

Mid-Term Evaluation Report

“Better Together: A Youth-Led Approach to Peaceful Coexistence”

BEKAA and SOUTH - LEBANON



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List of Acronyms

DPNA – Development for People and Nature Association

FGD – Focus Group Discussion

GoL – Government of Lebanon

LOST – Lebanese Organisation for Studies and Trainings

MTE – Mid-Term Evaluation

YAG – Youth Advisory Group

1. Executive Summary

Summary of key findings

The Mid-Term Evaluation (MTE) for the European Union-funded project, “Better Together: A Youth-Led Approach to Peaceful Coexistence between Syrian Refugee and Lebanese Local Communities,” yielded various findings across a range of themes. The Mid-Term Evaluation is based on youth participants’ assessment of the change they experienced in result of the Action as well as on SFCG, partners and artists observations and evaluations. The results will be used to inform project implementation for the remaining year and to self-reflect on areas of adjustment to enhance the project’s progress toward achieving the goal and objectives.

Changes on Participating Lebanese and Syrian Youth

At the individual level, participants in the Better Together project experienced changes in the areas of self-confidence, ways that they respond to conflicts, prejudices toward the other and individual influences on families and communities. In the focus group discussions (FGDs) held as part of the evaluation, respondents indicated that throughout the project, they increased in self-confidence overall, specifically in their ability to express themselves and to influence others. Youth also expressed a greater belief in the importance of dialogue, understanding others’ perspectives, and in voicing their opinion, demonstrating a shift in their reaction to conflicts. The Lebanese, Syrian, and Palestinian youth also demonstrated changes in their prejudices and opinions toward the other. After one year of participating in the project, the youth demonstrated reduced prejudices across all categories except for prejudices in line with different levels of living, which reflects the societal pressures exacerbated by the continued influx of Syrian refugees into already resource-strained Lebanese communities and the deteriorating living conditions of refugees. Most notably, the youth reduced their reservations toward the other linked to different cultures and traditions, reservations linked to political views, and reservations linked to perceived different goals in life.

The MTE also revealed the youth’s self-reported impact on their families and communities, as 85% of the participants surveyed indicated that their participation in the project enabled them to bring new perspectives including respect, empathy, and acceptance of others to their family and friends. The high rates of attendance at the final events, and interactions between parents, their children, and SFCG and partners, also reflected the broader influence of the Better Together project on communities.

Additionally, the MTE highlighted the project’s accomplishments in building lasting trustful and respectful relationships between the participating youth. Notably, 88% of the youth surveyed stated that they became friends with participants from different nationalities, and 85% of the youth surveyed believe that they will remain in contact after the project ends.

Given the project’s emphasis on supporting youth to be active role models within their communities, the MTE also assessed the degree to which the project equipped participants with the tools, confidence, and desire to engage positively in their communities. In this theme, 85% of the youth surveyed indicated that they believe they can initiate activities that promote living together peacefully and respectfully in their communities, compared to 43% during the initial project baseline.

Factors that Facilitated or Hindered Progress towards the Desired Changes

The Better Together project was also both facilitated and hindered by internal and external factors throughout the first year of implementation. For the evaluation, internal factors evaluated included partnerships, the summer camps, the arts-based approach of the program, and the youth advisory group (YAG). External factors that were evaluated included location of activities, policy developments toward the status of Syrian refugees in Lebanon, socio-economic differences between participants, and familial and community influence.

Of the facilitating internal factors, the MTE highlighted the critical role of local partners in the implementation of the Better Together project. Additionally, the summer camps were viewed very positively by the youth, who expressed that they were able to form close bonds in the six-days spent together. Many youth expressed a desire to participate in future camps, and for the camps to last longer than for six days. Moreover, 95% of the youth surveyed expressed their belief that art is a helpful tool for youth to use to understand both themselves and each other. The artists that led the workshops at the camps and throughout the year also expressed the benefits of the arts-based approach in building a culture of acceptance between the Lebanese and Syrian youth.

The MTE also identified several internal factors that were challenging for the Project over the first year of implementation. First, the relationship between youth and the partners was not viewed as strongly in the Bekaa as it was in the South, and some Lebanese youth also expressed that they felt that there was favouritism towards the Syrian youth in the project. Another challenge was the pace of activities in sustaining continuity in the project's achievements; participants also expressed that the gap between the camps and the first workshops resulted in weaker relationships between the youth, particularly in the Bekaa. While the arts-based approach was viewed as a facilitating factor for the project overall, the MTE revealed that each art group had its own dynamics; some youth felt as though their ideas were not fully incorporated into the final products, and that the structure given by the artists did not always allow everyone to express their artistic talents equally. Moreover, the role of the YAG was opaque and limited during the first phase of the project; ways to bolster the YAG will be discussed in the recommendations section of the report.

Several external factors hindered the project's implementation. First, almost half of the respondents were prevented from attending some of the project activities, due to timing of the workshops, working obligations, obligations with other studies, etc. Additionally, youth reported that the distance between where the Lebanese and Syrians lived was a factor that prevented them from forming deeper friendships. Another challenge was the Syrians' status as refugees, which made it dangerous for them to move around the country, leave their homes, and participate in project activities. When the evaluation was being conducted, some Palestinian-Syrian youth could not leave the Ain El-Helwe camp in Saida because they would risk being arrested. The socio-economic differences between the participating youth meant that some youth had work and livelihoods obligations for themselves and their families, which also prevented these youth, particularly Syrians in the Bekaa, from participating full-time in the project. Finally, the MTE found that many participants noted that they experienced difficulties in changing the mentalities of their parents and community members about acceptance and tolerance. However, one positive aspect that was highlighted in the FGDs was the efforts that the youth took to promote and defend tolerance and mutual understanding based on what they experienced in the project.

Summary of recommendations

Five main themes emerged as recommendations from the MTE, regarding the pace and type of activities, the need to strengthen the regional group approach to the project, further delineation of roles and responsibilities among stakeholders and artists, the need to create a sustained safe space for participants following the projects, and finally, on the area of sustainability.

First, in terms of the pace and type of activities, the MTE revealed that more regular programming of activities would be helpful, and that the youth should have more opportunities to engage with each other during the project's timeframe to strengthen their personal relationships. Additionally, the evaluation highlighted the need to strengthen the project's 'regional group approach,' to reinforce the intra-group links in each region. This could be done through planning one weekend halfway through the activities for the youth to come together, exploring greater cross-fertilization of artistic outputs (i.e., having the music group engage with the theatre group), and with mixing the participants from the artistic groups within other activities. In terms of delineation of roles, the evaluation showcased the need to clearly communicate expectations of participants from the start, especially during the recruitment phase. The project should also maintain open and consistent channels of communication among the artists, SFCG, and local partners. Moreover, the project should create and maintain a safe space for participants to interact in partners' centres, as it is clear that the camp is a truly unique space, and having a safe space closer to home would better allow for participants to strengthen their relationships after the camps.

In terms of sustainability, it is critical to continue to engage with youth that were involved with the project to reinforce a long-term impact in communities. The evaluation highlighted several ways that this could be done, including: selecting youth from the first year of the program to be on the YAG for the second year, engaging youth as much as possible in other partners' projects or as volunteers in other partners' activities, and to continue to support them in implementing their own initiatives. This latter point would require human and financial resources, but would help youth stay motivated, encouraged, and give them the support they need to exercise their leadership skills in local communities.

As a result of the evaluation, these recommendations have been streamlined into SFCG's planning process for the year two of the project.

2. Project Background and Context

For the past four years, Syria has suffered from war. With the hardships experienced, four million Syrians have sought refuge in neighbouring countries, namely Lebanon, Iraq, Jordan, Egypt, and Turkey.

Lebanon's geographical location and its socio-political environment have made it highly susceptible and vulnerable to the various political and social changes taking place in Syria. Thus, it is of no surprise that Lebanon has been severely impacted by the Syrian crisis. Since 2011, Lebanon has witnessed the Syrian influx through a continuous flow.

Although conditions for Syrians to enter Lebanon have been tightened since January 2015, since the onset of the crisis, the Government of Lebanon (GoL) had agreed to keep an open-borders policy, allowing thousands of refugees to reside in the presumably 'safer' haven. This policy has been highly encouraged and advocated by international and regional communities, with total endorsement by the United Nations (UN), as a way to decrease the Syrian suffering. Lebanon, however, is neither party to the 1951 UN convention related to the status of refugees, nor its 1967 protocol, thus displaced Syrians are not granted a legal refugee status. Hence, Syrian refugees have infiltrated and settled in Informal Tented Settlements (ITSs), or rented rooms and apartments throughout Lebanon, where the identification and count of the actual number of refugees has become difficult to estimate.

Furthermore, considering the livelihoods challenges in Lebanon, Syrians are residing in already impoverished areas where resources are meagre and public services are already strained.

Syrian refugees in Lebanon

While approximately 1,200,000 Syrian refugees are registered with UNHCR, actual estimates place the total number of Syrians in Lebanon at 2 million. Lebanon hosts the highest number of refugees per capita in the world (one in four residents in Lebanon is a refugee).¹

By July 2015, the number of Syrian refugees registered by the United Nations High Commissioner for refugees (UNHCR) in Lebanon had reached over 1,172,753 with an additional 53,000 reported Palestinian refugees from Syria². These figures have been somehow stabilised due to the fact that, as of May 6, 2015, UNHCR Lebanon had temporarily suspended new registrations as per GoL instructions. Accordingly, individuals waiting to be registered are no longer included in the official figures.³

The displacement of this many refugees, and for such a prolonged period of time, has created an additional burden on Lebanon's already weak infrastructure and has exceeded the adaptation abilities of local communities to cope with the situation, destabilizing social cohesion. According to the World Bank socio-economic impact assessment study of the Syrian crisis on Lebanon, the Syrian conflict is estimated to have caused losses of billions of dollars in wages, profits, private consumption and investment with a yearly 2.9 decrease in the total country Gross Domestic Product (GDP).⁴

¹ <http://data.unhcr.org/syrianrefugees/regional.php>

² <http://www.unrwa.org/prs-lebanon>

³ <http://data.unhcr.org/syrianrefugees/country.php?id=122>

⁴ Belhaj, Le Borgne, Sayed, Beides, & Arshad, (2013). Lebanon: Economic and social impact assessment of the Syrian conflict.

This situation could cause nearly 170,000 Lebanese to fall under the poverty line and could increase the unemployment rate by 20%, especially amongst unskilled youth. Furthermore, the GoL is struggling in vain to manage the increased needs in housing, education and health care. Poor living conditions, overcrowdedness and lack of proper sanitation are major health concerns for Lebanese and Syrian refugees alike, causing a rise in communicable diseases and a high risk for the reintroduction of eradicated illnesses.¹

The social security and stability within Lebanon has also become jeopardized, and tension is constantly building between the Lebanese local community and the Syrian refugees, especially amongst the youth, due to limited available resources.

Rising tensions between refugees and local communities

With no near solution to the crisis, the GoL and the various international agencies are struggling to provide a minimum level of protection and support to the refugees, while ensuring a degree of balance in living levels and services between refugees and the Lebanese local communities. Studies and assessments conducted thus far indicate the signs of the conflict arising between the Syrian refugees and the Lebanese local communities. The security situation in Lebanon generally, and in the Tripoli and Aarsal areas specifically, has escalated, with multiple violent acts between the two communities documented. Furthermore, in a study conducted by the Norwegian research foundation (Fafo), half of the Lebanese surveyed believed that Syrians should not be allowed to enter Lebanon, and that those already in Lebanon should be placed within refugee camps. In addition, Lebanese believe the provision of financial support for Syrians is unfair, since many Lebanese need similar support.²

A conflict scan study conducted by Search for Common Ground (SFCG) early 2014 in Tripoli and South Lebanon revealed rising tensions.³ These tensions are associated with the struggle for survival and previous and current political events. The conflict scan also indicated that the Lebanese local communities have not yet recovered from the previous military conflict and tensions between Syria and Lebanon. With already existing stereotypes classifying Syrians as unskilled people, the intensity of the situation has been exacerbated by the current crisis.

In another assessment targeting Syrian children and youth, more than 55% of those surveyed have admitted experiencing a constant fear that something bad will happen and have been unable to express their feelings about the conflict. Moreover, almost half of the respondents have felt disconnected from others and have faced trouble making friends.⁴

An International Rescue Committee and Save the Children assessment reported that many Syrian youth believed their living situation is worse in Lebanon than in Syria due to the lack of education, humiliation from others and absence of hope.⁵

¹ Refaat, M. M., & Mohanna, K. (2013). Syrian refugees in Lebanon: Facts and solutions. The Lancet.

² afo. (2013). Lebanese contradictory responses to Syrian refugees include stress, hospitality, and resentment.

³ SFCG Lebanon. (2014). Dialogue and local response mechanisms to conflict between host communities and Syrian refugees in Lebanon: Conflict Scan and Baseline Assessment.

⁴ Near East Initiative and One Hope. (2013). Children In Crisis: A Qualitative Assessment of the Syrian Refugee. Experience Among Children & Youth. OneHope. St.Pompano Beach.

⁵ International Rescue Committee & Save the Children. (2013). Livelihoods Assessment Syrian Refugees In Lebanon.

Syrian youth are unable to make friends in Lebanon with whom they can share their fears and discuss the hard times they witnessed in Syria. The Migration Policy Centre reported that the majority of Syrian refugees are concentrated in poor, economically underdeveloped areas of Lebanon, where younger Lebanese citizens already suffer from unemployment and need special assistance.¹ The lack of assistance for these Lebanese citizens, in comparison with Syrians in the same area, contributes to feelings of marginalization and low sympathy for Syrians. As a result, both Lebanese and Syrian refugees are dealing with similar problems and a mutual feeling of rejection, feeding into the existing tensions within the communities and hindering the two groups from being active positive members and elements of cohesion.

The Better Together project

Being aware of the important role of youth in conflict transformation, SFCG Lebanon, in partnership with the Lebanese Organization for Studies and Training (LOST) in the Bekaa and Development for People and Nature Association (DPNA) in South Lebanon, has embarked on a project entitled “Better Together: A Youth-Led Approach to Peaceful Coexistence between Syrian Refugee and Lebanese Local Communities” funded by the European Union.

The project addresses the specific problems described above by building relationships and breaking down stereotypes between Syrian and Lebanese youth. The engagement of this vulnerable population takes place through a series of customized activities involving an art-based approach and life skills building, which aim to break the existing barriers between the refugees and local communities, while at the same time involving youth in activities that provide a space for self-expression and promoting non-adversarial approaches to dealing with conflicts.

The targets are Syrian refugee youth and Lebanese youth aged 15 to 25 years from local communities in Bekaa (Ein-Hermel-Baalbek-Bednaye) and South Lebanon (Saida-Nabatieh-Sour-Jezzine).

The intervention is based on the following **theory of change**:

IF	motivated and capable young leaders are provided with capacity building to positively engage in mediating community conflict and have increasing opportunities to interact with other youth across sectarian lines
THEN	sustainable and locally-owned transformation of social conflict will be strengthened

Organized and effective community engagement of youth is a prerequisite for laying the foundations for positive change at the local and national level.

The overall goal of the action is the development of trusting, empathetic and respectful relationships between Syrian and Lebanese youths in Lebanon. The specific objectives are:

- Syrian and Lebanese youth develop non-adversarial relationships to increase trust in one another.
- Syrian and Lebanese youth work collaboratively to implement peace building activities in their communities.

¹ Migration Policy Centre. (2014). One million Syrians in Lebanon: A milestone quickly passed. Robert Schuman Center For advanced Studies. Cameron.

3. Mid-Term Evaluation Methodology

a. Target groups and sampling

The project provides youth participants with alternative models of behaviour that promote tolerance and dialogue, acceptance of the other and encourage collaboration over adversarial approaches. Through the practical experience of creating joint artistic productions, the participating youth will come to appreciate the role that they can play in their communities as positive change makers. They will come to realise their potential for influencing the reality they live in. Through performing in the plays, videos, songs and comic strips, the project will create positive youth role models, thereby increasing the number of youth who feel confident they can make a difference and are willing to get involved in their communities.

The project's implementation started in April 2015. As the second year of the project will allow for the replication of another round of similar activities with different participants, the Mid-Term Evaluation will be crucial in providing lessons learned and recommendations to strengthen project's effectiveness for its new phase.

The present Mid-Term Evaluation is based on youth participants' assessment of the change they experienced in result of the Action as well as on partners and artists observations and evaluations.

