analysis

The first fact we notice is that the number of enrolled students have gradually and then suddenly decreased; from 19 students in the first year of the Music diploma, down to 16, then 13 and then suddenly down to only six new students in year 2001/2002.

⁴⁶ From annual plans submitted to NORAD from Union of Education.

The second fact that draws our attention is the number of dropouts; while in the three scholastic years from 1999 until 2002 there were no dropouts, for graduates of year 2002/2003 half the students dropped out. In other words, the number of drop-outs increased dramatically in year 2002/3; 50 percent dropped out, while in the first group of graduates 89 percent of the students passed the exam and in the three succeeding years, there was a 100% completion.

When adding up all the enrolled students and check against how many took the comprehensive exams, we found that out of a total of 70 students enrolled, 65 passed and only 5 dropped out. This equals a seven percent dropout rate, which we would consider acceptable. See figure 3 below.

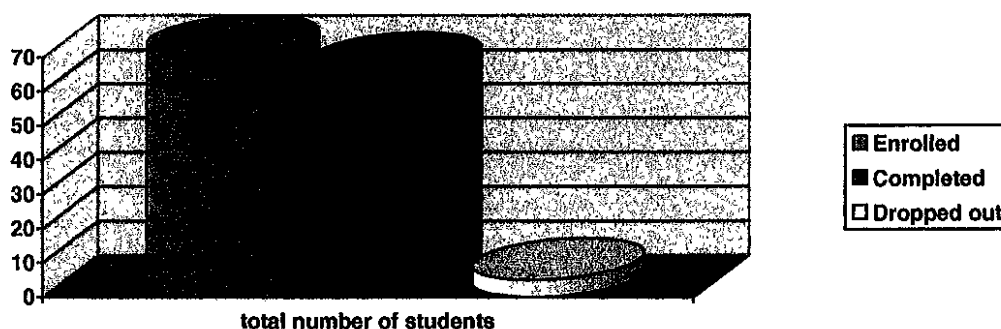


Figure 3. Total number of music students enrolled, completed and dropped-out over five years.

3.2.2 Grade/quality of students

The Palestinian grade system in both high school and in higher educational institutions is a percentage system that starts at 99 percent and goes down to 50 percent. Anything below 50 percent is considered failed⁴⁷. To access university, a student needs at least 60/65 percent in average marks from high school. For the most attractive degrees like medicine, pharmacy and engineering for science, the requirements are above 90 percent. For engineering, law, economics etc. the applicants would need around 80/85 percent from high school. The entrance criteria vary from year to year and from university to university depending on the number of students applying.

There is and has never been an entrance exam in order to enrol as a music student at the College. Anyone who has passed high school (*tawjihi*) can be enrolled as a student and become a music teacher. The issue of introducing entrance exam or entrance criteria has been debated at the College among the teachers and in the other professional music milieus in the area. There have been suggestions of introducing simple entrance criteria like checking if the students had an ear for music, rhythm, singing, interest or motivation for becoming a music teacher.

The average grades from high school does not have much significance for learning music, but the general level of the high school students that are enrolled in music at the Palestinian Technical College, is remarkably low - and that is probably why these female students enter technical education as opposed to academic education⁴⁸. The students enrolled in the music education, have in general very low averages from high school; the students enrolled in Music the first year of the diploma, had an average of 58,8% from high school, and the last group of students enrolled in year 2001 had an average of 55.4%. There were only six students out of 70 enrolled students during the five years from 1998 to 2003 that had average marks above 70 percent and two of these students dropped out - probably because they obtained a better chance to study at a university or other higher educational institution.

⁴⁷ The percentage grading system: A-E; 4-0 + grades. Highest on scale: A; 4; 99, Pass/fail level: D; 1; 60. Lowest on scale: E; 0; 40. Source: Unesco, 2001.

⁴⁸ In Palestine, the technical and vocational education has less prestige than academic education, so any student with marks from high school higher than 75/80% is expected to enter university, not colleges or vocations training - especially not girls. A discussion about the suitability of defining music education as a "technical education" can be found in later in the chapter.

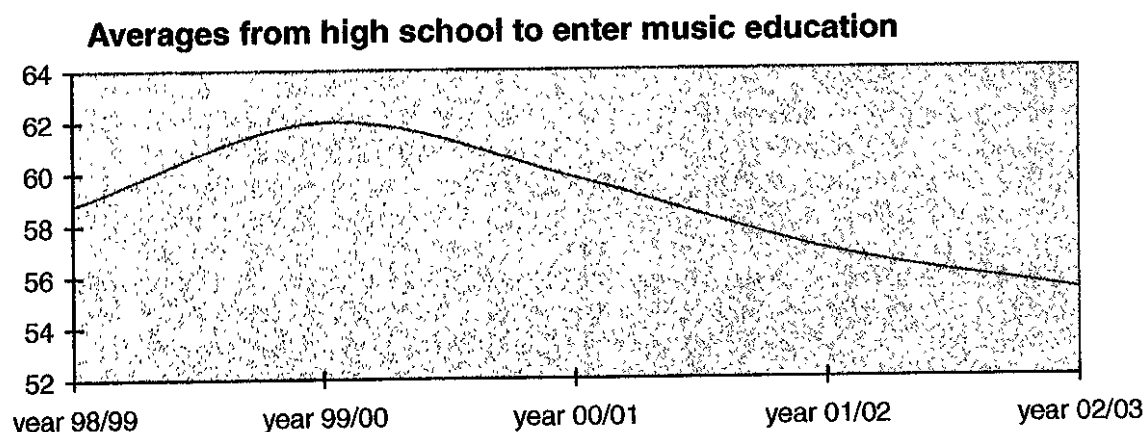


Figure 4: Average marks of music students from high school when enrolled in music

On the graph above, it looks like the average marks of the students have become lower according as the years, but the number of students are so small here, that this could also be an error margin (see point 1.2 methodology).

When graduating however, the music students obtained very high degrees/percentages:

Year of graduation	Number of graduates	Average marks in percentage
1998/99	17	78,5%
1999/2000	19	73,3%
2000/01	16	70,2%
2001/02	13	69,9%
2002/03	6	70,5%
In total	65 graduates	72% average

As for the grades of the dropouts, there were only five dropouts of 70 students: they can be categorised into two groups: two students that dropped out had 70 and 72%, i.e. relatively high marks, they can enter other universities. The three other students that dropped out had marks in the 50%. We do not know what happened to them.

The exams for the students in the music education are written by some of the music teachers at PTC.⁴⁹ In the exam commission, there are usually one teacher from PTC, one from the music department at al-Najah university and one other professional.

Analysis

For all five years of graduating girls in music education at PTC, the accumulated averages are substantially higher than the students' marks from high school. The gap is particularly high for the first year graduates, in which there is 20% difference (at high school, average of 58% and PTC average of 78%). The simple explanation for this is that the students improve themselves and thus get higher degrees. Another reason could be that the marks allotted to the students are higher than compared to other colleges/universities. The evaluation team did not have the time and resources to enter deeper into this issue.

It is also noticeable that the music graduates' accumulated average marks have gradually decreased with eight/nine percentages: from an average of 78,5% in the first year to an average percentage of 69,9 and 70,5% in the last two years. In a Norwegian/international marks system, this would equal the

⁴⁹ Interview with one of the music teachers, Ali Taha, who has been in the Exams Commission for several years together with colleagues from Najah University.

fall from a B/C to a C/D. This could indicate that the quality of the education has decreased, but it would require further research in order to determine it decisively.

3.2.3 Teaching methodology

From the beginning of the music education at PTC, it was clear that the College wanted to introduce new teaching methods that would make children love music, and especially to let the children learn to love their own Palestinian cultural music heritage through the teachings. This was the main reason for why dr Said Assaf and the Ministry of Education asked for the intervention of the Norwegian teachers. Both of the Norwegian pedagogues who spent time with the music teachers and students at the College tried to encourage the teachers to go back to the Palestinian traditional songs, like cradlesongs or farmers' songs when teaching the students how to improvise. In the questionnaires for the students and teachers, the Evaluation team asked if there were elements of folklore songs/music in the teachings. We found that half of the teachers and students mentioned that there were little focus on Palestinian popular music and they wanted more focus on this, the other half wrote in the questionnaires that there was no focus at all on this topic. (see also point 3.2.5)

According to the Norwegians, there was good progress on developing a new teaching methodology from 1998-2001. After the Intifada, they have not been there and there has not been much professional contact between the two partners - only through the administrative matters.

In the students' and teachers' questionnaires, we asked if modern methods such as dance, drama, games with songs were utilised in the teachings. All students mentioned that this was not a part of the methodology. The teachers confirmed that the teaching methodology is quite traditional. One of the teachers said that she sometimes uses yoga to help the students' focus and concentrate.⁵⁰ Some of the students complained that there is too much focus on classical music and solfeggio.

Music practise in the primary schools for 2nd year students used to be an integrated part of the education in the College until recent years. One of the music teachers informed us that before 2001, many of the music teacher-students used to have practical periods at the schools that she was teaching, Aziz Shahin girls' school in Ramallah.

Currently, only five of the nine music students have a practical period in a primary school, *Al-Namoodijyya* (means literally the *Model school*), which is located right behind the College. The other four music students enrolled in the music section do not take practical period because they are not interested in becoming music teachers. According to the teacher, their level and marks are so low, that the school prioritise which of the students will benefit from the training. Their practise period is only for a short period in the second year.



Pupils in al-Bireh primary school for girls enjoying the new methods of teaching music by Naemeh, a graduate from PTC in 1999.

⁵⁰ From questionnaires and interviews with music teachers 9.12.03

3.2.4 Work opportunities

An important part of the evaluation task was to find out whether the graduated students had found employment as music teachers.

According to the Planning department in the Ministry of Education, there is a great need for qualified music teachers. Ideally, 400 new music teachers should have been employed in order to implement the music education under the new Curriculum plan with the subject "Arts and Crafts" (Funun wa hira). For teaching in the whole subject of Arts and Crafts, 950 new teachers should have been employed had the educational situation in Palestine not been in a state of emergency.⁵¹

The Ministry of Education employment office recruits around 80% of the teachers with BA from universities and allows a quota of 20% of teachers graduating with a 2-year diploma. For music teachers, most teachers employed are graduates in musicology from al-Najah university in Nablus. The Ministry observed that these musicology graduates do not necessarily have the proper pedagogical background in teaching music⁵².

