FINAL EVALUATION

Gender Sensitive Public Communication Project

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Abbreviations

CSO	Civil Society Organization
FGD	Focus Group Discussion
KII	Key Informant Interview
M&E	Monitoring & Evaluation
MP	Member of Parliament
NDI	National Democratic Institute
NGO	Non-governmental Organization
Search	Search for Common Ground
ToR	Terms of References
TV	Television

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Executive Summary

Introduction

The Gender Sensitive Public Communications Project was implemented by Search for Common Ground (Search) in Lebanon, together with its local partner Abaad, with an aim to promote women's participation in politics through the production of gender sensitive television drama and short films. Specifically, the project was designed to increase the belief of television audiences in women's political leadership capacity and to strengthen the capacity of television professionals to produce gender sensitive programs. This project was funded by the British Embassy in Lebanon and was implemented between September 1, 2017 until March 21, 2018.

Methodology

This final evaluation of the Gender Sensitive Public Communications Project aims to determine the extent to which the project achieved its objectives, provide a comparative assessment against the project's baseline findings, and to identify good practices and challenges faced during implementation. The evaluation applied a mixed-method approach and was informed by a total of 1.068 face-to-face surveys, administered based on a stratified sampling method with randomly selected Lebanese individuals who confirmed watching the TV channels LBC and/or Al Jadeed. In addition, the evaluation included a focus group discussion with a group of women, an online survey shared with the project's workshops participants, and fifteen key informant interviews with TV professionals, scriptwriter students who also participated in the project's workshops (*on gender, women's political participation and the use of drama for social change*), and civil society actors.

In the inception phase, the evaluation had planned to facilitate four FGDs. However, due to some challenges with regard to finding viewers willing to participate in the focus group discussions (FGDs), partially since the data collection was carried out during the month of Ramadan, the evaluation was only able to facilitate one FGD. Similarly, several of the individuals who took part in the project's workshops did not agree to inform the evaluation by participating in an online survey. These challenges limited the evaluation's ability to collect qualitative data as per the anticipated sample in the inception report.

Key Findings

The project's goal, objectives, activities and strategies are relevant to the cultural and political context of Lebanon, which is one of the lowest ranking countries in the world, with regard to women's representation in decision-making, legislative and governing state institutions of the country. This lack of inclusion of women in Lebanese politics shows that the logic and objectives of Search's Gender Sensitive Communications Project is relevant and timely, as it seeks to increase public awareness about gender sensitivity around political representation.

A total of 416.033 viewers have watched the mini series "3aRas El-Ley7a" and "W Iza ken mara" that were aired on the Lebanese TV channel Al Jadeed. With an average minute rating of 5.35%, the performance of the project's mini series is considered medium as compared to other popular TV series

broadcasted on Al Jadeed.[1] Close to 97% of the surveyed participants who have watched the two mini series and/or the four short films, stated that they felt the stories addressed real concerns and issues in the Lebanese society, and that the storylines were realistic.

The evaluation findings suggest that the workshops conducted with the students were successful in strengthening the participants' capacities to produce gender sensitive programs with an aim to promote the participation of women in politics. The workshops were able to increase their knowledge on specific topics, such as gender related legal matters, mapping of ideas and gender sensitive writing. More than half of the students who participated in the workshop, and who were interviewed during the evaluation, confirmed having gained knowledge on gender related topics, and all students who took part in the online survey answered that the workshop had increased their knowledge on producing gender sensitive programs "a lot." Furthermore, the scriptwriters who took part in the evaluation expressed their intention to incorporate new characters and storylines promoting women's participation in politics in their future work.

Even though the evaluation took place shortly after the broadcasting of the TV mini series and short films, it was able to show some examples of behaviour-related change outcomes. As such, 94% of the male survey participants who watched the project's series and short films think that women's representation in the parliament should increase, as opposed to 79% of the male non-viewers. Similarly, 51% of the female viewers expressed the will to run for political office if given the opportunity, as opposed to 33% of the female non-viewers. The baseline findings, produced at the early stages of the project, also confirms that roughly 30% of the female sample population was interested in running for political office. These figures show a percentage increase of 70 (from 30 to 51%), which suggests that project was successful in achieving its target for the performance indicator: *50% increase in female viewers who are motivated to run for political office after watching the full series*.

The project was also able to contribute towards the changing portrayal of female characters in Lebanese TV dramas, which generally portray women as superficial and emotionally weak. Instead, the project introduced a new image of women, by depicting the lead characters of the mini series as strong and independent individuals, who deal with everyday challenges faced by ordinary Lebanese women, while being politically active. In addition, around 90% of the project's mini series and short film viewers stated "a lot" or "somewhat," when asked if the productions increased their interest in gender sensitive programs, which is an indication of the project's success with regard to its intended effect on the Lebanese audience.

The main limitation of the project, as identified by the evaluation, is related to the project's ambitious timeline and the limited availability of time to implement the planned activities. Due to the tight schedule of the project, considering that the proposed and initially planned project timeline had to be reduced by two months, Search's project team opted to focus on and prioritize tasks related to the production of the TV series, to be able to have these broadcasted in time for the elections, which were held in early May

[1] The Average Minute Rating (AMR) is the measure of the average size of the audience for the television program over any period of time, expressed in % and/or in number of viewers x1000.

2018. This limitation in the timeline did not allow the team to dedicate the intended time on some of the other activities, such as stakeholder engagement, and hindered the development of an effective communication strategy.

Recommendations

1. For upcoming similar projects, consider a lower number of activities to comply with the available time to implement the project. Considering the timeline restriction of the Gender Sensitive Public Communications project, somewhat fewer activities, such as focusing on only producing the mini series, could have allowed the implementing staff to allocate more time on the communication/promotion strategy of the project.

2. For future similar projects, further outreach activities and meetings with CSOs and partners implementing initiatives with similar targets and/or objectives would benefit the promotion of the project's activities, as well as its ability to reach a wider audience and more diverse groups of relevant stakeholders.

3. Search should maintain contacts with the project's participants and stakeholders, and follow up with them after the completion of the project. With students, this could be done through individual follow ups, group discussions, or the organization of an event at the universities, for a wider outreach among their peers.

4. During the planning phase and when designing the timeline of similar projects, Search should include additional "buffer" time for feedback and review by partner(s) and donor(s).

5. Search should consider submitting similar projects for funding, to continue to raise awareness on women's empowerment, and promote their participation in politics on the long run. This pilot project allowed Search to initiate contacts with relevant stakeholders, that could be built on. Such a proposal should be designed based on the "Gender Sensitive Public Communication" lessons learned, and could include the production of longer series instead of mini series to have a better reach and impact on the audience.

6. The mini series and short films, along with the communication material produced by the project are useful awareness and communication tools that should be used by Search in related upcoming campaigns, events, or projects aiming to achieve similar goals.

7. For upcoming similar projects, Search should focus on targeting audiences who are less willing to vote for women. Search could undertake an assessment/ research on the reasons behind the fact that eligible voters do not vote for women despite a reported willingness to vote for female candidates; Search could then adapt its targeting strategy accordingly, based on the report/assessment findings.

1. Background Information

Introduction

Lebanon's political parties reached an agreement on June 2017 regarding an electoral law, averting a political crisis and paving the way for a long delayed parliamentary election that took place as scheduled in May 6, 2018. Despite efforts by civil society groups, NGOs, feminist initiatives and activists, the new electoral law does not include a mandatory female quota to promote women's political participation and representation.

Lebanon's political system is hampered by a patriarchal hierarchy, in which social norms restrict the space for women to be active in political life. Lebanese women were given the right to vote and compete for seats in the parliament in 1952, only five years after men gained the vote right in 1947.[2] Yet, the proportion of women holding political office remains exceptionally low. In the Lebanese Parliamentary elections, which were held in 2009, only 12 women ran for office, and only 4 were elected to a parliament with 128 seats. In 2018, a record of 113 women submitted their candidacy to run for parliamentary elections, of which 86 were selected on electoral lists under Lebanon's proportional representation system. Today, women hold 6 out of 128 seats in the Lebanese parliament, representing less than 5%. With regard to women's representation in other decision-making bodies, one out of 30 ministers is a woman,[3] 5.4% of Lebanon's municipal seats are held by women and 1.9% of the mukhtars are female.[4] These figures show a relatively low representation and slow progress with regards to women's participation and inclusion in Lebanese politics.

Project Overview

Media plays a unique and important role in the creation and transformation of social norms. Television, in particular, appears to be one of the most pervasive forms of media, which can influence people's knowledge, attitudes and behavior at the societal level. For example, popular television programs, such as drama series, can be used as a tool to convey key positive messages and raise awareness through educational entertainment on, for example, issues around maternal health and gender equality.[5]

[2] Human Rights Watch, A Woman's Place, in Lebanon, available at: https://www.hrw.org/news/2009/07/02/womans-place-lebanon

[3] State Minister for Administrative Development.

[4] UNDP, *Women in municipal elections 2016*, available at http://www.lb.undp.org/content/lebanon/en/home/library/democratic_governance/Women-in-Municipal-Elections-2016.html

[5] See for example: Drexel University (January 17, 2017), *Must-see-TV: Educational shows that entertain have greater impact on faithful viewers*, Science Daily, available at: www.sciencedaily.com/releases/2017/01/170117135935.htm and OECD (February 8, 2017), *Changing social norms through entertainment education: the case of a soap opera in India*, available at: https://oecd-development-matters.org/2017/02/08/changing-social-norms-through-entertainment-education-the-case-of-a-soap-opera-in-india/

Together with its partner Abaad,[6] Search for Common Ground (Search) implemented a 7-months project from September 1, 2017 to March 31, 2018, funded by the British Embassy in Lebanon, and with the overall goal to promote women's participation in politics through television drama. Specifically, the project intended to achieve the following outcomes:

- Strengthen the capacity of television professionals to produce gender sensitive programs that promote women's participation in politics; and
- Increase the belief of television audiences in women's political leadership capacity.

The project included the following activities:

1. **Workshops on the use drama for social change and gender concepts with university students and fresh graduates:**
   - A 3-day workshop on "Gender and Women's Political Participation" took place between 24 and 26 November, 2017. The workshop was attended by 12 university students. A two-day workshop on "How to Use Drama for Social Change" took place on the 2nd and 3rd of December, 2017 and was attended by the same group of university students.

   - A 1-day workshop on "How to Use Drama for Social Change" took place on the 1st of December 2017 and was attended by five professional drama stakeholders.

2. **A competition for university students and fresh graduates to produce and submit scripts for short films to be aired on Lebanese TV:**
   - Twelve students, who were trained on gender and public communications, drafted and submitted scripts to Search and Abaad for their consideration. Four of the scripts were selected, and the students were provided with small funding for their short films. The students produced short-films that were aired on LBC on May 9 and 10, and which were published on the website Qalb El-Soura's as well as on Search's social media platforms. The following are short descriptions of the four short films, produced by the project:

     ➢ "Flash News" by Alex El-Dahdah:[7] A world where women are taking over politics, TV Stations, and almost every part of the public life. Men are being looked at with subtle inferiority, having their capacities and potentials ignored within the political sphere.

     ➢ "Step Up" by Rana Gebran:[8] A young girl's political dreams and aspirations spark conflict between her conservative and liberal family members. The film discusses the presentation of women in the media, young girls' social struggles, and persistence to achieve their aspirations.

[6] http://www.abaadmena.org/
[7] "Flash News" is available at: https://youtu.be/IJ_B-UiNJGU
[8] "Step Up"is available at: https://youtu.be/aDW2ZgMgsIU

- ➢ "Yellow Light" by Baha' Radwan and Dana Younes:[9] A woman's experience while running for elections and her community's reaction to the results of those elections. The film is a story that documents a woman's struggle through campaigning, post-elections, and continuity against all obstacles.

- ➢ "Public Interest" by Diana Chmait:[10] A series of scenarios covering the everyday situations of how gender roles and norms are involved and shape our lives. The short stories demonstrate the struggles that women face on a day-to-day basis.

3. **The production of two mini-series that were aired on Al Jadeed:**
   - "3aRas El-Ley7a" (On top of the list) by Claude Saliba: A social worker struggles to help a desperate man in need of urgent medical care. After all her efforts fail, she realises that she wants to dedicate her energy to achieving changes at the national level by becoming a parliamentarian. She goes through a series of life-threatening experiences while being undermined by her opponent.

   - "Wa Iza ken mara" (So what if it was a woman) by Choukri Anis Fakhoury: A 42 year old paediatrician known for her good reputation in her community is asked to join an electoral list as she can increase the list's probability of winning the parliamentary elections.

4. **The creation of the website "Qalb El Soura"[11] to promote the TV dramas and short films, and to manage the social media campaign to promote the project**:

The title of the website is a play-on-words in Arabic with the word "Qalb" meaning "flip" and "heart". The logo also shows a woman's profile inside the frame of a film, since the project utilises media as a primary tool for promoting women's involvement in politics. The logo was designed to meet the general guidelines of Search and its branding.

On International Women's Day (March 8), the Qalb El Soura Facebook page was launched, publishing promotional advertisements to reach the target audience.[12] A promotion of the mini series and short films was published, as well as the four short films produced by the students. In addition, the names of the women candidates and elected members of parliament were announced on the project's Facebook page.

[9] "Yellow Light" is available at: https://youtu.be/BK7cexzMm30
[10] "Public Interest" is available at: https://youtu.be/mQ_xBpLb0Aw
[11] http://qalbelsoura.org/
[12] Qalb El Soura social media report (first draft)

2. Methodology

Purpose and Objectives of the Evaluation

The main activities of the final evaluation of Search's "Gender Sensitive Public Communication" project were conducted between May 9 and June 7, 2018, though the initial draft of the inception report was prepared in December 2017 (See Annex 6 for details on the evaluation timeline). The evaluation aims to examine a set of key evaluation questions, and to measure progress against a list of performance indicators that were identified during the design stage of the project. Furthermore, this evaluation aims to determine the extent to which the project has achieved its two objectives and provide a comparative assessment against the baseline findings obtained during the initial phase of the project.

