



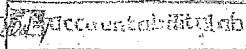

United Nations
Peacebuilding
Peacebuilding Fund

**United Nations Peacebuilding Support Office (PBSO)/ Peacebuilding Fund (PBF)
IRF PROJECT DOCUMENT - NUNO**

<p>Project Title: Reel Peace: Using Film to Support Stability in Liberia</p>	<p>Recipient Organization(s): Accountability Lab Liberia (ALL)</p>
<p>Project Contact: Anthony Selmah Address: iCampus, 150 Carey Street, Snapper Hill, Monrovia, Liberia Telephone: +231-886-108-188 E-mail: anthony@accountabilitylab.org</p>	<p>Implementing Partner(s) – iLab Liberia, Visual Storytellers, Liberian TV, Liberia Film School, Leemah, Citizens’ Bureau Project Location: Liberia</p>
<p>Project Description: <i>One sentence describing the project’s scope and focus.</i> Reel Peace will build, train and support a national network of women in Liberia using film to support peace and stability.</p>	<p>Total Project Cost: \$443,204.70 Peacebuilding Fund: \$433,129.70 Fully allocated first tranche: \$86,625.94 Conditional second tranche: \$129,938.91 Conditional third tranche: \$129,938.91 Conditional fourth tranche: \$86,625.94 Other contributions: Accountability Lab Liberia (\$10,075)</p> <p>Proposed Project Start Date: October 1st, 2017 Proposed Project End Date: December 31th, 2018 Total duration (in months)¹: 15</p>

¹ The maximum duration of an IRF project is 18 months.

(for IRF-funded projects)

Recipient Organization Name of Representative Lawrence Yealue Signature: Name of Agency Accountability Lab Liberia Date & Seal 25/09/2017 	Representative of National Authorities Name of Government Donald Paul A. Griston N'Tow Signature Title Date & Seal 
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¹ The maximum duration of an IRF project is 18 months.


<p>Peacebuilding Support Office (PBSO) Name of Representative Signature Peacebuilding Support Office Date & Seal</p> <p>2/12/2017</p>	<p>Resident Coordinator (RC)</p> <p>Name of Representative Yacoub El Hillo Signature RCO, Date & Seal</p>  <p>03/17/2017</p>

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PROJECT COMPONENTS:

I. Peacebuilding Context and Rationale for PBF support

a) Peacebuilding context:

The Government of Liberia and the UN system recently agreed on a new "Sustaining Peace and Securing Development Peacebuilding Plan" which builds on Security Council resolution 2223 and lays out clear priorities for the peace-building process during the upcoming elections, the UNMIL drawdown and beyond. Additionally: "the UN sustaining peace resolutions connect peace and security, sustainable development and human rights. They also strongly support the idea of an integrated UN approach to peace-building in countries like Liberia- with an increased role of women and youth as central to this process."

As touched upon in the plan, the lives of many women remain particularly insecure due to societal inequalities and sexual and gender-based violence which weakens social cohesion in communities. As a result, broad and equal participation of women and men across political and socioeconomic spheres remains critical to consolidating peace. Furthermore, the plan places a special emphasis on national reconciliation, particularly in rural and more remote areas of the country where many of the root causes of the war remain unaddressed. The plan also points to the youthful Liberian population- which need to be engaged in constructive, positive efforts for social change. It calls for visible programs targeted at the most vulnerable- which tend to be young women in rural parts of the country.

This project focuses very clearly on the intersection of youth, women and sustainable development in support of peace - both in terms of the participants in the program itself (the filmmakers) and in terms of the audiences for the films (mainly rural women). It is building a network, creating a national conversation and supporting skills development across Liberia in ways that will help reconciliation, create inclusive conversations and support development in new ways.

b) Rationale for this IRF:

Young Liberian women remain deeply excluded in political, economic and social terms. Traditional gender roles undermine women's independence, widespread domestic violence perpetuates female subordination and lack of access to opportunities prevents social mobility. The recent UN Gender Inequality Index ranked Liberia 177th out of 188 countries, lower than Afghanistan and Yemen. Today, women represent only 12% of the legislature and hold only 6% of local government positions in Liberia. All of this undermines peace- when over 50% of the population is systematically abused, excluded and marginalized this breeds resentment, precipitates violence, undermines economic growth and ignores the significant capacity these women have to support peace-building.

Traditionally, men tend to dominate the formal roles in a peacebuilding process; there are mainly male peacekeepers, male peace negotiators, male politicians, and male formal leaders. Power is unequally distributed between men and women and the majority of women do not have a voice in local and national decision-making processes.² There are two general theories regarding the need for work to correct this imbalance: the first is that the attainment of peace leads to greater gender equality, and the second is that the establishment of gender equality leads to peace. The start of a movement of this sort begins with establishing a common

² <http://www.peacebuildinginitiative.org/index9aa5.html?pageId=1959>

understanding and acknowledgement of the challenges, which can be facilitated through new communications channels.