From the first group of 17 graduates for the first year 98/99, we managed to track some kind of information about only 13 of them: seven girls were confirmed working. Five of them in various schools, public and private schools, the last we found that she was working, but not where she was working. Two girls were confirmed unemployed, and eight were unknown.

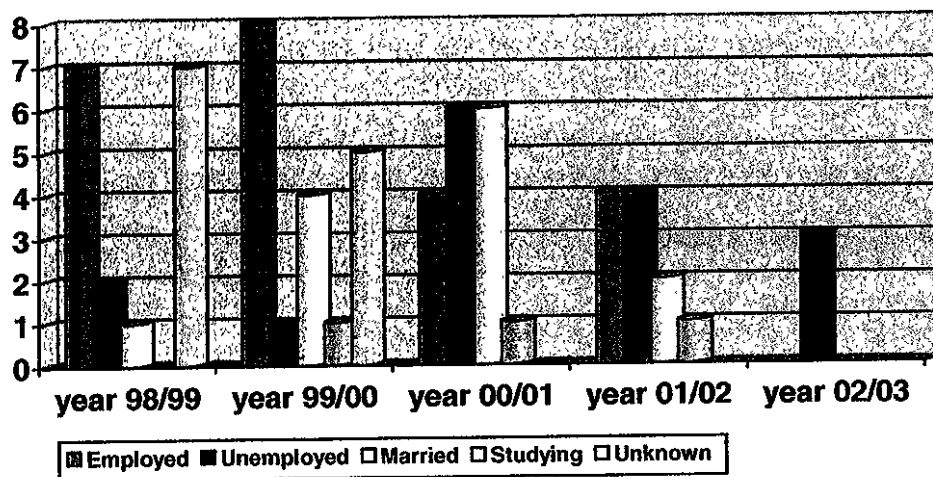
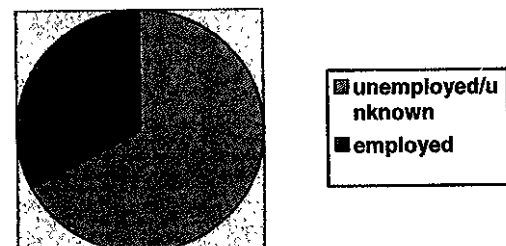


Figure 5: Status of graduates with regards to employment in numbers compared in years.

Analysis:

Out of the 65 students graduated from the music education 22 graduates are confirmed working (34 percent), most of them as music teachers, but also some as kindergarten teachers, statistics and other. We did not obtain information about 16 graduates. There were also a few students continuing their studies, married or who left the country.

There is a very strong pessimism among both students and teachers about the future prospects of employment. This can in part contribute to explaining the high percentage of dropouts for the last year: "When there is no hope of getting employment, why bother?"⁵³



⁵¹ Information from dr Rima Kilani, general director of Educational Planning in Ministry of Education. Interview 11.12.03 and later e-mail correspondence.

⁵² Comment by MoE under Evaluation Workshop 10th March 2004.

⁵³ Focus group, music students 2nd year, 13.12.03

Figure 6): Total number of students employed. Breakdown of category 'unemployed/unknown, see figure 7) below.

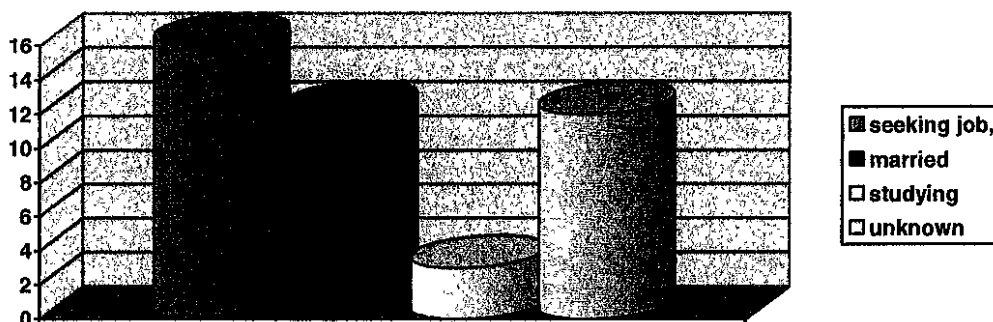


Figure 7): Out of the total number of students not working (47 students), most are job seekers, but many also unknown, married or studying.

In explaining the reason for why the music graduates from PTC are not employed, the Music department in MOE gave the following points⁵⁴:

- Geography: most of the graduates are from Ramallah area and villages around, while none of the graduates are from the north and Qalqiliya-region. This gives a mismatch between the needs for teachers and geographical spread of schools where they can be employed.
- Quality of education: there is a question to whether a teacher is ready and qualified to teach only after two years of diploma.
- District offices and principals in schools did not demand to get music teachers in their schools. Many were hesitant for cultural reasons to accept music to be taught in their schools.

Perceptions of work opportunities:

In the questionnaires, we found that 100% (6 out of 6) of the students do not see any work opportunities for the graduates of music education. One of the students added that she is certain that she will not find a job and that she wasted two year of her life "for nothing".⁵⁵

The same pessimistic attitude was found among the teachers where all of them (4 out of 4) did not see any chances for employment opportunities for the graduates of music education, when asked in the questionnaires.

3.2.5 Religion/culture

The Terms of Reference for the Evaluation asked us to find out assess how appropriate the music education is in the Palestinian context regards to religion and culture. In the questionnaires for the students and teachers we asked the following:

- Is the education at PTC sensitive to your culture and religion? If no, explain why
- Has the Music Education made you appreciate more your own (Palestinian) heritage (*thurath*)?
- Are you using local cradle songs/lullabies or folk songs in the Music Education?

For the question related to if the education at PTC is sensitive to their religion and culture, five out of six students replied that they feel respected for their religion and culture, but several of the students added that the school "doesn't give students the chance to speak and express their ideas". Another girl added, "We feel like we are in jail".

Awareness of own identity/heritage

⁵⁴ Points provided by Mr Saher Yassin, Head of Music Department in Ministry of Education.

⁵⁵ Answer to anonymous questionnaires, music students 13.12.03

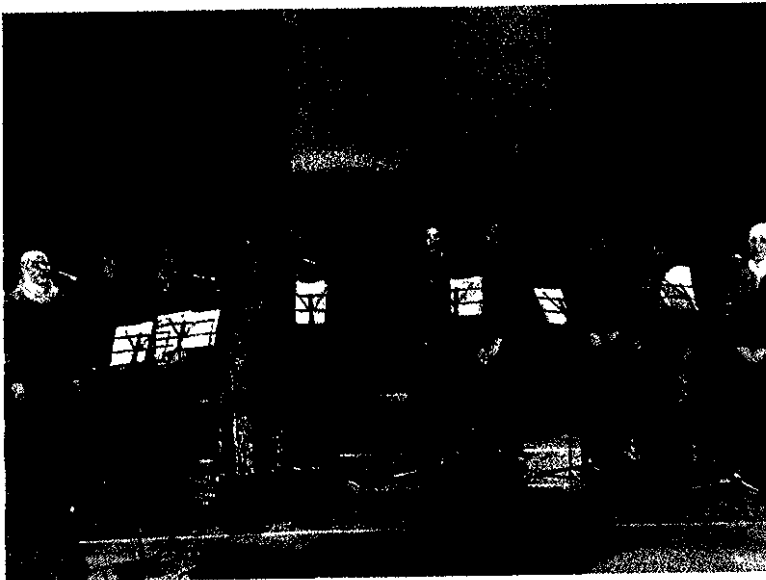
For the point related to awareness and appreciation of their own heritage (typical Palestinian folklore songs, ex cradle songs etc), we found that half of the student did not feel that they appreciate more their own folklore music, and the other half of the students replied that they had learnt to appreciate a bit more their own heritage, but they would like to have more of this music.

One student replied, "Our teachers focus on classical music". Two of the students replied, "We have not learnt any cradle songs".

The four Music teachers we interviewed confirmed to a certain extent what the students were saying. Two of four teachers said that they would like to have more Palestinian folklore in the curriculum, and one teacher did not answer.

Analysis

There seems to be a tendency that the folklore aspect of the music education in Palestine has not been visible in the education. Both teachers and students express their wish for having more of this. The Norwegian teacher who has visiting and the Norwegian music pedagogic expertise always stressed on introducing folklore in the curriculum, why has this not been done?



The PTC choir directed by teacher Muhammad al-Qataty performing for the first time in December 2003 at the Qasaba theatre in Ramallah before the Minister of Higher Education/Education, dr Naim Abu Hoummous.

3.2.6 Empowerment

A well-known thesis is that "education leads to women's empowerment": by promoting women's access to education, women's influence on other spheres in society will increase. Empowerment (in Arabic, *tamkin*) is here interpreted as self-confidence and to some degree, control over decisions related to one's own life and resources.

To test out whether the women studying music education in the College has gained increased self-confidence and belief that they can their say in society, we asked the current students:

"Do you think you will have a better chance to influence your local community with regards to politics or economy after you have graduated? (Empowerment, *tamkin*)"

All the six students who were present under the questionnaires replied 'yes', with different explanations:

- Yes, through music we can reach out to our society.
- Yes, by changing the stereotype of music in students minds.
- Yes, we can introduce our heritage by using music and Palestinian songs to continue our [national] struggle.

- Yes, but in another society that appreciate music.

From the answers on the questionnaires, it thus looks like the girls feel empowered. However, in the focus group interviews, when the evaluation team went into a deeper discussion with the students about their understandings of empowerment, we found that the girls were not empowered; they felt insecure about their own skills and abilities as future music teachers. Nor did we find that the College has a well-thought out strategy for helping the female students in getting stronger self-confidence. From observing classes, the study environment and the students in the dormitory - and from replies on the other questions, we saw that many girls felt suppressed and treated like minors - not like adults.