The evaluation framework is guided by two of the OECD-DAC criteria:[13] *relevance and effectiveness*. The evaluation seeks to identify good practices and challenges faced during implementation, while paying special attention to why and how questions, to better facilitate lessons learned. It also provides specific and actionable recommendations to inform future Search project's in the same field.

Key evaluation questions:

Relevance

- Are the project's goals and objectives relevant to the context in Lebanon?
- Do the project activities and strategies fit the objectives?
- Did the project address the right issues at the right time?
- What is the relevance of the TV series as perceived by the audience and relevant stakeholders?

Effectiveness - At the drama industry level

- To what extent did the perceptions and attitudes of TV professionals towards women's empowerment and women's participation in politics change as a result of the project?
- To what extent did the perceptions and attitudes of TV professionals towards using TV drama series as a means to promote women's participation in politics change as a result of the project?
- To what extent did the project contributed in changing current typical portrayals of women on the most popular TV series in Lebanon?

Effectiveness - At the Lebanese population level

- To which extent did the project succeeded in using TV drama, and related media campaigns to change targeted stakeholders' perceptions, attitudes and towards women's empowerment, especially women's participation in politics?
- To which extent did the project succeed in raising interest of the Lebanese audiences' in gender sensitive programs disaggregated by age, gender and level of education?
- To which extent the characters and shaping of events were realistic and resonated with the target Lebanese audience? Did the audience relate to the characters and to the core storyline?

[13] The OECD criteria are available at:
http://www.oecd.org/dac/evaluation/daccriteriaforevaluatingdevelopmentassistance.htm

- To which extent did the TV series, and related activities, succeed in addressing the identified barriers preventing women from participating in politics and assuming leadership roles?

Data Collection and Analysis

A mixed method approach was applied to inform the evaluation. The data collection phase, which took place between May 11 and 24, was completed by a team of 19 field enumerators, a field coordinator, as well as a researcher, responsible for conducting the key informant interviews. The data collection included a population survey, an online survey for the project's workshops attendees, a focus group discussion with the Lebanese population/audience, as well as semi-structured key informant interviews (KIIs).

Population survey: A total of 1.068 face-to-face surveys were conducted[14] based on a stratified sampling method and with randomly selected Lebanese individuals who confirmed watching the channels LBC and/or Al Jadeed, and representing the different confessions of the Lebanese population. This sample size yielded a margin of error of ±3% at a confidence level of 95% (See Table 1 for details on sample size and target population per location). The locations were selected to ensure a fair representation of the different Lebanese confessions as well as the political affiliations present in the Lebanese society today.

Table 1: Survey sample and estimated voter population per location

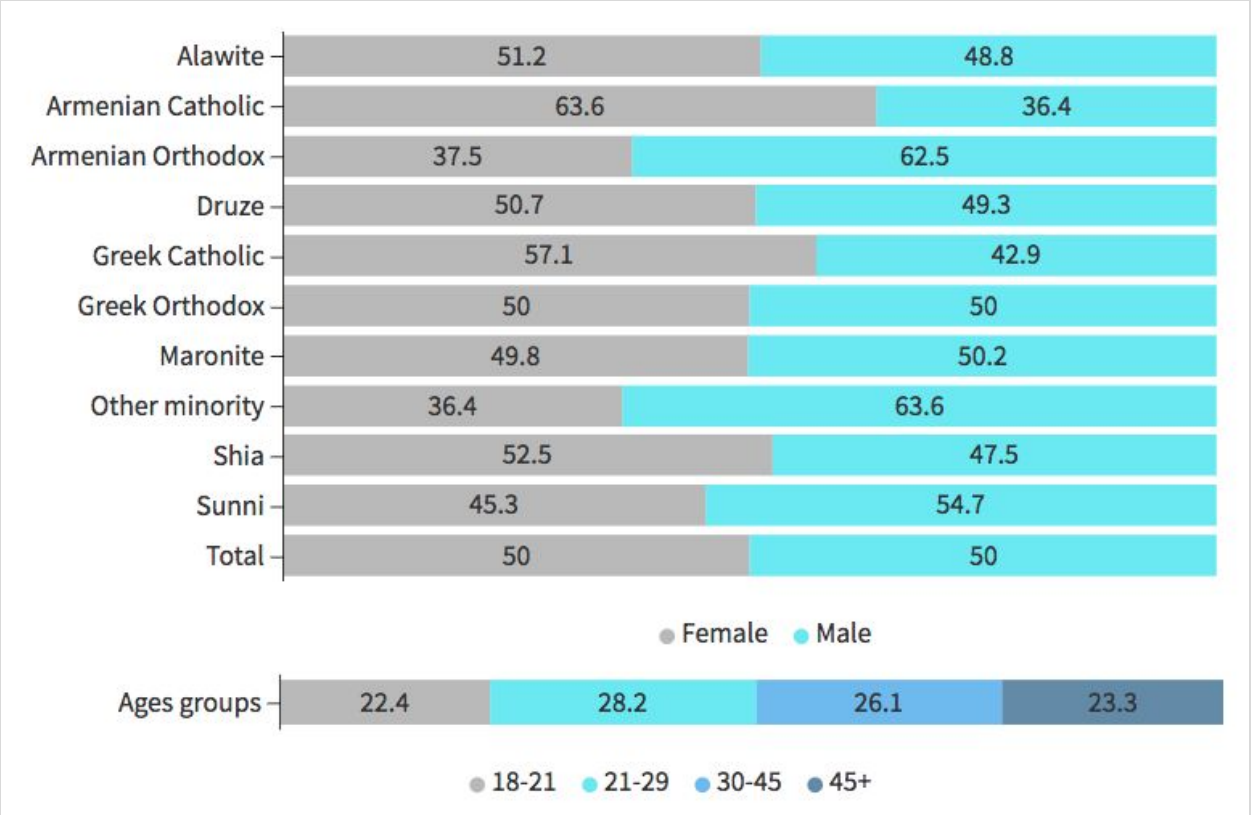
Location	Estimated Population (N) - registered voters of target confessions in each district[15]	Sample Size (n)
Tripoli, North Lebanon *(Confessions surveyed: Sunni, Alawite and Greek Orthodox)*	218.700	226
Kobayat, Akkar, North Lebanon *(Confessions surveyed: Maronite and Greek Orthodox)*	68.100	70
Koura, North Lebanon *(Confessions surveyed: Greek Orthodox)*	35.300	45
Zgharta, North Lebanon *(Confessions surveyed: Maronite and Greek Orthodox)*	65.400	65
Zahle, Beqaa *(Confessions surveyed: Greek Catholic and Armenian Catholic)*	31.800	31
Metn, Mount Lebanon *(Confessions surveyed: Maronite, Druze, Armenian Orthodox, Armenian Catholic, other minorities, Greek Orthodox, Shia and Sunni)*	159.200	163
Aley, Mount Lebanon *(Confessions surveyed: Druze)*	67.200	70
Keserwan, Mount Lebanon *(Confessions surveyed: Greek Orthodox and Other minorities)*	6.600	12
Tyr, South Lebanon *(Confession surveyed: Shia)*	157.800	154
Nabatieh, South Lebanon *(Confession surveyed: Shia)*	135.300	143
Saida, South Lebanon *(Confession surveyed: Shia)*	87.600	89
TOTAL	**1.033.000**	**1.068**

The sampling strategy also considers the representation of each confession/religious belief among the Lebanese voters and the urban/rural divide of the population in the selected areas in general. The rural population in the survey sample represents 14% of the total sample, which is in line with the actual ratio

[14] All surveys were administered using the mobile data collection app KoBoToolbox through which the answers of the survey participants were tapped into a mobile phone and uploaded to a server on a daily basis which allowed the evaluation team to track progress and check the quality of submitted surveys in real-time.
[15] The Lebanese Elections Data Analysis (LEDA) browser, available at: http://lebanonelectiondata.org/

of urban population in Lebanon.[16] In addition, the sample was broken down to reach a balanced representation of men and women across the following age groups: 18-20, 21-29, 30-45, 45 and above (See Figure 1). It was decided to include the age group 18-20 years old despite the fact the vote age in Lebanon is 21, since the project seeks to also target the future voting generation and because this information could be used to inform current and future programming on political participation. Together, the four specified age groups ensure a representative sampling across all age groups.

Figure 1: Survey sample distribution by confession, gender and age group - in % of respondents



Online surveys with project participants: In addition, the evaluation included an online survey shared with the scriptwriters (both professionals and students), who had participated in the workshops. At the time of writing this report, online surveys had been received from 4 scriptwriters (2 professionals and 2 students).

Semi-structured key informant interviews (KIIs): 15 KIIs were conducted following an interview guide with a list of mainly open-ended questions to give the respondents room for elaboration. Key informants who participated in the study include TV professionals, students who participated in the workshops, and civil society activists/organizations, which are active in the field of women's empowerment and participation in the political field. The key informants were selected based on a pre-agreed profiling of respondents needed to inform the research and based on their professional

[16] Please see World Bank data, available at:
https://data.worldbank.org/indicator/SP.URB.TOTL.IN.ZS?locations=LB

backgrounds and knowledge level regarding the research topic and the study's lines of inquiry (See Annex 5 for a detailed list of key informants who were interviewed).

Focus group discussion (FGD): The evaluation included a focus group discussion with a group of 5 women between 32 and 48 years old from Metn (See section on limitations for details related to the planned FGDs). The four short films produced by the students were shown to the participants before starting the discussion.

Limitations

Focus group discussions: During the inception phase, it was planned to conduct one FGD with a group of 8-10 students who participated in the project's workshops, with the aim to collect qualitative data on the impact and sustainability of the project activities with regards to this target group, as well as their feedback on the workshop content and implementation. All students were individually invited to participate in a group discussion, and 6 had confirmed their willingness to participate. Unfortunately, 3 of them had to cancel at the last minute, mainly due to their exam schedules. It was decided, after consultations with Search's project team, to conduct individual interviews with the students who had participated in the workshop, instead of a group discussion with only 3 participants.

The evaluation team faced some difficulties in finding individuals willing to participate in the focus group discussions, as planned during the inception phase. This was mainly due to the timing of the data collection phase, which coincided with Ramadan. As a consequence, one focus group discussion - out of four originally planned - could be facilitated with a group of women from Metn.[17]

Online survey: The online survey was shared with 3 professional scriptwriters and 12 students who participated in the project workshops. Despite individual follow ups with each participant, only 4 online surveys were filled by the participants (2 students from the Lebanese American University, and 2 scriptwriters).

Key informant interviews: Very few key informants, which mainly include women active in politics, and CSOs with similar programming, who were contacted to inform the evaluation had watched the mini series on Al Jadeed, primarily due to their busy schedules ahead of the parliamentary elections. For those who agreed to be interviewed, the Qalb El Soura website, which includes the 4 short films produced by the students, was shared with the key informants before conducting the interviews. At the time of data collection, the mini series were not available online and could not be shared.

Evaluation schedule: There were some delays in finalizing the data collection tools, pending LBC's confirmation to air the short films produced by the students. The number of enumerators was increased accordingly to be able to reach the target number of surveys and interviews in time to meet the evaluation deadlines.

[17] Four focus group discussions were supposed to be conducted with LBC and Al Jadeed audience: 2 in Tripoli (1 group with men and 1 group with women) and 2 in Metn (1 group with men and 1 group with women).

3. Findings

Relevance

Mini series and short film audiences

A total of 416.033 viewers have watched the mini series "3aRas El-Ley7a" and "W Iza ken mara." The mini series "3aRas El-Ley7a" had a rating of 5.4% and 209.955 people watching it from the beginning to the end, while 13.8%, representing 534.668 persons, watched the series, but did not stay on the channel until the end. In the case of "W Iza ken mara" the series had a rating of 5.3%, with 206.078 people watching it. The reach was 14.6% which is 568.865 people watching or zapping to Al Jadeed when the series were aired.[18]

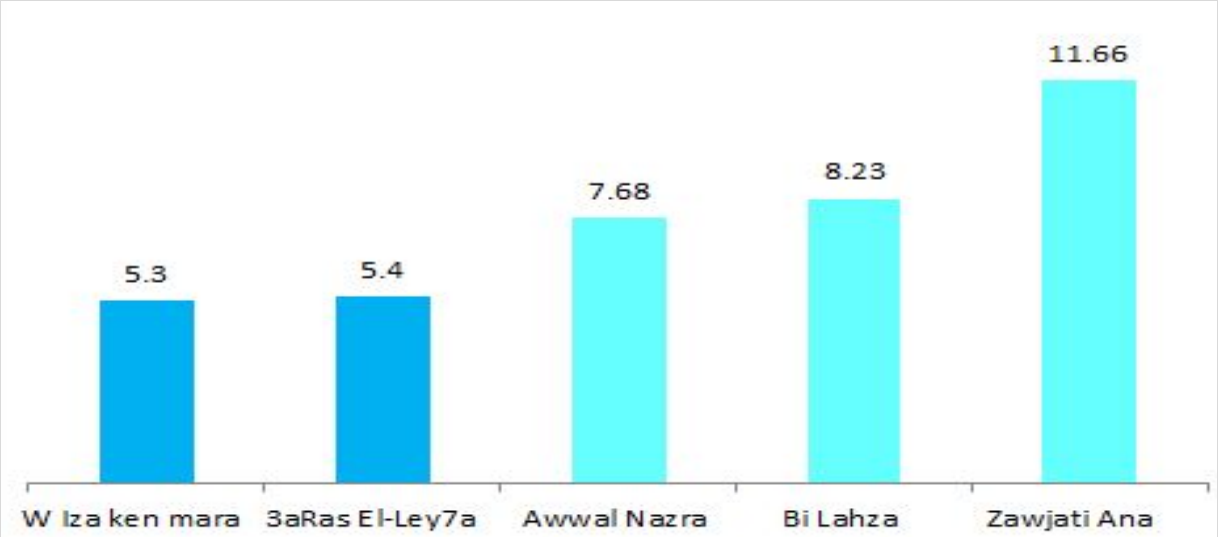
Table 2. Short films audience average minute rating, reach and share of audience[19]

Mini series	Rat (%)	Rat ('000)	Rch (%)	Rch ('000)	Shr (%)*
3aRas El-Ley7a	5.4%	209.955	13.8%	534.668	25.5%
W Iza ken mara	5.3%	206.078	14.6%	568.865	25.0%
TOTAL		**416.033**		**1.103.533**	

*Rat is average minute ratings (in % and in thousand); Rch is the reach (in % and thousand); Shr is the share of audience

As shown in Figure 2, and according to Al Jadeed's Research Unit, the performance of the mini-series are considered medium as compared to other TV series on Al Jadeed.