This project can make a relevant difference in the national peace-building process by engaging the most vulnerable populations- rural women- and working with them through film (story telling) to turn them into a robust network of local peace-builders. With the 1st female head of state stepping aside, elections in October (and probably November 2017) and the full drawdown of UNMIL taking place by March 2018, Liberia is entering a critical period of its post-conflict transition.

Socially-engaged filmmaking is by its nature collaborative, cooperative and inclusive- given that it can include those that are unable to read and write (in Liberia this is almost 50% of the population). The process entails numerous decisions and compromises, and – because it seeks on-screen narrative resolution through building relationships based on off-screen trust – forces dialogue and dynamics that can be harnessed to build community. In some cases, new forms of leadership, voice, and power are developed: first through the making of films, and then in audiences who are activated by them. This kind of creative expression, rooted in community, can be a significant force for justice.³

In Liberia specifically, this film project will be linked directly to existing women’s peace-building efforts. For example, we will coordinate with the Women’s Peace Hubs, regional peace hubs, the Women as Peacemakers and Nation-builders project and local peace committees supported by the UNPBF previously, to gather stories and information for the films. We will also work with the Women’s Situation Room to bring in footage and access to high level women peace-makers where relevant (both for film content and for the film festival). Finally, we will work with the Women in Peacebuilding Network (WIPNET) to recruit some of their women peacebuilders into the program, and use members of their network as trainers and community “amplifiers” for the films.

The PBF is the right mechanism for this work for three reasons: 1), the very clear synergy between the focus of the PBF on peace and the aim of this work to build a network of female-peacebuilders; 2), the interest of the local UN Country Team in creative approaches, such as film, to peace-building; and 3), with the PBF being a flexible mechanism with a short-term timeframe, suited specifically for transitions such as the transition taking place in Liberia currently. The PBF has also supported Security and Justice hubs and women’s Peace Hubs across Liberia, which we hope to coordinate with for this project- as locations for film-showings and policy discussions.

This IRF is being submitted as a stand-alone submission, but has been discussed with a variety of local country partners and stakeholders including the UN Country Team, the government and local CSOs and women’s groups. The project has received widespread support and cooperation from all of these stakeholders.

II. Objectives of PBF support and proposed implementation

a) Project outcomes, theory of change, activities, targets and sequencing:

Film is a universally understood medium in Liberia. As such, there is no better way to spread messages and create awareness than through visual stories. Disseminating these films in local languages (with sub-titles) will build support among Liberians for the issues they touch upon; and the film festival and other international outreach efforts will continue to ensure attention

³ Film, Truth, and the Pursuit of Peace.

is paid to issues of gender and peace in Liberia. This project will contribute to peace in Liberia by training a cohort of female visual peace-builders in a holistic manner. Forty-five women (three from each of the 15 provinces), one local government official, a local journalist and a local civil society activist who have a proven track record of engaging around women's rights and peace issues and will be sourced through our network of partnerships at the local level (and through coordination with the UN Country Team- for example the "PBF/LBR/A-10: Community-based Conflict Management- Women as Peacemakers and Nation Builders" project which has supported leadership training for rural women; and with the other women's peacebuilding organizations mentioned above).

The women may not have film-making experience but will be able to commit to the year-long process beyond their daily work. They will be chosen through a competitive process through a simple application form that will be disseminated both online, through Whatsapp and in paper form- with outreach through community radio partnerships and applications through Whatsapp, which in our experience are the best ways to reach rural communities. It is this combination of cross-sectoral perspectives and skills among women that we feel will allow for the greatest collective impact, buy-in and dissemination of the films.

This work will be conditioned by gender considerations and "do no harm" methodologies throughout the planning and implementation, derived from the relevant literature and practice. Gender analysis is core to the design of all of the activities and our team has deep experience in applying do no harm frameworks to work at the local level in Liberia in order to understand how aid and conflict interact, to avoid unintentionally exacerbating conflict and to discover opportunities in which people can be helped to build peace.

Aid is not neutral and can cause harm or strengthen governance in contested spaces. Inflows of ideas and resources in a resource-scarce environment represent power and wealth and can become part of existing conflict dynamics. We aim through all of our work to ensure that our work not only "does no-harm," but actively strengthens local governance, capacity and impact in the following key ways:

- i) ***Understanding context-*** with a key focus on identifying information gaps; ascertaining how programming interacts with existing dynamics on the ground; and learning/adapting continually to ensure "fit" with the relevant challenges. We take time to get to know all possible stakeholders within a given context and informally map relationships among them to understand how individual incentives may affect collective processes of change.
- ii) ***Careful design and preparation-*** including ongoing conversations in the relevant communities about their needs, challenges, opportunities and relationships. We ensure the people we bring into the project are representative of the local community (in terms of gender, ethnic group and so on); and we also administer core training for all staff and volunteers on conflict issues, aid and development, communication and messaging, and integrity and accountability.
- iii) ***Building local capacity-*** through engagement with key stakeholders as outlined above, with an emphasis not on substituting for missing skills and knowledge, but building those skills and knowledge over time. This also involves supporting the development of a learning mindset and willingness to provide feedback that can be used to improve the project over time.