This impression was reinforced by the fact that 1st year students are not allowed to take out books from the library over night or spend time alone practising in the music hall after the regular teaching hours. Both facts indicate that there is little trust and confidence in the students' abilities to respect the property of the College. The evaluation team does not know the causes for this mistrust in the music students.

When comparing to the 2nd year students in graphic design, we saw a major difference in empowerment. The music students were more worried and afraid to talk to the evaluation team, while the Graphic design students burst out with all of the complaints.

During the evaluation, the team found that the **motivation for studying music** among the female students was very low. When we asked the students why they choose to study music, we were quite astonished to find that half of the students replied that they had been forced to study music. They did not choose for themselves. In the focus groups we tried to find out who had forced them to study music, and realised that it was mainly the College that had forced the girls to take music. Some of the girls had wanted to study Arts, but were forced to enrol in music instead because they were told they were not qualified enough for studying arts.

Main finding:

- Access to higher education alone does not necessarily lead to empowerment of women. The learning atmosphere, how teachers and staff at the College treat the female students; if they feel trusted this will increase their own trust in themselves, are just as determining factors when measuring empowerment.
- Several of the female students have been forced to study music education

3.2.7 Recommendations from the music students⁵⁶:

- Let students attend workshops, trainings and visits to music centres.
- Increase the credit hours to make us more qualified and skilled.
- Make the college treat us in a better way, because it affects our study.
- Give students access to better music books
- Treat the boarding school students in a better way
- Don't force girls to study music, let them choose it.

Recommendations from music teachers⁵⁷:

1. Improve the Music Education section by including another major to develop it to BA.
2. Improve the curriculum plan and instruments.
3. Organise **workshops** for the graduate students, at least twice a year. In a systematic manner, so that all students can come and attend. Be inspired to continue their work. For those who has not found work, it will be a good opportunity to network and get in contact with the other students and teachers. The topics of the workshops can be:
 - How to teach in a classroom
 - Palestinian folklore music
4. Develop a **brochure** about the music section at PTC, describe what the music section can offer.

⁵⁶ From Analysis of questionnaires of music students, 14.12.03

⁵⁷ From interview with music teachers 9.12.03 and music teacher studying in Jordan, 16.01.04

5. Make incentives for students: **offer scholarships for the best students**, ex after the first year, the girls with the best results can obtain a scholarship for their second year. This can cover their fees at the College etc.
6. Make an **information campaign/round in schools**, visit 9th and 10th graders in the schools to inform about the music education and its possibilities. Must be done in cooperation with the ministry of Education.
7. Make a **contract with the Ministry of Education**: all graduate students should find employment, the graduates from PTC can be guaranteed to teach music from kindergartens up to 5th grade. From 6th grade and up, they can employ graduates with BA from al-Najah.
8. Make **follow-up visits at schools** where PTC-graduates are employed.
7. Develop diploma into BA: music be one major with sports as minor (or fine arts)
9. **Respect the girls** and treat them as adults and grown-ups. not as children. They have human rights too and deserve to be respected.
10. **Promote teamwork in PTC**: we as teachers and administration will try and cooperate and share our ideas with each other more actively.
11. Continue to **develop the teachers at PTC**, make in-service training for teachers, and let some of them develop their MA to PhD. Give scholarships for PhD-students.
12. **Upgrade the music facilities at PTC**: rooms are too small, need a better training studio; too small and not properly isolated for sounds - it makes an echo. Need more instruments: percussions, castanets, ringing bells. Would also be great if PTC could develop a stage/theatre.
13. Develop the library in the music section: it needs more books, reference books etc.
14. We would like Norwegian experts always come and visit us to teach and give workshops.

Summary of findings

- Fewer students for each year
- In 2003, no new intake of students
- There was a high drop-out of students in 2003
- Low drop-out in total, 5/70
- Graduates from 1999 have close excellent marks

- Music Education has no status/prestige
- Lack of motivation, especially after Norwegian teachers stopped coming
- Practical period for 2nd year students is not compulsory anymore
- Pessimistic attitude in music section

- Teaching methods do not focus on Palestinian heritage or culture
- Curriculum is too theoretical
- Students feel suppressed
- Some students forced to study music

- High turnover of teachers
- Teachers have little influence of decisions related to music education
- No head teacher for music in 2002/2004, music section is under graphic design

3.3 Graphic Design education

During one of the project follow-up visits from the Norwegian steering group in 1999, the College mentioned the idea that they would like to open a graphic design section at the PTC. The College had a well-established Fine Arts section since 1994/95 with three qualified teachers holding Master degrees from Lahore and Amman.⁵⁸ In cooperation with the Ministry of Education and Higher Education, the College had made an assessment of the local needs and concluded with that there was a demand for starting to train girls for the local markets. The UEN supported the idea and aided in developing the curriculum plan for the graphic design section, and later recruited a Norwegian graphic design teacher who travelled to PTC to teach (see exchange visits in 3.1).



Two second year students working on developing their fonts.

According to the annual plans submitted to NORAD, the UEN aimed at achieving the following four major results of the graphic design (GD):

1. Improve competence and in-service training among the teaching staff
2. Finalize the qualifications of graphic design students.
3. Enrolment of relevant number of students annually
4. Contribute to the development of the GD curriculum

3.3.1. Enrolment/completion

Since the diploma in Graphic Design was established in 1999, three groups of students have graduated from the College. In the first group who was enrolled in 1999, there were 15 students; one dropped out and the remaining 14 graduated in year 2000/2001. In the second group of graduates from year 2001/2002, 10 students passed and 2 dropped out. For the third group of graduates in 2002/3 only four students passed and three dropped out.

For the scholastic year 2003/4, it is expected that 11 students will graduate and for the year 2004/5 it is expected that the 10 current students will continue and pass their diploma exam.

⁵⁸ Report from project-follow up, June 1999, by Ingrid Opdøl.

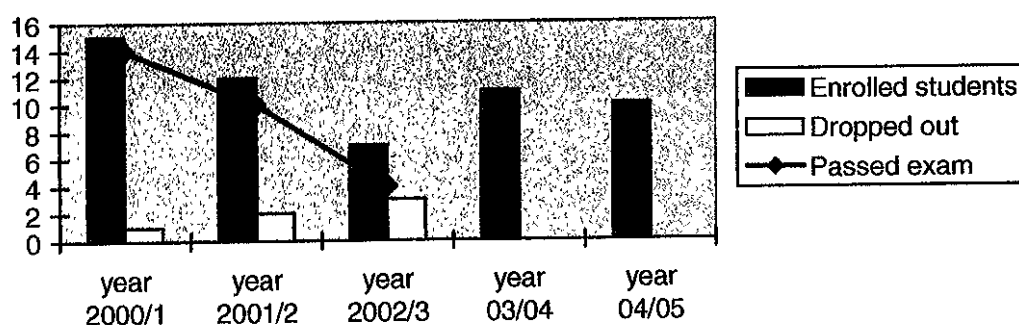


Figure 8. Number of students who passed exam and dropped out since start of diploma in graphic design.

In the first year, there were 15 students enrolled. Then the number of students enrolled in graphic design decreased for the years 2000 and 2001 to 12 and 7 students respectively. The number of dropouts increased dramatically in year 2002/3; almost half of the students dropped out, while in the first group of graduates from year 2001, only one dropped out. Also in the second year of graduates 10 out of 12 students passed the exams. The high number of dropouts in 2003 was explained to team by the fact that the three girls who dropped out had relatively high marks (see figure 9) and got accepted in another college or university, so they left the PTC quite soon after enrolment in 2001.

3.3.2 Grade/quality of students

The Palestinian grade system in both high school and in higher educational institutions is a percentage system that starts at 99 percent and goes down to 50 percent. Anything below 50 percent is considered failed⁵⁹. To access university, a student needs to obtain at least 60/65 percent in average marks from high school. For the most attractive degrees like medicine, pharmacy and engineering for science, the requirements are above 90 percent. For engineering, law, economics etc. the applicants would need around 80/85 percent from high school. The entrance criteria vary from year to year and from university to university depending on the number of students applying.

The students who have enrolled in the graphic design section have a higher average mark than the students in the music section. In the first year of establishing the section, the students' marks from high school range from 63 percent in the first year and to 68 percent of the students that graduated in year 2002/03. This is higher average than on the music education. It can be interpreted that it is a more attractive diploma degree than for example music where the average marks of the students enrolled in the music education is around 55 percent, but we cannot conclude with certainty. Again, the statistical selection is too small to conclude decisively.

⁵⁹ The percentage grading system: A-E; 4-0 + grades. Highest on scale: A; 4; 99, Pass/fail level: D; 1; 60. Lowest on scale: E; 0; 40. Source: Unesco, 2001.

Averages of enrolment in graphic design section

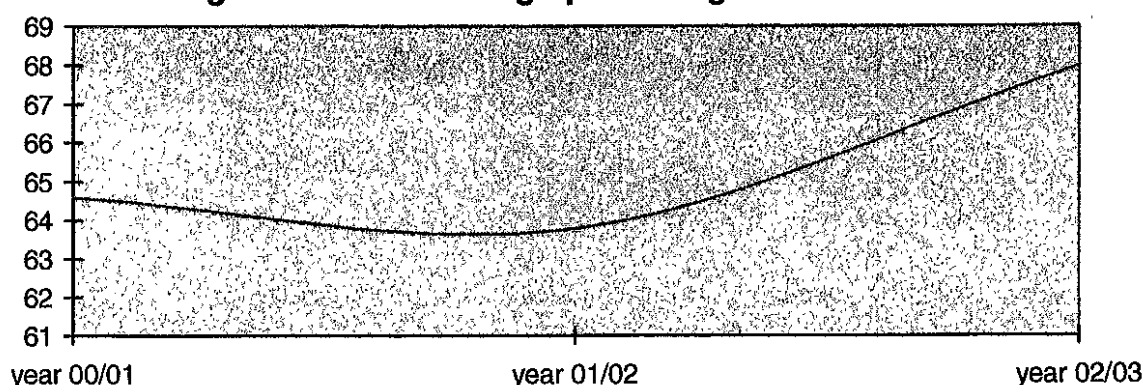


Figure 9) Average marks of enrolment in graphic design

The accumulated average grades (*mu'addel tarakoum*) of the students when they graduate from the Graphic Design section are relatively high – also when compared to their high school averages (*mu'addel*). The Palestinian grade system starts at 100 percent and goes down to 50 percent, anything below that is fail.