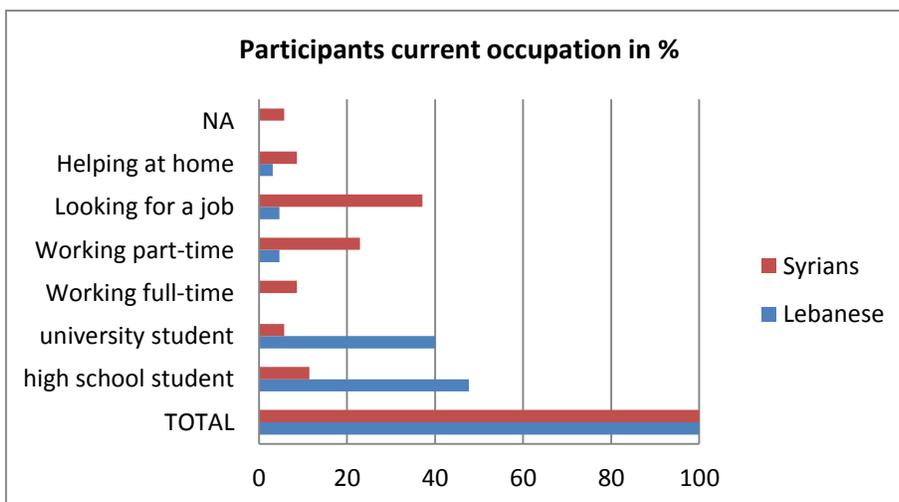
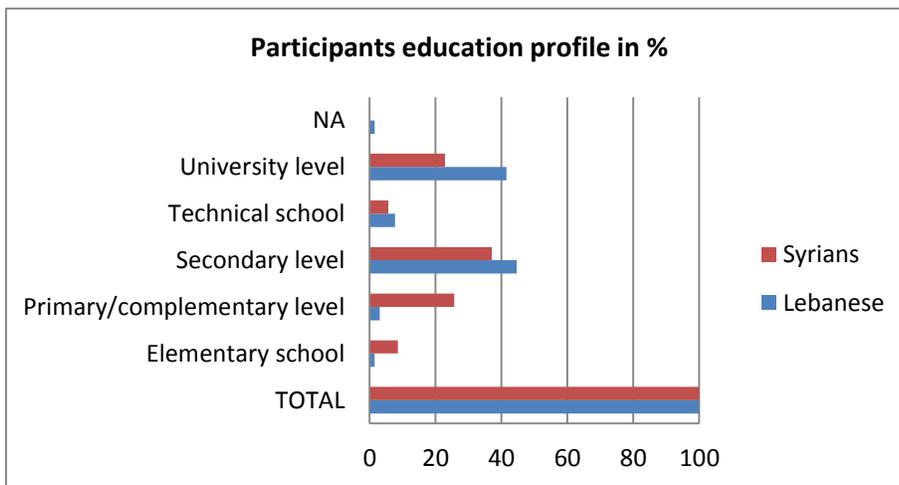
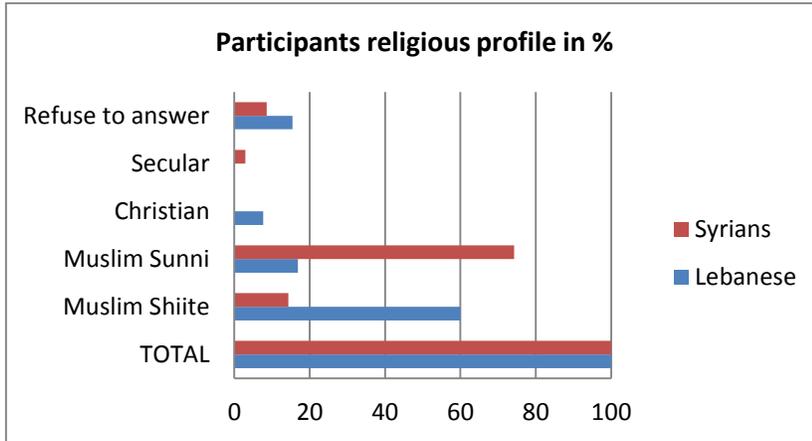
Some data, especially at the level of youth confidence and willingness to engage in initiatives in their communities, allow for comparison with the Conflict Perceptions and Baseline Assessment¹ conducted by SFCG in the first phase of the project in July 2014 with a random sample of youth from the targeted communities. Moreover, a baseline assessment of the relevant indicators was conducted with the participating youth upon their arrival at the summer camps in August 2014, which also informed the changes that occurred through their participation in the project.

For the Mid-Term Evaluation, data were collected through 100 surveys (60 in the Bekaa and 40 in the South) targeting all project participants and four focus group discussions with the participating youth: two in the Bekaa and two in the South (for each region: one with Lebanese participants and one with Syrian participants). Moreover, the evaluation builds on monitoring data collected throughout the first year of implementation (pre-post tests and evaluation conducted at the summer camps, monthly reporting from partners, etc.).

¹https://www.sfcg.org/wp-content/uploads/2014/11/SFCG_Better-Together-A-Youth-led-Approach-to-Peaceful-July

Survey Participants Profile

	Total	Lebanese	Syrians
Bekaa	60	38	22
South	40	27	13



Focus Group Discussion Participants Profile

	Date	Male	Female	Total
Lebanese Participants - Bekaa	June 25, 2015	7	8	15
Syrian Participants - Bekaa	June 25, 2015	8	1	9
Lebanese Participants - South	June 27, 2015	6	4	10
Syrian Participants - South	June 27, 2015	6	2	8

b. Challenges

The main constraint of this evaluation was related to the available budget, which was lower than initially foreseen at the beginning of the implementation, due to a major variation in the exchange rate between Euros and US Dollars. SFCG overcame this constrain by conducting the evaluation internally instead of hiring external evaluators and outsourcing solely the survey data collection.

4. Findings and Analysis

a. Change brought by the project on participating Lebanese and Syrian youth

i. Changes at the individual level

Self-Confidence

In all the FGDs, the participants mentioned the increase in self-confidence as one of the major personal change they experienced through the project: self-confidence in the value of their experiences and thoughts, in their talents, in their capacity to express themselves and to try to influence others: *“Before I came to the camp, I was violent. I gained confidence through theatre where I could share my ideas and defend them. I believe that an individual is able to change his society. Outside the project, with family and friends, it wasn't that easy, but even then with those who had racist tendencies I made some headway.”*¹ Within the current context in Lebanon where prejudices and resentment prevail, having Lebanese and Syrian youth feeling confident enough to work on a common project and to showcase it in their communities is a major achievement.

As mentioned by one of the artists: *“Each one had built walls that separate and protect him/her from the others. And that is for several reasons; culture and religious differences; their low self-esteem due to the hard circumstances that they lived through and the fear of the unknown future that they're waiting to encounter.”*² The participants in the FGDs also mentioned how they were shy at the beginning and how the safe space offered by the project allowed them to start expressing themselves in and outside the project: *“I was afraid to approach people but my confidence increased through this project, my stance changed towards Syrians, and I even defend Syrians against my parents.”*³ Another artist confirmed how the youth's increase in self-confidence is a major achievement: *“Their lack of self-trust was the biggest challenge for me. So I focused on empowering the individual's own idea and opinion about what is really going on. They felt weak and said that no one would listen so ‘why would we bother ourselves with speaking up?’ but the final result that they came up with through the discussions was: we do it for ourselves in the first place, to speak up our minds and making our mark in what's going on, the change is never instant.”*⁴

This change has been noticed by some of the youth's parents, who then started to encourage their participation in the project more: *“My parents noticed that I improved my confidence through this project and became supportive and encouraging.”*⁵ This perspective was supported by another artist who saw them evolving through the project: *“Those who started very shy and introverted got a chance and found a form to express themselves and they saw that they also have something special to share and they were able to give it form and share it. Those who were very dominant and assertive learned to take consideration of the other dynamics in the group and give others a chance. They explored spaces to express in words and images what*

¹ Focus Group Discussion – Syrian participants, South

² Drawing Artist Evaluation Report

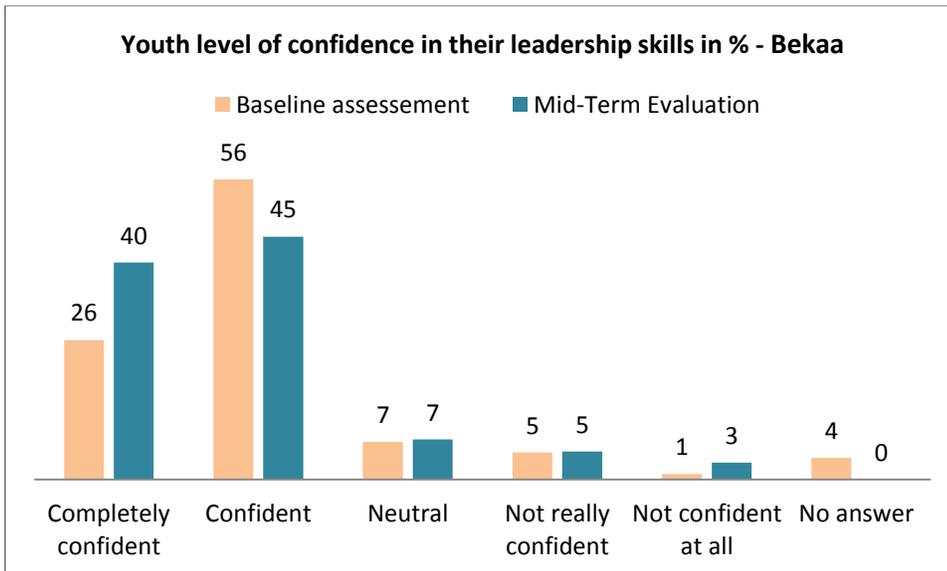
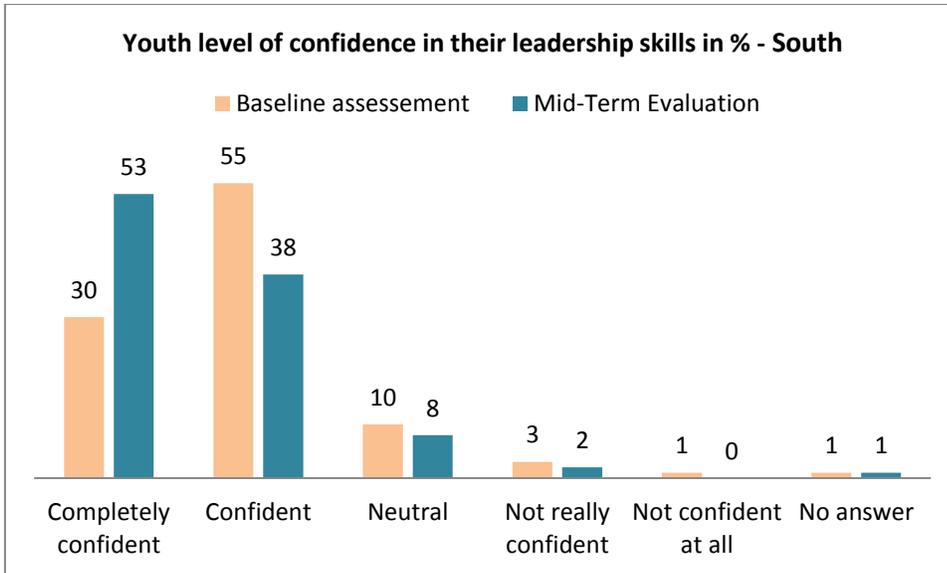
³ Focus Group Discussion – Lebanese participants, South

⁴ Music Artist 3 Evaluation Report

⁵ Focus Group Discussion – Syrian participants, Bekaa

they did not know they had. I saw them building self-confidence, taking responsibility for each other and the group, and developing an ability to listen to others even if they do not find it interesting or similar to what they think.”¹

This increased self-confidence in their capacities was also noticed through the survey where the youth were asked to evaluate their level of confidence in a range of leadership skills such as expressing themselves in front of others, including other people’s opinions when they have to make a decision, etc. The following graphs illustrate the comparison with the baseline self-assessment:

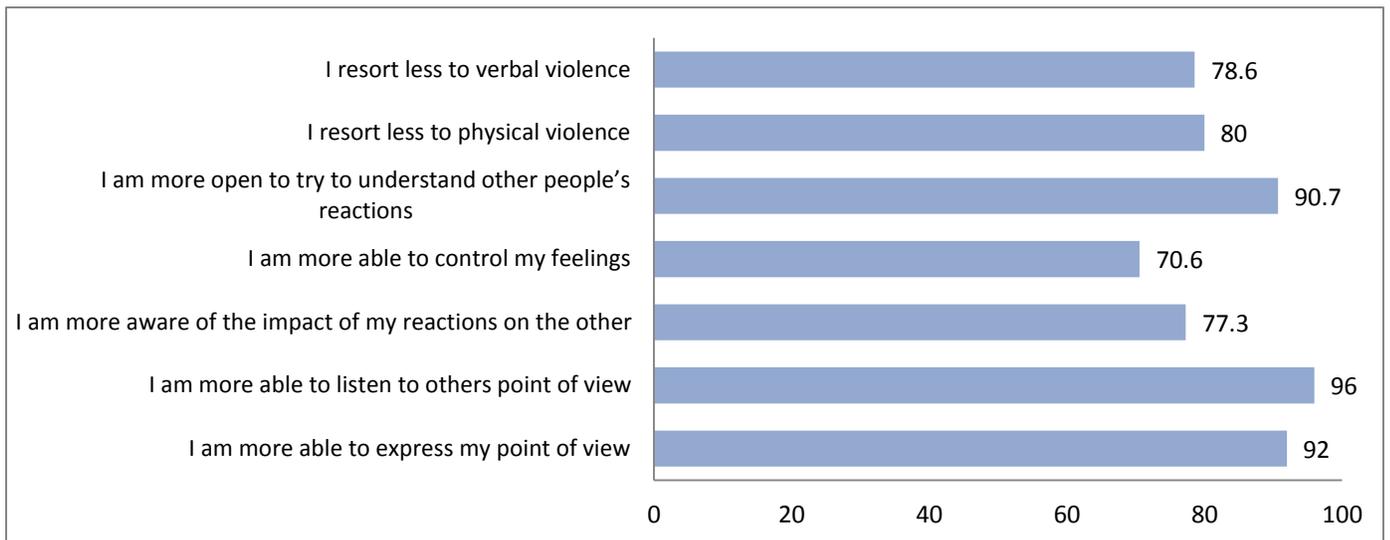


¹ Video Artist 1 Evaluation Report

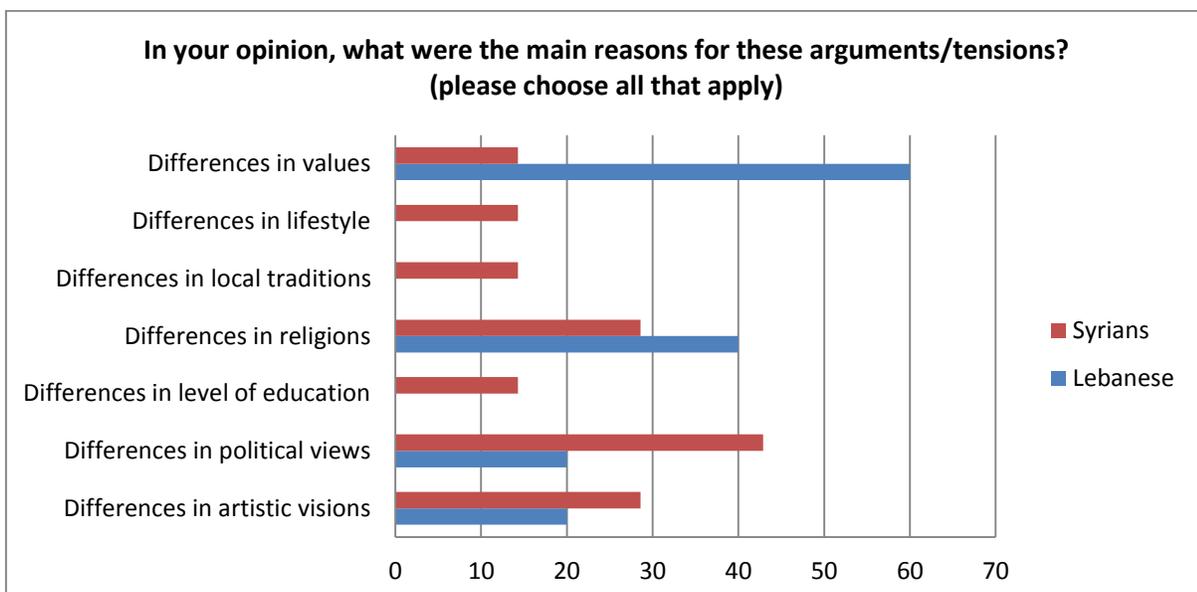
Reaction to conflicts

Several youth mentioned how they now approach conflicts or tensions from a different perspective, how they try to understand the other point of view before to judge. They became more convinced in the importance of dialogue, and more willing to listen to the other point of view in putting themselves in their shoes and to not be afraid of giving their own opinions in different situations.

This is also shown in the survey where **75% of the youth think that their way to react to tension/conflict has changed in the past year**. The following graph shows the percentage of youth who agreed that the following changes have occurred for them.