- iv) *Linkages to larger processes*- we will also seek to link this work to larger national and international peace-building processes as outlined above to provide a framework for discussions that is collaborative, complementary and constructive. Initiatives such as the Open Government Partnership for example, can provide some international “cover” and data that can be used for more open and honest conversations in communities, if interpreted in the right ways.

The “Do No Harm” approach has been proven to be highly compatible with community-based participatory processes of the type we will carry out through this project. The approach will improve the quality of programming, lower risks to the community and to staff and lay the foundation for durable peace in Liberia.

Outcome 1- A network of trained Liberian female peace film-makers to tell critical stories about the importance of peace-building and women’s participation in peace-building in Liberia.

Outcome Statement- This outcome will be achieved by training 45 women to become film-makers with all of the skills, knowledge and connections they need to make films, make their voices heard and use their films to push for peace.

Theory of Change- IF key Liberian women are able to use film to tell their stories and engage people, and IF they are given the tools to leverage these films to express their needs and advocate for their rights, THEN by bringing people together and starting conversations to catalyze new ideas for peace they will be in a position to positively contribute to the national Liberian peace-building project.

Content of Support- 45 participants will receive training in technical filmmaking skills (story-telling, film preparation, production, editing, dissemination, using film for advocacy). Similar to the Peace Huts concepts, using the study circle methodology- which incorporates the diverse backgrounds of the community’s constituents and encourages participants to respectfully consider the views and values of fellow members by providing opportunities for participants to meet face-to-face and discuss issues that are important to them. We will also train the participants on issues relating to governance and peace (democracy, peace-building, “do no harm” methodologies; women’s rights, civic participation, inclusion and diversity). These discussions will seek to foster social networks between people and uncover new and thoughtful methods of addressing public concerns which can then be used to make films to raise awareness about issues critical to peace.

The training will take place initially at our audio/visual studio in Monrovia and then in the contexts in which these women live and work. Our team will provide ongoing mentorship and network-building support throughout the 15-month period (both from within the team and with the support of professional film-makers), and beyond, in conjunction with our partner organizations: the Liberian Film Institute, Visual Storytellers and Liberian TV. The quality of the films will be ensured through continued guidance, support and feedback, and help with shooting and editing as required.

With the guidance and expertise of the AL team as well as the technical support and quality control through iCampus the participants will use the issues and learnings the arose during the training discussions to work in groups of three to produce one film each (15 films total). The UN and other key peace-builders will be included in the process throughout- for example, an expert reference group of peace-builders will have the opportunity to comment

on the story-boards for the films (before production begins) and will also play a role in the judging panel at the film festival (further details below).

The films will be used as advocacy tools to engage a wider audience around issues of peace, stability and inclusion in order to influence policy. The films will be disseminated, through CDs at local video clubs (where Liberians gather in every community to watch soccer- the films will be shown at half-time to take advantage of the captive audience), 90 community screenings in communities across all 15 counties, and online (through a dedicated website, YouTube and social media) over the course of several months- contributing to a national conversation about peace and women's critical role in stability.

Outcome 2- Liberian women have greater impact and influence on policy-making processes as it relates to gender, peace and stability in Liberia.

Outcome Statement- This outcome will be achieved through the use of films (outputs) and advocacy trainings - to impact policy development and peace-building at the local and national levels.

Theory of Change- IF key Liberian women are able to use film to tell their stories and engage people, and IF they are given the tools to leverage these films to express their needs and advocate for their rights, THEN by bringing people together and starting conversations to catalyze new ideas for peace they will be in a position to positively contribute to the national Liberian peace-building project.

Content of Support- Participants will be supported to develop "Reel Stories Policy Agenda" documents to accompany the films they have made and trained to facilitate discussions around the films at the local level. The policy documents will include specific information around opportunities and demands for potential policy changes. These documents will provide a structure for post screening formal and less formal policy inputs (informal being inputs from peace committees, women's peace huts and county and related district security councils and the county level early warning and early response network, for example- building on the Peace-Building Plan, Peace, Security and the Rule of Law goals). These documents will be widely distributed (in full and simplified through infographics) to generate conversations on social media and among relevant citizens' groups to facilitate constructive pressure to change policy and practice.

Citizens have very few levers at the local level in Liberia to influence policy- this approach will provide them with a concrete means to begin to engage in the advocacy-for-policy-change process. Viewers will be encouraged to use the films as advocacy tools, mobilizing support, growing their networks and helping to shift behaviors. We work with the women film-makers in each county to. The films will therefore act as advocacy tools to mobilize support, grow networks for change and to help shift behaviors.