For the graduates in year 2000/2001, the average results of the 14 students that graduated were 68,2 percent. In year 2001/2, the graduates had an average of 76,6 percent – which is a very high mark for a college, especially considering that the same girls had passed their high schools with an average of 63,2 percent. For the year 2002/3, we found that only four out of seven students graduated. Their average mark in graphic design were 66,6%, while their high school degrees were only 59,3%. From the records of the grades, we also found information about students that had dropped out: the grades of the three students that dropped out of the diploma in year 2002/3 were unusually high: their average grade was 79,5 percent:⁶⁰ However, not too much importance should be attached to the high school diploma; it is well known that the tawjihi exams are very rigid and demands answers according to the curriculum textbooks, they do not tell anything about a student's ability to analyse, artistic skills, creativity etc.

Year of graduation	Number of graduates	Average marks in percentage
2000/01	14	68,2%
2001/02	10	76,6%
2002/03	4	66,6%
In total	28 graduates	70% in average mark

Analysis:

For all three years of graduating girls in graphic design at PTC, the accumulated averages are higher than when they graduated from high school. The simple explanation for this is that the students improve themselves and thus get higher degrees. Another explanation could be that the level of marks at PTC is in general higher than compared to other colleges/universities. The evaluation team did not have the time and resources to enter deeper into this issue.

It is interesting to note that the average marks for the 28 graduate students in graphic design is lower than that of the music education graduates. While, when the students enrolled the graphic design students had higher average marks from high school than the music students. This observation is merely a trend. The selection of students is too small to conclude anything accurate.

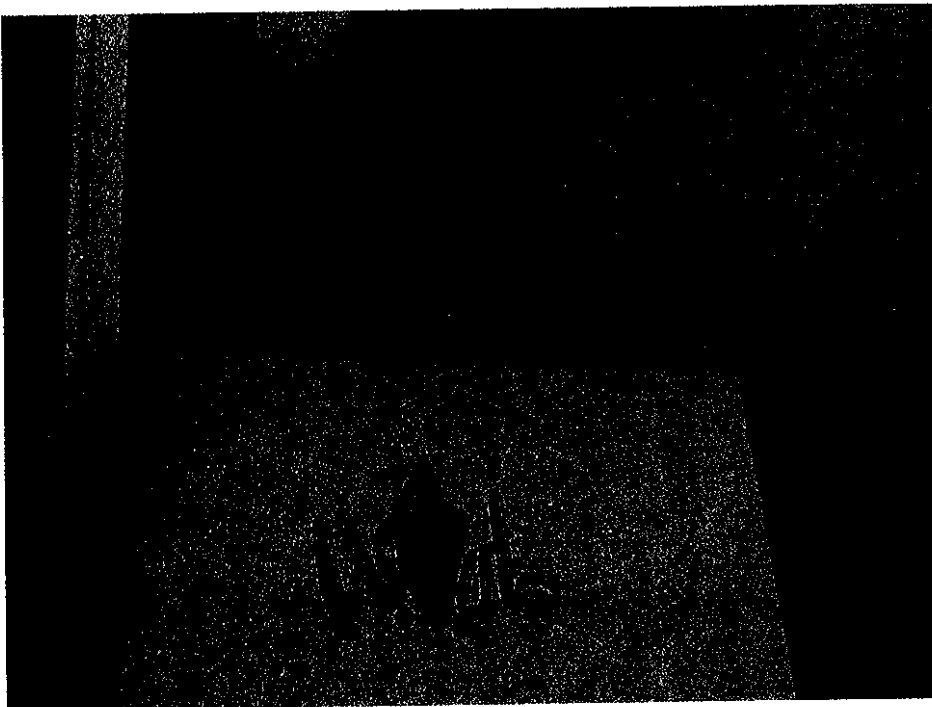
⁶⁰ The fact that the three drop-outs had such high average marks from high school probably also explains why they dropped out by the beginning of the school year: they got another chance to study at another higher education institution because of their high degrees, and thus left the graphic design.

3.3.3 Teachers and methodology

There has been a high turnover of teachers in graphic design (GD) - as in the music section. Today there are three graphic design teachers, one head teacher and one assistant. All the teachers have Bachelors degrees⁶¹. The head teacher is the only one who has been at the GD-section since the beginning, the others have taught one of two years.

The most qualified teacher with a MA recently left PTC to do her PhD at Cairo University. This was a loss for the College since she also spoke English and had been to Norway for one of the exchange visits in which preparation for the agreement with the National College for Arts and Design was made.⁶² There is currently a low level of English among the teachers and this had made communication with the professional graphic designers in Norway difficult.

With regards to the quality of the teaching at GD in PTC, the team observed several classes both on the 1st and 2nd year, in drawing and sketching and in the computer labs. The team was impressed by the quality and level among the students - taking into consideration that none of them had any background in GD before enrolling in PTC.



When discussing with teachers and students, it seemed that the main concern of the teaching methodology was that the GD.-section has too little interaction with the local community and market, and too little input and stimuli from outside. The teachers long to take their students out for cultural centres, to art exhibitions and museums, but there is little room for this in the current system. There is also too little hours. With teaching hours between 8:30 until 14:00, there is not enough time for taking the students outside campus⁶³. The teachers also pointed to the need for having experts from Norway or outside to come to the College to give workshops, in addition to more books and Internet access for the students in the computer lab⁶⁴.

When assessing the teaching methodology and its relation to Palestinian culture, we asked the students:

⁶¹ One has BA in graphic design from Yarmouk University in Jordan, the other three teachers have a BA in fine arts and the assistant has a diploma from the graphic design section in al-Tira, UNRWA College.

⁶² Exchange visit in year 2000.

⁶³ The rules at the dormitory are very strict. Girls must be inside campus at 16:00, if later, they will get penalties. The external door for the dormitory is closed at 19:00.

⁶⁴ Interview GD-teachers.

- Has the Graphic Design Education made you appreciate more your own (Palestinian) heritage (calligraphy or other typical Palestinian graphic expressions)?

20 out of 21 students answered that they have taken a calligraphy course and Islamic arts course, while only one student replied "to a certain extent". Two of the students stressed that they have gained a strong interest in Palestinian/Arab arts and design, and would like the college to allow them to visit heritage and cultural centres.

All five teachers confirmed in the interviews that they teach the students calligraphy and Islamic and Palestinian arts and design. One ex-teacher stressed that she also focuses on teaching the students how to feel comfortable and at home with the traditional Palestinian style, and then tries to 'liberate' them from it - in order to create innovation and new ideas that are rooted in the Palestinian context.⁶⁵

Main findings:

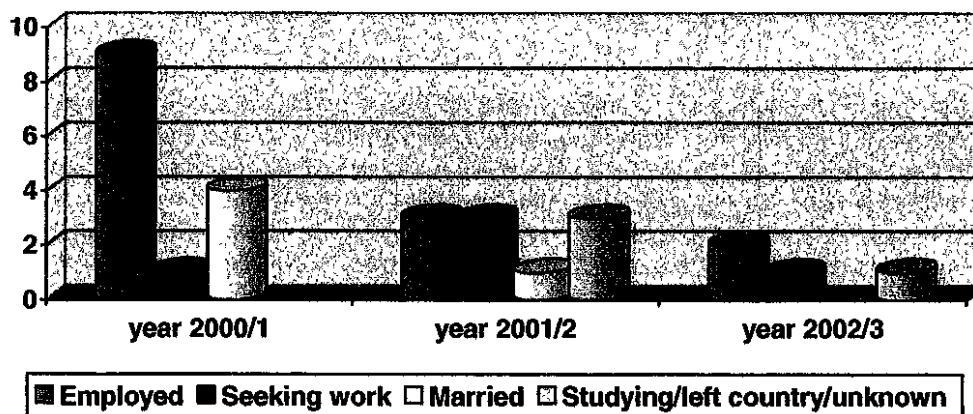
- Students are happy that the graphic design education makes them more aware of Palestinian arts, design and culture.
- Students would like to have creativity courses, get more input from the outside community and markets
- The teachers stress the need for upgrading the skills of the teachers by providing them with scholarships and trainings in Norway
- Teachers want to take students out for galleries, museums, cultural centres etc.

3.3.4 Work opportunities

An important part of the evaluation task was to find out whether the graduated students found employment.

From the first group of 14 graduates in year 2000/1, we found that nine graduates were employed, but two of these left the country (USA and Jordan), so there are seven still working in West Bank: Five work as arts teachers in primary schools, three of them in Hebron area. One graduate work in a company as a designer. Four of the graduates got married and were not working. One graduate was confirmed unemployed. See figure (10) below.

Figure 10: Status of graduates with regards to employment in numbers.



For the second group of graduates, we found that three of out ten graduates got employment. One of the girls is working as a designer in a private advertising company (see case study in annex). One of them is doing unpaid work in her home, but she insisted that we count her as "employed", and one is

⁶⁵ Interview with ex-teacher, Mervat Alash, PhD-student at Cairo University and supervisor at the Arab-American University in Jenin, 9.12.03

working in a private company. One got married and three were confirmed unemployed. One student we were not able to establish contact with. See figure below.

In the third group of graduates, two of the girls work in private companies, one is unemployed and one continued her studies at the university.

When summarising the students since 2001, we find that 29 students have graduated from the graphic design section, 14 of the girls are working: in percentage, 48% are working, while 52% are either studying, married, left the country or unemployed. Five students (17%) are actively searching for a position.

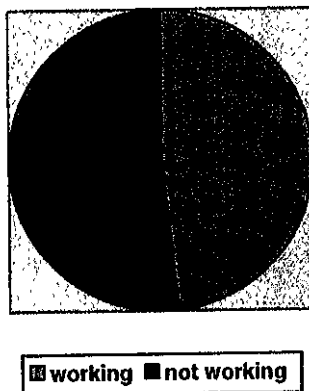


Figure 11: Total number of graduates students employed.