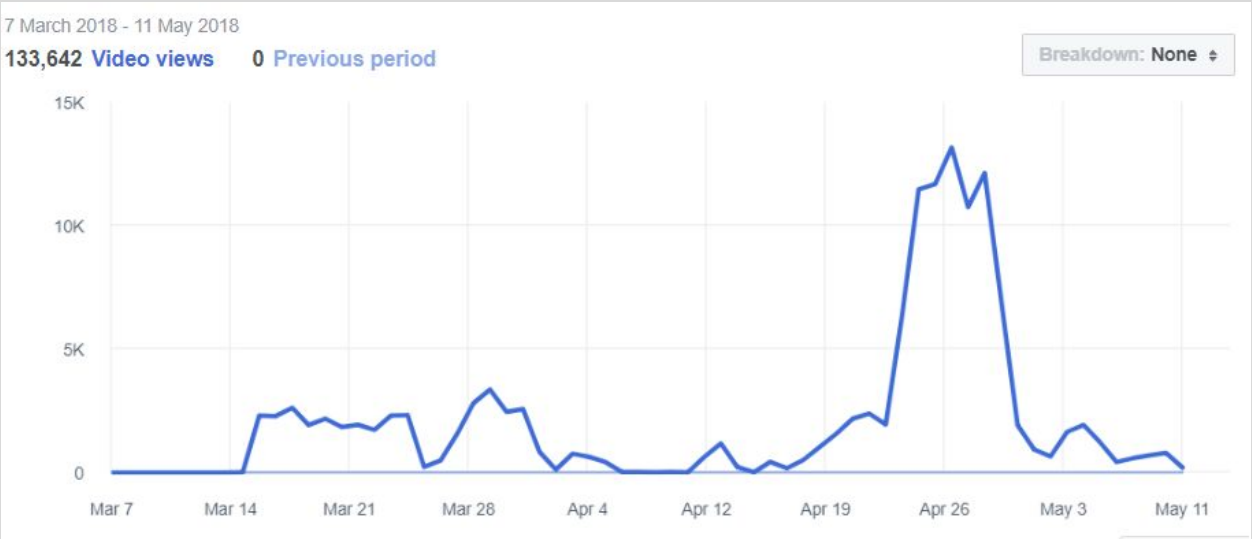
Figure 2. Comparison average minute ratings (in %) of the project mini series with other popular TV series broadcasted on Al Jadeed



[18] Key informant interview, Head of Production, Al Jadeed.
[19] Data provided by Al Jadeed's Research Unit.

Figure 3 shows that the viewers of the videos posted on the Qalb El Soura Facebook page exceeded 133.000 viewers spending more than 47 minutes watching all of the produced video content, including the four short films, their trailers, and the mini series trailers.[20]

Figure 3: Qalb El Soura Facebook Video views between March 7 and May 11, 2018



The relevance of the project's goals and objectives to the context in Lebanon

The evaluation found that the project goals and objectives were relevant to the electoral context in Lebanon. The following contextual factors show the advancements made between the years 2009 and 2018, towards women's empowerment and their participation in the Lebanese political arena. This shows the relevance of the project's goals and objectives in supporting these achievements in the Lebanese context, however small they may be considered:

- 2009 Lebanese parliamentary elections:
  - Only 12 women registered as candidates to run for the parliamentary elections.
  - Lebanon elected 4 women MPs out of 128, ranking 185 among 193 countries.
- 2018 Lebanese parliamentary elections
  - 113 women registered as candidates, an increase by more than 100 women since 2009.
  - Lebanon elected 6 women MPs.

In the Lebanese TV drama context, women are often portrayed as superficial and emotionally "weak" characters. As reported in the baseline assessment of the Gender Sensitive Public Communication Project, there is a general awareness concerning the inaccuracy of how women are portrayed on television dramas, with most female lead characters not being depicted as "real" Lebanese women, but rather as artificial women who are shown as "material, "weak" and who only focus on their physical appearance. Instead, there is a demand for "strong," "persistent" and "influential" female characters in leadership roles.[21]

[20] Qalb El Soura media report.
[21] Baseline Assessment, Gender Sensitive Public Communication Project, available at: https://www.sfcg.org/wp-content/uploads/2018/02/20180124-Search-Baseline-Gender-Sensitive-Public-Communication-Project-Final-External.pdf

The evaluation found the project's objectives relevant, as the project introduced more realistic, strong and relatable lead female characters on TV dramas, which the Lebanese audiences are unaccustomed to seeing on television. Further, the objectives to (a) increase the belief in women's political leadership and (b) to strengthen the capacity of television professionals in producing gender sensitive programs are also relevant because they address challenges around existing gender stereotypes in the Lebanese society.

The relevance of the project activities and strategies in relation to the project objectives

The evaluation finds that the implemented activities and strategies are relevant to the project objectives, as they address the needs identified during the design phase of the project:

- Implementing workshops for scriptwriters and students are a relevant method to strengthen the capacity of television professionals to produce gender sensitive programs that promote women's participation in politics (objective 1). This is in line with the baseline assessment findings which highlighted the need to build the technical capacity of the scriptwriters on gender equality, since awareness of gender equality was found to be considerably limited in the TV drama industry.[22]
- The production of mini series and short films are a relevant and innovative way to increase the belief of television audiences in women's political leadership capacity (objective 2). The baseline assessment confirmed that no similar initiatives, using TV drama productions to promote women's participation in politics specifically, had been implemented in Lebanon. Further, close to 70% of the population, who participated in the baseline survey, believed that TV dramas could influence social norms and public opinion in Lebanon.[23]

The relevance of the issues addressed by the project

The findings suggest that the project addressed issues, such as gender, women's empowerment and participation in politics, which are relevant and meaningful in the Lebanese society of today. Students and professional scriptwriters who participated in the online survey, unanimously considered that the project addressed the right issues at the right time: *[There were] several [contemporary] events around the world linked to this issue... It is true that not many women won the elections, but many did run for the elections which is the first step in our mission.*

The newness of the project was also highlighted by the majority of respondents, in terms of bringing together professional scriptwriters around this issue, and producing TV mini series on the topic: *Before, all series were romance oriented, but this series reflects the society, women's situation. It reflects our society.*[24] It was also suggested by key informants that the the project was able to cover key issues on gender, women's empowerment and participation in politics: *I think we covered almost everything in this matter [women's empowerment and participation in politics] when it comes to the Lebanese situation.*[25]

[22] Baseline Assessment, Gender Sensitive Public Communication Project, Capacities and limitations of TV professionals towards producing gender sensitive programs especially those promoting women's participation in politics, p.15.
[23] Baseline Assessment, Gender Sensitive Public Communication Project, Key Findings, p.5.
[24] Focus group discussion participant.
[25] Key informant interview, TV Head of Production, Al Jadeed.

The relevance of the project timing

The findings suggest that the timing of this project, prior to the parliamentary elections, was appropriate and relevant. However, the vast majority of the evaluation respondents stressed that a better planned schedule,[26] possibly with an earlier start-date and more time to produce and broadcast the mini series and short films, would have benefitted the project to reach its objectives. *We did it 15 days before the elections…the last mini series was aired on Saturday, one day before the elections. Maybe if we had it two weeks before, the impact would have been better because people need time to think and rethink their values and decisions and choices.*[27] Several respondents highlighted that a broadcast after the news would have allowed a broader audience, and broader impact: *If it would have been aired directly after the News, we all would have watched it.*[28]

However, it should be noted that the broadcasting timing depends on the availability of resources, and that the agreements made between Search and the TV channels were concluded within the limits of the allocated budget. Furthermore, the findings also suggest that the fact that these series were aired on TV, despite the schedule and timing, was a significant achievement in itself: *Whether or not they were implemented at the right time, well, it is better than not being implemented at all. Maybe this awareness raising should have started before but it is still good, at least awareness raising has started.*[29]

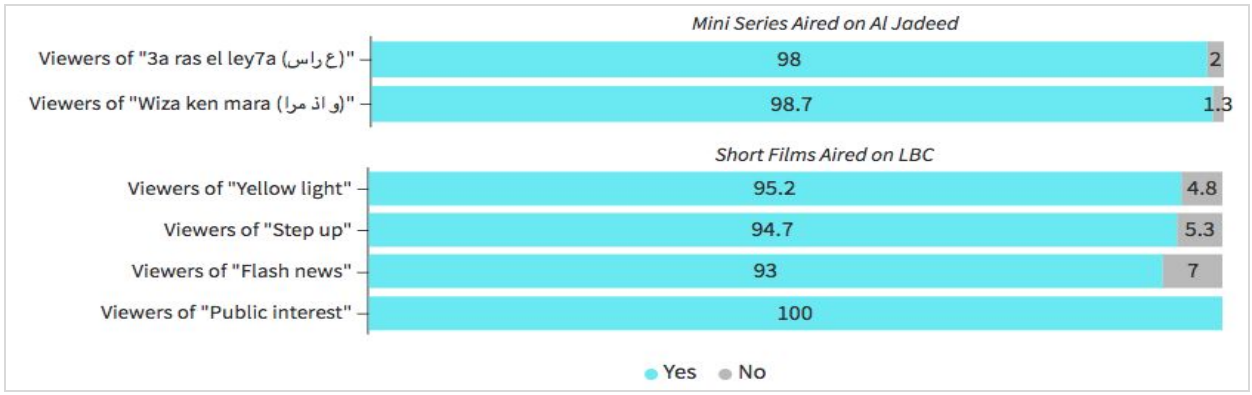
The relevance of the TV series as perceived by the audience and relevant stakeholders

Almost all survey respondents, who had watched the project's mini series and/or short films, stated that they felt the stories in the productions addressed real concerns and issues in the Lebanese society (Figure 4). This finding is confirmed by the focus group participants, who highlighted that overall, the storylines were realistic: *They did exaggerate some parts, but everything else was realistic.*[30]

Figure 4: Proportion of mini series/short film viewers who found that the stories addressed real concerns and issues in the Lebanese society - in %

Question:Did you think that the stories were addressing real concerns and issues in the Lebanese society?

[26] The two mini series were aired on Al Jadeed a week (Saturday 28th of April), and a day (Saturday 5th of May) before the elections, and the short films were aired after the elections (9th and 10th of May).
[27] Key informant interview, TV Head of Production, Al Jadeed.
[28] Focus group discussion participant.
[29] Key informant interview, student who participated in the workshops.
[30] Focus group discussion participant. The part of the storyline that was stressed as unrealistic by the participants was related to the free healthcare.



Effectiveness

As seen in figures 5 and 6, the project aimed to produce four short films and two mini series in the course of four months. The event timelines show that, until the last month of the project (April 2018), prior to the elections, which were held on May 6, the production of these project outputs focused on scriptwriting and preparation work, as well as reviewing of scripts by the Embassy. The short film scripts were approved between April 10 and 16, leaving roughly 2-3 weeks time for actual filming before the elections.

In the case of the mini series, although one of the series was aired on April 28, in relatively good time prior to the elections, the second mini series ("Wa Iza ken mara" by Choukri Anis Fakhoury) was aired on May 5, only one day before the general elections. This delay was a result of various factors, mainly related to Al Jadeed's internal production schedule and the rewrite of the second script, deemed necessary by the Embassy, which led to the delayed approval of the script and its filming (See Figure 5 for details).

Figure 5: Timeline of mini series aired on Al Jadeed

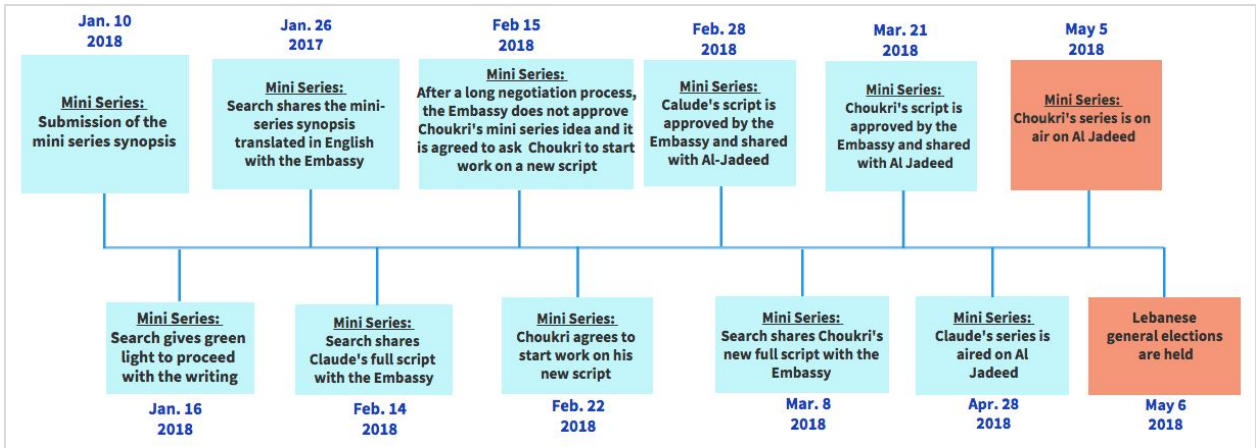
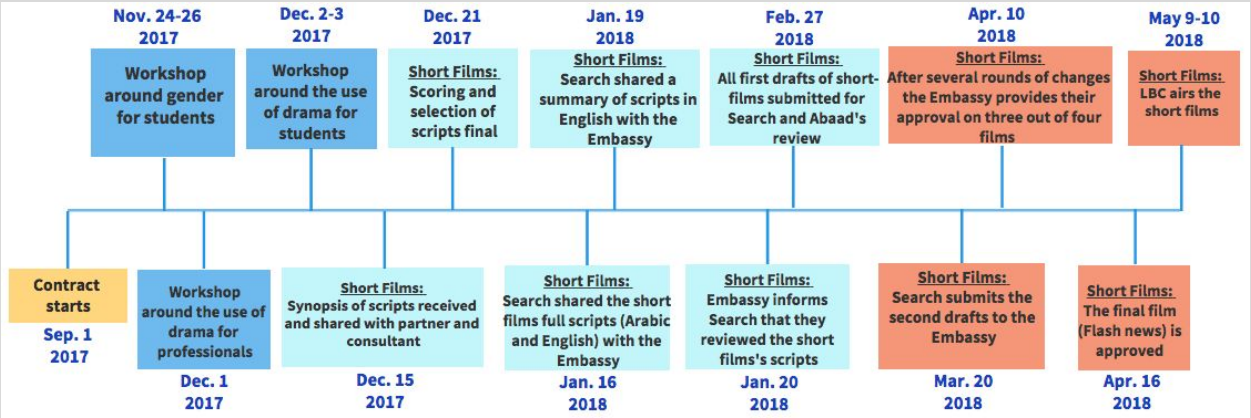