The policy agenda documents will also provide a key input for the meetings of the sector working groups, where relevant, and then to the Liberia Development Alliance (LDA) through the approved Pillar Structure for policy decisions and direction, as outlined in the PBF Support to the Liberia Peace-Building Plan document.

We have carried out this process previously through our film school in Liberia, with impressive results (during Ebola, for example, our film dramas about the disease which we played in hotspots across the county changed informal policies and behaviors at the local level to prevent the spread of the virus).

The team has excellent relationships with local government officials and will push to ensure that they attend the events and are answerable to constituents during the discussion periods afterwards. Government officials will be included in the process at every step- the film-making (one of the women making the films from each county will work for the government); the film watching (local elected politicians will be invited to the film showings to discuss the issues with citizens as outlined above); and the larger advocacy process (national and international policymakers will be invited to the film festival and training will include support to the women in the film school on how to advocate with these powerholders for change). We will also work with more informal national networks such as Liberia National Early Warning and Response Mechanism Coordinating Centre (NEWRMCC) and National Civil Society Council (building on the Peace-Building Plan Governance and Public Institutions goals) to both seek guidance on this process and feed the films into discussions at that level.

Outcome 3- Increased awareness and support among Liberian and, global populations, of the critical role of women in peacebuilding in Liberia.

Outcome Statement- This outcome will be achieved through significant efforts to disseminate the films at the local level, through a large national women's film festival and additional efforts to generate international attention for peace-building in Liberia through the films.

Theory of Change- IF key Liberian women are able to use film to tell their stories and engage people, and IF they are given the tools to leverage these films to express their needs and advocate for their rights, THEN by bringing people together and starting conversations to catalyze new ideas for peace they will be in a position to positively contribute to the national Liberian peace-building project.

Content of Support- Beyond the dissemination via CD, AL will also support the development of a National Women's Film Festival will be a large 2-day festival in Monrovia in November 2018, one year after the national elections, to take stock of the transition and reflect on the process of peace-building and the role that women in Liberia play in that process. All 15 films from the project will be shown to a large audience at Monrovia City Hall. A high-level steering committee of Liberian women will be recruited to provide oversight and guidance on the development of the festival and will provide inputs on design, outreach and content. This will be a high-profile event with prominent female leaders and UN and other international peace-builders engaging in panel discussions around the films, acting as jury members to choose the winners and working around the event to push policy-makers on the issues.

There has never been an outreach campaign or national film festival of this sort around issues of women and peace-building in Liberia- and it is approach will allow for new conversations and, we think, create support to address peace-building in new gender-sensitive ways. A dedicated project website and social media outreach will also provide additional platforms for dissemination of the films. The team will also coordinate to have the films shown at global film festivals and at key decision-making bodies (such as the UNPBC and other bodies; the World Bank; and through national governments with key strategic interests in Liberia).

The event will also encourage film-makers and the public to engage in a national conversation about peace, women's rights and how Liberia can forge a more stable, prosperous and inclusive future. The output of the festival will be a policy document outlining the changes (legislative and policy) that women in Liberia would like to see,

matched with ideas for how to take these changes forward. We have experience with facilitating such documents through our recent collaboration with the UN Country Team on the 1st National Youth Peace-Building Conference and will build on lessons from this process.

Key Features of this project include: **Mentorship** - Program participants will receive ongoing mentorship and coaching throughout the lifespan (13 months) of the project both remotely and in person. **Quality Control** - The Lab has a number of years experience developing and executing projects such as this as well as film production and dissemination across the country. **iCampus** - Shared innovation, co-working and community space for organizations at the intersection of technology, accountability and social change in Liberia. The New Media Lab at iCampus will serve as a state-of-the-art resource for the film-makers. **Policy Development** - This project has the potential to significantly affect policy by supporting facilitated conversations around women and peace-building efforts in Liberia activated through the medium of film.

Sustainability - All participants will receive the full services and backing of the Lab and iCampus teams and will be encouraged to participate in ongoing skills development and continuous learning. We will work to continue the film school and to scale the knowledge and content included within the school through volunteer and women's networks across the country. For example, as mentioned above we are already discussing the synergy between this work and the work of organizations including the Womens' Situation Room and the Women in Peacebuilding Network (WIPNET). Additionally, we are speaking to the Women's NGO Secretariat of Liberia and the Liberian Muslim Women's Organization about possible collaboration. We will also support access through online modules- when the access makes this feasible. We will also work with the participants in the 2017/18 film school to further develop skills and support change in Liberia - by connecting them to media houses such as Front Page Africa, networks of women journalists (such as New Narratives) and open access to our new audio/visual studio when they are in Monrovia.