Analysis

As seen above, 48% of the graduates are working, while 17% are actively searching for a position. Comparing with the average unemployment rate of 50% for the country as a whole, and 20% unemployment among the female works stock, the figure is acceptable. One should keep in mind that the graduates are quite young (20-22 years) and inexperienced; it is always the first job that is the hardest to get.

When looking at the annual differences and percentages of graduates who got employment, there is a tendency that the first group of graduates were mostly employed: 64% of the students from the first group were employed as compared to only 33% of the students in the second groups of students. In the third group of students who recently graduated (fall of 2003), only two out of four students have found work so far. However, the selection of students is a small number and we cannot conclude from the above that it has got more difficult to get a job as graphic designer or related professions.

Most of the graduate students we spoke to, explain to us that they need more practise and more experience before getting a relevant job. Two years in the graphic design section at PTC is not enough to qualify for the market - unless you are very talented and are lucky to have a chance in a company.

Perceptions of work opportunities

In the questionnaires, we found that 75% (15 out of 20) students believe they will find employment after they graduate from PTC. In their (anonymous) answers on our questionnaires and focus groups, students replied:

- There are work chances in the market as implementing orders from others, but not as a designer. 1/20
- Few work chances for Diploma degree. 1/20
- Yes, but I don't want to be a teacher. 5/20
- I don't like to be a teacher because I don't like the way the college treats our teachers. 1/20
- Yes, if the girl has a strong character, experience, and some one help her to get employed (good contacts, *wasta*).

- Yes, but we aren't qualified enough. We need more computer skills. 1/20
- Yes, there are lots of chances, but I wish the college could help us to get employed. 1/20
- It depends on the girl, creative or not. 1/20
- I live in a village, so the checkpoints and the political situation will be an obstacle. 1/20

The team spoke to several actors in the local markets such as Ougarit advertising company and Turbo design. They confirmed that there is a market for girls graduated from PTC. Both companies have had girls from PTC for practice periods. One graduate was working as a designer in Ougarit (see case study in annex), and a 2nd year student was hoping to continue her practice with the design company. Both companies also stressed that the graphic design students from PTC need much more practice on the computers. In their view, working on computer should be introduced from day one in the curriculum, not until the second year as it is in PTC today.⁶⁶ The director of Ougarit also pointed to the need for the students on working on adapting their ideas from paper to print. While in Turbo Design, the designer was advising the College to introduce Creativity courses as a part of the curriculum plan.



3.3.5 Religion/culture

The Terms of Reference for the Evaluation also stated to find out whether the Graphic Design education is appropriate to the Palestinian setting with regards to religion and culture.

In the questionnaires for the students and teachers we asked the following:

- Is the education at PTC sensitive to your culture and religion? If no, explain why
- An overwhelming number of students (19 out of 20 students, 95%) affirmed that they feel very respected for their religion and culture in the classes. One girl replied, "Christian girls are not like Muslim girls". The evaluation team did not ask about the religious denomination of the students, but we noticed that there were a majority of Muslim girls and a few Christian girls.⁶⁷

Finding:

- There seems to be an agreement among teachers and students that the graphic design education in the College is appropriate when it comes to respecting local culture and religion.

⁶⁶ Interview with director, Amal Masri, in Ougarit Advertising Company 15.12.03 and Majdi Hadid in Turbo Design 11.12.03.

⁶⁷ The Christian community in Palestine is dwindling and accounts for only 2% of the population.

3.3.6 Empowerment

A well-known thesis is that education leads to empowerment of women: their influence in decision making in society will expand to other fields than just what they are teaching or studying. Empowerment (in Arabic, *tamkin*) is here interpreted as self-confidence and to some degree, control over decisions related to one's own life and resources.

To test out whether the women studying graphic design in the College has gained increased self-confidence and belief that they can their say in society, we asked the current students: "Do you think you will have a better chance to influence your local community with regards to politics or economy after you have graduated? (Empowerment, *tamkin*)"

They replied:

- Yes, through Graphic Design I can influence the society. 8/20
- If we start working as teachers, we can influence the students and then the parents and then the society. 5/20
- The artist can make a change in his/her society. 1/20
- Yes, everyone have thoughts, skills, experience and art can influence the society. 1/20
- I don't study for wasting time. I want to benefit my people. This subject is suitable for boys and girls. 1/20
- Yes, if the political situation changed but during the actual political situation no one can influence this society. 1/20
- Yes, because Graphic Design deals with culture and social life. 2/20
- This society looks to the women as a weak person. Through working in the market I can improve the opposite. 1/20

Through our observations, we were impressed by the level of empowerment of some of the students at graphic design, especially the 2nd year students.

In previous years, the team found that the College had organised lectures on issues related to women's rights such as 'women's legal rights', 'violence against women', 'women's health and society' - often in cooperation with Palestinian NGO's such as the Palestinian Working Women's Society for Development⁶⁸, but during the last year these lectures had not been very frequent. We found this as an indicator that the College does not have a strong policy of empowering the female students.

Summary of findings

- Fewer students for each year
- Graduates have good average marks
- Graphic design is gradually gaining prestige
- Practical period for 2nd year students is compulsory
- Internet is not available for students in computer labs
- Teaching methods focus on Palestinian heritage: calligraphy, Islamic arts
- Students have too little practical computer training
- Students are verbal and vocal about needs = more empowered than music education
- High turnover of teachers
- Dissatisfaction with administration's treatment of teachers
- Teachers have little influence of decisions related to graphic design.
- 5 out of 29 graduates unemployed
- Most graduates working as art teachers or in private companies
- Local markets want graduates to be more creative
- Graphic design at PTC rated as better than Tira School for Graphic design by local market

⁶⁸ Talk with director of Palestinian Working Women's Society for Development, Amal Kreishe, Ramallah 11.12.03.

4. Recommendations

4.1 General Recommendations

For the Ministry of Higher Education/Education

This report recommends that the Palestinian Ministry of Higher Education/Education as soon as possible looks into the possibilities of **developing the diploma system at PTC into a modular system** - for both the music education and the graphic design.

The music education has already qualified teachers (four teachers with MA), but it would be preferably also to have one teacher with a Ph.D. The graphic design teachers need further upgrading, preferably also here to have at least one teacher with a Ph.D, in order to teach a BA in Graphic design.

As for the Graphic Design section, the opportunities for talented graphic designs students to study abroad at the national College of Arts and Design in Norway would increase if both Colleges (PTC and NCAD) had the same modular system.

We strongly recommend that a project group is formed with representatives from the Ministry of Higher Education, the administration at PTC, teachers in graphic design and music education, with a mandate of keeping the contact with the Union of Education Norway with regards to professional exchange and defining professional needs (see also below)

For the Union of Education Norway

Our main recommendation for the UEN is to increase the level of contact with PTC in order to stake out its future strategy. This can be done by either mobilising the Middle East Resource Team and allow it to make project visits, or start sending professional expertise in music and graphic design again.

Secondly, we recommend that the UEN formalise its co-operation with the PTC in a written contract that outlines duties and roles for both parties. These should include:

- Jointly develop detailed annual plans with the new Project Group that the report is recommending PTC to develop (*see below*).
- Jointly develop detailed budgets with breakdown of instalments and date for transfer of instalments.
- Clear deadlines for narrative and financial reporting, transfer of first instalment can be dependent on receiving audit report for past year for example.

If the UEN does not see any improvements in the reporting procedures of PTC and if the travel ban in the UEN is upheld, it could **consider recruiting a local representative** (Palestinian) who would have the responsibility for reporting on the progress of the project. In addition, if the right person is recruited, he/she could have a training function: assisting PTC and the other Palestinian partners of UEN in improving their information and reporting work. This recommendation could also be linked to point 2) in 4.3 of networking with local community

Thirdly, we recommend that the UEN look into ways of integrating its policy of supporting teachers' trade unions into the current project at PTC. The General Union of Palestinian Teachers (GUPT) does not organise teachers in technical colleges, but UEN could support teachers' rights at PTC in different ways. It is important that the PTC knows the values of UEN in defending and struggling for teachers' pay and working conditions along with other rights.

For the Palestinian Technical College

We recommend that the College make an effort to **strengthen its dialogue with the UEN**. A working cooperation needs both partners to take initiatives and be active. The administration of PTC needs to improve on reporting (using e-mail would help greatly for communicating with Norway).

The report recommends that PTC establish a small **Project Group** for strengthening the project with Norway. The Project Group could consist of: representatives from Ministry of higher Education, one representative from the music section in Ministry of Education or the director of the Activities department in Moe, one representative from the administration at PTC, and one each from the teachers at the music and graphic design sections. We recommend that this Project Group have the overall responsibility for developing plans and budgets for the two sections and communicate these defined needs to the UEN.

Furthermore, we recommend that the administration of PTC place more trust and confidence in teachers, head teachers and teachers unions. A policy of showing appreciation and allowing teachers greater influence on decisions related to their professional work (in music or graphic design), could lead the teachers to exert greater efforts and be more loyal and committed to its employer.

With regards to financial routines, we recommend that PTC:

- Make a fixed assets list of all items purchased under the support from the UEN
- Make short interim audited report: this will reveal if there are unspent funds on the accounts of PTC before the end of the fiscal year, in order to avoid reimbursing funds for NORAD. With better planning, this could be avoided.

4.2 Recommendations for Music Education

The Music Education Section at Palestinian Technical College is at a crossroads and there is an urgent need to determine its future. The second year students will graduate in summer of 2004 and if new students are to be enrolled in the Music Section in Fall 2004, conditions and criteria - and chances for future employment as music teachers for these new students, must be settled.

Today Music is a subject in the Curriculum (together with Arts and Crafts, *Funun wa Hira*), but according to the Ministry there are very few music teachers who have been employed to teach music. Teachers in Arts or Sports are today teaching music. Thus it is up to the Ministry of Education to decide whether they would like to fully implement the new Curriculum plan or not. A similar choice is before the music education at PTC: our recommendations are thus divided into alternative A or B depending on the political will of the authorities.

If the Ministry of Education make a strategic decision of committing itself to start employing teachers in music in the schools, we recommend Alternative A, which is to develop and strengthen the music education at PTC and run a large information and awareness campaign in media installing pride and prestige about Palestinian music.