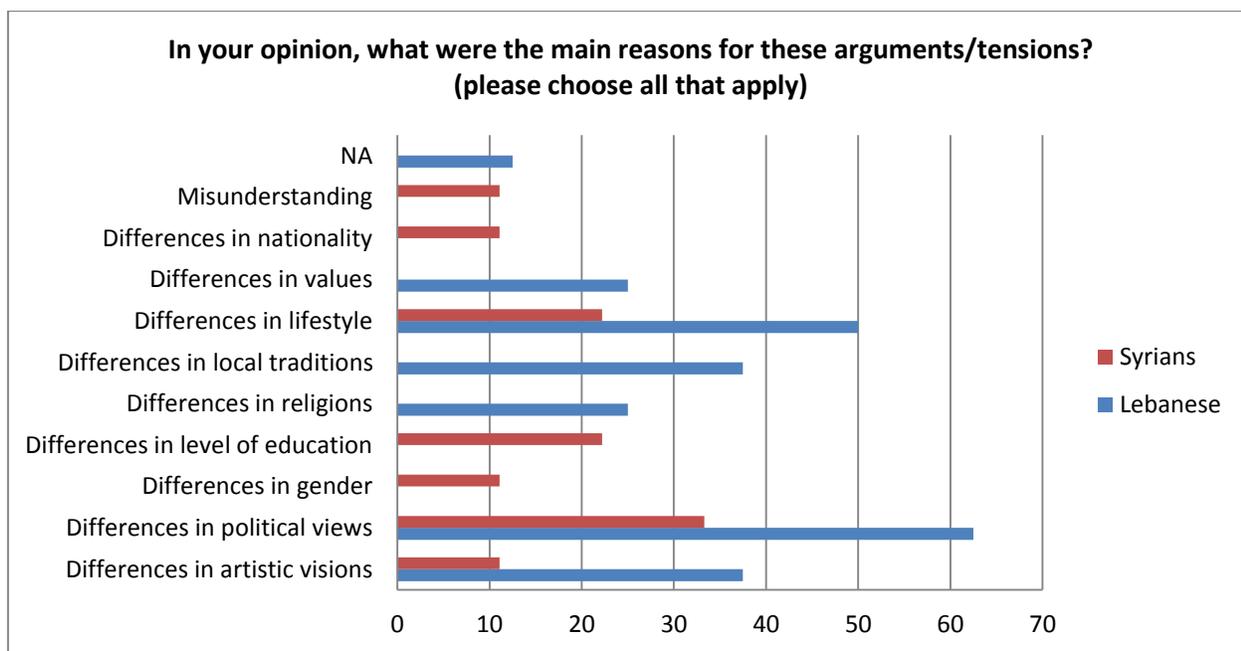


This question came after having asked them if they faced tensions during the project timeframe, how they reacted to it and what the outcome of these tensions was. **For this question, 7.7% of the Lebanese participants and 20% of the Syrian participants mentioned having faced tensions with other participants from the same nationality during the project timeframe.**



Notably, the graph shows that the main reason for conflict between Lebanese is linked to different values while, between Syrian participants, different political views was the main trigger for arguments. In the case of tensions between participants from the same nationality, the most frequently stated reaction by the Syrians (57%) was to disengage from the argument, while the Lebanese mentioned principally (40%) that they had a calm talk with each other. The main outcomes of these tensions/arguments were that they became closer¹ (25%) and that they have accepted the other point of view (25%). It is interesting to compare these outcomes with the baseline FGDs findings where male participants stated that they often initiate friendships with other males after a conflict, such as fighting over different opinions or competing over a girl they admire. They elaborated that such conflicts help them understand the other in a more comprehensive manner and to decide whether a friendship could emerge or not.

12.3% of the Lebanese participants and 25.7% of the Syrian participants mentioned having faced tensions with other participants from a different nationality during the project timeframe.



The main reason for these tensions is, according to both groups, different political views. In that case, the most frequently stated reaction (47%) is that they had a calm talk with each other while the main outcomes are that they either now ignore each other (47%) or they became closer (29%).

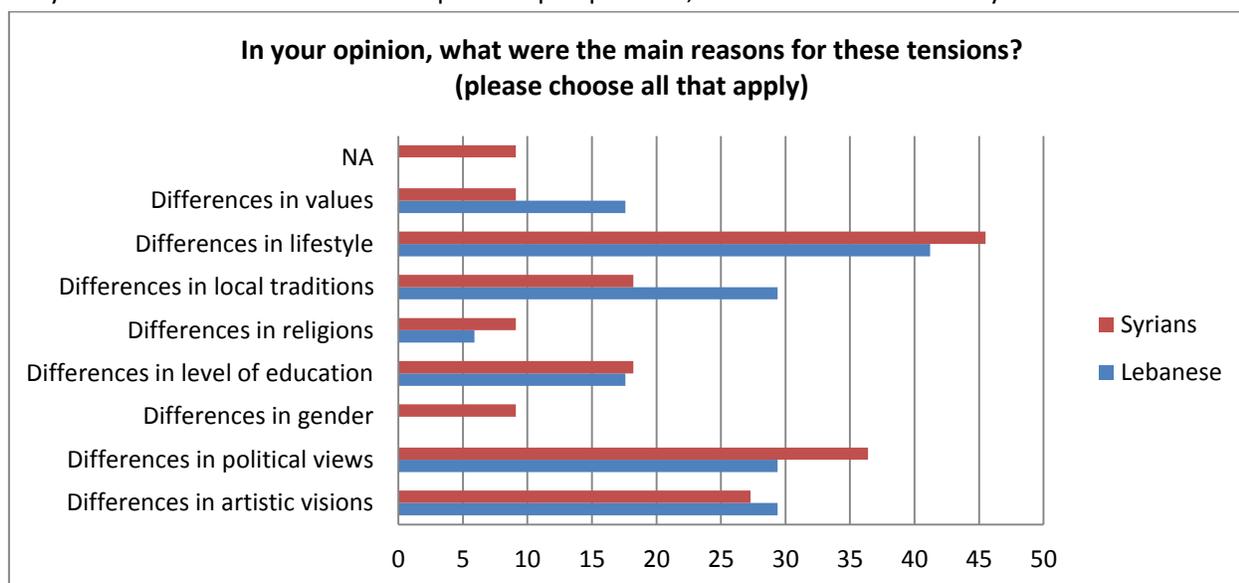
Politics were also brought up as a main source of tensions during the FGDs. Most of the participants agreed that they tried to avoid the topic as much as possible: *“I felt that as much as we put politics aside the closer we became. I felt that we should become friends first then discuss politics.”*² Nonetheless, they also noticed

¹ This specific outcome that might seem surprising is in line with the theories of “Healthy relationships” in peacebuilding, especially the theory of “Building Bridges” that is behind this project and states that if *“If key actors from belligerent groups are given the opportunity to interact, then they will better understand and appreciate one another, be better able to work with one another, and prefer to resolve conflicts peacefully.”* Theories of Change and Indicator Development in Conflict Management and Mitigation, USAID, June 2010.

² Focus Group Discussion – Lebanese participants, South

that the project helped them to discuss more divisive topics while respecting the other’s point of view: *“One person said he likes an extremist group and if he was outside of the project I would have shot him. But when I said my point of view he seemed to agree and accept.”*¹

26.2% of the Lebanese participants and 31.4% of the Syrian participants mentioned having witnessed tensions between participants from different nationalities during the project timeframe. The main reasons they mentioned were also different political perspectives, as well as different lifestyles.



Their main reactions in that case were trying to help the youth in conflict to understand where each other is coming from (39%), or ignoring the situation because it was not their problem (32%). Forty-one percent of the Lebanese confronted with such a situation think that their reaction helped the parties step back and think about the situation while the majority of the Syrians (27%) think that they provided them with an external view to the argument.

The youth from the FGDs also mentioned how they now try to understand the other point of view and the reasons behind what is being said: *“I used to judge people before but through the course of the project I learned how to first get to know them and their personality before having an opinion about them.”*² The artists also noticed this change: *“The dynamic among them was becoming more and more real and educational due to the opening and putting of oneself in the other person’s place, situation and culture.”*³ And, *“In the Bekaa, I didn’t see specifically see strong relations between Syrians and Lebanese being formed but I sensed a strong empathy being formed towards “the other”, and at the same time a reflection on the position each one has. So the Lebanese who had strong affiliations with Hezbollah and have lost friends and family in the war in Syria could develop empathy for the Syrians who fled the war and villages where Hezbollah was, and at the same time they stay “loyal” to their affiliations. On a human level, there were many connections made, and they cried and laughed and grew together.”*⁴

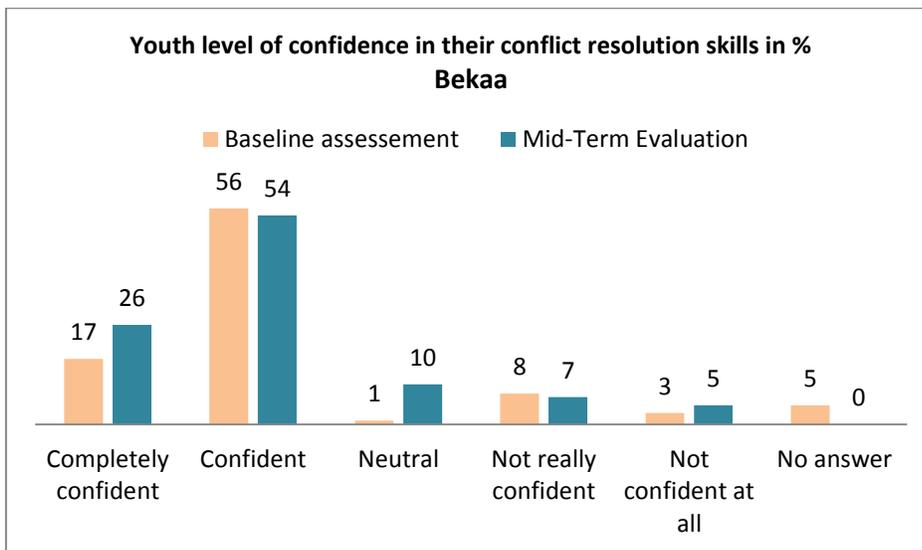
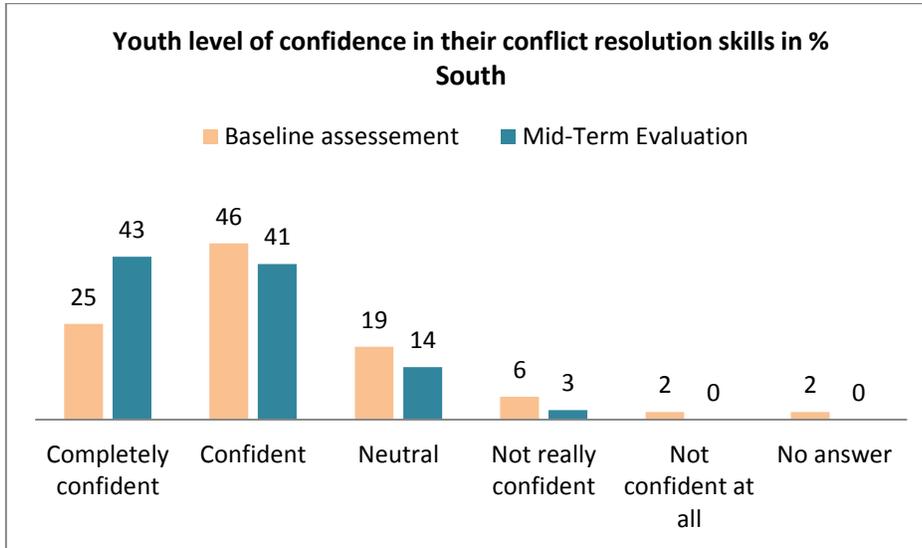
¹ Focus Group Discussion – Lebanese participants, South

² Focus Group Discussion – Lebanese participants, Bekaa

³ Drawing Artist Evaluation Report

⁴ Video Artist 1 Evaluation Report

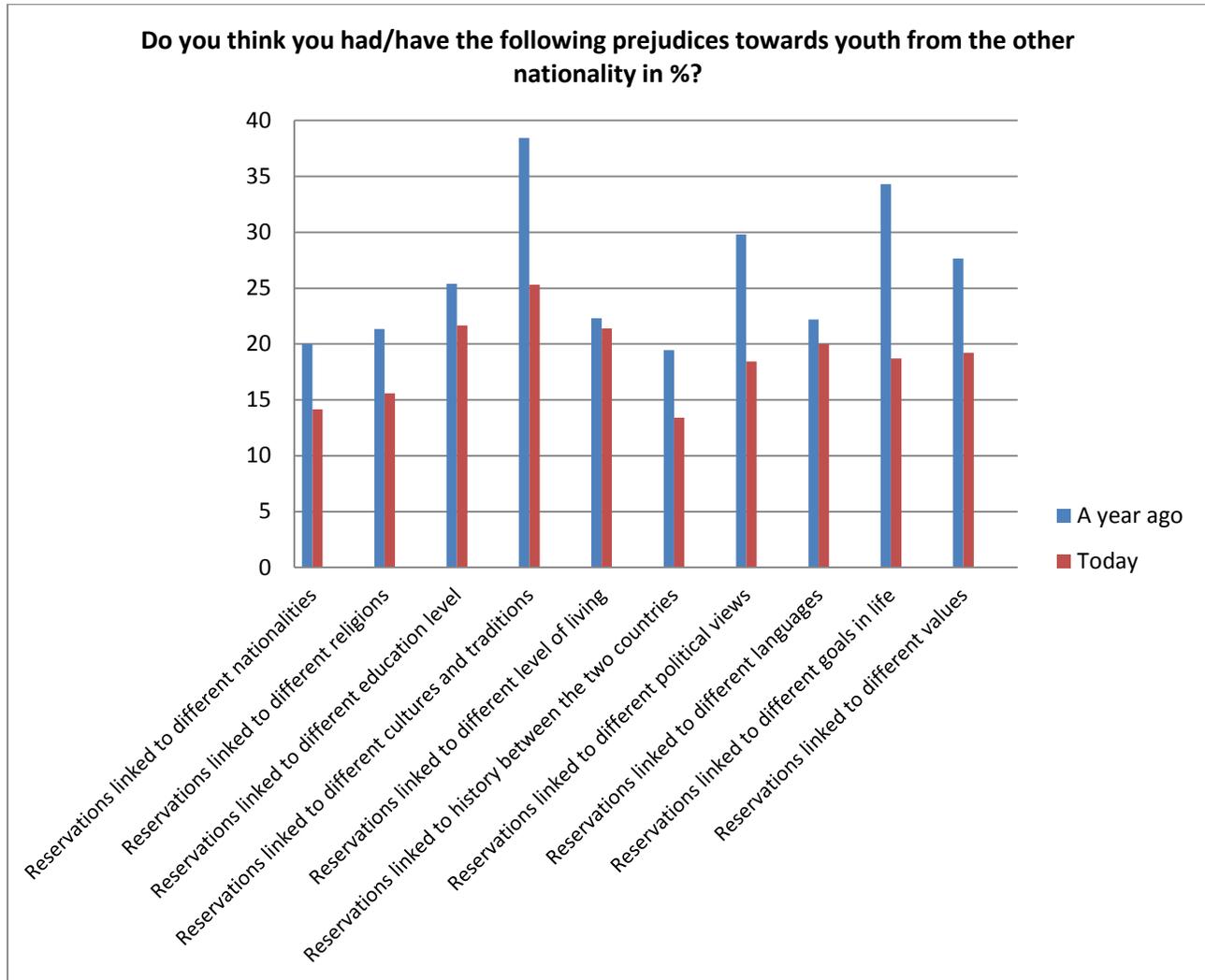
As for their leadership skills, the surveyed youth have been asked to evaluate their level of confidence in their conflict resolution skills. The following graphs illustrate the comparison with the baseline self-assessment:



Prejudices towards the “Other”

Regarding prejudices towards youth from the other nationality, the surveyed youth were asked to rate the reservations that they might have had a year ago and the remaining reservations they have after the end of the first year of the project. Thinking about a year ago, both groups highly ranked reservations linked to different cultures and traditions (37% for the Lebanese and 40% for the Syrians). The other highest scores (above 30%) are only noticed from the Lebanese respondent side, with 40% mentioning that they had reservations linked to different goals in life, 34% for different political views, 32% for different values and 31% for different education levels.

The following graph aggregates Lebanese and Syrians' levels of prejudice/reservations towards the other both before and after their participation in the project:



Figures give an average decrease of 7% in reservations with an average of 13% decrease for the aforementioned categories that presented the highest scores. The only category with an increase is in the reservations from the Syrian side in line with different level of living (from 20% a year ago to 23% at the end of the project).