Figure 6: Timeline of project inception and short films aired on LBC



The evaluation findings suggest that the tight implementation schedule did not allow the establishment and implementation of an effective communication strategy, and follow up work, with project participants and stakeholders, which may have contributed towards some minor misunderstandings and frustrations among the project participants: *I think that it needed more meetings, more collaboration, more keeping up with the project...I realized that the project lagged a bit. Like, it started very strongly and then started to weaken.*[31]

At the drama industry level:

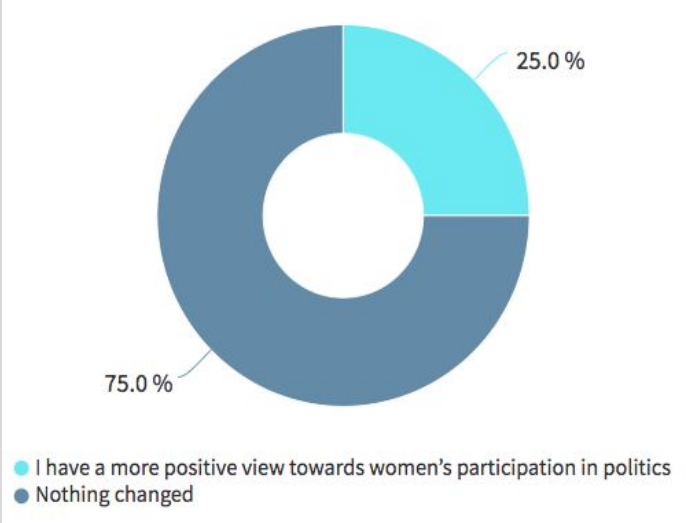
Perceptions and attitudes of TV professionals and students towards women's empowerment and the use of TV drama series as a means to promote women's participation in politics

According to the baseline assessment findings, the perceptions and attitudes of the interviewed TV professionals and students towards women's empowerment and women's participation in politics were already positive, which was confirmed during the evaluation: *I already have my views that are very similar to what [the project is] doing…this does not need to influence me. I am already there.*[32]

However, the project did influence TV professionals and students in encouraging them to implement similar projects related to the production of gender sensitive TV dramas: *It gave me hope that women's portrayal in future Lebanese series can change and does not have to be the stereotypical version that we are used to seeing. So, the way it influenced me maybe that it made me more optimistic in that regard.*[33] A student stressed that the project made him become more aware about how women's empowerment and participation in politics is a difficult topic that needs to be addressed.

[31] Key informant interview, student who participated in the workshops.
[32] Key informant interview, Head of Production, Al Jadeed.
[33] Key informant interview, student who participated in the workshops.

Figure 7: Impact of workshops on the participants' views of women's participation in politics
Question: How has your participation in this project changed your view on women's participation in politics?



The online survey confirms this finding, with 3 out of 4 respondents declaring that their participation did not change their view on women's participation in politics, but rather confirmed and highlighted the sensitivity around, importance of and challenges related to the issue: *I have always believed that women could and should have an important role in politics. However, I wasn't perfectly aware of its difficulties.*[34]

The evaluation findings suggest that the project did encourage scriptwriters, professionals and students, as well as TV productions, to further use TV drama series as a means to promote women's empowerment and participation in politics. Even though, the commercial aspect remain a priority for productions, interviewees expressed the will to continue producing gender sensitive programs: *We will do our best…it's all commercial, it's all about what the audience wants...The smart thing to do is to incorporate it in such a drama...and include characters that can send subtle messages and give you what you want.*[35]

Both professional and student scriptwriters expressed the will to continue on this path. One of the interviewed scriptwriters mentioned that work on a similar series, including a woman with an active role in politics, had started prior to the implementation of the Gender Sensitive Public Communications Project, and was being written at the time of the evaluation. According to the interviewed scriptwriter, incorporating new characters and storylines promoting women's participation in politics: *should be the new trend in drama.*[36]

One of the students interviewed during the evaluation explained how, in his opinion, the use of TV drama series as a means to promote women empowerment should be done indirectly: *You need to have series about politics and have women in it, not have series about women in politics.*[37] According to this student, in order to reach the intended outcome, an efficient and subtle approach could be to use regular TV series, which are popular and commercial, but that do not specifically tackle gender sensitivity. Adding a parallel storyline on women's empowerment in such TV series would raise awareness among the audience, who would get used to ideas such as women in politics over time.

[34] Answer of one of the online survey respondent to the question: How has your participation in this project changed your view on women's participation in politics? Why? Please explain your answer.
[35] Key informant interview, Head of Production, Al Jadeed.
[36] Key informant interview, scriptwriter.
[37] Key informant interview, student who participated in the workshops.

All (4 out of 4) online survey participants, who are also scriptwriters, confirmed that the project encouraged them to incorporate new characters and storylines, promoting women's empowerment and participation in politics, in their future work: *In the first workshop, we were talking about real stories showing the gender discrimination in the society, this developed my imagination to come up with characters in the scenario by weaving a reality.*[38]

The evaluations ability to assess the effectiveness of the workshops conducted with professional scriptwriters was hampered by the low number of workshop participants, and the limited amount of feedback received.[39] The project faced some major challenges with the identification of workshop participants, which was originally planned to take place over the course of 6 days,[40] and which was supposed to include the participation of a Hollywood personality to train and inspire local screenwriters/TV personalities. However, the hollywood personality - and the planned substitute - both cancelled their participation.[41] Due to the low number of confirmations, the workshops were rescheduled with a new format and held with professional and students separately.

> "Even if my film isn't about gender or women, but is about history or anything unrelated, I will be aware of how I am portraying women within this context."
> - *Workshop participant, student.*

Three out of five of the students who were interviewed by the evaluation confirmed having gained knowledge on gender related topics, and 2/2 of the students who took part in the online survey answered "a lot" when asked "To what extent did the workshop increase your knowledge of how to produce gender sensitive programs?" These findings suggest that the workshops conducted with the students, overall, reached its intended objectives to strengthen the capacity of television professionals to produce gender sensitive programs that promote women's participation in politics.

The interviewed students indicated that the workshops increased their knowledge on the following topics:

- Gender related legal matters, such as legal discrimination: *This really helped us in writing because we really did not know about these issues and you cannot know about such things unless you work as a social worker, or inside the government.*[42]
- Mapping of ideas: *He [the trainer] taught us how to really map the ideas: getting this feeling and writing about this feeling and what you want people to feel. So, it was really interesting to learn not just theoretically but also practically.*[43]
- Writing in a way that's sensitive, not stereotypical or offensive, while at the same time reaching the audience.

[38] Answer of one of the workshops participant who filled the online survey, to the question: please explain why and in what way the worksop encouraged you to incorporate new characters and storylines promoting women's participation in politics in your future work.
[39] 2 professional scriptwriters who participated in the workshops filled the online survey.
[40] November 11-13, and November 17-19, 2017.
[41] Sandra de Castro Buffington from the Global Media Center for Social Impact, and Neal Baer.
[42] *Ibid*
[43] *Ibid*

Project contribution in changing the current typical portrayals of women on the most popular TV series in Lebanon

The evaluation findings show that the project successfully contributed towards changing these current stereotypes by depicting the lead female characters differently, as strong and independent individuals, dealing with everyday challenges faced by ordinary women. The two main characters of the mini series built a career (a doctor and a well known community social worker), and are goal oriented. Both characters are also raising their children together with their husbands. The evaluation found that, during the scriptwriting and the revision phases of the project, careful attention was given to avoiding reinforcement of common stereotypes.[44]

The findings also show that the recommendations provided in the baseline assessment, by women in politics, to address the current stereotypes of women in Lebanese TV dramas were taken into consideration during the project implementation.[45] For example, the recommendation on the inclusion of men supporting the participation of women in politics was taken into account. In "W Iza ken mara," the husband of the lead character and his brother were both male family members who were portrayed as people who were empowering and encouraging the female lead. Also, two other male characters, who were on the lead character's professional team, were portrayed as people who support women's rights. Several respondents mentioned that the fact that the main character's husband was supportive was a positive and realistic detail in the storyline of "W Iza ken mara:" *I liked her husband, he is so supportive, which allowed her to grow and become a strong independent woman.*[46]

The findings also confirm that this new portrayal has the potential to contribute towards the changing of current stereotypical depictions of women on most popular TV series in Lebanon, provided that they continue to be promoted and broadcasted in the near future. According to Al Jadeed's Head of Production, the TV channel could consider broadcasting the mini series again, although only during upcoming election periods. However, it is still too early at this stage to estimate the extent to which they could change public perception at a wider scale, considering that the TV series and short films were aired less than a month ahead of the evaluation.

At the Lebanese population level:

Viewership of the project's mini series and short films

[44] In one of the scenes of "3a Ras El Ley7a", the lead was supposed to weep profoundly in the early version of the script. However, it was recommended during the revision phase to have the lead character cry a bit in silence instead. This change was suggested because the initial script would have shown her as too emotional.

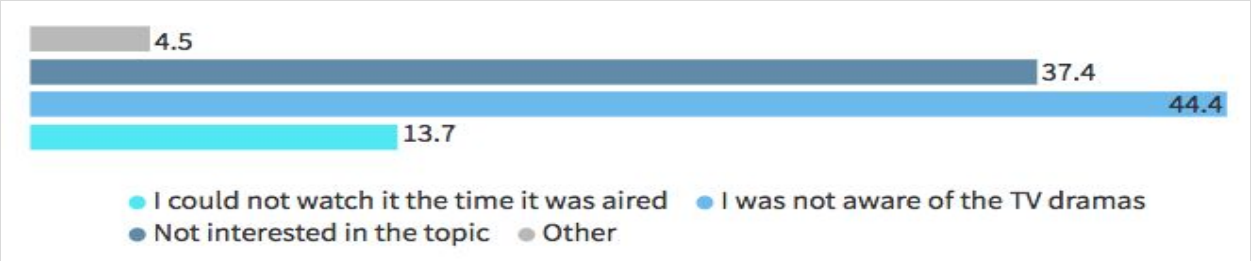
[45] Baseline Assessment, Gender Sensitive Public Communications Project, pp. 31-32. Recommendations include: (1) A woman active in politics, but who is able to live a normal life, (2) Women from different socioeconomic and educational backgrounds, (3) Men supporting the participation of women in politics, (4) Different women in different characters and situations to highlight the "hidden challenges", (5) Stress the economic barriers and obstacles the candidate would face, (6) Selection of a well-known actress, engaged/active in women rights/women empowerment issues.

[46] Focus group discussion participant.

Out of 1.068 survey participants, 287 (21.3%) have watched one or both of the mini series, while 71 (6.6%) respondents have watched one or more of the short films aired on Al Jadeed and LBC respectively. Thirty-eight respondents have watched both the mini series and short films (3.6%), according to the survey responses.

Figure 8: Reasons of why viewers did not watch the series - in % of respondents

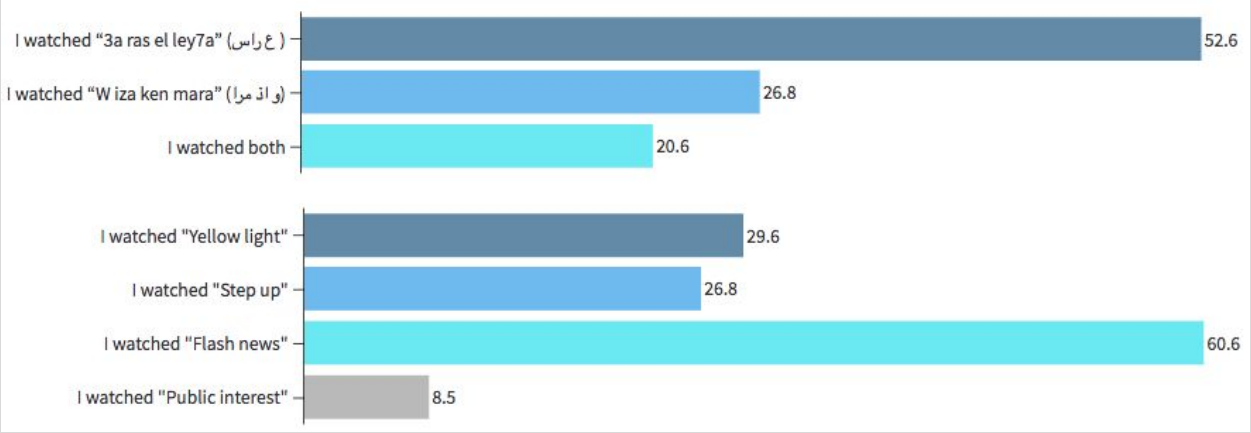
Question: Have you watched any of the recent Al Jadeed TV dramas called "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة)? and (If no) Why have you not watched them?