Furthermore, we anticipate that the excitement and impact of the first year will ensure that the National Women's Film Festival becomes an annual event to support and celebrate female story-tellers, and consequently peace builders in Liberia.

b) **Budget:**

Table 2: Project Activity Budget

Outcome/ Output number	Output name	Output budget by RO	Amount allocated to Gender Equality and Women's Empowerment	UN budget category (see table below for list of categories).	Any remarks (e.g. on types of inputs provided or budget justification)
Outcome 1: A network of trained Liberian female peace film-makers who can work over time to tell critical stories about the importance of peace-building in Liberia.					
Output 1.1	45 women trained in film-making	\$23,400 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs, contractual services	Training will take place at the outset of the program for 1 week
Output 1.2	Ongoing	\$14,400	100%	Staff, supplies,	Mentoring will be both

	mentoring, support and feedback to the film-makers	(excluding staff, direct and indirect costs)		equipment, travel, general operating costs	in person and by phone/online
Output 1.3	15 films on issues of peace and gender	\$86,000 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs	Number of films reduced from initial proposal to focus on fewer, higher-quality films
Outcome 2: Greater impact and influence for Liberian women on the policy-making process as it relates to gender, peace and stability in Liberia.					
Output 2.1	Training of 45 women on policy advocacy techniques	\$0 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs, contractual services	Training costs included in training costs above
Output 2.2	90 film showings and community conversations about the films nationally including at least 60 local power-holders	\$16,650 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs	Carried out by film-makers with support from team when feasible
Output 2.3	15 Reel Stories Policy Agenda Documents to be used as inputs for decision-making	\$1,350 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs	Cost of documents themselves- not conversations and advocacy around them
Outcome 3: Increased awareness and support among the Liberian and global populations of the critical role of women in peacebuilding in Liberia.					
Output 3.1	Film CDs distributed and played in 300 video clubs around the country, with conversations around the issues	\$6,300 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs	Includes duplication of CDs (still the best way to disseminate visual content in Liberia) and travel to video clubs

Output 3.2	A national 2 day women's film festival with 1000+ attendees	\$35,500 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs, contractual services	Includes all set-up and program costs
Output 3.3	A dedicated project website with all films	\$6,000 (excluding staff, direct and indirect costs)	100%	Staff, supplies, equipment, travel, general operating costs	Also includes ongoing maintenance of the website/communications
Total		\$195,140	100%		

Table 3: Project budget by UN categories

CATEGORIES	PBF PROJECT BUDGET				TOTAL
	Amount Recipient Organization- Accountability Lab				
	Tranche 1 20%	Tranche 2 30%	Tranche 3 30%	Tranche 4 20%	
1. Staff and other personnel	\$31,200.00	\$46,800.00	\$46,800.00	\$31,200.00	\$156,000.00
2. Supplies, Commodities, Materials	\$1,470.00	\$1,470.00			\$2,940.00
3. Equipment, Vehicles, and Furniture (including Depreciation)	\$10,010.00	\$15,015.00	\$15,015.00	\$10,010.00	\$50,050.00
4. Contractual services	\$18,540.60	\$28,545.90	\$30,015.90	\$20,010.60	\$97,113.00
5. Travel	\$10,194.40	\$15,291.60	\$15,291.60	\$10,194.40	\$50,972.00
6. Transfers and Grants to Counterparts	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
7. General Operating and other Direct Costs	\$9,553.05	\$14,329.58	\$14,329.58	\$9,553.05	\$47,765.25
Sub-Total Project Costs	\$80,968.05	\$121,452.08	\$121,452.08	\$80,968.05	\$404,840.25
8. Indirect Support Costs*	\$5,657.89	\$8,486.84	\$8,486.84	\$5,657.89	\$28,289.45
TOTAL TRANCHE AMOUNTS	\$86,625.94	\$129,938.91	\$129,938.91	\$86,625.94	\$433,129.70

c) Capacity of RO(s) and implementing partners:

Accountability Lab Liberia (ALL) staff now includes 7 staff in Monrovia (Country Director, Chief Operating Officer, Finance Manager, M&E Officer, Procurement Officer, a

Communications Associate and a Country Resident). The team has significant experience with peacebuilding work, including working for the past 4 years with community justice teams in West Point and Logan Town (Monrovia) to resolve local level disputes; through playing an active role in Early Warning Early Response (EWER) Working group (monitoring conflict indicators in Liberia); through ongoing engagement with the UN system (with voter awareness around peaceful elections for example); and through organizing, with the Swedish Government, the UN Country Team and the Government of Liberia, the 1st National Youth Peacebuilding Conference last April, which brought together 200 young people from every county for a 2-day interactive meeting around peace-building issues with speakers including the SRSG and the President of Liberia.

In terms of joint programming, the ALL team has worked closely with other organizations in a variety of capacities. These have included, for example: the creation of Liberia's 1st co-working and innovation space (with iLab Liberia and various other organizations); the delivery of the peace-building conference as outlined above; and as the co-chair of the Open Government Partnership (OGP) working group (with the government of Liberia and the OGP secretariat).