In the FGDs, they all agree that they found a lot of tolerance in the project: *“Through the project my personality was strengthened and I started accepting others. During the camp there was a lot of acceptance.”*¹ Although, by the end of the project, only 51% of the youth would feel comfortable to be the only person of their nationality within a group, they worked together with the artists on changing their views towards the others and on acquiring the ability to explain their point of view without attacking the person they're talking to. They learned how to listen to others and put themselves in their shoes and *“How not to underestimate the hurt of others even if it seems minor to them, because a pain remains a pain, if it's "small" or "big".*² The Syrians also mentioned during the FGDs the prejudice of Lebanese *“thinking that we are*

¹ Focus Group Discussion – Syrian participants, South

² Drawing Artist Evaluation Report

*taking their jobs*¹ which is one of the major prejudices within the current context in Lebanon and that has been changed during the project: *“There is an idea in Lebanon that Syrians receive a lot of aid and are better off but I discovered that we both share a lot of struggles,”*² and *“While at first the view towards the Syrians from the Lebanese and vice versa was negative, however, during the camp we all came closer. There were also a lot of conflicts between the Lebanese and the Syrians but during the 6 day-long camp it became better.”*³

Many participants never had the chance to meet and interact with youth from different backgrounds and/or nationalities and the project provided them with this opportunity, which is one of the major achievements: *“Many people came from different backgrounds and I had to learn how to be more accepting: I was aggressive at first, but each one has an opinion and I learned not be against different ideas but to listen and accept it.”*⁴ Nonetheless, some Syrian participants from the Bekaa felt a difference in the level of motivations between both group: *“I felt that a lot of Lebanese participants just came to have fun and not to spread the message”* and *“While I changed how I view Lebanese people, I'm not sure the same happened with them. The Syrians wanted whole-heartedly to change the perception of the Lebanese towards them, but the Lebanese didn't try the same effort.”*⁵ Nonetheless, this feeling is mitigated by the Lebanese group who mentioned how they appreciated to meet and discover new people: *“We started experiencing different dialects which we absorbed and started speaking as well; we also got more encouraged in using Arabic to write online and on social media especially to interact with each other since the majority of the Syrian participants use Arabic online.”*⁶

A secondary effect of the project was also to bring together Lebanese, Syrians and Palestinians from different regions and background who would never have met and to allow them to start deconstructing intra-national prejudices: *“My opinion has not just changed towards Syrians but towards Lebanese too.”*⁷

Youth, families and communities

Although it was out of the scope for this evaluation to assess participants' influence on their families and communities and vice-versa, it is worth mentioning that 85% of the surveyed participants stated that through their participation in the project, they also brought new perspectives to their family and friends in terms of respect and acceptance of the others. This result has been partially achieved through the final events. Indeed, these events were part of the project's approach to achieve the objective of the youth working collaboratively to implement peacebuilding activities in their communities. The success of these events was also discussed during the FGDs: *“Some people who initially didn't understand what we're doing changed their perceptions toward us and became more understanding when we showed them paintings and our songs.”*⁸ A lot of participants mentioned the positive impacts that the events had on their community and their family where they saw their accomplishments portrayed through drawings, theatre, video and music.

¹ Focus Group Discussion – Syrian participants, Bekaa

² Focus Group Discussion – Lebanese participants, South

³ Focus Group Discussion – Syrian participants, Bekaa

⁴ Focus Group Discussion – Syrian participants, Bekaa

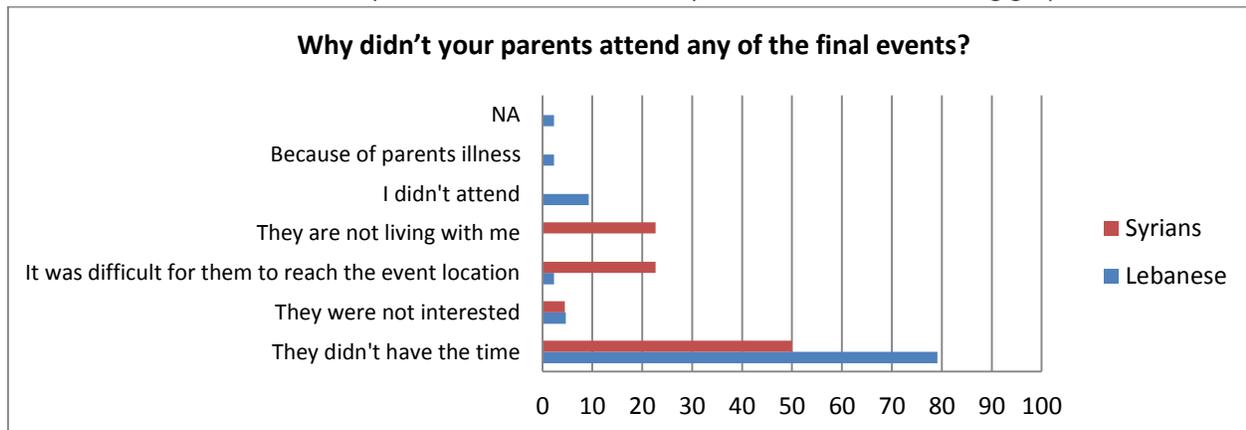
⁵ Focus Group Discussion – Syrian participants, Bekaa

⁶ Focus Group Discussion – Lebanese participants, Bekaa

⁷ Focus Group Discussion – Lebanese participants, South

⁸ Focus Group Discussion – Syrian participants, South

Thirty-five percent of the youth surveyed stated that their parents attended to at least one of the final events. The main reasons that parents did not attend are presented in the following graph:



Some participants are afraid that the weight of society might make it difficult for them to maintain the friendships they created, *“because their traditions differ from ours a lot and we were raised by the society to be indifferent to Syrians even if they were suffering and even in their plight.”*¹ Nonetheless, 78% of the surveyed youth stated that their parents encouraged their participation in the project while around 9% faced some reticence from their family. During the FGDs, many of them also stated that their parents were supportive of the project and its objectives: *“Before my parents told me to avoid the Syrians but afterwards they didn't mind anymore.”*² And, *“The theatre play changed the parents' opinions and they emboldened us when they saw the success of the project through the play.”*³ This was also mentioned by the Syrians, who shared how their parents encouraged them to change how they view Lebanese people⁴ and how they, themselves, changed in resonance with their children: *“What happened should be expanded to my family and my country. My dad had bad ideas about the project, but once I started sharing what I was doing in the project, he became more interested and supportive.”*⁵

During the final events, many parents had the opportunity to finally witness what their children have been working on for almost a year, and SFCG and its partners gathered several testimonies that illustrate how the project's objectives resonate with them and their recognition of the added-value of such project for their children within the current context. This shows, for example, in the following feedback shared by DPNA: *“In the Saida event, Jaafar's mother, one of the theatre participants from Yarmouk Camp in Syria, said that she was very proud of her son, and she was about to cry. She said, “I was afraid of him growing up corrupted and ruined by his environment and society.” But after joining DPNA and the project, she noticed a remarkable change in her son's behaviour and she felt secure for him to join such an interesting experience.”*⁶

At the time of the evaluation, the recruitment of the participants for the second year was on-going and clearly demonstrates how the final events have also promoted the project within the targeted communities as many parents expressed their willingness for their children to participate in such a project.

¹ Focus Group Discussion – Lebanese participants, Bekaa

² Focus Group Discussion – Lebanese participants, Bekaa

³ Focus Group Discussion – Lebanese participants, South

⁴ Focus Group Discussion – Syrian participants, Bekaa

⁵ Focus Group Discussion – Syrian participants, South

⁶ DPNA Monthly Narrative Report, June 2015

ii. Project’s achievements in building trustful and respectful long-lasting relationships between the participating youth

The first phase of the project that brought the youth together for a 6-day-long summer camp was a major step in terms of relationship-building and for the youth to start to overcome their prejudices towards the other nationality: *“When I first came to the camp many people mocked my Syrian nationality. But through the camp when I started working with other nationalities, mutual respect started to grow.”*¹ Notably, the summer camps provided the youth with a safe and neutral space away from all external influences.

Starting with the summer camps and continuing during the workshops, the youth experienced the ability to share their stories in a safe space while being heard and respected. They all agreed on the importance of the emotional bonding that allowed them to build strong relationships based on empathy and mutual understanding: *“When we started to meet more often, and once we shared our feelings and ideas, we bonded more. Through my painting I was also able to share my suffering with others.”*² During the FGD with the Lebanese youth in the South, they also insisted on how hearing the Syrians sharing their stories and pains was a turning point in the relationship building: *“I didn't imagine that the people dancing in the camp had so much pain. I felt silly comparing my pains to theirs and respected how they dealt with it.”*³

These relationships go beyond participating together in project’s activities, as an average of **83% of the surveyed youth stated that they interact with the other participants outside of project’s activities** with a clear difference from 73% for the Bekaa to 97% for the South.



For the youth who don’t interact outside of project activities, the main reason mentioned in the Bekaa was that for 41% of them, they don’t consider that they are close enough with the other participants while in the South, the only reason mentioned was that they would rather spend time with their other friends. This difference between the two regions has also been discussed during the FGDs in the Bekaa where both the

¹ Focus Group Discussion – Syrian participants, South

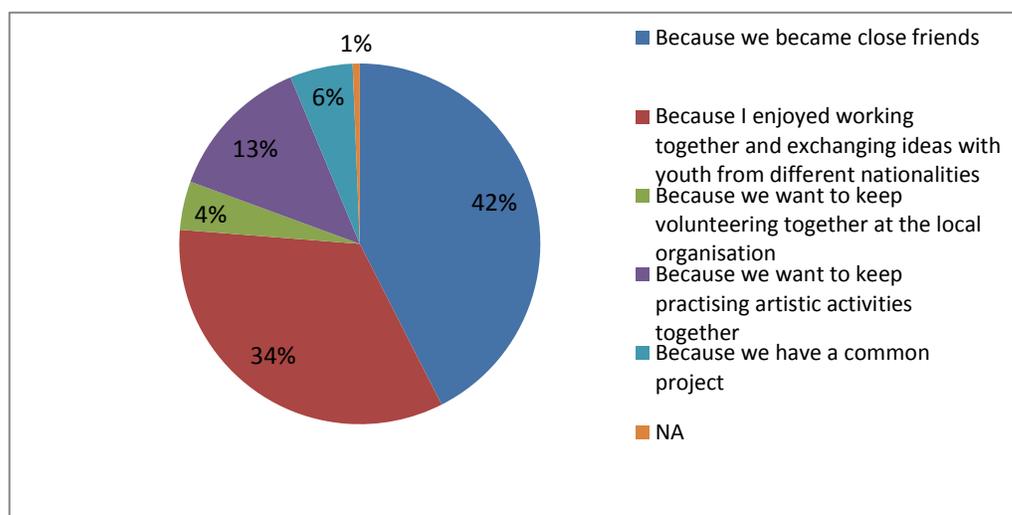
² Focus Group Discussion – Syrian participants, South

³ Focus Group Discussion – Lebanese participants, South

Lebanese and Syrians were less convinced regarding the possibility for their relationships to last. This was especially true for the Lebanese, who mentioned different reasons for these weak bonds, such as the fact that, *“There was a sectarian divide that didn't help and the community where I live made it difficult to befriend Syrians,”*¹ and the feeling, from the Lebanese participants, that, *“The artists and trainers focused more on the Syrians and paid more attention to them in art classes. This caused the Syrians to feel more superior.”*² In parallel, the Syrians mentioned that they decided to participate in the project because it was providing them with the chance to change the way the Lebanese are seeing them but they felt that the Lebanese were more there to have fun: *“The social barriers were removed during the camp, but while I changed how I view Lebanese people I'm not sure the same happened with them. The Syrians wanted wholeheartedly to change the perception of the Lebanese towards them, but the Lebanese didn't try the same effort.”*³

In both FGDs in the Bekaa, the participants mentioned how few of them would have lasting relationships with the others if the project ends: *“The project was definitely a success but more attention should have been given after the camp to foster better friendship. During the class, we were friendly towards each other but outside the class it was a passing hello.”*⁴ And, *“We say hello to each other when we pass on the street but not more than that.”*⁵ The fact that the youth in the Bekaa have developed great self-confidence and found a common ground through working together towards their artistic performance but didn't build lasting relationships has been also mentioned by some of the artists. Many factors might have influenced this discrepancy in relationship building between the South and the Bekaa. The main ones will be discussed in the factors section below, but it is worth mentioning the two different contexts. Indeed, from discussions with participants and partners, it seems that Lebanese and Syrians residing in South Lebanon benefit from a “safer” environment, as they are not in direct daily contact with the Syrian crisis while in the Bekaa, fighting from the other side of the border can be sometimes literally heard by the population, some participants have family members directly involved in the conflict and the whole security situation is more volatile. This context renders it more challenging for the youth to distance themselves from the crisis.

85% of the surveyed youth stated that they think they will stay in touch with other participants after the project's end. On the right graph are the main reasons they mentioned for their willingness to keep their relationship with the other youth.



¹ Focus Group Discussion – Lebanese participants, Bekaa

² Focus Group Discussion – Lebanese participants, Bekaa

³ Focus Group Discussion – Syrian participants, Bekaa

⁴ Focus Group Discussion – Syrian participants, Bekaa

⁵ Focus Group Discussion – Lebanese participants, Bekaa

From the 15% who mentioned that they won't stay in touch with the other participants, the Lebanese stated the main reasons being that they live too far from each other (60%) and not being close enough (50%) while the Syrians mentioned first the unwillingness of other participants (60%) then also the fact to not be close enough (40%). Interestingly, the reasons of not being close enough or that the others don't want to stay in touch with them were only mentioned in the Bekaa while in the South the main issue seems to be the geographical distance between some of the youth's homes.

88% of the youth surveyed stated that they became friends with participants from different nationalities (83% in the Bekaa and 95% in the South). For the ones who do not consider that they made friends through the project, the only reason stated in the South is that they would have needed to spend more time together while in the Bekaa, the fact that they did not have spent enough time together is equal with the fact that some youth did not find a lot in common with the other youth. During the FGDs, the Syrians also mentioned the feeling that they had to take the first step to approach Lebanese participants. It also appeared that community and family influence are stronger in the Bekaa and made it more difficult for the youth to overcome the barriers between the two groups. While in the South, even if sometimes very different and contradictory opinions were the subject of heated debates, they agreed that their families were more supportive of their participation in the project which allowed for deeper changes: *"The friends I gained in this project are not just friends, they're family."*¹

¹ Focus Group Discussion – Lebanese participants, South

iii. Project's achievements in equipping the participants with the resources, confidence and willingness to further engage on initiatives in their communities

92% of the surveyed youth mentioned that they think they have the necessary skills to be a positive role model within their community (compare to 44% at the baseline stage). Moreover, 85% of them believe they can initiate activities that promote living together peacefully and respectfully in their community (compare to 43% during baseline survey).

They are also more convinced of the key role youth have in society. From the 92% who think that youth participation is essential within community activities (compared to 75% at the baseline), 88% think that youth participation from different nationalities is essential within community activities (67% at baseline).

These result from the journey they experienced through the project, which allowed them to become more convinced that they can make a difference in their surroundings: *"When I started showing my friends and family the shows, they started to appreciate what I was doing. Even the Lebanese friends who had a negative approach towards me changed when they saw the play."*¹ And, *"The play was really nice and its message about coming together despite our differences really got across."*² Indeed, the final events have been an occasion for the youth to start the process to reverberate the changes they experienced throughout their communities.

Ninety four percent of the surveyed participants also think that youth can play an active role in resolving conflict/tensions within their community (compared to 70% during the baseline survey). This has been seen, for example, during the FGD with the Syrian participants from the South where most of the participants through the confidence that the project gave them became more active in their society and are persuasively trying to change others' perceptions towards Lebanese people and other nationalities.³ For example, some of the theatre participants from the South are already working on an initiative similar to the theatre play developed through the project and are planning to perform it to promote tolerance and acceptance. Similar ideas were shared by the Lebanese who mentioned they now feel more equipped to try to change the negative perceptions of their surroundings: *"I can adopt the ideas of social cohesion that I learned in the summer camp and the workshops to my society and villages to promote coexistence and try to build a stronger bridge between the different nationalities."*⁴

This increased role that the youth could play outside of the project has been also noticed by the artists: *"I saw them shifting from being insecure to being trusting and motivated, from passive to active and enthusiastic. I saw some of them developing leadership skills, and some empowered in their talents. There was a lot of empathy developed among them by sharing their personal stories and vulnerabilities and working on visualizing them and reflecting on them together. For example, there was a reflection from the Lebanese on their perspective as Lebanese, that the upcoming generation could bring change and on their privileged position in relationship to the Syrian youth."*⁵

¹ Focus Group Discussion – Syrian participants, South

² Focus Group Discussion – Syrian participants, South

³ Focus Group Discussion – Syrian participants, South

⁴ Focus Group Discussion – Lebanese participants, South

⁵ Drawing Artist Evaluation Report

During the project timeframe, approximately 23% of the participants also collaborated on other activities. For example, numerous participants from both regions organised outings together, one Syrian participant from the South started to teach Arabic and another one English to other participants and some Lebanese and Syrian participants from the Bekaa ran together in a 'marathon for civil peace'. Nonetheless, in order to take the lead in implementing their own initiatives, the youth also mentioned the need to continue being supported, especially by the local partners: "*We can continue and implement our ideas if we have guidance and funding.*"¹

¹ Focus Group Discussion – Lebanese participants, South

b. Internal and external factors that facilitated or hindered the progress towards the desired changes

i. Facilitating Internal Factors

Partnership

This project is implemented in partnership with two local partners, who are the first contact for the youth and play a major role in keeping them engaged and in convincing their parents to let them attend project's activities like mentioned by the youth in the FGDs: *"My parents were strict about me staying outside of the house but they allowed me to go to the summer camp, maybe because of the NGO."*¹ In the South, all of the participants in the FGDs praised the DPNA team for its work and commitment to encourage friendship and dialogue. Indeed, SFCG's partners' roles in this project are crucial as they are the ones building and maintaining relationships with the youth by providing them with a safe space in their centres, by conducting workshops on various life skills, by ensuring their attendance to the activities and engaging them in other projects they run in parallel to the Better Together project. Moreover, along with the artists, the partners' staff created a personal relationship with the youth that allowed them to share their problems knowing that someone is there to listen to them which is something that they do not often experience in their daily life.