If nothing is done from the Ministry of Education with regards to employing music teachers graduated from PTC, we recommend Alternative B, which is to close down the Music Education at the Palestinian Technical College.

Alternative A:

1) Make diploma into BA:

- The Ministry of Education should finalise its plans for upgrade the music education from diploma to BA. The College has qualified enough teachers for BA.
- Converting the diploma into a modular system would let students choose to have for e.g. a major in music and minors in sports, fine arts etc.
- Graduates' chances for employment will increase since they can teach in more than one subject.

2) Create interest in the Music Education

- Conduct extensive **information and awareness campaign** in media about Palestinian music and the importance of teaching children their own roots, identity through music.
- Produce an **information brochure** about the music education. The graphic design section could organise a competition about who made the best brochure.

- Make an **information campaign/round in schools**; visit 9th and 10th graders in the schools to inform about the music education and its possibilities. Must be done in cooperation with the Ministry of Education.
- Cooperate closely with other music institutions such as Sabreen and National Conservatory of Music when planning the campaign.
- Create incentives for students to enrol in music education; offer 1 or 2 scholarships for the best student in the 2nd year.

3) Increase quality of music teachers' education

- Restructure curriculum to be less theoretical, and more practically oriented towards teaching.
- Prepare students better for teaching in school: music exercises to do with children, more music drills and games, folklore songs etc.
- Increase emphasis on Palestinian folklore songs in curriculum

4) Create incentives for teachers to teach music at PTC

- Improve pay and working conditions for teachers
- Each year 1-2 teachers can come to Norway for two to three weeks to observe and take part in music teaching at Norwegian primary schools
- Continue to develop the teachers, in-service trainings, and workshops.
- Apply for one music teacher to have a PhD-scholarship from the Norwegian Quota programme or by support from the UEN. If the support comes from UEN, the selection criteria should be made very clear to all teachers (current and ex-teachers) in order to have a fair and honest competition.

5) Follow up graduate students:

- PTC should keep lists of graduate students with phone/contact information, and keep contacts with the students
- Make visits to graduates who are employed at their schools
- Organise 1-2 seminars annually for graduate students

Alternative A is dependent on a written commitment/letter from the Ministry of Education/Higher Education that it will employ qualified graduate music teachers for the grades 1-5.

4.3 Recommendations for Graphic Design

The graphic design is facing fewer challenges than the music education, because graphic design is an "up-and-coming" profession. However, the study is still in need of developing further - and especially to interact with the society and community around the College.

Our main recommendations are:

1) Make diploma into BA:

- Converting the diploma into a modular system with major and minors. This will increase graduates' chances for employment and their chances for studying abroad on scholarships.
- Upgrade quality of teachers: MA-scholarship for best qualified teacher, competition, clear criteria: all interested should make graphic design exam

2) Increase students' credit hours and practical experience (if recommendation 1 is not accepted):

- Keep the computer lab open in the afternoons: Today the College is open from 08:00 until 14:00; it is too short time for the students. Since the College has one assistant and three teachers in graphic design, some of them can work mornings and the others in the afternoon in order to keep the computer lab open. There are 12 good PCs and Macs in the computer lab, it is waste of resources not to utilise these computers in the afternoons/evening.
- More practical training and project: give students projects, make cover for a book, make a brochure for the music education
- Allow students and teachers to set up a production line that encourages their productivity and creativity

- Access to library and Internet; currently, 1st year students are not allowed to borrow books out of the library and there is no Internet access for the students. Internet is an absolute necessity in today's world of graphic design.

3) More active networking and interaction with the local community and markets. Being located in the centre of Ramallah, the graphic design section has a unique chance to develop strong relations with companies and institutes who need graphic design services:

- PTC could hire a person for a shorter period that could work specifically on making contacts and linking graduate/current students with matching companies, institutes, centres etc. It could also be part of the work of the Public Relations' officer at PTC, but in order to ensure that one gets an active person, we recommend that a new person be recruited for a pilot project.
- Professionals from Design bureaus, advertising companies and children's literature centres are interested in coming to College to give workshops, lectures.
- Organise a "Career day" at PTC in which local companies, markets, businesses are invited
- Students need inspiration and creativity: can get memberships at places like Khalil Sakakini cultural centre, the Qasaba theatre, Tamer institute and other art centres. Students need to get inspiration and ideas.

4) Create incentives for teachers at PTC

- Improve pay and working conditions for teachers
- Each year 1-2 teachers can come to Norway for two to three weeks to observe and take part in graphic design colleges and institutes
- Continue to develop the teachers, in-service trainings, and workshops.

5) Follow up graduate students:

PTC should keep lists of graduate students with phone/contact information, and keep contacts with the students to track if she gets employment or not.

5. Annexes

Annex 1: Institutions and persons consulted

NAME	TITLE/INSTITUTION
Union of Education	Oslo
Lajla Blom	Head of International Department
Kathrine Blyverket	Consultant, International Affairs
Ingrid Opdøl	Member of resource-team
Haldis Holst	Member of resource team, and Central Board
Øyvind Engh	Elected representative, member of Central Board,
Yaw Frimpong	Finance officer
Professionals associated with Union of Education on contracts/project	
Geir Salvesen	Teacher educator at HIVE in Music, ex-resource person for UEN. Today head of concerts in Rikskonsertene
Edel M. Norheim	Music teacher, teaching short periods 1999/2000, now teaching music at Majorstua school and Norwegian Academy of Music
Randi Hobøl	Graphic Design Teacher, teaching 2 weeks at PTC in 1999, teaching at Merkantilt Institutt, Oslo
NORAD	Oslo
Gilen, Signe,	Team-coordinator Middle East
Mathisen, Trine R	Higher Executive Officer, Department for Civil Society and Private Sector Development
Sauvik, Leif B.	Senior Adviser, Department for Civil Society and Private Sector Development
EVALUATION FIELD WORK, WEST BANK	
Palestinian Technical College	
Dr Najwa Arafat	Director of Palestinian Technical College
Mahmoud Salah	Educational Inspector
Khayrieh Hamadnah	Head Teacher, Graphic Design and Music Education, Graphic design teacher
Fatima M. Adnan	Music Teacher (MA, Cairo)
Ali Taha	Music Teacher (MA, Najah-university)
Muhammad Qataty	Music Teacher (MA, Najah-university)
Rania Hamarsheh	Assistant to Music Education
Aroba Mashaleh	Ex-Music Teacher, now Master degree in Music at Amman University, Jordan sponsored by Union of Education, returning to PTC in 2004
Ra'fat Assad	Arts Teacher, Graphic Design
Bashar Harroub	Teacher, Graphic Design
Rana	Assistant, Graphic Design
Sahab Zalmot	Students' Affairs
Afaf Aqel	Administrative Deputy director
Rifka	Accountant
9 Music Students	
21 Graphic Design Students	

Ministry of Education/Higher Education, Ramallah

Hisham Kuhail	Deputy Minister of Education/Higher Education
Basri Saleh	General Director of International Affairs and Public Relations
Rima Al-Kilani	General Director of Educational Planning
Dr Salah Yassin	General Director of Curriculum Department
Jamel Abu Sa'da	Technical Education Director
Aballah Afaneh	Colleges Director
Saher Yasin	Music Activities Department

Resource persons linked to Development Aid, Education, Music, Graphic Design and Gender

Signe Marie Breivik	Norwegian Representative Office to the Palestinian National Authority
Odeh Turjman,	Project coordinator in Sabreen for Bidayat (has also given workshops for music education in PTC). Betlehem
Soheil Khory	Director of National Conservatory of Music (NCM), Jerusalem
Mahmoud Khalil	Ex-teacher GD in PTC, director of Young Artists Forum
Mervat Ayyash	Ex- teacher, Graphic Design 1999-2002
Hani Zoroub	Artist and Ex-teacher, Graphic Design on current leave
Majdi Hadid	Turbo Design, Computers & Software Co
Amal Masri.	Ougarit Advertising Company
Jihan Helou	Tamer Institute for Community Education
Amal Kreishe	Palestinian Working Women Society
Rana Nashashibi	Palestinian Counselling Center
Gudrun Bertinussen	Resident Representative, Norwegian People's Aid
Selwa Barghouti.	Principal, Ramallah Primary School / UNRWA

Resource persons in Norway

Unni Kjus Aahlin	Mphil candidate, Education in Palestine
Kai Gjølseth	Graphic designer, artist, writer and Teacher at the National College of Arts and Design
Håkon Skoge	Rikskonsertene

Annex 2: Terms of Reference

PAL-97/032

Curriculum Development and Guidance

I. **PROJECT PROFILE:**

a. *Project's background:*

Union of Education Norway (former Lærerforbundet, Teachers' Union, Norway) and Palestinian Technical College (PTC) have been cooperating since 1997. The first objective of this cooperation was to develop a two year music teacher education to suit the new curriculum in primary education decided by the Palestinian National Authority. From 1998/99 the cooperation was expanded to develop the study programme Graphic Designs. A study of the status of the two study programmes according to the requirements of the Palestinian society when it comes to education policy, women's participation in the working life and women's liberation can provide useful information to PTC in it's constantly work to improve the study programmes and to both PTC and Union of Education Norway when it comes to developing strategies for future cooperation.

b. *Long term objectives of the project:*

Contribute to developing the professional competence of the Palestinian educational system by focusing on culture (*turath*) and society's needs

c. *Immediate Objectives:*

Secure the quality of the education programmes in Music and Graphic Designs by strengthening the competence of teachers and students at Palestine Technical College by means of teaching facilities and in-service training.

d. *Target group:*

Teachers and students at the college. The study programmes last two years. The average number of students in each section per year is ca. 20, i.e.40 students per programme and totally 80 students per year. The number of students have decreased since the Intifada.

e. *Geographic location*

Ramallah (West Bank)

f. *Project's results:*

1. Improvements of competence and in-service training among the teaching staff
2. Finalize the qualifications of graphic design candidates (12-15) and music teacher students (18-20)
3. Enrolment of students equivalent amount as point 2).
4. Contribute to the development of a curriculum for a 4-years music education for teachers.

II. **PURPOSE OF THE EVALUATION:**

Palestine Technical College and Union of Education Norway have agreed to contract an external evaluation team that will provide a framework for assessing the effectiveness, efficiency and results of the project .