Strengths ALL will bring to this project include: a national network of young people committed to peace and accountability; connections with government officials at every level in every county; deep expertise supporting young people to develop creative engagement tools (including film) for advocacy and policy change; a committed team and state-of-the-art facility in Monrovia for film-making and dissemination; significant logistical capabilities to deliver large-scale events; and a national network of volunteers who can support project implementation.

ALL takes monitoring and evaluation very seriously. In terms of M&E capacity, ALL has a dedicated M&E officer and the performance of each staff member is also judged in part by their ability to provide feedback and data on their activities. All team members have been trained in M&E techniques and in Kobo Toolbox- a (online and offline) data collection app that we will use for this project to collect information at every possible opportunity. The organization as a whole uses an adaptive learning mindset, with the goal to collect information to learn and improve wherever we can. The co-working space that we manage also has the explicit goal of being a learning hub for organizations in Liberia. We have also budgeted for an independent external evaluation of the project, which will be carried out by a reputed consultancy at the end of the project. Overall, M&E costs total more than 5% of the total project budget.

ALL is a local organization and all funding will pass through ALL. Partners for this work include:

- Leemah- a women's organization that will support us in recruiting the female film-makers. Leemah has been working with marginalized women across Liberia for several years, with support from the US government, among other donors;
- Liberia Film Institute and Visual Storytellers- film schools/networks that came out of ALL's "Accountability Incubator" and will support the training of the women film-makers, which have been working on film-training for several years with support from the German government among other agencies;
- Liberian TV- a community TV network that will support dissemination of the films in communities and facilitate discussions around the films with policy-makers; and support the film festival. LTV has worked with the European Union among other donors;

- Citizens' Bureau- will provide support to the training of the women on issues of advocacy and peace-building. Citizens' Bureau has worked with Trust Africa and the Dutch Government, among other donors.

All payments to these partners will be small and ALL will provide quality assurance by only paying for services after completion. These are organizations that we have known for many years and with whom we have a good working relationship.

Table 4: Overview of RO funding in the country

	RO: Accountability Lab Liberia	Key Source of Funding (government, donor etc)	Annual Regular Budget in \$	Annual emergency budget (e.g. CAP)
Previous calendar year	Staff of 7 based in our co-working and innovation space in Monrovia	OSIWA, UNDP, USAID, UK Embassy, Accountability Lab US, Fund for Global Human Rights	\$383,046.77	\$12,000
Current calendar year	Staff of 8 based in our co-working and innovation space in Monrovia	GIZ, USAID, OSIWA, UNDP, Sweden, Accountability Lab US, Fund for Global Human Rights, Indigo Trust	\$556,609.98	\$15,000

As part of the review process the following documents, which PBSO has already received, will be considered:

- Annual report of the Recipient Organization;
- Audited Financial Statements for the last three years;
- Proof of previous funding by the UN, the PBF, or any of the contributors to the PBF;
- A letter from RO's external auditor stating that the RO has the requisite financial systems, internal controls and capacity to manage project funds. At the time of submission, the auditor must also provide membership of a national or regional audit association;
- Be registered as a non-profit, tax exempt organization (in both, the country where headquarter is located and in country of implementation).

➤ Expiration date of in country registration⁴: 11/04/2017

III. Management and coordination

a) Project management:

The project will be carried out by ALL staff in Liberia. ALL has a sister organization (Accountability Lab US) which will provide guidance, oversight and support (through the Executive Director, the provision of a film-maker and through support for communications). ALL has a local Board of Directors that meets quarterly to provide guidance and ensure effective governance of the organization (see accompanying list of Board of Directors).

⁴ In case of registration expiring during the implementation of the project, renewed registration needs to be submitted for full transfer of funding.

b) Funds disbursement:

	Percentage	Triggers
Tranche 1	20%	Formal approval of the project
Tranche 2	30%	Expenditure of at least 75% of the first tranche On-time submission of a semi-annual or annual report
Tranche 3	30%	Expenditure of at least 75% of the second tranche <ul style="list-style-type: none"> On-time submissions of semi-annual, annual and final reports
Tranche 4	20%	Expenditure of at least 75% of the third tranche <ul style="list-style-type: none"> On-time submissions of semi-annual, annual and final reports

c) Risk management:

Table 5 – Risk management matrix

Risks to the achievement of PBF outcomes	Likelihood of occurrence (high, medium, low)	Severity of risk impact (high, medium, low)	Mitigating Strategy (and Person/Unit responsible)
<i>Security-</i> security situation deteriorates	Low	Medium	<ul style="list-style-type: none"> Mobilizing deep local networks to ensure we understand context Strict adherence to ALL security guidelines Ongoing monitoring and check-ins to ensure project participants are safe
<i>Political-</i> national and local political climate changes	High (upcoming elections)	Low	<ul style="list-style-type: none"> Local political push-back against the project by newly elected officials- mitigated through working with local governments to make the films; Political issues related to the upcoming elections- mitigated through beginning core work after the electoral period, avoiding any politicization; We will also mitigate by mobilizing our relationships across all political parties to ensure effective implementation.