This strong relationship with the local partners was particularly noticeable in the South where some of the youth even organised their own activities in DPNA centre in Saida or drop by for a few hours because they know they are always welcome in the partner community centre. As also mentioned by the artists, this link between the youth and the local organisation also allowed to keep the retention under control despite all the challenges: *"In the South, it is noticed that there were no new faces, therefore the work with the same group without including new participants, was effective and more useful. Unfortunately, the rate of absenteeism was high especially among the participants who play musical instruments. There was a reliance on them since other participants did not have any musical talent and the work with them was very difficult. However, thanks to the effective administration from the staff, absenteeism was kept under control and the participants were more committed and it has been produced a beautiful common work"*²

The Summer Camps

In all the FGDs, the youth insisted on how the summer camps have been able to create close bonds among all the participants in a very short time. All of the participants agreed that the 6 day camps were a great achievement in ensuring social cohesion and breaking down social barriers between different nationalities. They all hoped that the camps could be repeated more often or last longer.

*"When the project started and I found out I had to stay 6 days with a lot of people, I knew I had to get to know them and mingle with them. I cried at the end of the 6 days because I wish I knew these people before. The project supervisors helped break barriers by building trust and by helping us to share our stories with people we don't know."*³

As such, the summer camps presented a foundation to be built upon for the rest of the year.

¹ Focus Group Discussion – Lebanese participants, Bekaa

² Music Artist 1 Evaluation Report

³ Focus Group Discussion – Syrian participants, South

The Art-Based Approach

There was a general agreement on the added-value of the art-based approach in such kind of project. **Ninety-five percent of the surveyed youth believe that art can be used as a tool for youth to understand themselves and each other** (compare to 64% at the baseline stage).

The artists played a major role in bringing the youth to express themselves and to turn negative experiences or feelings into something constructive that could be shared and convey a message for others: *“If I was drawing a picture that showed unpleasant memories, he (the artist) would be very understanding and help me to relieve those memories by listening and being supportive.”*¹ The psychological aspect of the approach is a major element and artists with a psychological background helped the youth to experience even more the benefits of the approach. It is based on this assumption that the artistic workshops were supposed to be conducted in parallel with trauma-healing sessions based on a theatrical approach. Unfortunately, the implementation of the phase one did not allow for this approach, and the trauma-healing sessions were provided after the final events.

If some of the youth mentioned rigidity from certain artists, they also came to appreciate the seriousness of the process and the importance of passing their messages through the final artistic creations: *“After the first few months, we got used to the strict timing and appreciated its benefits.”*² The artist also noticed an improvement in the personal commitment of the participants: *“They focused more on practicing their musical instrument and they realized the importance of playing with each other to create a harmony between them.”*³

The artistic workshops also helped build acceptance between the Lebanese and Syrian youth: *“At first, there was not acceptance but later, through art, when they realized we have talent and we're devoted to improving our image it became better.”*⁴ This is also mentioned by the artists, *“For example, in the Bekaa, music brought together Lebanese and Syrian youth especially when it comes to composing and writing poems. We noticed that the interaction between the participants became stronger. All of them were committed to the artistic work.”*⁵

From the youth surveyed, **92% believe that art is an effective way to promote living together peacefully and respectfully** (compare to 82% at the baseline stage) and 85% believe that their art product can support the idea for others to live together peacefully and respectfully: *“The idea of accepting one another through art really affected my friends who came to the final events.”*⁶

The artists also believe that several youth are ready to continue artistic activities with the same spirit outside of the project. For example, one of the drawing artist mentioned *“Now they learned the technique of comic books and they believe that it is a real art therapy, (they experienced it), and a great way to express themselves and present their opinion about everything they want to talk about. They can draw new comics from their old and new stories and experiences because now they already know and appreciate the power of*

¹ Focus Group Discussion – Syrian participants, South

² Focus Group Discussion – Lebanese participants, Bekaa

³ Music Artist 1 Evaluation Report

⁴ Focus Group Discussion – Syrian participants, Bekaa

⁵ Music Artist 1 Evaluation Report

⁶ Focus Group Discussion – Lebanese participants, South

self-expression by comics and the healthy and "therapeutic" side of it."¹ Some participants are already working on other projects like mentioned by some youth in the South: *"The great thing about this project is that we're trying to continue what we achieved on our own. We are making our own theatre play. We're using the ideas they taught us about conflict resolution and peace building to apply it to our society."*²

During the reflection day organised with the partners, there was also a common agreement that art is a neutral medium of collaboration and expression and that it influenced positively the results of the project.

ii. Hindering Internal Factors

Partnership

As mentioned previously, partners' role is crucial within this project. It seems that in the Bekaa, the relationship between the youth and the NGO was less strong than in South as, for example, the Lebanese youth mentioned more than once in the FGD that they felt favouritism towards Syrian youth and this impacted negatively the relationships they built with their counterpart.

While the Bekaa youth relied on individual relationship with some of the partner's field coordinators, unfortunately, the group did not have at its disposal a community centre where participants could gather as in the South which hindered the cohesion for the group as a whole. Moreover, the retention rate and youth motivation seemed to have been also more challenging in the Bekaa which might also partially explain why the youth feel less close to each other at the end of the project: *"The number of participants was uneven and inaccurate. As it was the last day, there were new faces and absence of some old participants. The average number of participants in the music group was 25 between Syrians and Lebanese. Some of them were interested in music or playing musical instruments, thus they were useful for the group. The others were not much interested and they disrupted the rest of the participants."*³

Pace of activities

As previously mentioned, the summer camps were a success in terms of relationship building among the youth. Nonetheless, especially in the Bekaa where the time lapse between the summer camp and the first workshops has been longer than in the South, it seems that the project failed to take advantage of this great achievement: *"We were close for 6 days but after that we met only once a month and in general I felt nothing changed."*⁴ There was a general agreement between the participants to the FGDs in the Bekaa about the deterioration of the relationships between the Syrians and Lebanese after the camp. Most of them pointed out that the main cause was the long time between the camp and the first meeting.

From the FGDs, the degree of engagement varied from one art group to the other and from one region to the other. It has been mentioned, mainly in the Bekaa, that the number of activities was too few: *"The time lapse between each meeting was too long which had a negative influence on communication."*⁵ Some participants stated having participated in a workshop even less than once per month. Participants in the South mentioned more regular engagement in project' activities which led to greater results in terms of

¹ Drawing Artist Evaluation Report

² Focus Group Discussion – Syrian participants, South

³ Music Artist 1 Evaluation Report

⁴ Focus Group Discussion – Syrian participants, Bekaa

⁵ Focus Group Discussion – Syrian participants, Bekaa

relationship building: *“We met twice per month and those repeated and continuous meetings helped improve our relationship with each other.”*¹ Nonetheless, youth, partners and artists mentioned the need for more regular engagement with the youth: *“I had the feeling that my role in the project could have been more effective if we had more time, there were many chances missed in supporting the participants because of the timeframe of the project.”*²

The youth also mentioned their regret that, after the summer camps, they barely had the occasion to meet with the whole group. They were divided between the different art groups (which some of them failed to keep a balanced between Lebanese and Syrian participants) and would have wished for more activities engaging the whole group.

Art Product versus Youth empowerment and relationships building

The Better Together project used an art-based approach for the youth to learn to express themselves, to share and to bond with each other. The youth praised this approach and many of them discovered hidden talents and how they can make their voice heard through art. Nonetheless, a dilemma for the project was the requirement of final art products that could be shared. This requirement sometimes conflicted with the youth’s self-discovery and the relationship building among each artistic group.

Although the feedback varies from one art group to the other, many youth mentioned how their ideas were not always taken into account. This was particularly mentioned by the Lebanese youth, in the Bekaa and in the South, who said that they felt they didn't have the freedom in choosing what ideas should be implemented.

Each art group faced its own dynamics. For the youth who participated in the **theatre**, many youth mentioned the sometimes harsh structures placed by artists and the fact that they focused more on the play than on encouraging group work and friendship: *“The theatre could have had better ideas, we even tried to provide some ideas but they didn't listen to us.”*³ and *“The producer (Abudi) was really great and friendly but what was successful was our motivation to succeed. But there were some ideas that were better but were discouraged. They worked more on perfecting the theatre show than on building cohesion between the actors/participants.”*⁴

The same strict structure has also been mentioned by some of the **drawing** group participants who felt that *“The artists prohibited some of the more talented participants especially in drawing to express their talents more.”*⁵ This difference in ‘artistic talent’ among the participants was also a challenge for the artists to be able to engage everyone to the same extent and was also mentioned by the youth from the **music** group: *“In the music, not everyone came to the events and we felt in music that not everyone was able to become closer because of different talents.”*⁶

Regarding the **video** groups, one of the artists mentioned how they chose to give each participant the chance to create its own short video, *“but all of them worked on common themes that were generated by*

¹ Focus Group Discussion – Lebanese participants, South

² Video Artist 2 Evaluation Report

³ Focus Group Discussion – Lebanese participants, Bekaa

⁴ Focus Group Discussion – Lebanese participants, South

⁵ Focus Group Discussion – Lebanese participants, Bekaa

⁶ Focus Group Discussion – Lebanese participants, South

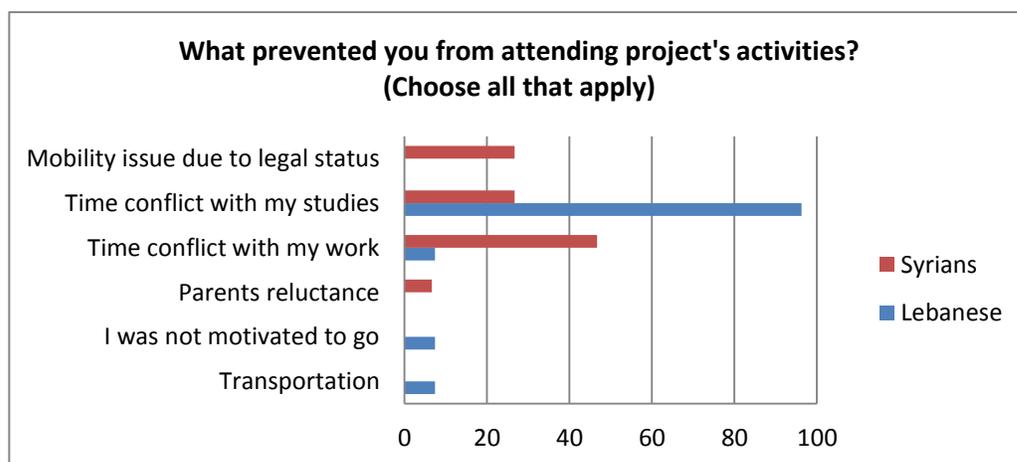
the discussions we had. Following each other’s processes, and the feedback we gave to each of them, participants could experience similarity and difference, proximity and distance, empathy and doubt towards each other. The collaboration was not on one video all together, but on creating the space and reflection to come up with a video each on his/her own. Looking at the videos after each other, the participants could see how similar themes manifest themselves differently in each of their lives, and how each person approaches the events that have impact their lives. There is the space for empathy and there started a new level of their encounter.”¹ This approach created mixed feelings among the youth: “In video, at first, it was supposed to be one video that everyone works on. But then it became individual and we felt separated. If we had worked on one video, something better would have come out and been presented.”² “If they had focused their efforts on one video, it would have created a greater impact and the message would have been delivered better but each individual had a unique idea to make the video.”³ Having around 16 different videos also did not allow to show all of them at the final events which frustrated some of the youth, especially when their parents had come to see their work: “In the video section, some videos weren’t displayed and the video section didn’t receive proper attention. There were also more videos from the South than Bekaa.”⁴

Youth Advisory Group- YAG

The initial project logic included the involvement of a Youth Advisory Group (YAG) for each targeted region. These advisory groups aimed at acting as focal points for the Lebanese and Syrian youth in order to catalyse potential participants’ interests, motivate them to get involved in the project’s activities, and to remain committed throughout the duration of the project. The two YAGs have been created and trained at the initial stage of the project and played a major role in supporting a youth-led approach during the summer camps and at the final events stage. Nonetheless, their role has been diluted during the year and the project did not build on the YAGs role in order to strengthen project’s achievements. Possible ways to reinforce the YAG’s logic will be discussed in the recommendations section.

iii. Hindering External Factors

42% of the surveyed youth mentioned that they have been prevented to attend some of the project activities. Among the main reasons, Lebanese mentioned conflicting timing of the workshops with studies obligations while the Syrians mentioned working obligations, followed by studies obligations and legal status issues affecting their mobility.



¹ Video Artist 1 Evaluation Report

² Focus Group Discussion – Lebanese participants, South

³ Focus Group Discussion – Syrian participants, Bekaa

⁴ Focus Group Discussion – Syrian participants, Bekaa

Location of project activities

Regarding the location of activities, the issue has been discussed during the FGDs in both regions. The distance between where the participants live was a common issue in trying to bond and sustain their friendships. This is particularly true in the Bekaa, where mobility is even more challenging than in the South: *“The issue in theatre was that people lived too far apart from each other so it was difficult to meet after the theatre workshops.”*¹ and *“I'd like to continue these friendships but the long distances between where we live won't help us sustain these friendships.”*²

Despite this challenge, the fact that the project allowed them to meet youth from different places in Lebanon was also appreciated by the youth: *“The distance where the participants in the project live didn't help but it is a pleasant and great achievement is that now I have friends to visit in a lot of regions.”*³

Another issue in the Bekaa was the security situation mentioned by the participants and the artists: *“The location wasn't suitable because of security. We were stuck in cross fire between armed factions. We heard rocket fire in the distance.”*⁴ Nonetheless, project's implementation had always been maintained: *“There were several battles in the neighbouring villages/ borders with Syria which was stressful for the participants and for us to be there. It was important for me to be there, in spite of those tensions to support and keep the continuity of that which gives hope to the participants.”*⁵

Syrians Refugees Status

Several specific obstacles have been faced by the Syrian participants due to their status of refugees in Lebanon and this impacted project's achievements. Two major issues are to be mentioned. The first one concerns Syrian participants without legal residence⁶ in Lebanon which makes it dangerous to move from one location to the other as they might be arrested at any of the several checkpoints, especially in the Bekaa. Consequently, their attendance was more hazardous: *“The residence permit law and restrictions on the movement of Syrians in Lebanon created a lot of tensions and obstacles. Two of the participants could not attend the last session and the screening of their videos because their permit was expired, and they could not renew it, thus it was risky for them to move outside their village or even house.”*⁷ Even at the time of this evaluation, some Palestinian-Syrian youth couldn't participate in the FGDs since they were stuck inside of Ain El-Helwe Palestinian camp in Saïda because of the risk to be arrested if they were passing the checkpoint at the entrance of the camp with expired papers.

Many Syrians mentioned how they are badly treated in Lebanon which made them even more eager to participate in this project than their Lebanese counterparts while representing a major challenge. One Syrian youth from the video group in the Bekaa was arrested during the project: *“One of the Syrian participants was put in jail by the Lebanese authorities, because of certain things he had posted on Facebook. He is still in jail. This is a very painful and troubling experience for him mainly, but for us as well who have worked closely*

¹ Focus Group Discussion – Syrian participants, Bekaa

² Focus Group Discussion – Syrian participants, Bekaa

³ Focus Group Discussion – Lebanese participants, South

⁴ Focus Group Discussion – Lebanese participants, Bekaa

⁵ Video Artist 1 Evaluation Report

⁶ It is also important to mention the some of the Syrian artists faced the same issue and had difficulties to move to the project's locations.

⁷ Video Artist 1 Evaluation Report

with him and have faith that he is not guilty, and in any case, does not deserve to be in prison. He was very engaged in the project. His captivation had also an impact on a number of participants and created a fracture in the group. The harsh reality and injustice, which we were trying to empower them to face and transform into productive creative energy, came into our space and left a black hole. We wanted to make a video about him/ a message for him, but we did not have enough time for that. It is a real pity; this is just left unaddressed in the project, besides the small discussions here and there.”¹ Although, SFCG and its partners reached out to a lawyer and to the young man’s parents, there was little that could be done as the case was in a military court. Moreover, the question has been discussed with the whole team to agree on how to address it with the other youth. This incident showed the importance of reflecting from the beginning of the project with partners and artists on how to deal with this type of situation.