Among those who have not watched any of the mini series (781 out of 1.068 respondents), 13.7% stated that they did not watch the series due to the time it was aired, 44.4% stated that they were not aware of the TV dramas, 37.4% were not interested in the topic, and 4.5% stated "other."Those respondents who stated "other" provided replies such as "I don't have the time to watch drama series," and "I am not interested in such programs."

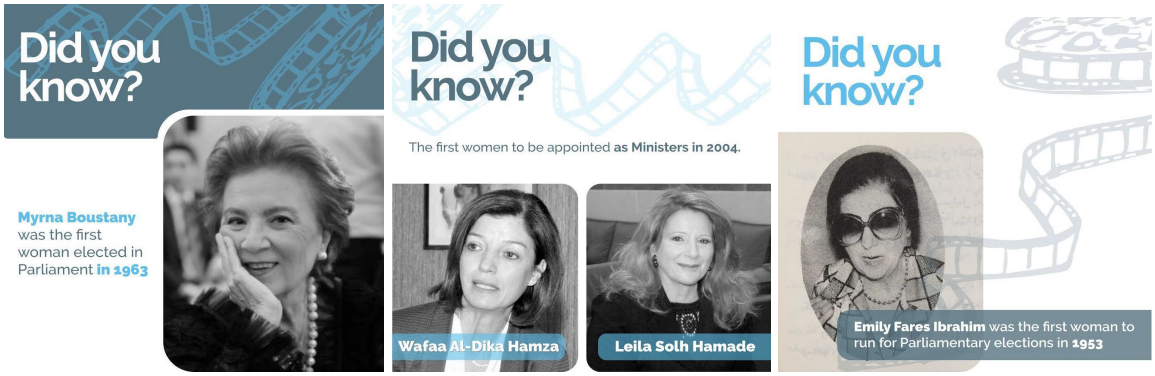
Figure 9: Proportion of viewers by mini series / short film - in %

Questions: Have you watched any of mini series/TV short films aired on Al Jadeed/LBC? and which ones have you watched?



Regarding the average performance of the mini series in terms of rating and reach, it was stressed during the evaluation by Al Jadeed's research unit that, in general, series need to be aired across many weeks (and multiple days across the week) to be able to reach a good or excellent level of viewership.

The ability of the project to successfully use TV drama, and related media campaign, to change perceptions and attitudes towards women's empowerment and participation in politics



The Gender Sensitive Public Communication Project included the development of the following communication tools to promote the project and raise awareness about women's empowerment and women's participation in politics: the creation of the website "Qalb El Soura", the design of a logo, and the creation of a Facebook page.

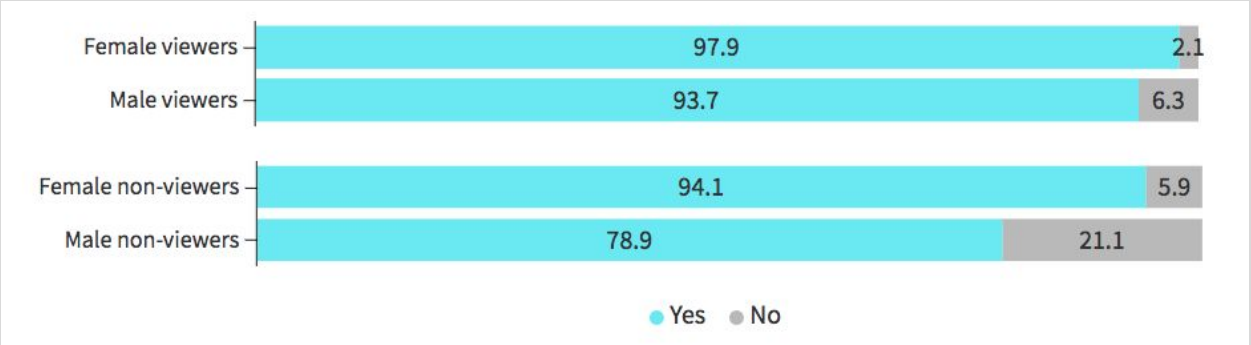
In total, 37 posts in 60 days were published (roughly one post every two days) reaching approximately 369.000 users. A series of "Did you know?" posts were also designed to specifically target the audience. Other posts, to talk about the number of women candidates for the parliamentary elections in 2018, were also designed. Despite the high reach of Facebook viewers, the evaluation findings show that the majority of key informants - such as women active in politics and CSOs with similar programming - were not aware of the the TV mini series and short films. An email was sent by Search ahead of the first broadcast of the mini series on April 27, to the organizations supported by the British Embassy. Individual follow up with these contacts, and set up of meetings with CSOs with similar programming for instance may have benefited the promotion and outreach of the project. Furthermore, the promotion of the project through social media tools appeared to be limited due to budget restrictions.

A comparison between the responses of surveyed viewers and non-viewers (of the mini series and/or short films) shows that it is more common for survey participants, who watched the project's series and short films, to think that women's representation in the parliament should increase. This is especially the case among male viewers. The survey findings, as seen in Figure 10, are statistically significant.[47]

[47] A chi-square test showed a p-value of 0.00012745 (below 0.05), which suggests that the results seen in Figure 10 are statistically significant.

Figure 10: Views regarding women's representation in parliament - in % of viewers and non-viewers of the project's mini series/short films

Question: Do you think women's representation in the parliament should increase?

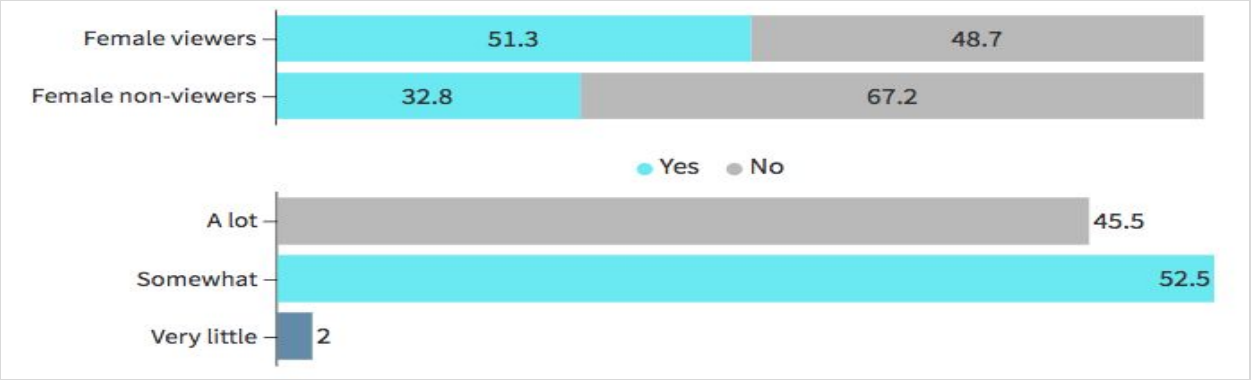


Similarly, female viewers also tend to be more motivated to run for political office, compared to female non-viewers. According to the baseline findings, roughly 30% of the female sample population was interested in running for political office before the implementation of the project, whereas the endline survey data suggests that a little more than 51% of the viewers have the same motivation. These figures show a percentage increase of 70 (from 30 to 51%), which suggests that the project was successful in achieving its target for the performance indicator: *50% increase in female viewers who are motivated to run for political office after watching the full series*.

It appears the mini series was also successful in inspiring female viewers to run for political office (Figure 11), with more women indicating their willingness to run for political office among the viewers of the mini series/short films than among non-viewers, which is a significant finding.[48]

Figure 11 Willingness to run for political office among women - in % of female viewers and non-viewers of the project's mini series/short films

Questions: If you had an opportunity, would you run for political office in the future? and If yes, to what extent did the TV series/mini series inspire you to run for political office in the future?



The ability of the project to raise the interest of the Lebanese audience in gender sensitive programs

[48] A chi-square test showed a p-value of 0.000028, which suggests that there is a link between women's willingness to run for politics and the viewership of the mini series.

Survey findings suggest that the project's series and short films was successful in achieving the intended effect on the Lebanese audience, with a vast majority of the viewers either stating "a lot" or "somewhat," when asked if the mini series/short films increased their interest in gender sensitive programs.

Figure 12: Interest in gender sensitive programs - in % of respondents who watched the mini series
Question: Since you watched the TV dramas "Wiza ken mara" (و اذا كان مرا) and/or "3a ras el ley7a" (ع راس الايح), to what extent are you now more interested in watching shows about women and women participation in politics?

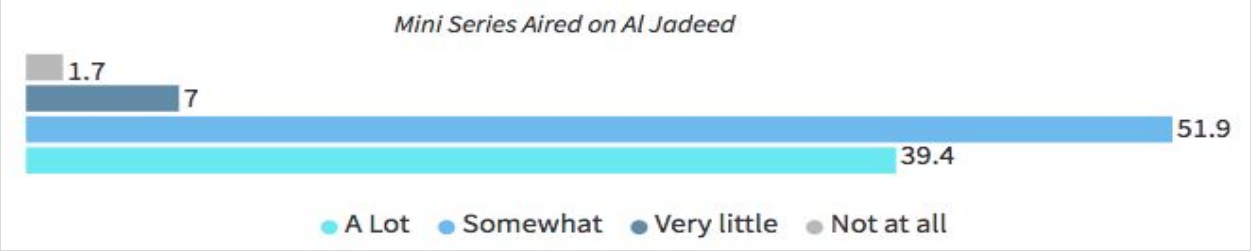


Figure 13: Interest in gender sensitive programs - in % of respondents who watched the short films
Question: Since you watched the TV short films "Yellow light", "Step up", "Flash news" and/or "Public interest", to what extent are you now more interested in watching shows about women and women involvement in politics?

According to the head of production at Al Jadeed channel, the production of longer series, with more episodes to be aired over several months, would have had more impact with regard to raising the interest of the Lebanese audience in gender sensitive programs: *I think if we want to go through with such a project next time, it should not only be for three or one mini series – we showed it for one, one hour and a half on screen – what people like to see always is a long series...This would be more catchy for the audience. The impact would be bigger.*[49]

The ability of the characters and events to resonate with the target Lebanese audience

Overall, the evaluation findings suggest that the characters and shaping of the events were realistic: *What [was] revealed in the series, that's what I heard from most of the women candidates. That's the issue they raised.*[50] As seen in figure 14, a vast majority of the viewers of both mini series and short films found the main characters as realistic. Similarly, the characters are also generally seen as potential role models for other women (Figure 15).

Figure 14: Mini series/short film viewers who found the main characters realistic - in % of respondents
Question: Did you find the main character/s realistic?

[49] Key informant interview, Head of production, Al Jadeed.
[50] Key informant interview, CSO.

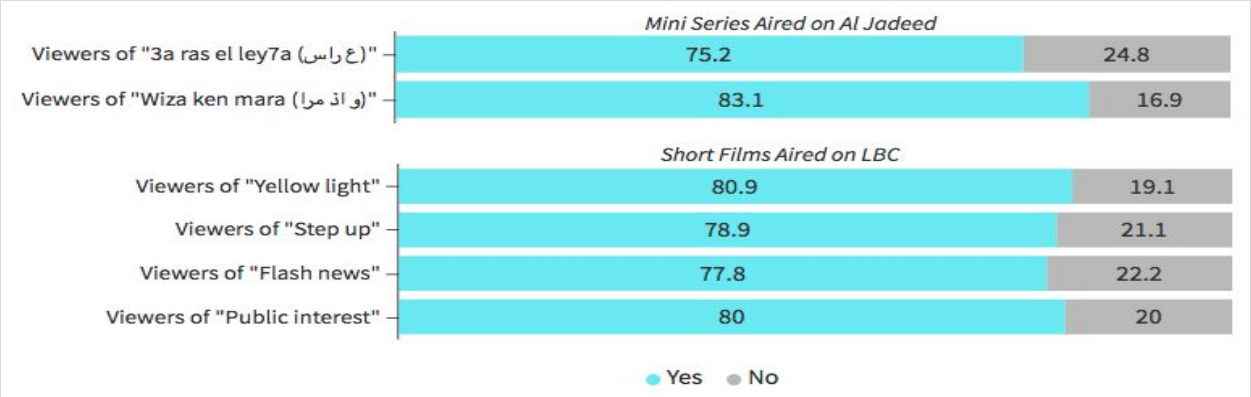
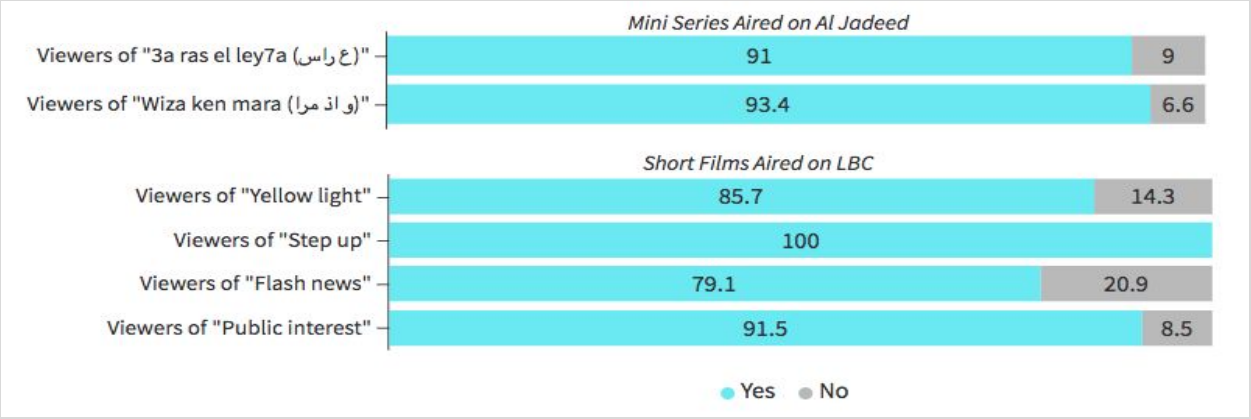


Figure 15: Mini series/short film viewers who consider the female characters as role models - in % of respondents
Question: Would you consider the female characters as role models for women?