			<ul style="list-style-type: none"> - Strict adherence to ALL security guidelines
<i>Economic-</i> macro-and micro-economic conditions deteriorate	Medium	Medium	<ul style="list-style-type: none"> - National economic downturn, mitigated through providing stipends to the film-makers to allow for full engagement - We will also work with the participants throughout on sustainability to ensure continuation of activities- such as connecting them to local media houses for additional paid project based work
<i>Health-</i> possible outbreak or health pandemic	Low	High	<ul style="list-style-type: none"> - Continual monitoring of WHO and other health bulletins; - Strict adherence to ALL security guidelines

d) Monitoring & Evaluation:

Monitoring and Evaluation for the project will be carried out primarily by the ALL M&E Officer, with oversight from the Country Director and COO. The M&E Officer and Country Director/COO will visit the female film-makers in their counties at least twice during the project period for M&E purposes- and will be in contact with them continually by Whatsapp, phone, Facebook and email to check on progress and provide support. The progress of the work will be judged based on the indicators outlined in the Results Framework (Annex B). The M&E Officer will provide weekly updates to the team on progress and monthly written reports to the team (which can be shared or adapted for UNPBF as needed).

As mentioned above, data will be collected through an app on which all team members have already been trained called Kobo ToolBox, developed by the Harvard Humanitarian Initiative. Kobo Toolbox allows structured surveys to be administered through the app whilst online, with data uploaded and synthesized automatically when the user reaches a hotspot. It will allow us, for example, to attend the community meetings around the film showings, and through interviewing attendees before and after the film showing, gauge the extent to which opinions on the issues detailed in the film have changed. You can read more about how we have done that with another project here, for example.

The budget for M&E is included in the budget lines for staff (M&E Officer, and the Country Director and COO) and for the M&E visit costs, along with the vehicle we will use to travel around the country to work with the women film-makers. In total this is around 7% of the project total. We are also planning a 1-day Learning and Evaluation workshop at the end of the project with all participants, through which we will draw out further data, stories, lessons

and ideas to inform our reporting to the UNPBF and future work. Please see attached spreadsheet to view M&E budget costs.

- e) **Administrative arrangements** (This section uses standard wording – please do not remove)

Accountability, transparency and reporting of the Recipient:

The Recipient Organization will assume full programmatic and financial accountability for the funds disbursed to them by the Administrative Agent. Such funds will be administered by each recipient in accordance with its own regulations, rules, directives and procedures.

The Recipient shall have full responsibility for ensuring that the Activity is implemented in accordance with the fully signed Project Document;

In the event of a financial review, audit or evaluation recommended by PBSO, the cost of such activity should be included in the project budget;

Ensure professional management of the Activity, including performance monitoring and reporting activities in accordance with PBSO guidelines. Compliance with the Financing Agreement as per Annex C and relevant applicable clauses in the Fund MOU.

Reporting:

Each Receipt will provide the Administrative Agent and the PBSO (for narrative reports only) with:

- Bi-annual progress reports to be provide no later than 15 July;
- Annual and final narrative reports, to be provided no later than three months (31 March) after the end of the calendar year; Annual financial statements as of 31 December with respect to the funds disbursed to it from the PBF, to be provided no later than four months (30 April) after the end of the calendar year;
- Certified final financial statements after the completion of the activities in the approved programmatic document, to be provided no later than six months (30 June) of the year following the completion of the activities.
- Unspent Balance at the closure of the project would have to been refunded and a notification sent to the Administrative Agent, no later than three months (31 March) of the year following the completion of the activities.

Ownership of Equipment, Supplies and Other Property

Matters relating to the transfer of ownership by the Recipient Organization shall be determined in accordance with applicable policies and procedures defined by the PBSO.

Public Disclosure.

The PBSO and Administrative Agent will ensure that operations of the PBF are publicly disclosed on the PBF website (<http://unpbf.org>) and the Administrative Agent website (<http://www.mptf.undp.org>)

Annex A: Project Summary (to be submitted as a word document to MPTF-Office)



United Nations
Peacebuilding
Peacebuilding Fund

**PEACEBUILDING FUND
PROJECT SUMMARY**

Project Number & Title:	PBF/	
Recipient Organization:	Accountability Lab Liberia	
Implementing Partner(s):	Leemah, Liberia Film Institute, Visual Storytellers, Liberian TV, Citizens' Bureau	
Location:	Liberia	
Approved Project Budget:	Total cost to UNPBF: \$433,129.70 (Total Budget of the Project \$443,204.70)	
Duration:	Planned Start Date: 30 th September 2017	Planned Completion: 31 st December 2018
Project Description:	Reel Peace will build, train and support a national network of women in Liberia using film to support peace and stability.	
PBF Focus Area:	Promote coexistence and peaceful resolution of conflicts	
Project Outcome:	<p>This project has three core outcomes:</p> <ol style="list-style-type: none"> 1. A network of trained Liberian female peace film-makers who can work over time to tell important stories about the importance of peace-building in Liberia; 2. Greater impact and influence for Liberian women on the policy-making process as it relates to gender, peace and 	