Secondly, the retention rate was highly affected by the lack of legal status of many Syrian participants. The FGD participants mentioned many cases of youth who moved within Lebanon or left the country during the course of the project. As mentioned by one of the video artists: *“In the South, only one Syrian participant stayed in the video group till the end of the project. The others moved from the South to another region, because they had more work opportunities there, were surrounded by a bigger community of Syrian refugees, and could possibly suffer less discrimination and harassment than what they were experiencing in Jezzine.”²*

Socio-economic differences

Another obstacle to youth attendance to the workshops was working obligations. Fifteen percent of the surveyed youth indicated that they are working either full time or part-time which concerns mainly Syrian participants in the Bekaa. But the issue has also been raised in the FGDs in the South where all the participants commented on the difficulty for the participants who have a job to leave it and focus on the art classes: *“The participants who depended on their jobs for financial support couldn't come a lot to the classes.”³ Nonetheless, some participants were so motivated to attend the project that they would manage to find a solution like illustrated by the following story from the Bekaa reported by LOST: “Hussein is a Lebanese working young man part of the project and Salam is a Syrian working young lady who is also part of the project. Hussein and Salam both faced a problem with timing. Whereas most of their peers had time for all project activities, they both were burdened by having to earn a living. At one point it threatened to terminate their participation. But as these youth grew in the project, they became more committed and attached. Eventually they reached a point where they found a mechanism of negotiating terms with their respective bosses that allowed them to attend the meetings. It was a great step on their behalf that proves how essential this project has become.”⁴*

In the Bekaa, both groups came from a more similar background, *“which made the collaboration between both groups smooth and easy-going. At some point it was hard to tell which participant was Lebanese and which was Syrian.”⁵ On the contrary, the difference in socio-economic level among participants seemed to have been more significant in the South where some artists mentioned the fact that, in general, the participants were shier than in the Bekaa to a point that it was more difficult for them to accept each other*

¹ Video Artist 1 Evaluation Report

² Video Artist 1 Evaluation Report

³ Focus Group Discussion – Lebanese participants, South

⁴ LOST Monthly Narrative Report, December 2014

⁵ Music Artist 2 Evaluation Report

and to integrate the group: *“It is due to the fact that there were many differences in the social environment between the Syrian and Lebanese, which in my opinion is one of the weaknesses of the project in the South camp. However, at the end of the camp and thanks to the monthly training workshops they overcome the timidity and they produced a beautiful common artistic production.”*¹

Influence of their families and communities

Although it has been mentioned before that many youth felt encouraged by their parents, it is still important to place the project’s achievements in the perspective of the discriminating and defiant context prevailing between Lebanese and Syrians as well as among each nationality itself. A lot of Lebanese participants also noted the difficulty they had with changing their parents’ mentality and view towards Syrians. They laid the blame on media and the society: *“My parents renewed the image of the war and they always linked the word Syrian to conflict and war.”*²

The Syrian participants also shared how, even if they found a lot of acceptance within the project, they faced a lot of negativity outside of the project from their Lebanese neighbours and from public institutions. Some of them also shared about their parents and friends and how some are narrow minded and strict and have radical thoughts. One participant mentioned that even though her parents were supportive, her brothers would not let her attend project’s activities.³ Another participant shared: *“While there were a lot of different mentalities in the project, we managed to agree on a lot of things, but even if we agreed on differing ideas during the camp when we went back home and through the influence of family and society, the barriers went up again.”*⁴

The youth faced these reluctances also during some of the final events where it happened that people from the public cursed at them during the play and left the room. Nonetheless, this is a positive result of the project that they started to stand against offensive people and to promote respect and tolerance among their families and communities: *“Someone was offensive and told me that the project was filling my head with wrong ideas and wasn’t convinced of the goodness of the project.”*⁵ Several participants said that they had to defend the project in front of the society and many were able to positively change other people minds about the project’s goal and objectives.

¹ Music Artist 1 Evaluation Report

² Focus Group Discussion – Lebanese participants, South

³ Focus Group Discussion – Syrian participants, South

⁴ Focus Group Discussion – Syrian participants, Bekaa

⁵ Focus Group Discussion – Syrian participants, South

5. Recommendations

a. Pace and type of activities

In order to strengthen project's achievements in the phase two, it is recommended to establish a clear schedule from the very beginning that will allow for better planning of the different type of activities to be conducted in parallel and to provide more opportunities for the youth to engage with each other during the project timeframe and develop stronger relationships.

Artists, partners and youth recognised the need for more regular activities. As youth availability proved to be challenging, some activities could be 'optional' whereas artistic and life skills workshops would be 'mandatory'. Regarding the life skills sessions, as the evaluation showed that the main attitude of the youth toward conflict is still avoidance, it should provide the youth with stronger capacities to deal positively with tensions and conflicts. Moreover, the youth stated that they would like to participate more in activities to encourage bonding such as sport or cultural activities. They mention that this would allow to maintain the motivation that was built up during the camp.

An example of planning could be to have one artistic workshop, one life skills workshop and one optional recreational activity scheduled for every month. Moreover, the trauma-healing should be incorporated within the workshops. The most efficient way would be to conduct one session directly after the summer camp (this would allow to start the process with youth from the beginning and also to engage the youth before the first artistic workshop), one session at mid-way and one session as closure of the project implementation after the final events.

b. Artistic Groups versus Regional Groups

It emerged from the evaluation the need to strengthen the 'regional group approach'. In order to reinforce the links among the whole group in each region, the phase two of the project should plan more opportunities for the different artistic groups to come together. This can be done through:

- (1) Planning a whole weekend at mid-way, based on the summer camp model, where the 80 youth would gather in one location and, while still practicing their chosen art during the day, would participate in common activities and experience sharing.
- (2) Reflecting with the artists on how to cross-fertilise between the arts, especially in the planning of the final events. For example, the music group could intervene within the theatre performance or the drawing group could work on some illustration for the videos, etc.
- (3) Mixing the artistic groups within the other activities.

c. Role and Responsibilities

In order to strengthen the achievements in the phase two and to ensure all project's stakeholders are on the same page, clear expectations, roles and responsibility should be discussed and agreed at the preparation stage. Since the recruitment phase, it should be clearly communicated to the youth to what they are committing to in deciding to participate in the project so the motivation and the attendance are reinforced.

The same goes for the artists who should be fully aware and dedicated to the crucial responsibility they have within this project which is more about the process than the final product and requires flexibility and personal commitment.

It is also important to remind everyone of the goal and objectives of the project on a regular basis by, for example, organising a refresher for the artists or a joint reflection day with the whole team. Moreover, transparent communication should be kept at all time between SFGC, partners and artists in order to tackle challenges together and reach common decisions whenever needed (i.e. regarding participants' absenteeism, logistical challenges, etc.).

d. Safe Space

As seen during the evaluation, a physical space where the youth can gather at any time, organise activities or just 'hangout' together allows greater relationships building. It is thus recommended, as far as possible, to create and sustain a safe space for participants in partners' centres wherever this space is not present yet.

e. Sustainability

As mentioned by one of the artists, by the end of the project, the youth *"were also aware of the still remaining differences in beliefs and backgrounds and affiliations, but we are sure that they have met each other. They met: in their pains, fears, insecurities, talent and joy. That is profound and it will carve its own path within their lives. But for now, differences and distances are not all dissolved, but they very consciously shared a touching experience together."*¹ The project had great changes within the participating youth and it is recommended for SFCG and its partners to capitalize on these young role models and strengthen their achievements. Different ways are possible to keep engaging with them:

(1) Select youth from the first year to be part of the YAG for the second year. They will facilitate the trust building process with the new participants and will use their experience and acquired skills to enhance the process for the second year.

(2) Engage as much as possible the youth in other partners' project or as volunteers to support partners' activities.

(3) Keep supporting them in implementing their own initiatives. This requires human resources but will allow them to keep their motivation, feel encouraged and seek for advices in order to take the lead. If possible, another project that will further build their capacities and will let them experience the implementation of their own projects would be ideal to sustain project's achievements.

¹ Video Artist 2 Evaluation Report

Annexes

Annex 1: Mid-Term Evaluation Terms of Reference

1. Background

1.1. Organization Overview

Search for Common Ground (SFCG) is a non-governmental organization working to transform the way societies deal with conflicts. We have acquired over 30 years of experience in peacebuilding and are based in 53 local offices worldwide.

SFCG first worked in Lebanon in 1996, and we opened up our office in Beirut in 2008. Since then, our activities and capacities have grown significantly. We rely on local staff as well as local partner organisations in order to ensure our work is culturally sensitive, sustainable and well grounded in the Lebanese context.

Our Vision

While conflict is inevitable, violence is not! Therefore we work to achieve social change through transforming the way people deal with conflicts – away from violent and adversarial approaches, towards collaborative problem solving.

For more information, visit www.sfcg.org and <https://www.facebook.com/sfcg.lebanon>.

1.2. Intervention Summary

SFCG Lebanon in partnership with LOST (Lebanese Organisation for Studies and Training) in the Bekaa and DPNA (Development for People and Nature Association) in South Lebanon is implementing a project titled “A Youth-led Approach to Peaceful Coexistence Between Syrian Refugee and Lebanese Host Communities”.

This project is targeting Syrian refugee and Lebanese youth from host communities in four locations in the Bekaa (Ain-Hermel-Baalbeck-Bednaye) and four locations in South Lebanon (Saida-Nabatieh-Sour-Jezzine).

The **overall goal** of the action is for Syrian and Lebanese youth in Lebanon to develop trusting, empathetic and respectful relationships with one another.

The **specific objectives** of the action are:

1. Syrian and Lebanese youth develop non-adversarial relationships to increase trust with one another.
2. Syrian and Lebanese youth work collaboratively to implement peacebuilding activities in their communities.

The project provides youth participants with alternative models of behaviour that promote tolerance and dialogue, acceptance of the other and encourage collaboration over adversarial approaches. Through the practical experience of creating joint artistic productions, the participating youth will come to appreciate the role that they can play in their communities as positive change makers. They will come to realise their potential for influencing the reality they live in. Through the performance of the play, the videos, songs and comic strips, positive role models of youth will be promoted and appreciated by adults and youth alike, thereby increasing the number of youth who feel confident they can make a difference and are willing to get involved in their communities. Project’s implementation started in April 2015. As the second year of the project will allow for the replication of another round of similar activities with different participants, the mid-term evaluation will be crucial in providing lessons learned and recommendations to strengthen project’s effectiveness for its new phase.

2. The Mid-Term Evaluation

2.1. Evaluation's Goal and Objectives

At the end of the first year of implementation, the mid-term evaluation will assess project's progress towards its goal and objectives. It will also provide an opportunity for adjustments to ensure the achievement of these objectives within the lifetime of the project.

The study will answer to the following questions:

1. What is the change brought by the project on participating Lebanese and Syrian youth? More specifically:
 - To which extent did the project change the perceptions and attitudes of the participating youth towards "the other"?
 - To which extent did the project build trustful and respectful long-lasting relationships between the participating youth?
 - To which extent did the project equip participants with the resources, confidence and willingness to further engage on initiatives in their communities?
2. What are the internal and external factors that facilitated or hindered the progress towards the desired changes/objectives?
3. What are the lessons learned from the first phase of the project that should inform the second phase?
4. What is the current state of project's indicators?

2.2. Audience

The **primary audience** of the Mid-Term Evaluation will be SFCG and more specifically the project team which will use its findings and recommendations to strengthen its approach for the second year of implementation.

2.3. Methods

The data will be collected through¹:

- 160 Surveys with the participating youth
- 4 Focus Group Discussions with the participating youth: two in the Bekaa and two in the South (in each region: one with Lebanese participants and one with Syrian participants)
- Interviews with the 8 artists
- Group discussions with Partners' team
- Interviews with SFCG staff
- Review of project's documentation

3. Implementation Information

3.1. Location

Data will be collected in the Bekaa and South Lebanon.

3.2. Deliverables

- A **Evaluation plan and Inception report** detailing a proposed methodology
- A **draft Mid-Term Evaluation report** to be approved by SFCG Lebanon Country Director and SFCG DM&E Regional Expert
- **Raw data/notes from the surveys, FGDs and interviews**

¹ The methodology is tentative

- **A Mid-Term Evaluation report** (30 pages in length) based on the following table of contents:
 - List of acronyms
 - Executive summary of no more than five pages
 - Overview of the context
 - Organization and program background
 - Evaluation methodology
 - Evidence-based conclusions: These include the findings and the analysis
 - Recommendations
 - Appendices:
 - Appendix A – Terms of reference
 - Appendix B – Data collection tools
 - Appendix C – List of the FGDs and Interviews conducted
 - Appendix D – Project Logframe
 - Appendix E – Project’s indicators measures
 - Appendix F – Bibliography
 - Appendix G – Consultant Biography

3.3. Deadlines

- Deadline for finalising the data collection tools: 15th of June 2015
- Deadline for finalising data collection: 30th of June 2015
- Deadline for the draft report: 15th of July 2015
- Deadline for the final deliverables: 30th of July 2015

Annex 2: Survey questionnaire in English and Arabic

INTRODUCTION

Hello, my name is _____ and I am conducting a survey for Search for Common Ground as part of the evaluation of the project Better Together in which you participated. We are conducting this survey with all the youth who participated in the project. Participation in the survey is voluntary and anonymous and you are free to decline any or all questions. The answers will be aggregated and none will be attributed to you specifically. The information will be used by SFCG to assess the achievements of the project and learn from it. Everything that you say will remain confidential, and we will not collect information that could be used to identify you. The survey usually takes around 30 minutes or less to complete.

PART ONE: Demographic Characteristics

1. What is your age?
 - a. _____ years
2. Participant's sex: (surveyor will choose without asking)
 - a. Male
 - b. Female
3. What is your nationality?
 - a. Lebanese (move to Q5)
 - b. Palestinian-Lebanese (move to Q5)
 - c. Syrian
 - d. Palestinian-Syrian
 - e. Lebanese-Syrian
 - f. Other, can you please specify? _____
4. When did you come to Lebanon?
 - a. Before 2012
 - b. After 2012
5. What is your religion?
 - a. Muslim Shiite
 - b. Muslim Sunni
 - c. Druze
 - d. Christian
 - e. Other, can you please specify? _____
 - f. Refuse to answer
6. Where are you currently residing (or which partner's centre are you linked to)?
 - a. Baalbeck
 - b. Bednayer
 - c. Hermel
 - d. Ain
 - e. Jezzine
 - f. Saida
 - g. Sour
 - h. Nabathieh
7. What is your educational level?
 - a. No schooling
 - b. Elementary level
 - c. Primary/complementary level
 - d. Secondary level
 - e. Technical school
 - f. University level

8. What is your current occupation?
 - a. high school student
 - b. university student
 - c. Working full-time
 - d. Working part-time
 - e. Looking for a job
 - f. Helping at home

PART TWO: Youth involvement in the project

9. Did you participate in last year's summer camp?
 - a. Yes
 - b. No
10. Which type of arts did you participate in?
 - a. Video
 - b. Theatre
 - c. Drawing
 - d. Music/Rap
11. In how many arts workshops did you participate? _____
12. Did you participate in the life skills or the pen pal sessions?
 - a. Yes
 - b. No
13. Did anything prevent you from attending some of the project's activities?
 - a. Yes
 - b. No (move to Q15)
14. What prevented you from attending project's activities? (Choose all that apply)
 - a. Transportation
 - b. I was not motivated to go
 - c. Parents reluctance
 - d. time conflict with my work
 - e. time conflict with my studies
 - f. Mobility issue due to legal status
 - g. Other, please specify: _____
15. Did you participate in the final events?
 - a. Yes (move to Q16)
 - b. No (move to Q17)
16. In how many events? 1 – 2 – 3 – 4 – 5
17. What prevented you from attending the final events? (Choose all that apply)
 - a. Transportation
 - b. I was not motivated to go
 - c. Parents reluctance
 - d. time conflict with my work
 - e. time conflict with my studies
 - f. Mobility issue due to legal status
 - g. Other, please specify: _____
18. Did your parents attend one of the final events?
 - a. Yes (move to #20)
 - b. No
19. Why didn't your parents attend any of the final events?
 - a. They didn't have the time
 - b. They were not interested
 - c. It was difficult for them to reach the event location
 - d. They don't support my participation in the project
 - e. They are not living with me
 - f. Other, please specify: _____

PART Three: Attitudes, perceptions and relationships

20. Do you interact with other participants outside of project activities?
- Yes
 - No (move to Q22)
21. What do you do together? (Choose all that apply)
- We chat on social media
 - We go to the cinema
 - We go to the beach
 - We go the mall
 - We visit each other at home
 - We help each other in studying
 - We work on a common project/initiative
 - We volunteer at the local organisation
 - We practice arts together
 - Other, please specify: _____
22. If you do not interact with other participants outside project activities, why not? (choose one option only)
- I prefer to spend time with my friends from outside the project
 - I don't have time
 - We are not close enough
 - We live too far from each other
 - I do not want to
 - They do not want to
 - My parents don't allow me
 - Other, please specify: _____
23. During the project timeframe, did you have any argument and/or face any tension with other participants from the **same nationality**?
- Yes
 - No (move to Q27)
24. In your opinion, what were the main reasons for these arguments/tensions? (please choose all that apply)
- Differences in artistic visions
 - Differences in political views
 - Differences in gender
 - Differences in level of education
 - Differences in religion
 - Differences in local traditions
 - Differences in lifestyle
 - Differences in values
 - Other, please specify: _____
25. How did you react during the argument or tension you had with other participants? (Choose all that apply)
- we shouted at each other
 - I physically fought with the other
 - we had a calm talk with each other
 - I walked away from the other but remained in the room
 - I left the room or project activity
 - I disengaged from the argument
 - Other, please specify: _____
26. What was the outcome of the argument or the tension? (choose all that apply)
- It is still tensed between us
 - We ignore each other
 - We became closer
 - I have changed my point of view
 - I managed to convince the other
 - I acknowledged the other point of view
 - I understood what shaped the other point of view
 - I have accepted the other point of view