The mini series "3a Ras El Ley7a" portrayed real life challenges in multiple instances, for example, it portrayed the Lebanese politics and election system in a realistic manner, it tackled the challenges that working women go through in regards to their immediate and extended family, the poor health system that Lebanon faces, it portrayed the lead as a strong independent woman as well as a number of strong female characters in the series such as the female candidates that were running alongside the lead character. However, few shaping of events and portrayals of the characters in "3a Ras El Ley7a" may be considered unrealistic. Considering that the main character is a social worker and her husband is a mere teacher; the house and setting that they are living in could be seen as not suitable. The wardrobe of the lead character was also mentioned as not appropriate in some scenes.

As mentioned above, the findings suggest that the production of a long series to be aired over several months may have increased the audience's ability to relate to the characters: *just for them to get to know the characters, to feel with the characters, to live the story. This does not happen in one take.*[51] The scriptwriter of "W Iza ken mara", Choukri Anis Fakhoury, also highlighted that: *if it [the series] would have been a bit longer, it could have had more impact on people...at least for example, until the 5th episodes and then you can concentrate on social problems.*[52]

[51] Key informant interview, Head of Production, Al Jadeed.
[52] Key informant interview, scriptwriter, Choukri Anis Fakhoury.

The extent to which the TV series, and related activities, succeeded in addressing the identified barriers preventing women from participating in politics and assuming leadership roles

The evaluation findings indicate that the TV series succeeded in addressing the main identified barriers which prevent women from participating in politics and assuming leadership roles, as outlined in the baseline assessment of the "Gender Sensitive Communication Project":[53]

- The patriarchal system, social norms and expectations about women's role in society were tackled in various ways throughout the mini series. As such, both lead characters have built a career, make their own income and are financially independent, which is still not considered as a common social norm for a woman. "3a Ras El Ley7a" mini serie rationalized how the social norms and expectations about women's role in society are old fashion and should be otherwise. For example, when the brother of the lead character is objecting to his sisters' running for elections saying that "*Has she gone mad… She is not going to be able to change a single thing instead of this craziness let her go home and take care of her husband and children*", the mother replies with "*Shame on you for saying that; your sister is a strong independent woman and she knows exactly what she is doing*".

- The balance between political engagement and family/personal life:both mini series tackled the challenges that working women go through in regards to their immediate and extended family.

- The underrepresentation of women in the Lebanese political arena and undermining of women's role was highlighted in the short film "Flash News" produced by the students.

- The economical barrier was also addressed in the short film "3a ras el ley7a", where the lead character sells her land to finance her campaign to run for politics.

Project Indicators

The survey findings show that 30% of the sample population have watched the project's TV series and/or short films aired on Al Jadeed and LBC respectively. Out of these, close to 77% are eligible voters. These findings suggest that the project has been relatively successful in reaching its target audience, as specified under indicator 1. Further, disaggregated analysis shows that the majority (60%) of the viewers are women, and more than half of the viewers (54%) stated that they have a university level education. The viewership is somewhat higher in the rural areas, with 39% of rural survey participants having watched the project's mini series and/or short films, when compared to the urban areas where 28% confirmed the same.

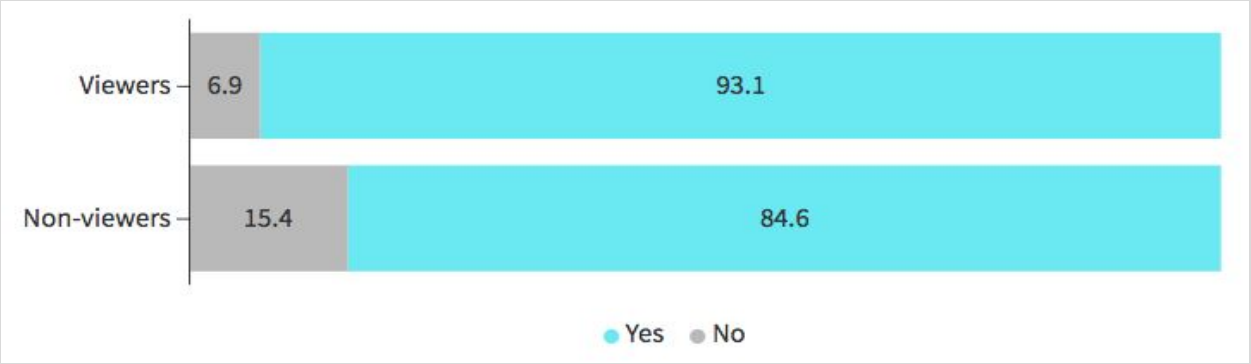
Already at the inception phase of the project, the baseline findings indicated that there was a high level of willingness, among the target audiences, to vote for female political candidates, with 86,5% of Al Jadeed's and 85% of LBC's audiences confirming their willingness. The survey findings of this final evaluation also show a high level of willingness among the respondents with 93% of those who have

[53] Baseline Assessment, Gender Sensitive Public Communications Project, pp. 27-30.

watched the series and/or short films stating that they would vote for female politicians. Many baseline and final evaluation survey participants alike stated that they would vote for women as long as they agreed with her political standpoints and views.

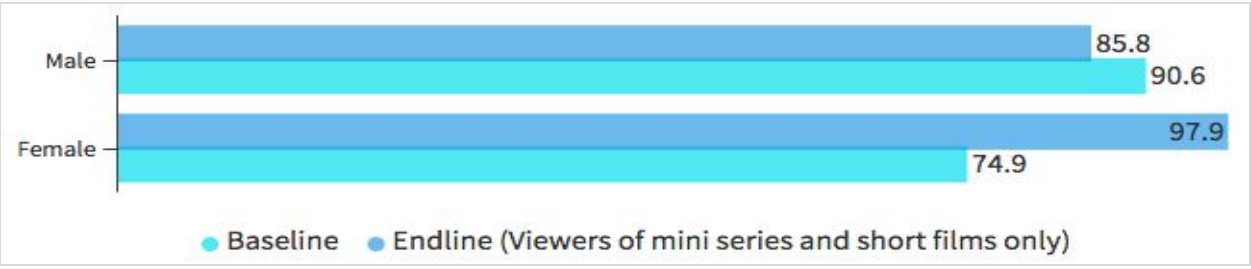
Considering that willingness to vote for female political candidates among the Lebanese population was considerably high already before the implementation of the project (82% of the survey respondents stated in the baseline assessment that they would vote for female candidates in future elections), the relevance of this indicator is uncertain. Nevertheless, the proportion of individuals who would not vote for women is higher in the group that has not seen the project's series/short films than in the "viewer" group who have watched the programs/films (Figure 16).

Figure 16: Willingness to vote for female political candidates - in % of respondents
Question: Would you vote for female political candidates?



Further, gender disaggregated comparison between baseline respondents and endline viewers (of the project's mini series and short films) indicate that the willingness to vote for female political candidates has increased significantly among female viewers. Among male respondents, the figure does not suggest an increase, however, it should be noted that more than 60% of the viewers in the final evaluation sample were female, which could be an explanation of why female viewers show a more visible increase (Figure 17).

Figure 17: Baseline and final evaluation survey comparison - willingness to vote for female political candidates - in % of respondents who said "yes"
Question: Would you vote for female political candidates?



The proportion of female viewers with the motivation to run for political office is notably higher in the final evaluation survey when compared with the baseline survey results. An age disaggregation shows that

the interest to run for political office is highest among in the age groups 18-20 and 21-29, with more than 60% of the motivated female viewers being in these age two groups. Further, there seems to be a correlation between education level and interest in politics, with 61% of the female viewers, who expressed an interest to engage in politics, either attending university or having a university degree, at the time of conducting the survey.

The following table summarizes the project's outcome indicators that were measured and recorded throughout the life of the project.

Table 3: Table Showing Project Outcomes by Indicator[54]

<table>
<tr><th>Ref.</th><th>Indicator:</th><th>Project Baseline:</th><th>Project Endline:</th><th>Notes / Disaggregation:</th></tr>
<tr><td colspan="5">Objective 1: Strengthen the capacity of television professionals to produce gender sensitive programs that promote women's participation in politics.</td></tr>
<tr><td colspan="5">Objective 2: Increase belief of television audiences in women's political leadership capacity.</td></tr>
<tr><td colspan="5">Outcome indicator 1: 35% of sample population have watched the show, of which 60% are eligible voters.</td></tr>
<tr><td>1.1</td><td>% of sample population who have watched the project's TV series and/or short films.</td><td>N/A</td><td>30.0%</td><td>Disaggregation by gender:<table><tr><th>Gender:</th><th>% of females/males who have watched the project's series/short films:</th></tr><tr><td>Female</td><td>36.1%</td></tr><tr><td>Male</td><td>23.8%</td></tr></table></td></tr>
<tr><td>1.2</td><td>% of eligible voters <u>among the viewers</u> of the project's TV series and/or short films.</td><td>N/A</td><td>76.6%</td><td>Among 320 people, who have watched at least one of the series/short films, 76.6% (245) are eligible voters above the age of 21.

Disaggregation:<table><tr><th>Gender:</th><th>% of female/male eligible voters (21+ years old) who have watched the project's series/short films:</th></tr><tr><td>Female</td><td>34.7%</td></tr><tr><td>Male</td><td>24.5%</td></tr></table></td></tr>
<tr><td colspan="5">Outcome indicator 2: 50% increase of female and male viewers who expressed a willingness to vote for female political candidates after watching the full TV series.</td></tr>
<tr><td>2.1</td><td>% of sample population who watched the TV series/short films and who are willing to vote for female political candidate.</td><td>Al Jadeed: 86.5%
LBC: 85.0%
(Viewers of Al Jadeed and LBC willing to vote for women)</td><td>93.1%</td><td><u>320 respondents have viewed at least one of the project's series and/or one short films</u>. Out of these, 298 (93.1%) stated that they were willing to vote for women.

Disaggregation:<table><tr><th>Gender:</th><th>% of female/male viewers who are willing to vote for female politicians:</th></tr><tr><td>Female viewers</td><td>97.9%</td></tr><tr><td>Male viewers</td><td>85.8%</td></tr></table></td></tr>
<tr><td colspan="5">Outcome indicator 3: 50% increase in female viewers who are motivated to run for political office after watching the full series.</td></tr>
<tr><td>3.1</td><td>% of female respondents who have watched the project's TV</td><td>30.1% (of female sample)</td><td>51.3% (of female viewers)</td><td>Females who have viewed the project's series/short films: 193 out of 534 (36.1%). Out of these 99 (51.3%) confirmed their motivation.</td></tr>
</table>

[54] Please see Annex 1 for a more detailed version of this table.

<table>
<tr><td></td><td>series/short films and who are motivated to run for political office.</td><td></td><td></td><td></td></tr>
<tr><td colspan="5">Outcome indicator 4: 80% of scriptwriters engaged in the project state that they will incorporate new characters and storylines promoting women's participation in politics in their future work.</td></tr>
<tr><td>4.1</td><td>%of university students, professional drama stakeholders engaged in the project who state that they will incorporate new characters and storylines promoting women's participation in politics in their future work.</td><td>N/A</td><td>100%</td><td>Online survey: 4 out of 4 respondents answered "a lot" to the question: To what extent did the workshop encouraged you to incorporate new characters and storylines promoting women's participation in politics in their future work.

Disaggregation:
- 2 university students (1 male /1 female)
- 2 scriptwriters (1 male / 1 female</td></tr>
<tr><td>4.2</td><td>% of university students, professional drama stakeholders engaged in the project who (self-)report an increased knowledge of how to produce gender sensitive programs.</td><td>N/A</td><td>100%</td><td>Online survey: Out of the 4 respondents, 50% answered "a lot", and 50% answered "somewhat" to the question: To what extent did the workshop increase your knowledge on how to produce gender sensitive programs.

Disaggregation:
- 2 university students (1 male/1 female): "a lot"
- 2 scriptwriters (1 male/ 1 female): "somewhat"

Key informant interviews conducted with professional drama stakeholders did not show a significant self-reported increased knowledge on this topic. On the contrary, the majority of the students interviewed highlighted as the main topics where they gained knowledge through their participation in the project:
● Gender related legal matters (1)
● How to map ideas (2)
● Sensitive writing, not stereotypical or offensive, while at the same time getting an audience (3</td></tr>
<tr><td colspan="5">Outcome indicator 5: Search will capture specific examples of behavior - change outcomes as a result of the project.</td></tr>
<tr><td>5.1</td><td>% of viewers of the project's TV series/short films who are willing to support females running for political office.</td><td>87.9% (% of sample population)</td><td>95.0%</td><td>Out of 320 viewers, 304 would support females running for office.
Disaggregation:
<table><tr><th>Gender:</th><th>% female/male viewers who are willing to support females running for political office:</th></tr><tr><td>Female viewers</td><td>96.9%</td></tr><tr><td>Male viewers</td><td>92.1%</td></tr></table></td></tr>
<tr><td>5.2</td><td>% of viewers of the project's TV series/short films</td><td>78.1% (% of sample</td><td>86.3%</td><td>Out of 320 viewers, 276 agree that women and men are equally capable as political leaders.</td></tr>
</table>

<table>
<tr><td></td><td>who agree that women and men are equally capable as political leaders.</td><td>population)</td><td></td><td>Disaggregation:<table><tr><th>Gender:</th><th>% of female/male viewers who agree that women and men are equally capable as political leaders:</th></tr><tr><td>Female viewers</td><td>90.2,0%</td></tr><tr><td>Male viewers</td><td>80.3%</td></tr></table></td></tr>
<tr><td colspan="5">Outcome indicator 6: At least one female character of a main TV drama decides to run for political office.</td></tr>
<tr><td>6.1</td><td># of female characters in Lebanese TV drama series who are/were active in politics or who are planning to run for political office - as aired in the last 6 months.</td><td>0</td><td>2</td><td></td></tr>
</table>

4. Conclusions

On the relevance of the project: The evaluation concludes that the project's goal, objectives, activities and strategies are relevant to the cultural and political context of Lebanon, which is one of the lowest ranking countries in the world, with regard to women's representation in decision-making, legislative and governing state institutions of the country. Presently, 6 out of 128 seats in the parliament are held by women, compared to 4 seats between the years 2009 and 2018. Similarly, up until the May 6, 2018 elections, out of 30 ministries in the most recent cabinet, only one (the minister of state and administrative development) was female. This lack of inclusion of women in Lebanese politics shows that the logic and objectives of Search's Gender Sensitive Communications Project is relevant and timely, as it seeks to increase public awareness about the gender sensitivity around political representation.