The evaluation process is designed to provide information that will :

- determine the degree to which the completed project has fulfilled its objectives and results.

- **promote learning among both cooperating partners**, Palestine Technical College and Union of Education Norway, as well as other relevant parties such as the Palestinian Ministry of Education, the external donor NORAD and other educational institutions in Palestine.

III. SCOPE OF THE EVALUATION:

1. To review the cooperation between Palestine Technical College and the Union of Education in Norway with focus on:

- 1.1 Mutual understanding and communication
- 1.2 Narrative and financial reporting
- 1.3 Financial issues: budgets and funding, accounts, auditing,

The effect of the Intifada since 2000 must be a part of the considerations done.

2. To what extent has the development of Music Teacher section and Graphic Designs filled a need in the Palestinian society when it comes to

- 2.1 Awareness of and preservation of their own national heritage
- 2.2 Open the work possibilities for women
- 2.3 Open the possibilities for women to take part in areas of decision making in the society
- 2.4 Relevance and efficiency of the project
- 2.5 The needs of the society

3. To what extent has the project reached the target group: teachers, students and schools. Relevant points could be enrolment, completion, job possibilities, religion/culture

4. To what extent has the project covered the aim of reciprocity between Norway and Palestine when it comes to:

- 4.1 Exchange of knowledge between Palestinians and Norwegian professionals
- 4.2 Exchange of general understanding between the two peoples of Norway and Palestine
- 4.3 Study-trips to Norway and guests lecturers from Norway

5. To what extent has the Music Teacher Education opened up for new teaching methods when it comes to

- 5.1 Music education in primary school
- 5.2 Other subjects in school

6. How does the Ministry of Education (former also Ministry of Higher Education) assess the output of the two study programmes when it comes to:

- 6.1. The needs of the society
- 6.2 Teaching methods at the college and in schools
- 6.3 The cooperation with Norwegian professionals
- 6.4 The cooperation with Union of Education Norway

7. Results and recommendations

IV. EVALUATION METHODOLOGY:

Phase One: Preparation

- Purpose: select evaluators and develop the evaluation work plan.
- Participants: Union of Education, PTC and evaluators
- Deliverables: Evaluation workplan and schedule.
 - Description of projects goals and results.
 - An initial list of evaluation questions (indicators).

Phase Two: Data collection and interpretation:

- Purpose: Collect, analyse and interpret data, conduct on site debriefing.

Participants: Evaluators
 Deliverables : Developing final report outline.

Phase Three: Feedback and reporting.

Purpose: prepare, validate and distribute the final evaluation report, and delivering an oral presentation on the report for all included parties.

Participants: Evaluators.
 Deliverables: Final report.

V. EVALUATION TEAM:

- 1 Norwegian (Arabic and English-speaking) leader of the team with professional development/evaluation/administration background, who has extensive experience from the Middle East/Palestine and the capacity to collect all the material and write up the evaluation report.
- 1 Palestinian (Arabic and English-speaking) research assistant with knowledge of Palestinian society who can be sensitive to girls' situation and aid with translations, questionnaires and interviews of female students.

VI. EVALUATION TIME TABLE:

October: finalise Terms of reference and nominate members of evaluation team; preparing workplan and schedule.

5.11.03: Initial list of evaluation questions ready: data collections starts in Norway by interviewing Union of Educations Norway's consultants, developing indicators for evaluation.

7-16.12: Norwegian Evaluator travels to West Bank: data collection, interviews, meetings and fact-finding.

December/January: Analysis of data, prepare the outline of report and writing of report.

29.01.04 First draft submitted to Union of Education and PTC for comments
 Oral presentation to both parties: in Norway by Norwegian evaluator, in Palestine by Evaluation team in March

20.02.04 Comments from Union of Education Norway/PTC to be submitted back to evaluators

March 2004: Evaluation Seminar at PTC: inviting MOHE, MOE, PTC, UNE, graphic design and music education professionals, teachers and students' representatives.

Final report in English submitted to Union of Education Norway. Translation of summary and recommendations in Arabic

VII. FINAL REPORT OUTLINE:

The evaluation report should be brief and concise (not more than 30 pages) and include the following information:

- Background, description of project, activities, Palestine Technical College and Union of Education Norway
- Description of the target group and the beneficiaries, and the General Union of Palestine Techers represented at the college
- Methodology of the evaluation scheme, Objectives, Criteria and indicators, methods used to evaluate.
- Analyses of data
- Obstacles

- Recommendations for Palestine Technical College, Union of Education Norway and others
- Annex of references, list of interviews, and some case studies of students

VIII. ROLES AND RESPONSIBILITIES:

(To be developed jointly by Palestine Technical College, Union of Education Norway and the Evaluation team.)

Union of Education Norway:

- Contact with PTC, send Terms of Reference,
- Select evaluator in Norway
- Facilitate interviews for evaluator

Palestine Technical College:

- Give comments to draft Terms of Reference,
- Nominate names for Palestinian team member (music consultant)
- Facilitate evaluation fieldwork, interviews and appointments with director PTC, staff, teachers and students, Ministry of Education, other governmental and non-governmental institutions
- Give feedback on draft report
- Participate in Presentation of report etc.

Evaluation Team:

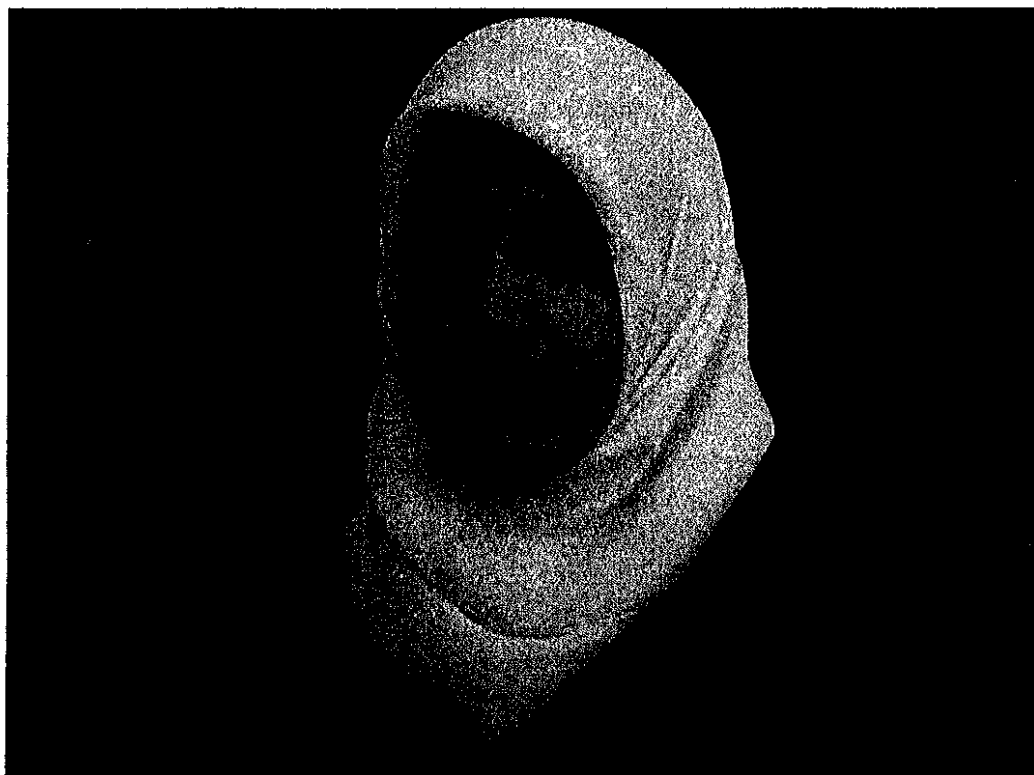
Team Leader:

- Adhere to Terms of Reference
- Submit work plan, outline of report and draft report within deadlines

Team member:

- Work closely with team leader in developing/translating questions for interviews
- Contribute in process of interviewing
- Data collection of music and graphic design education, analysis and recommendations

Annex 3 Case studies music students



Manal Hejazy
Music Education – Former Student

She graduated in 1999 in the first graduation for the Music Education in the PTC. She got employed since four years as a physical education teacher and then continued as a Music Education teacher. She teaches 4th, 5th, 6th grade in a public primary school called Abu Dis Primary Girls School, one music class for each grade.

She trains the 8th and 9th grade in a choir.

She gives 6 music classes per week, each class have 30-35 students. As she teaches art.

She uses drama in the music class.

We attended one class for her

Class outline

Warm up exercise: walking in the space, move all your body, in different speeds. She used FREEZE to move from exercise to the other. She used music (pomp and circumstance). (Drama)

Music exercise: clap the music musical notes. Like:

TATI-TA-TATI-TA

TERI-TERI-TERI

TA-TERI-TERI-TA-TA

Singing some Arabic songs.



Manal in the college

She went to the Norway to participate in music education training with Edel Norheim. She said that she learned a lot in her visit and she uses the exercises she took in her classes now like using drama in music education.

She entered the college without any knowledge in Music. But because it was a new subject with work chance in the market as the ministry of education said. As she said the first year wasn't very good because of the teachers especially teacher ALI, but with other teachers things were better, like teacher Shirin Abu Kader, Mohammad Fadel who gave us solfeggio and theories, Nael Abu Haltam and Aroba Maashal.

I felt afraid after my graduation because my major instrument was zither (Kanon) and not piano. In the beginning the Ministry of education didn't want to employ us. But we demonstrated (all music education graduates) and negotiated with the ministry to employ us. We were one hand and most of us got jobs in public schools.

Recommendations

Courses in methodology of teaching are very important to the students because it is music education (how to be a music teacher and not a musician). Join music education with other subject like arts and physical education and develop it to BA. Make the piano a major instrument.



Naemeh
Music education – Former Student

She graduated in 1999 in the first graduation for the Music Education in the PTC. She got employed since four years as a music teacher.

She works in two public schools Albireh Primary School and Abu Naemeh Primary School.

She teaches 1st, 2nd, 3rd, 4th, and 5th grade. Every class has 40-45 students.

She worked in a private school for one year.