27. During the project timeframe, did you have any argument and/or face any tension with other participants from **different nationality**?
- Yes
 - No (move to Q31)
28. In your opinion, what were the main reasons for these arguments/tensions? (please choose all that apply)
- Differences in artistic visions
 - Differences in political views
 - Differences in gender
 - Differences in level of education
 - Differences in religions
 - Differences in local traditions
 - Differences in lifestyle
 - Differences in values
 - Other, can you please specify: _____
29. How did you react during the argument or tension you had with other participants? (Choose all that apply)
- we shouted at each other
 - I physically fought with the other
 - we had a calm talk with each other
 - I walked away from the other but remained in the room
 - I left the room or project activity
 - I disengaged from the argument
 - Other, please specify: _____
30. What was the outcome of the argument or the tension? (choose all that apply)
- It is still tensed between us
 - We ignore each other
 - We became closer
 - I have changed my point of view
 - I managed to convince the other
 - I acknowledged the other point of view
 - I understood what shaped the other point of view
 - I have accepted the other point of view
31. During the project timeframe, did you witness any argument and/or tension among participants of different nationalities?
- Yes
 - No (move to Q35)
32. In your opinion, what were the main reasons for these tensions? (please choose all that apply)
- Differences in artistic visions
 - Differences in political views
 - Differences in gender
 - Differences in level of education
 - Differences in religions
 - Differences in local traditions
 - Differences in lifestyle
 - Differences in values
 - Other, can you please specify: _____

33. How did you react to this situation? (please choose all that apply)
- a. I tried to convince them to calm down
 - b. I encouraged them to listen to each other
 - c. I tried to help them understand where each of them is coming from
 - d. I avoided it because it was not my problem
 - e. I avoided it because I don't like tensions
 - f. I supported one of them because he/she was right
 - g. other, specify: _____
34. How do you think your reaction influenced the argument or the tension? (please choose one option only)
- a. It made the argument/tension worse
 - b. It helped them to step back and think about the situation
 - c. It provided them with a different view to the argument
 - d. It didn't influence the argument/tension
 - e. It led them to overcome their disagreement
 - f. Other: _____
35. Do you think that your way of reacting to tensions you face with others has changed in the last year?
- a. Yes
 - b. No (move to Q37)
36. How has your reaction to tensions changed in the past year?

		Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a	I am more able to express my point of view					
b	I am more able to listen to others point of view					
c	I am more aware of the impact of my reactions on the other					
d	I am more able to control my feelings					
e	I am more open to try to understand other people's reactions					
f	I resort less to physical violence					
g	I resort less to verbal violence					

37. Do you think you will stay in touch with other participants after the project ends?
- a. Yes
 - b. No (move to Q40)
38. With how many participants will you stay in touch? _____
39. Why would you stay in touch with other participants? (please choose your top 2 reasons)
- a. Because we became close friends
 - b. Because I enjoyed working together and exchanging ideas with youth from different nationalities
 - c. Because we want to keep volunteering together at the local organisation
 - d. Because we want to keep practising artistic activities together
 - e. Because we have a common project
 - f. Other, please specify: _____
40. Why would you not stay in touch with other participants? (please choose your top 2 reasons)
- a. I prefer to spend time with my friends from outside the project
 - b. I don't have time
 - c. We are not close enough
 - d. We live too far from each other
 - e. My parents don't allow me
 - f. I do not want to
 - g. they do not want to
 - h. I do not see why I should
 - i. Other: _____

41. Did you become friends with participants from different nationality during the project timeframe?
- Yes
 - No (move to Q44)
42. How many friends from different nationality did you gain? _____
43. Why do you think you did not become friends with participants from different nationality? (please choose your top 2 reasons)
- I didn't get the chance to spend enough time with them
 - There were no participants from different nationality in my arts group
 - I prefer to have friends from my own nationality
 - I am afraid of my friends/family not accepting it
 - It is too difficult to really be friends with youth from different nationality within the current context
 - I did not find a lot in common with them to make us friends
 - Other, please specify: _____
44. Did you have the following reservations towards youth of other nationalities a year ago?

		Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a	Reservations linked to different nationalities					
b	Reservations linked to different religions					
c	Reservations linked to different education level					
d	Reservations linked to different cultures and traditions					
e	Reservations linked to different level of living					
f	Reservations linked to history between the two countries					
g	Reservations linked to different political views					
h	Reservations linked to different languages					
i	Reservations linked to different goals in life					
j	Reservations linked to different values					

45. Do you think you currently have reservations towards youth of other nationality? Please rate the following statements)

		Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a	Reservations linked to different nationalities					
b	Reservations linked to different religions					
c	Reservations linked to different education level					
d	Reservations linked to different cultures and traditions					
e	Reservations linked to different level of living					
f	Reservations linked to history between the two countries					
g	Reservations linked to different political views					
h	Reservations linked to different languages					
i	Reservations linked to different goals in life					
j	Reservations linked to different values					

PART Four: Youth, arts and peacebuilding

46. What do you think of the following statements?

		Yes completely	Yes	Neutral	Not really	Not at all
a	When you are part of a team, do you feel comfortable setting common goals and objectives?					
b	When you are part of a team, do you feel comfortable including other people's opinions when you have to take a decision?					
c	Do you feel comfortable collaborating with other youth towards a common goal?					
d	Do you feel comfortable expressing yourself in front of others?					
e	In a discussion, do you feel comfortable listening to what others have to say?					
f	Do you feel comfortable sharing your knowledge with or teach others specific skills you have?					
g	Do you feel comfortable helping others work through a problem?					
h	Do you feel comfortable giving encouragement or reassuring another youth?					
i	Do you think you are able to influence the dynamics within a team?					
j	Do you feel comfortable to raise awareness among your entourage about community issues?					
k	Do you think you are a good communicator?					
l	Do you feel confident in your ability to solve problems?					
m	Facing a conflict, do you feel that you are able to go beyond what is being said and understand the interests of the parties in conflict?					
n	Is it easy for you to identify your own strengths and weaknesses?					
o	Do you feel confident in your ability to provide constructive feedback to others?					

47. What do you think about the following statements?

		Yes completely	Yes	Neutral	Not really	Not at all
a	My parents allow me to have Lebanese/Syrian friends					
b	Youth can play an active role in resolving conflict/tensions within their community					
c	Youth participation is essential within community activities					

d	Youth participation from different nationalities is essential within community activities					
e	Art can be used as a tool for youth to understand themselves and each other					
f	Art is an effective way to promote living together peacefully and respectfully					
g	I have the necessary skills to play a positive role model within my community					
h	I could initiate activities that promote living together peacefully and respectfully in my community					
i	My artist product can support the idea for others to live together peacefully and respectfully					
j	Within a group, I feel comfortable to be the only one from my nationality					
k	My parents encouraged my participation in the project					
l	I introduced my parents to new perspectives about respecting and accepting the other					
m	My friends encouraged my participation in the project					
n	I introduced my friends to new perspectives about respecting and accepting the other					

مقدمة

مرحباً، اسمي _____ وأنا أقوم بإجراء إستطلاع لمنظمة "البحث عن أرضية مشتركة" كجزء من تقييم مشروع "أفضل معا" الذي شاركت فيه. ونحن نقوم بإجراء هذا الإستطلاع مع جميع الشباب الذين شاركوا في المشروع. المشاركة في الإستطلاع طوعية واجوبتك ستكون سرية وأنت حر بعدم الإجابة على أي من الأسئلة أو جميعها. سيتم تجميع الإجابات ولن تنسب لك أي من الأجوبة على وجه التحديد. ستستخدم المعلومات من قبل منظمة "البحث عن أرضية مشتركة" لتقييم إنجازات المشروع والتعلم منها. كل ما تقوله سيظل سرياً، ولن نقوم بجمع المعلومات التي يمكن استخدامها للتعرف عليك. عادة ما يستغرق الإستطلاع حوالي 30 دقيقة أو أقل

الجزء الأول: الخصائص الديموغرافية

1. ما هو عمرك؟

سنوات _____

2. جنس المشارك/ة: (يختار جامع الإستطلاع الخيار الصحيح بدون أن يسأل)

1----- ذكر

2----- أنثى

3. ما هي جنسيتك؟

1----- لبناني (انتقل إلى السؤال رقم 5)

4----- فلسطيني - سوري

2----- فلسطيني - لبناني (انتقل إلى السؤال رقم 5)

5----- لبناني - سوري

3----- سوري

6----- غيره، الرجاء التحديد-

4. متى أتيت إلى لبنان؟

1----- قبل 2012

2----- بعد 2012

5. ما هي ديانتك؟

1----- مسلم شيعي/ مسلمة شيعية

4----- مسيحي/ مسيحية

2----- مسلم سني/ مسلمة سنية

5----- غيره، الرجاء التحديد:

3----- درزي/ درزية

6----- أرفض الإجابة

6. أين تقيم حالياً (أو مركز الجمعية الشريكة الذي تتردد إليه)؟

1----- بعلبك

5----- جزين

2----- بدنايل

6----- صيدا

3----- هرمل

7----- صور

4----- العين

8----- النبطية

7. ما هو مستواك التعليمي؟

1----- لم أدخل المدرسة

4----- المستوى الثانوي

2----- المستوى الابتدائي

5----- مهني

3----- المستوى التكميلي

6----- جامعي

8. ما هي وظيفتك الحالية؟

1----- تلميذ ثانوي

4----- أعمل نصف دوام

2----- تلميذ جامعي

5----- أبحث عن وظيفة

3----- أعمل دوام كامل

6----- أساعد في المنزل

الجزء الثاني: مشاركة الشباب في المشروع

9. هل شاركت في المخيم الصيفي العام الماضي؟

1----- نعم

2----- لا

10. بأي نوع من الفنون شاركت؟

1----- فيديو

2----- مسرح

3----- رسم

4----- موسيقى / موسيقى الراب

11. ما هو عدد ورش الفنون التي شاركت فيها؟

12. هل شاركت في دورات المهارات الحياتية/ أو برنامج أصدقاء التراسل؟

1----- نعم

2----- لا

13. هل منعك أي شيء من حضور بعض نشاطات المشروع؟

1----- نعم

2----- لا (انتقل إلى السؤال رقم

15)

14. ما الذي منعك من حضور نشاطات المشروع؟ (اختر كل ما ينطبق)

1----- النقل

2----- لم أتحمس للذهاب

5----- تعارض مع وقت الدراسة

-- صعوبة التنقل بسبب الوضع القانوني --

6--

3----- ممانعة الأهل

---- غيره : الرجاء التحديد

7--

4----- تعارض مع وقت العمل

15. هل شاركت في العروض الأخيرة؟

1----- نعم (انتقل إلى السؤال رقم 16)

2----- لا (انتقل إلى السؤال رقم 17)

16. في كم عرض شاركت؟

5-4-3-2-1

17. ما الذي منعك من حضور العروض الأخيرة؟ (اختر كل ما ينطبق)

1----- النقل

2----- لم أتحمس للذهاب

5----- تعارض مع وقت الدراسة

-- صعوبة التنقل بسبب الوضع القانوني --

6--

3----- ممانعة الأهل

7----- غيره : الرجاء التحديد

4----- تعارض مع وقت العمل

18. هل حضر أهلك إحدى العروض الأخيرة؟

1----- نعم (انتقل إلى السؤال رقم 20)

2----- لا

19. لماذا لم يحضر أهلك أي من العروض الأخيرة؟

1----- لم يكن لديهم الوقت الكافي

2----- لم يهتموا للموضوع

4----- لا يدعمون مشاركتي في المشروع

5----- لا يسكنون معي

6----- غيره، الرجاء التحديد

3----- كان من الصعب عليهم الوصول إلى مكان العرض

الجزء الثالث: المواقف والتصورات والعلاقات

20. هل تتفاعل مع المشاركين الآخرين خارج أنشطة المشروع؟

1----- نعم

2----- لا (انتقل إلى السؤال رقم 22)

21. ماذا تفعلون سويًا؟ (اختر كل ما ينطبق)

- 1----- نتحدث عبر وسائل التواصل الاجتماعي
 6----- نذهب إلى السينما
 2----- مشتركة
 7----- نذهب إلى النشاط
 3----- نذهب إلى مركز التسوق
 4----- نزور بعضنا البعض في المنزل
 5----- نساعد بعضنا البعض في الدراسة
 6----- نعمل على مشروع مشترك أو مبادرة
 8----- نتطوع في المنظمات المحلية
 9----- نمارس الفنون سويًا
 10----- غيره، الرجاء التحديد

22. إذا كنت لا تتفاعل/ين مع المشاركين الآخرين خارج أنشطة المشروع، لم لا؟ (اختر خياراً واحداً فقط)

- 1----- أفضل قضاء الوقت مع أصدقائي من خارج المشروع
 2----- ليس لدي وقت
 3----- نحن لسنا مقربين بما فيه الكفاية
 4----- نسكن بعيدا جدا عن بعضنا البعض
 5----- لا أريد ذلك
 6----- هم لا يريدون ذلك
 7----- أهلي لا يسمحون لي
 8----- غيره، الرجاء التحديد

23. خلال الإطار الزمني للمشروع، هل دخلت في جدال و/أو واجهت توتراً مع مشاركين آخرين من نفس الجنسية؟

- 1----- نعم
 2----- لا (انتقل إلى السؤال رقم 27)

24. برأيك، ما هي الأسباب الرئيسية لهذا الجدل/التوتر؟ (اختر كل ما ينطبق)

- 1----- اختلاف في النظرة الفنية
 2----- اختلاف في وجهات النظر السياسية
 3----- اختلاف في الجنس/الجندر
 4----- اختلاف في مستوى التعليم
 5----- اختلاف في الدين
 6----- اختلاف في التقاليد المحلية
 7----- اختلاف في نمط الحياة
 8----- اختلاف في القيم
 9----- غيره، الرجاء التحديد

25. كيف كانت ردة فعلك خلال الجدل أو التوتر مع المشاركين الآخرين؟ (اختر كل ما ينطبق)

- 1----- صرخنا على بعضنا البعض
 2----- تشاجرت مع الآخر جسدياً
 3----- تحدثنا بهدوء مع بعضنا
 4----- إبتعدت عن الآخر ولكن بقيت في الغرفة ذاتها
 5----- غادرت الغرفة أو النشاط
 6----- انسحبت من الجدل
 7----- غيره، الرجاء التحديد

26. ماذا كانت نتيجة التوتر أو الجدل؟ (اختر كل ما ينطبق)

- 1----- ما زال الجو متشنج بيننا
 2----- نتجاهل بعضنا البعض
 3----- تقرنا بعض
 4----- غيرت وجهة نظري
 5----- تمكنت من إقناع الآخر
 6----- إعترفت بوجهة نظر الآخر
 7----- فهمت ما شكل وجهة نظر الآخر
 8----- تقبلت وجهة نظر الآخر

27. خلال الإطار الزمني للمشروع، هل دخلت في جدال و/أو واجهت توتراً مع مشاركين آخرين من جنسية مختلفة؟

- 1----- نعم
 2----- لا (انتقل إلى السؤال رقم 31)

28. برأيك، ما هي الأسباب الرئيسية لهذا الجدل/التوتر؟ (اختر كل ما ينطبق)

- 1----- اختلاف في النظرة الفنية
 2----- اختلاف في وجهات النظر السياسية
 3----- اختلاف في الجنس/الجندر
 4----- اختلاف في مستوى التعليم
 5----- اختلاف في الدين
 6----- اختلاف في التقاليد المحلية
 7----- اختلاف في نمط الحياة
 8----- اختلاف في القيم
 9----- غيره، الرجاء التحديد

29. كيف كان ردة فعلك خلال الجدل أو التوتر مع المشاركين الآخرين؟ (اختر كل ما ينطبق)

- 1----- صرخنا على بعضنا البعض
2----- تشاجرت مع الآخر جسدياً
3----- تحدثنا بهدوء مع بعضنا
4----- ابتعدت عن الآخر ولكن بقيت في الغرفة ذاتها
5----- غادرت الغرفة أو النشاط
6----- انسحبت من الجدل
7----- غيره، الرجاء التحديد

30. ماذا كانت نتيجة التوتر أو الجدل؟ (اختر كل ما ينطبق)

- 1----- لا يزال التوتر قائم بيننا
2----- نتجاهل بعضنا البعض
3----- تقربنا من بعض
7--
غيرت وجهة نظري
4-----
5----- تمكنت من إقناع الآخر
6----- اعترفت بوجهة نظر الآخر
7----- فهمت ما شكل وجهة نظر الآخر
8----- تقبلت وجهة نظر الآخر

31. خلال الإطار الزمني للمشروع، هل شهدت جدالاً و/أو توتراً بين مشاركين من جنسيات مختلفة؟

- 1----- نعم
2----- لا (انتقل إلى السؤال رقم 35)