Further, key stakeholders, such as TV drama professionals and students alike, agree that the project addressed contemporary and relevant issues, such as gender, women's empowerment and participation in politics, which are relevant and meaningful in the Lebanese society of today. They also agree that the project brought a new and innovative approach through the use of media and television, which has not been tried before. The responses of surveyed viewers also mirrored this opinion, with 98% of the survey respondents confirming that the project's mini series successfully captured actual concerns and challenges in the Lebanese society in a realistic manner.

Nevertheless, although the planned activities and strategies of the project, such as the production of TV drama series and short films, workshops with scriptwriters and TV drama professionals, as well as the launching of an online platform to promote the projects series and short films, are appropriate and applicable methods to reach the intended outcomes, the project faced a number of challenges, mainly as a result of the short and ambitious time frame of the project, which impeded its effective implementation. For example, the evaluation found that the tight implementation schedule did not allow the project to develop and follow an effective communication strategy, which, with more time, may have allowed a more inclusive engagement with the project's participants, facilitating more ownership among key stakeholders and potential allies. In addition, a more realistic timeline, possibly with an earlier project start-date, would have allowed a more timely broadcast of the mini series, with enough time for the viewers to process the messages and start developing an improved understanding about the importance of supporting women to increase their participation in the political sphere. Ultimately, this would have benefitted the project and increased its ability to reach its intended outcomes more effectively.

On the effectiveness of the project: Concerning the project's ability to change the perceptions and attitudes of drama industry stakeholders, towards women's empowerment and political participation, the evaluation found that those TV professionals and students who took part in the project feel that they already had an opinion and perception regarding women's position in society, similar to the one promoted by the project, before their participation. However, it was agreed by the stakeholders that the project was able to encourage them, to pursue similar gender sensitive initiatives in the future, to counter the stereotypes about women which are seen in Lebanese TV dramas today.The project was successful in strengthening the knowledge of the students who participated in the workshops on specific gender related

issues, such as gender sensitive writing and mapping of ideas, which are among the self-reported skills gained by the students as a result of their participation in the project.

The evaluation also concludes that the project's productions took several of the recommendations of the project's baseline assessment into consideration, based on feedback provided by potential audiences among the Lebanese population , and which contributed towards the project's overall relevance and effectiveness. For example, the mini series included male family characters who supported the lead female characters in their political careers. Also, the lead characters were portrayed as women who are strong, respected, intelligent but also normal, who deal with everyday challenges faced by women in Lebanon in general. The fact that the project took such recommendations into consideration allowed the portrayal of women in a new light, different from the typical portrayals viewers are used to seeing in TV dramas.

While the project was relatively successful in reaching a high number of social media users through online posts and messages related to women's empowerment and participation in politics, it appears to be less successful with regard to its ability to engage with civil society actors, active in the field of women's rights. Further outreach activities and meetings with Lebanese women's rights organizations and civil society could have benefitted the promotion of the project's series and short films, as well as its ability to reach a wider audience and more diverse groups of relevant stakeholders.

On the ability of the project to change public perceptions and attitudes towards women's empowerment and participation in politics, the evaluation found that the project was able to encourage female viewers regarding their role in politics, since more than half (51%) of the female viewers confirmed that, if given the opportunity, they would run for political office. Among these respondents, 98% stressed that the mini series inspired them "somewhat" or "a lot", which shows the impact of the project in considerably encouraging women to run for politics. When compared against the baseline, these findings show that the project was able to exceed its target for the performance indicator: *50% increase in female viewers who are motivated to run for political office after watching the full series*.

Similarly, the evaluation found that even though only two mini series were broadcasted, these were successful at increasing interest in gender sensitive programs among more than 90% of the surveyed viewers. This indicates that the production of series with more episodes - aired over a longer period of time - and with additional resources to promote the shows in advance, could have further impact, both in terms of changing attitudes among the wider Lebanese population and in terms of increasing interest in series that portray women differently, as strong, capable and independent individuals who are capable of leading normal family lives, while being active in the public and political spheres.

The baseline and evaluation findings both indicated that the target audiences reported a high level of willingness to vote for female political candidates (between 85% to 93%). These findings show that targeting audiences who are less willing to vote for women could have been more relevant to reach the project intended outcome on the eligible voters. Furthermore, taking into account the low proportion of women elected in the recent Lebanese parliamentary elections, these findings highlight that people do not vote for women despite their reported will to vote for female candidates.

5. Recommendations

1. For upcoming similar projects, consider a lower number of activities to comply with the available time to implement the project. Considering the timeline restriction of the Gender Sensitive Public Communications project, somewhat fewer activities, such as focusing on only producing the mini series, could have allowed the implementing staff to allocate more time on the communication/promotion strategy of the project.

2. For future similar projects, further outreach activities and meetings with CSOs and partners implementing initiatives with similar targets and/or objectives would benefit the promotion of the project's activities, as well as its ability to reach a wider audience and more diverse groups of relevant stakeholders.

3. Search should maintain contacts with the project's participants and stakeholders, and follow up with them after the completion of the project. With students, this could be done through individual follow ups, group discussions, or the organization of an event at the universities, for a wider outreach among their peers.

4. During the planning phase and when designing the timeline of similar projects, Search should include additional "cushion time" for review by partner(s) and donor(s), which would provide Search the extra time needed to ensure the inclusion of feedback from key stakeholders).

5. Search should consider submitting similar projects for funding, to continue to raise awareness on women's empowerment, and promote their participation in politics on the long run. This pilot project allowed Search to initiate contacts with relevant stakeholders, that could be built on. Such a proposal should be designed based on the "Gender Sensitive Public Communication" lessons learned, and could include the production of longer series instead of mini series to have a better reach and impact on the audience.

6. The mini series and short films, along with the communication material produced by the project are useful awareness and communication tools that should be used by Search in related upcoming campaigns, events, or projects aiming to achieve similar goals.

7. For upcoming similar projects, Search should focus on targeting audiences who are less willing to vote for women. Search could undertake an assessment/ research on the reasons behind the fact that eligible voters do not vote for women despite a reported willingness to vote for female candidates; Search could then adapt its targeting strategy accordingly, based on the report/assessment findings.

6. Appendices

Annex 1: Detailed Indicator Table Showing Project Outcomes

Table 3: Table Showing Project Outcomes by Indicator

<table>
<tr><th>Ref.</th><th>Indicator:</th><th>Project Baseline:</th><th>Project Endline:</th><th>Notes / Disaggregation:</th></tr>
<tr><td colspan="5">Objective 1: Strengthen the capacity of television professionals to produce gender sensitive programs that promote women's participation in politics.</td></tr>
<tr><td colspan="5">Objective 2: Increase belief of television audiences in women's political leadership capacity.</td></tr>
<tr><td colspan="5">Outcome indicator 1: 35% of sample population have watched the show, of which 60% are eligible voters.</td></tr>
<tr><td>1.1</td><td>% of sample population who have watched the project's TV series and/or short films.</td><td>N/A</td><td>30.0%</td><td>30.0% of survey participants (320 out of 1068) confirmed watching at least one of the project's TV series/shortfilms.

Disaggregation:
<table>
<tr><th>Gender:</th><th>% of females/males who have watched the project's series/short films</th></tr>
<tr><td>Female</td><td>36.1%</td></tr>
<tr><td>Male</td><td>23.8%</td></tr>
</table>
<table>
<tr><th>Education level:</th><th>% of respondents who have watched the project's series/short films:</th></tr>
<tr><td>No education</td><td>4.1%</td></tr>
<tr><td>Preparatory education</td><td>1.3%</td></tr>
<tr><td>Primary education</td><td>10.3%</td></tr>
<tr><td>Secondary education</td><td>24.7%</td></tr>
<tr><td>University education</td><td>54.1%</td></tr>
<tr><td>Technical / vocational education</td><td>5.6%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
</table>
<table>
<tr><th>Urban / rural areas:</th><th>% of respondents who have watched the project's series/short films:</th></tr>
<tr><td>Urban</td><td>28.4%</td></tr>
<tr><td>Rural</td><td>39.3%</td></tr>
</table></td></tr>
<tr><td>1.2</td><td>% of eligible voters <u>among the viewers</u> of the project's TV series and/or short films.</td><td>N/A</td><td>76.6%</td><td>Among 320 people, who have watched at least one of the series/short films, 76.6% (245) are eligible voters above the age of 21.

Disaggregation:
<table>
<tr><th>Age groups:</th><th>% of respondents who have watched the project's series/short films:</th></tr>
<tr><td>18-20</td><td>23.4%</td></tr>
<tr><td>21-29</td><td>28.1%</td></tr>
<tr><td>30-45</td><td>25.0%</td></tr>
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<table>
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<tr><td>Primary education</td><td>12.2%</td></tr>
<tr><td>Secondary education</td><td>22.0%</td></tr>
<tr><td>University education</td><td>52.2%</td></tr>
<tr><td>Technical / vocational education</td><td>6.5%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
</table>
<table>
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<tr><td>Urban</td><td>28.1%</td></tr>
<tr><td>Rural</td><td>38.6%</td></tr>
</table>
</td></tr>
<tr><td colspan="5">Outcome indicator 2: 50% increase of female and male viewers who expressed a willingness to vote for female political candidates after watching the full TV series.</td></tr>
<tr><td>2.1</td><td>% of sample population who watched the TV series/short films and who are willing to vote for female political candidate.</td><td>Al Jadeed: 86.5%
LBC: 85.0%
(Viewers of Al Jadeed and LBC willing to vote for women)</td><td>93.1%</td><td>320 have viewed at least one of the project's series and/or one short films. Out of these, 298 (93.1%) stated that they were willing to vote for women.

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<table>
<tr><td></td><td></td><td></td><td></td><td>
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<tr><td>No education</td><td>4.0%</td></tr>
<tr><td>Preparatory education</td><td>1.0%</td></tr>
<tr><td>Primary education</td><td>10.1%</td></tr>
<tr><td>Secondary education</td><td>24.5%</td></tr>
<tr><td>University education</td><td>54.7%</td></tr>
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<tr><td colspan="5">Outcome indicator 3: 50% increase in female viewers who are motivated to run for political office after watching the full series.</td></tr>
<tr><td>3.1</td><td>% of female respondents who have watched the project’s TV series/short films and who are motivated to run for political office.</td><td>30,1% (of female sample)</td><td>51,3% (of female viewers)</td><td>
Females who have viewed the project’s series/short films: 193 out of 534 (36.1%). Out of these 99 (51.3%) confirmed their motivation.
Disaggregation:
<table>
<tr><th>Age groups:</th><th>% of female respondents who have watched the series/short films and who are motivated to run for political office:</th></tr>
<tr><td>18-20</td><td>41.4%</td></tr>
<tr><td>21-29</td><td>23.2%</td></tr>
<tr><td>30-45</td><td>17.2%</td></tr>
<tr><td>45+</td><td>18.2%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
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<tr><td>Primary education</td><td>4.0%</td></tr>
<tr><td>Secondary education</td><td>28.3%</td></tr>
<tr><td>University education</td><td>61.6%</td></tr>
<tr><td>Technical / vocational education</td><td>2.0%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
</table>
<table>
<tr><th>Urban / rural areas:</th><th>% of female respondents who have watched the series/short films and who are motivated to run for political office:</th></tr>
<tr><td>Urban</td><td>48.7%</td></tr>
<tr><td>Rural</td><td>62.2%</td></tr>
</table>
</td></tr>
</table>

<table>
<tr><td colspan="5">Outcome indicator 4: 80% of scriptwriters engaged in the project state that they will incorporate new characters and storylines promoting women's participation in politics in their future work.</td></tr>
<tr><td>4.1</td><td>% of university students, professional drama stakeholders engaged in the project who state that they will incorporate new characters and storylines promoting women's participation in politics in their future work.</td><td>N/A</td><td>100%</td><td><u>Online survey</u>: 4 out of 4 respondents answered "a lot" to the question: To what extent did the workshop encouraged you to incorporate new characters and storylines promoting women's participation in politics in their future work.

Disaggregation:
- 2 university students (1 male/1 female)
- 2 scriptwriters (1 male/ 1 female</td></tr>
<tr><td>4.2</td><td>% of university students, professional drama stakeholders who were engaged in the project who (self-)report an increased knowledge of how to produce gender sensitive programs.</td><td>N/A</td><td>100%</td><td><u>Online survey</u>: Out of the 4 respondents, 50% 2 out of 4 respondents) answered "a lot", and 50% and 2 scriptwriters out of 4 respondents answered "somewhat" to the question: To what extent did the workshop increase your knowledge on how to produce gender sensitive programs.

Disaggregation:
- 2 university students (1 male/1 female): "a lot"
- 2 scriptwriters (1 male/ 1 female): "somewhat"

<u>Key informant interviews</u> conducted with professional drama stakeholders did not show a significant self-reported increased knowledge on this topic. On the contrary, the majority of the students interviewed highlighted as the main topics where they gained knowledge through their participation in the project:
● Gender related legal matters (1)
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<tr><td colspan="5">Outcome indicator 5: Search will capture specific examples of behavior - change outcomes as a result of the project.</td></tr>
<tr><td>5.1</td><td>% of viewers of the project's TV series/short films who are willing to support females running for political office.</td><td>87.9%
(% of sample population)</td><td>95.0%</td><td>Out of 320 viewers, 304 would support females running for office.