	<p>stability in Liberia;</p> <p>3. Increased awareness and support among the Liberian and global populations of the critical role of women in peacebuilding in Liberia.</p>
<p>Key Project Activities:</p>	<ul style="list-style-type: none"> - Training 45 women film makers from all 15 of Liberia's counties; - Mentoring and coaching of film-makers on critical issues of peace and inclusion; - Showing these films continually in communities and in video clubs, to generate conversations around the issues; - Creating dialogues about peace-building issues with power-holders and developing policy agenda documents to push for policy change; - Hosting a large national 2-day women's film festival; - Develop a dedicated project website and communication effort through social media to garner national and international attention.

Annex B: IRF Results Framework

Country name: Liberia											
Project Effective Dates: September 30 th , 2017 to December 31 st 2018											
PBF Focus Area: Promote coexistence and peaceful resolution of conflicts											
IRF Theory of Change: Film is used to create advocacy strategies that can lead to meaningful changes in policies related to women's and peace issues											
Outcomes	Outputs	Indicators	Means of Verification	Year 1		Year 2		Milestones			
Outcome 1: A network of trained Liberian female peace film-makers able to tell critical stories about the importance of peace-building in Liberia.		Outcome Indicator 1 a- Network of women film-makers Baseline: No network or communication among the women Target: Regular engagement and support among the group- including at least 6 meetings of film-making groups in each county and at least 90 social media posts from the women film-makers about their collective work	Qualitative and quantitative pre and post action surveys Regular video blogs Social media analysis Photos Study circle reports and discussion minutes			x	x	X	x	X	- Network created in the 1 st quarter of the project (last quarter of year 1) - Network endures through year 2 and beyond
		Outcome Indicator 1 b: Number of women who indicate, and can demonstrate that the network has been beneficial to their individual project Baseline: Zero Target:45%	Collaborate projects Interviews Surveys								
		Outcome Indicator 1c: Number of women who indicate an increased understanding of peacebuilding Baseline: To be determined at start up Target: 85%	Surveys Pre and post testing Films Anecdotal evidence								
	Output 1.1- 45 women trained in film-making	Output Indicator 1.1.1 Number of women trained in film-making Baseline: (0) Target: 45	Sign-in sheets from trainings Photos Feedback forms			X					- Training takes place in 1 st quarter of the project - Skills review takes place at end of project

		Target: 90																	place in quarters 3 to 5
		Output Indicator 2.2.2 # community dialogues with power-holders Baseline: (0) Target: 90	Attendance sheets Photos Action plans																- Schedule and plan in place by end of quarter 2 - Community conversations take place in quarters 3 to 5
	Output 2.3- 15 Reel Stories Policy Agenda Documents to be used as inputs for decision-making	Output Indicator 2.3.1 Reel Stories policy agenda resource documents produced on key issues Baseline: (0) Target: 15	Reference documents Handbook on policy making				x	x											- Policy documents produced in quarter 2 and 3
		Output Indicator 2.3.2 Agenda documents used as a resource for decision-making Baseline: (0) Target: 10	Survey and feedback from power-holders and film-makers Anecdotal evidence Similar language in policy documents as in agenda documents										x	X					- Conversations around the issues begin in quarter 2 - Possible impact seen in quarter 4 and 5
		Output Indicator 2.3.3 Agenda document impact policy/process Baseline: (0) Target: 3	Survey and feedback from power-holders and film-makers Policy documents																
Outcome 3: Increased awareness and support among the Liberian and global populations of the critical role of women in peacebuilding in Liberia.		Outcome Indicator 2 a % of Liberians who indicate an increased knowledge of the key issues as a result of watching the films Baseline: 5% Target: 10%	Surveys Media monitoring Social media analysis Pre and post viewing testing										X	x	X				- Initial increase in % terms seen in quarter 3 - Anecdotal feedback on changes seen in quarters 4 and 5 - By quarter 5, a 5% increase
		Outcome Indicator 2 b # of international mentions of issues highlighted in films Baseline: 0 Target: 20 mentions	Surveys Social media analysis Film views online										X	x	X				- Films seen by 50,000 by end of quarter 4 - Films seen by 10,000 by end of quarter 5
	Output 3.1- Film CDs distributed and played in 300 video clubs	Output Indicator 2.1.1 CDs produced with the films	CDs										X						- CDs produced by end of quarter 3