32. برأيك، ما كانت الأسباب الرئيسية لهذا الجدل/التوتر؟ (اختر كل ما ينطبق)

- 1----- اختلاف في النظرة الفنية
2----- اختلاف في وجهات النظر السياسية
3----- اختلاف في الجنس/الجندر
4----- اختلاف في مستوى التعليم
5----- اختلاف في الدين
6----- اختلاف في التقاليد المحلية
7----- اختلاف في نمط الحياة
8----- اختلاف في القيم
9----- غيره، الرجاء التحديد

33. كيف كانت ردة فعلك في هذا الموقف؟ (اختر كل ما ينطبق)

- 1----- حاولت إقناعهم بالهدوء
2----- شجعتهم على الإستماع لبعضهم البعض
6----- حق
3----- حاولت مساعدتهم على فهم وجهة نظر الآخر
4----- تجنبته لأنها ليست مشكلتي
5----- تجنبته لأنني لا أحب التوتر
شجعت واحدة (ة) منهما لأنه/لأنها كان/كانت على
غيره، الرجاء التحديد
7-----

34. برأيك، كيف أثرت ردة فعلك على الجدل/التوتر؟

- 1----- زادت الوضع سوءاً
2----- ساعدتهم على التراجع والتفكير في الوضع
3----- قدمت لهم وجهة نظر مختلفة
4----- لم يكن لردة فعلي اي تأثير
5----- ساعدتهم على تخطي الخلاف
6----- غيره، الرجاء التحديد

35. هل تعتقد أن ردود فعلك خلال الجدل مع الآخرين قد تغيرت خلال السنة الأخيرة؟

- 1----- نعم
2----- لا (انتقل إلى السؤال رقم 37)

36. كيف تغيرت ردود فعلك تجاه الجدل خلال السنة الأخيرة؟

أوافق جداً	أوافق	محايد	لا أوافق	لا أوافق أبداً	
1	2	3	4	5	1- انا أكثر قدرة على التعبير عن وجهة نظري
1	2	3	4	5	2- انا أكثر قدرة على الاستماع لآراء الآخرين
1	2	3	4	5	3- انا أكثر وعياً لتأثير ردود فعلي على الآخرين
1	2	3	4	5	4- انا أكثر قدرة على التحكم بمشاعري
1	2	3	4	5	5- انا أكثر انفتاحاً لمحاولة فهم ردود فعل الآخرين
1	2	3	4	5	6- ألبأ بشكل أقل إلى العنف الجسدي
1	2	3	4	5	7- ألبأ بشكل أقل إلى العنف الشفهي

37. هل تعتقد أنك سوف تبقى على اتصال مع المشاركين الآخرين بعد إنتهاء المشروع؟
1----- نعم
2----- لا

2----- (انتقل إلى السؤال رقم 40)

38. ما هو عدد المشاركين الذي ستبقى على إتصال معه ؟

39. لماذا ستبقى على إتصال مع المشاركين الآخرين؟ (اختر أهم سببين)

- 1----- لأننا أصبحنا أصدقاء مقربين
2----- لأنني إستمتعت بالعمل وتبادل الأفكار مع الشباب من مختلف الجنسيات
3----- لأننا نريد ان نتطوع معاً في منظمة محلية
4----- لأننا نريد أن نستمر في ممارسة الأنشطة الفنية معاً
5----- لأن لدينا مشروع مشترك
6----- غيره، الرجاء التحديد

40. لماذا لن تبقى على اتصال مع المشاركين الآخرين؟ (اختر أهم سببين)

- 1----- أفضل قضاء الوقت مع أصدقائي من خارج المشروع
2----- ليس لدي وقت
3----- نحن لسنا مقربين بما فيه الكفاية
4----- نسكن بعيدا جدا عن بعضنا البعض
5----- أهلي لا يسمحون لي
6----- لا أريد ذلك
7----- هم لا يريدون ذلك
8----- لا أرى سبب لذلك
9----- غيره، الرجاء التحديد

41. هل أصبحت صديقا مع مشاركين من جنسيات مختلفة خلال المشروع؟

2----- (انتقل إلى السؤال رقم 43)

42. ما هو عدد الأصدقاء من جنسيات مختلفة الذي إكتسبته اثناء المشروع؟

43. لماذا تعتقد أنك لم تكتسب أصدقاء من جنسيات مختلفة؟ (اختر أهم سببين)

- 1----- لم تتح لي الفرصة لقضاء وقت كاف معهم
2----- لم يكن هناك مشاركون من جنسيات مختلفة في ورشات الفنون التي شاركت فيها
3----- أفضل أن يكون أصدقائي من جنسيتي
4----- أخاف ألا يتقبل أهلي/ أصدقائي هذه الصداقة
5----- من الصعب جدا أن تكتسب أصدقاء من جنسيات مختلفة في الوضع الحالي
6----- لم أجد الكثير الإهتمامات المشتركة لتجعلنا أصدقاء
7----- غيره، الرجاء التحديد

44. هل كان لديك التحفظات التالية نحو الشباب من جنسيات أخرى السنة الماضية؟

لا أوافق أبداً	لا أوافق	محايد	أوافق	أوافق جداً	
5	4	3	2	1	1-تحفظات مرتبطة بجنسيات مختلفة
5	4	3	2	1	2-تحفظات مرتبطة بأديان مختلفة
5	4	3	2	1	3-تحفظات مرتبطة بفرق في المستوى الدراسي
5	4	3	2	1	4-تحفظات مرتبطة بفرق في العادات والتقاليد
5	4	3	2	1	5-تحفظات مرتبطة بفرق في مستوى العيش
5	4	3	2	1	6-تحفظات مرتبطة بالتاريخ بين البلدين
5	4	3	2	1	7-تحفظات مرتبطة بفرق في وجهات النظر السياسية
5	4	3	2	1	8-تحفظات مرتبطة بفرق في اللغة
5	4	3	2	1	9-تحفظات مرتبطة بأهداف حياتية مختلفة
5	4	3	2	1	10-تحفظات مرتبطة بفرق في القيم

45. هل لديك حالياً التحفظات التالية نحو الشباب من جنسيات أخرى ؟

أوافق جداً	أوافق	محايد	لا أوافق	لا أوافق أبداً	
1	2	3	4	5	1-تحفظات مرتبطة بجنسيات مختلفة
1	2	3	4	5	2-تحفظات مرتبطة بأديان مختلفة
1	2	3	4	5	3-تحفظات مرتبطة بفرق في المستوى الدراسي
1	2	3	4	5	4-تحفظات مرتبطة بفرق في العادات والتقاليد
1	2	3	4	5	5-تحفظات مرتبطة بفرق في مستوى العيش
1	2	3	4	5	6-تحفظات مرتبطة بالتاريخ بين البلدين
1	2	3	4	5	7-تحفظات مرتبطة بفرق في وجهات النظر السياسية
1	2	3	4	5	8-تحفظات مرتبطة بفرق في اللغة
1	2	3	4	5	9-تحفظات مرتبطة بأهداف حياتية مختلفة
1	2	3	4	5	10-تحفظات مرتبطة بفرق في القيم

الجزء الرابع: الشباب، الفن وبناء السلام

46. ما رأيك بالعبارات التالية ؟

نعم، تماماً	نعم	محايد	ليس حقاً	أبداً	
1	2	3	4	5	1-عندما تكون جزءاً من فريق، هل تشعر بالراحة حين تضع أهداف وغايات مشتركة؟
1	2	3	4	5	2-عندما تكون جزءاً من فريق، هل تشعر بالراحة بأخذ رأي الآخر بعين الاعتبار حين تتخذ قراراً ؟
1	2	3	4	5	3-هل تشعر بالراحة حينما تتعاون مع الشباب الآخرين نحو هدف مشترك؟
1	2	3	4	5	4-هل تعبر عن نفسك أمام الآخرين بارتياح ؟
1	2	3	4	5	5-في نقاش، هل تستمع إلى ما يقوله الآخرون بارتياح؟
1	2	3	4	5	6-هل أنت مرتاح بأن تشارك الآخرين خبراتك الشخصية و أن تعلمهم مهاراتك؟
1	2	3	4	5	7-هل أنت مرتاح بمساعدة الآخرين في حل مشكلة ؟
1	2	3	4	5	8-هل أنت مرتاح بتشجيع أو تطمين شاب آخر؟
1	2	3	4	5	9- هل تشعر بأنك قادر على التأثير على الدينامية داخل الفريق؟
1	2	3	4	5	10-هل أنت مرتاح بتوعية الشباب المحيطين بك حول قضايا المجتمع؟
1	2	3	4	5	11-هل تعتقد أنك محاوراً جيداً؟
1	2	3	4	5	12-هل تشعر بالثقة في قدرتك على حل المشاكل؟
1	2	3	4	5	13-عندما تواجه صراع، هل تشعر بأنك قادر على تجاوز ما يقال وتفهم مصالح الطرفين في الصراع؟
1	2	3	4	5	14-هل من السهل بالنسبة لك أن تحدد نقاط القوة والضعف الخاصة بك؟
1	2	3	4	5	15-هل تشعر بالثقة في قدرتك على تقديم ملاحظات مفيدة للآخرين؟

47. ما رأيك بالعبارات التالية ؟

أبدا	ليس حقا	محايد	نعم	نعم، تماما	
5	4	3	2	1	1-يسمح لي أهلي بأن يكون لدي أصدقاء لبنانيين/سوريين
5	4	3	2	1	2-يستطيع الشباب ان يلعب دورا هاما في حل النزاعات و تهدئة التوتر داخل مجتمعهم
5	4	3	2	1	3-مشاركة الشباب في الأنشطة المجتمعية أمر أساسي
5	4	3	2	1	4-مشاركة الشباب من جنسيات مختلفة في الأنشطة المجتمعية أمر أساسي
5	4	3	2	1	5- يمكن إستخدام الفن كوسيلة للشباب لفهم أنفسهم وبعضهم البعض
5	4	3	2	1	6-الفن وسيلة فعالة لتعزيز العيش معا بسلام واحترام
5	4	3	2	1	7-أمتلك المهارات اللازمة لألعب دور إيجابي في مجتمعي
5	4	3	2	1	8-بإمكاني تنظيم أنشطة في مجتمعي تهدف الى تعزيز التعايش المشترك بسلام وإحترام
5	4	3	2	1	9- إنتاجي الفني قادر على دعم فكرة العيش المشترك بسلام وإحترام
5	4	3	2	1	10-ضمن مجموعة، أرتاح إذا كنت الوحيد من جنسيتي
5	4	3	2	1	11-شجعني أهلي على المشاركة في المشروع
5	4	3	2	1	12-عرفت أهلي على وجهات نظر جديدة حول إحترام وتقبل الآخر
5	4	3	2	1	13-شجعني أصدقائي على المشاركة في المشروع
5	4	3	2	1	14-عرفت أصدقائي على وجهات نظر جديدة حول إحترام وتقبل الآخر

Annex 3: Focus Group Discussions Guide

A. Facilitator's Introduction:

Thank you all for joining. Before we start, I wanted to tell you about the assessment we are conducting.

Search for Common Ground – Lebanon, in partnership with DPNA and LOST is conducting an evaluation of the project you participated in.

The aim behind this evaluation will be to understand what changes occurred for the youth who participated in the project. In addition, the assessment will allow adjusting, if needed, the activities for the second year of the project. That is why we are conducting 4 focus group discussions, including this one, in the South and in the Bekaa with some of the youth who took part in the Better Together project.

All of the answers you give will be confidential. Participation in the discussion is completely voluntary and you can leave the discussion at any point if you feel uncomfortable. We would like to tape record the discussion if you don't mind, since we cannot take notes of all the feedback you provide and your opinions are very important for us; however, if any of you do mind, then we won't record. The discussion will last around an hour and a half and of course your input will be anonymous and we will not mention any names within the report.

Facilitator will make sure that no one has questions or needs clarifications and start with the discussion.

Note to facilitator: *This tool should be used during small group discussions. The facilitator should assure to participants that all information shared within the discussion will remain confidential; if the note-taker takes down notes, s/he will not have any information identifying or associating individuals with responses. The facilitator should take all potential ethical concerns into consideration before the discussion, considering the safety of respondents, ensuring that all participants agree that no information shared in the discussion will be divulged outside the group, and obtaining an oral consent from participants. The group should not include more than 10 to 12 participants, and should not last more than an hour and a half.*

B. Demographic Information on Interviewees:

Date	
FGD Facilitator	
FGD Note-taker	
Location	
Nationality of the Participants	
Sex of Participants	_____ Males _____ Females
Age of Participants	_____ 15-18 years _____ 19-25 years

C. FGD Guide:

Youth's Involvement in the Project:

1. Since you started to participate in this project, what do you think has changed for you?
 - a. *From a personal point of view?*
 - b. *For the group of youth involved in the project?*
 - c. *What are the factors that helped make this change? (probe: project and other than project)*
 - d. *Will the skills you gained through the project be helpful to you later on? How?*
 - e. *How do you foresee yourselves contributing to peaceful coexistence in your communities after the project ends? How do you feel about playing that role? (probe on confidence, willingness and skills)*
2. Was it useful to bring Syrian, Lebanese and Palestinian youth together in this project? How? If no, why not? What other approach would have provided better results?
3. Do you think that, by participating in this project, you brought any changes to your family/friends?
 - a. What changes did you see/hear from them during the year and/or after the final events?
4. In your opinion, what were the message(s) and the role of the finale events?
 - a. Do you think the events reached their intended purposes?
 - b. Why, why not?
5. Knowing that the project will be repeated with another group of youth, what is it that you think could be improved?

Interaction among Lebanese and Syrian Youth:

1. In your opinion, what do Syrian and Lebanese youth have in common? And what are the differences?
2. What do you think about having friends from the Syrian/Lebanese community?
 - a. *Do you think your opinion about having Syrian/Lebanese friends changed in the last year? If yes, how? If no, why not?*
 - b. *Do you currently have Syrian/Lebanese friends? If yes, how did you become friends? If no, why not?*
 - c. *What would stop you from befriending a Syrian/Lebanese youth?*
 - d. *Do you think that the friendships you developed during the project will last? Why or why not?*
 - e. *What does your family and peers think about your friendships with a Syrian/Lebanese youth?*

Arts-Based Approach:

The Better Together project was an arts-based project, what do you think are the major benefits of this kind of project?

1. What do you think are the challenges of this kind of project?
2. What were your expectations from the artists?
3. Have your expectations been met?
 - a. *If no, why not?*
 - b. *If yes, how?*
4. Would you have other approaches in mind, beside arts, that could provide youth with the necessary skills to promote peaceful coexistence?

Youth Advisory Group

1. Are you aware of a youth advisory group (core group) in your region of the project?
2. Has this group directly engaged with you in that capacity/role? If yes, how? What type of role did it play?
3. Do you see a value of establishing a similar group in the second year of the project? If yes, why? If no, why not?
4. What role would youth such as you expect from such an advisory group?
5. Would you be interested in being part of this advisory group?

Closing of Discussion:

1. Would you like to add anything else that we did not cover?
2. Thank you all for the time provided. Your views have been very helpful.

Annex 4: Mid-Term Evaluation measurement of project's indicators

Overall Objective Syrian and Lebanese youth in Lebanon develop trusting, empathetic and respectful relationships with one another.	Number of youth in the targeted communities who voluntarily spend social time with counterparts on other side.	83 out of 100 surveyed youth
	Number of youth who are willing to stay in touch with the other participants after the end of the project.	85 out of 100 surveyed youth
	% of retention of youth within the year	Attendance sheets
Specific Objective 1 Syrian and Lebanese youth develop non-adversarial relationships to increase trust with one another.	Average number of participants who contributed to a hostile interaction between Lebanese and Syrians during the project	17 out of 100 surveyed youth
	Average # of friends that each participant have from the other community.	12
Expected Result 1.1. Syrian and Lebanese youth overcome mutual negative stereotype.	% of youth participants who say they are comfortable if they are the only person in a room with people from the other community.	51%
	% of Lebanese and Syrian youth who believe that the program has helped them to understand and overcome their own prejudices.	85%
	Number of youth participants with regular exchange with the others through the pen pal	Could not be measured
Expected Result 1.2. Syrian and Lebanese youth have experience working together toward a common goal.	% of participants who accept to work on common projects with youth from the other community	100%
	# of videos, songs, comic strips jointly produced	16 Videos 3 Songs 1 joint Comic Book 1 Theatre Play per region (based on the same script)
	% of participants who believe that the videos, songs, play and comic strips can contribute to peaceful coexistence in their communities	85%
Specific Objective 2 Syrian and Lebanese youth work collaboratively to implement peacebuilding activities in their communities.	# of independent peacebuilding activities in which Syrian and Lebanese youth collaborate.	20
	# of Syrian and Lebanese participants who were glad they collaborated with youth from the other community during the project's activities	88 out of 100 surveyed youth
Expected Result 2.2. Syrian and Lebanese youth have confidence in their own ability to positively contribute to peaceful coexistence.	% of participants who feel confident in their own ability to contribute to peaceful coexistence in their communities.	85%
	% of participating youth who collaboratively work together toward concrete actions within their communities to mitigate tensions.	23%