She uses drawing, imaginations and dreams in teaching music.

She teaches music in steps: songs, musical scale and theories, listening to music.

She gave her comments about the students.... I care about the careless student to get her/hem involved.

We attended one class for her

Class outline

Singing a traditional Palestinian song with instrument.

Singing the same song without instrument.

Listening to music and noticing teacher's hands movements with the melody.(fast, slow, strong and weak tone)

Playing music with their instrument with the written notice on the board and with her clap.

She used story telling to make the students understand music.

Naemeh in the college

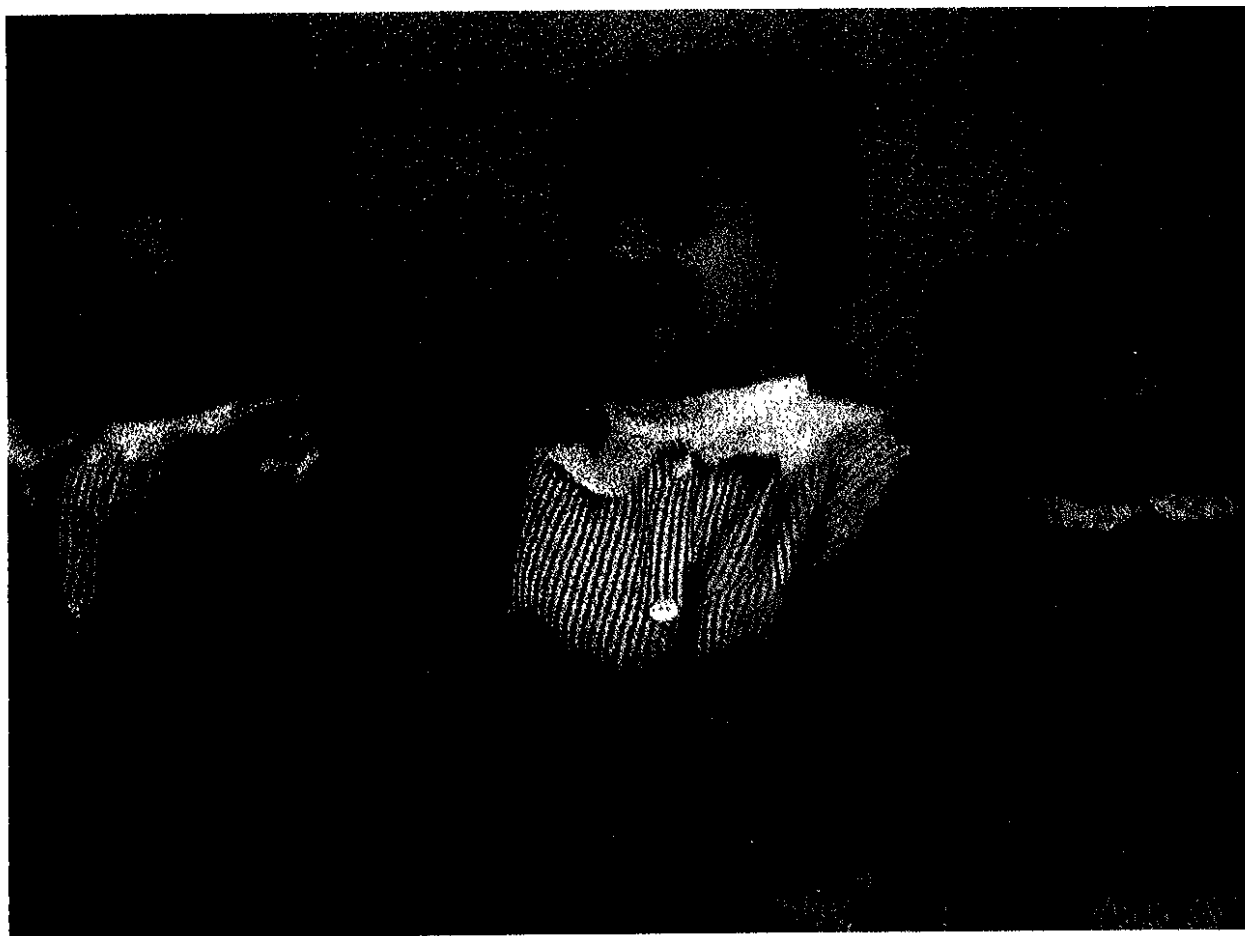
She entered the college to study arts and after I started my study I heard about the music education and converted to music with a big support from my father.

My major instrument is ode, but I don't use it. I use drum.

She said that the visit of Idel to the college benefited the students and she learned how to use story telling in teaching music.

She benefited most from teacher Mohammad Fadel and teacher Shereen Abu Kader.

She mentioned that there are some colleagues of her who are music teachers but teach another subjects.



The joy of music!
Naemeh's students in Bireh primary school for girls.

NN
Music Education Student
Second Year

She came from to study in Ramallah.
She likes music but she wanted to study Graphic Design. The college pushed her to study music.
She didn't have the talent or the knowledge when she entered the college.
She feels comfortable now with Music Education.
She suffers from stealing in the college. It happened with her 5 times.
As a boarder student she feels that she is in a big jail. They don't appreciate our study. When we have exams we couldn't study specially in solfeggio because it needs to raise our voice and sing.
She wants to continue her study in Music Education after the Diploma.
She feels herself qualified to start teaching music.
She believes in Music Education as a tool to pass our history and heritage to the students.
Traditional music and cradle songs make the student love her/his country.
She is afraid from the lack of work chances.
The most two teacher she benefit from them are Fatemeh Abd Eldaym and Mohammad Elketaty.

NN
Music Education Student
Second Year

She came from to study in Ramallah.
She came to study arts, but the college pushed her to study Music Education.
She hates Music. She love arts and is still drawing.
She feels that she waste two years of her age for nothing.
She is weak in her major-Music Education.
She will never teach music.
One of her relatives in[home town] is a calligrapher. She used to help him in drawing and calligraphy. That's why she wants to study Arts.
She will continue Arts when she finishes her Music Education in the same college.
She thinks a lot in arts and how she can teach arts in school.
She said that "I wanted to study Arts. I have the talent to teach drawing and let the students love arts and drawing"... " I will never teach music or take any training about music... I hate it ". "My life full of frustration and injustice as a Music Education student and a boarder student".
She likes to hear music, but not to teach it or study it.

Recommendations

DON'T PUSH THE STUDENT TO STUDY MUSIC EDUCATIONLET THEM CHOOSE

Annex 4: Case studies of Graphic Design students



Juliana Husary
Graphic Design-Former Student

Graduated in 2002 with accumulated average 77.8.

Did field training.

Did the comprehensive exam and passed it with a very good level.

She works in the field training company OUGARIT.

Work makes us more qualified and more creative.

She gives trainings and workshop in her work.

She said that "Graphic Design needs personal qualifications and strong character"... "I was very nervous, but working made more controllable.

She found herself not qualified enough when she started working, but she worked hard.

She doesn't like to use heritage or calligraphy in her designs. She likes to use new things.

Graphic Design has a big future.

It is hard to find a job in the market because the companies pay very low salaries for the graphic designer.

The graphic designer can influence her/his society through her/his thoughts and designs.

Juliana in the college

The level of teaching in the college is good.

She studied with Ra'fat, Hany and Kayrya. Teachers are good and qualified.

The equipments are good.

She took trainings and courses outside the college during her study.

She didn't have the talent before starting her study.

Computer courses are more important than drawing in Graphic Design.

Recommendations

Increase computer courses.



Ansaf Fawzy
Graphic Design Student
Second Year

She came to the college to study Graphic Design.

She has a talent in drawing.

She doesn't study another subject, but she is interested in trainings and workshops outside the college.

She participated in drawing workshop in Tamer Institute for Community Education and her draws for a story were published.

She did her field work in the curriculum department, Turbo Design and Adwa' design.

She said that "teachers benefit me in the college". "I can influence y society through my designs".

Graphic Design student must be creative".

She wants to work in the market.

She said that there is shortage in the materials.

Recommendations

Increase credit hours for computer skills.

We want to know in what way the Norwegian fund us.

Internet access.

Push the college to afford the materials.

Annex 6: Curriculum in Music Education

1 st Semester		2 nd Semester	
Course	C.H	Course	C.H
Theory of Music *1	2	Theory of Music *2	2
Sighting Singing & Ear Training *1	3	Sighting Singing & Ear Training *2	3
Appreciation of Arab Music *1	2	Appreciation of Arab Music *2	2
Arabic Percussion's *1	2	Arabic Percussion's *2	2
Choir *1	3	Choir *2	3
Orf Instrument *1	2	Orf Instrument *2	2
Instrument *1	1	Instrument *2	1
Total	15	Total	15

3 rd Semester		4 th Semester	
Course	C.H	Course	C.H
Theory of Music *3	2	Theory of Music *4	1
Sighting Singing & Ear Training *3	2	Sighting Singing & Ear Training *4	2
Arabic Percussion's *3	2	Arabic Percussion's *4	2
Choir *3	3	Choir *4	2
Instrument *3	1	Instrument *4	1
Appreciation of Classical Music	2	Appreciation of Contemporary Arabic Music	1
Total	12	Total	10

** CH equals credit hours*

Annex 7: Curriculum in Graphic Design

1 st Semester		2 nd Semester	
Course	C.H	Course	C.H
An Introduction to Drawing	2	History of Ancient Art	2
Descriptive Perspective	2	Drawing *1	3
Principles to Graphic Design	3	Principles of Etching & Printing	3
Introduction to Computer Graphic	3	Principles of Calligraphy & Decoration	2
Color Theories & Techniques	3	Computer Graphics *1	3
		Graphic Design *1	3
Total	13	Total	15

3 rd Semester		4 th Semester	
Course	C.H	Course	C.H
An Introduction to Painting	2	Painting *1	2
History of Islamic Art	3	History of Modern & Contemporary Arts	2
Photography	2	Graphic Design *3	3
Printing Techniques	2	Computer Graphic *3	3
Latin Calligraphy	2	Introduction to Multi-media	3
Computer Graphic *2	3	Seminar (Graduation Project)	3
Graphic Design *2	3		
Total	17	Total	16

* C.H means credit hours