Disaggregation:
<table><tr><th>Age groups:</th><th>% of series/short film viewers who are willing to support females running for political office:</th></tr><tr><td>18-20</td><td>24.7%</td></tr><tr><td>21-29</td><td>28.3%</td></tr><tr><td>30-45</td><td>23.7%</td></tr><tr><td>45+</td><td>23.4%</td></tr><tr><td>Total</td><td>100.0%</td></tr></table></td></tr>
</table>

<table>
<tr><td></td><td></td><td></td><td></td><td>
<table>
<tr><th>Gender:</th><th>% female/male viewers who are willing to support females running for political office:</th></tr>
<tr><td>Female viewers</td><td>96.9%</td></tr>
<tr><td>Male viewers</td><td>92.1%</td></tr>
</table>
<table>
<tr><th>Education level:</th><th>% of series/short film viewers who are willing to support females running for political office:</th></tr>
<tr><td>No education</td><td>3.6%</td></tr>
<tr><td>Preparatory education</td><td>0.7%</td></tr>
<tr><td>Primary education</td><td>9.9%</td></tr>
<tr><td>Secondary education</td><td>25.7%</td></tr>
<tr><td>University education</td><td>54.6%</td></tr>
<tr><td>Technical / vocational education</td><td>5.6%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
</table>
<table>
<tr><th>Urban / rural areas:</th><th>% of series/short film viewers who are willing to support females running for political office:</th></tr>
<tr><td>Urban</td><td>94.6%</td></tr>
<tr><td>Rural</td><td>96.6%</td></tr>
</table>
</td></tr>
<tr><td>5.2</td><td>% of viewers of the project’s TV series/short films who agree that women and men are equally capable as political leaders.</td><td>78.1%
(% of sample population)</td><td>86.3%</td><td>
Out of 320 viewers, 276 agree that women and men are equally capable as political leaders.

Disaggregation:
<table>
<tr><th>Age groups:</th><th>% of series/short film viewers who agree that women and men are equally capable as political leaders:</th></tr>
<tr><td>18-20</td><td>25.0%</td></tr>
<tr><td>21-29</td><td>27.9%</td></tr>
<tr><td>30-45</td><td>23.9%</td></tr>
<tr><td>45+</td><td>23.2%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
</table>
<table>
<tr><th>Gender:</th><th>% of female/male viewers who agree that women and men are equally capable as political leaders:</th></tr>
<tr><td>Female viewers</td><td>90.2,0%</td></tr>
<tr><td>Male viewers</td><td>80.3%</td></tr>
</table>
<table>
<tr><th>Education level:</th><th>% of series/short film viewers who agree that women and men are equally capable as political leaders:</th></tr>
<tr><td>No education</td><td>3.3%</td></tr>
<tr><td>Preparatory education</td><td>0.7%</td></tr>
</table>
</td></tr>
</table>

<table>
<tr><td></td><td></td><td></td><td></td><td>
<table>
<tr><td>Primary education</td><td>10.1%</td></tr>
<tr><td>Secondary education</td><td>27.2%</td></tr>
<tr><td>University education</td><td>53.6%</td></tr>
<tr><td>Technical / vocational education</td><td>5.1%</td></tr>
<tr><td>Total</td><td>100.0%</td></tr>
</table>
<table>
<tr><th>Urban / rural areas:</th><th>% of series/short film viewers who agree that women and men are equally capable as political leaders:</th></tr>
<tr><td>Urban</td><td>85.4%</td></tr>
<tr><td>Rural</td><td>89.8%</td></tr>
</table>
</td></tr>
<tr><td colspan="5">Outcome indicator 6: At least one female character of a main TV drama decides to run for political office.</td></tr>
<tr><td>6.1</td><td># of female characters in Lebanese TV drama series who are/were active in politics or who are planning to run for political office - as aired in the last 6 months.</td><td>0</td><td>2</td><td></td></tr>
</table>

Annex 2: Online Questionnaire for Workshop Participants

1. Occupation: please specify
   ❑Professional scriptwriter :
   ❑University student
   - University:
   - Grade:
   - Major:

2. Gender:
3. Age:
4. Workshop date:

5. In your opinion, do you think the Search project around women's political participation and gender sensitivity is well timed ? is it discussing the right issue at the right time ?
   ❑Yes
   - Please elaborate on how and what issues:

   ❑No
   - Please explain why not?

6. To what extent the theme of women participating politics relevant to the context of Lebanon?
   ❑A lot
   ❑Somewhat
   ❑Very little
   ❑Not at all

7. How familiar were you with the topics covered by the workshop before your participation?
   ❑A lot
   ❑Somewhat
   ❑Very little
   ❑Not at all

- Please provide examples of topics that were covered during the worksop and which you were already familiar with:
- Please provide examples of topics that were covered during the workshop, but which was new to you:

8. To what extent did the workshop increase your knowledge of how to produce gender sensitive programs?
   ❑A lot
   ❑Somewhat
   ❑Very little
   ❑Not at all

9. To what extent did the workshop encourage you to incorporate new characters and storylines promoting women's participation in politics in your future work?
   - ❑A lot
   - ❑Somewhat
   - ❑Very little
   - ❑Not at all

- Please explain why and in what way the worksop encouraged you to incorporate new characters and storylines promoting women's participation in politics in your future work:

10. How your participation in this project changed your view on women's participation in politics?
    - ❑ I have more positive view towards women's participation in politics
    - ❑ More negative view towards women's participation in politics
    - ❑ Nothing changed

- Why? Please explain your answer:

11. What is the likelihood of you using what you have learned from your participation in the workshop on future scripts?
    - ❑High
    - ❑Average
    - ❑Low
    - ❑Not likely at all

- Please explain why:

12. What could be improved in future workshops aiming at increasing knowledge of gender sensitivity on television programs? Any suggestions?

(Additional question for professional scriptwriters)

13. Have you ever incorporated characters and storylines promoting women's participation in politics in your previous work?
    - ❑Yes
    - ❑No
        - Why, please explain?

Annex 3: Population Survey Questionnaire

General:

1. Date:
2. District:

- Tripoli, North Lebanon
- Kobayat, Akkar, North Lebanon
- Zgharta, North Lebanon
- Koura, North Lebanon
- Aley, Mount Lebanon
- Keserwan, Mount Lebanon
- Metn, Mount Lebanon
- Zahle, Beqaa
- Nabatieh, South Lebanon
- Tyr, South Lebanon
- Saida, South Lebanon

3. Do you watch Al Jadeed and/or LBC? Please check the channels you watch[55]:

Note to the enumerators: If the respondent answers "No" to watching LBC/Al Jadeed and "No" to social media, end data collection and move to the next respondent.

- LBC
- Al Jadeed
- None of them

- Did you watch the short films "Yellow light", "Step up", "Flash news" and "Public interest" on social media?
  - Yes
  - No

4. Name of municipality where the respondent resides:
5. Gender of respondent:

- Female
- Male

6. Confession of respondents:

- Sunni
- Shia
- Druze
- Alawite

[55] Survey will end here if the respondent replies "none of them" and "no" to both questions, and the enumerator will move on to a new survey participants. The sample will consist of individuals who view LBC and/or Al Jadeed TV channels. or who have seen the project's mini series on social media.

- Maronite
- Greek Orthodox
- Greek Catholic
- Armenian Orthodox
- Armenian Catholic
- Secular
- Prefer not to answer
- Other minority, please specify:

Demographics:

7. What is your age?
8. What is your marital status? Please select one option.

- Married
- Single
- Divorced
- Widow(er)

9. What is the gender of the head of your household?

- Male
- Female

10. What is your educational level?

- Preparatory education
- Primary education
- Secondary education
- University education
- Technical / vocational education
- No education

11. What is your current employment status? (Select one option)

- Employed full time
- Employed part time
- Unemployed and looking for work
- Unemployed and not looking for work
- Student
- Homemaker (manages the home without pay)
- Retired
- Unable to work because of disability

Questions on TV Drama Consumption Patterns:

12. Do you follow any TV dramas/series on television?

- Yes
- No

If yes:

13. In the past month, have you watched TV dramas with strong female characters, such as women politicians and leaders?

○ Yes
○ No
- If yes, what were the names of the series?

14. Can you identify any TV series and characters which are gender sensitive?

(To be read to respondent: With gender sensitive TV series and characters, it is referred to dramas and drama characters that address and deal with issues around societal and cultural factors which cause / result in gender-based discrimination of women in public or private spheres.)

○ Yes
○ No

If yes:

- Which TV drama series do you see as gender sensitive?
- Which characters do you see as gender sensitive?

Questions on the project's TV drama series produced with Al Jadeed:

15. Have you watched any of the recent Al Jadeed TV dramas called "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة)?

○ Yes
○ No

If yes:

- Which ones have you watched?

○ I watched "W iza ken mara" (و اذ مرا)
○ I watched "3a ras el ley7a" (ع راس)
○ I watched both

If no:

- Why have you not watched them?

○ I was not aware of the TV dramas
○ I could not watch it the time it was aired
○ Not interested in the topic
○ Other:

- Have you heard about them?

○ Yes
○ No
- If so, how?
  - ○ TV advertisement: specify which:
  - ○ Social media, specify which:
  - ○ A website, specify which:
  - ○ An acquaintance

(*For viewers*)

16. How did you find the main character or characters in these TV dramas? Please explain in your own words.

17. Would you consider the female characters of these TV series as role models for women?
    - Yes
    - No
    - If yes, how/why? Please provide examples of how and why these characters are role models.
    - If no, please explain why you don't think they are role models for women.

18. Did you find the main character/s of the mini series realistic?
    - Yes
    - No
    - If yes, which mini series had realistic characters? Check all that apply.
        - "W iza ken mara" (و اذ مرا)
        - "3a ras el ley7a" (ع راس)

19. Did you think that the stories were addressing real concerns and issues in the Lebanese society?
    - Yes
    - No
    - If yes, which mini series did you think addressed real issues and concerns? Check all that apply.
        - "W iza ken mara" (و اذ مرا)
        - "3a ras el ley7a" (ع راس)

20. Since you watched the TV dramas "W iza ken mara" (و اذا كان مرا) and/or "3a ras el ley7a" (ع راس الايحة), to what extent are you now more interested in watching TV drama series about women and women participation in politics?
        - A lot
        - Somewhat
        - Very little
        - Not at all

21. How would you rate the following mini series recently aired on Al Jadeed?

	Very good	Good	Acceptable	Poor	Very poor
"W iza ken mara" (و اذ مرا)	☐	☐	☐	☐	☐
"3a ras el ley7a" (ع راس)	☐	☐	☐	☐	☐

Questions on the project's short films aired on LBC:

22. Have you watched any of TV short films aired on LBC called "Yellow light", "Step up", "Flash news" and "Public interest"?

- Yes
- No

If yes:

- Which ones have you watched? Check all that apply.

○ I watched "Yellow light"
○ I watched "Step up"
○ I watched "Flash news"
○ I watched "Public interest"

If no:

- Why have you not watched them?

○ I was not aware of the TV dramas
○ I could not watch it the time it was aired
○ Not interested in the topic
○ Other, please specify:

- Have you heard about them?

○ Yes
○ No

- If so, how?
  - ○ TV advertisement: specify which:
  - ○ Social media, specify which:
  - ○ A website, specify which:
  - ○ An acquaintance

(*For viewers*)

23. How did you find the main character or characters in these mini series? Please explain in your own words.

24. Would you consider the female characters of these short films as role models for women?

○ Yes
○ No

- If yes, how/why? Please provide examples of how and why these characters are role models.
- If no, please explain why you don't think they are role models for women's empowerment.

25. Did you find the main character/s realistic?
    - ○ Yes
    - ○ No
- If yes, which short film characters did you find realistic? Check all that apply:

○ "Yellow light"
○ "Step up"
○ "Flash news"
○ 'Public interest"

26. Did you think that the stories were addressing real concerns and issues in the Lebanese society?
    - ○ Yes
    - ○ No

- If yes, which short films did you think addressed real issues and concerns? Check all that apply.

○ "Yellow light"
○ "Step up"
○ "Flash news"
○ "Public interest"

27. Since you watched the TV short films "Yellow light", "Step up", "Flash news" and "Public interest", to what extent are you now more interested in watching TV drama series about women and women involvement in politics?
    - ○ A lot
    - ○ Somewhat
    - ○ Very little
    - ○ Not at all

28. How would you rate the following short films recently aired on LBC?

	Very good	Good	Acceptable	Poor	Very poor
Yellow light	□	□	□	□	□
Step up	□	□	□	□	□
Flash news	□	□	□	□	□
Public interest	□	□	□	□	□

Questions on the project's promotion, communication and campaign efforts:

29. Did you watch the short films "Yellow light", "Step up", "Flash news" and "Public interest" shared on on social media?
    - ○ Yes
    - ○ No

If yes

On which social media?

- ○ "Qalb El Soura" page
- ○ Search for Common Ground's page
- ○ Youtube
- ○ On another local/international organisation's page, please specify which organization and page:
- ○ Other, please specify:

30. Did you watch the promo-videos of the TV series "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة) shared on Facebook?
    - ○ Yes
    - ○ No

If yes:

- On which page?

- On the "Qalb El Soura" page
- On the Search for Common Ground page
- On another local/international organisation's page, please specify which organization and page:
- Other, please specify:

- To what extent did the promo-videos shared on facebook influence you to watch the TV series "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة)?
  - A lot
  - Somewhat
  - Very little
  - Not at all

31. Did you watch the promo-videos of the TV series "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة) <u>on Al Jadeed?</u>
    - Yes
    - No
    - If yes, to what extent did the promo-videos shown <u>on Al Jadeed</u> influence you to watch the TV series "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة)?
      - A lot
      - Somewhat
      - Very little
      - Not at all

Questions on Voting Patterns:

32. Do you think women representation in the parliament should increase?
    - Yes
    - No

33. Do you think more women should participate in politics?
    - Yes
    - No
    - If no, can you explain why not? Please provide details in your answer.

34. Would you vote for female political candidates?
    - Yes
    - No
    - If yes, please explain why.
    - If no, can you explain why you would not vote for female candidates? Please provide details in your answer.

35. Would you agree that politics is mainly for men?
    - Yes

- No
- Please explain your answer. Why should politics be/not be only for men?

36. Do you agree with the following statement: "women and men are equally capable as political leaders."
    - Yes
    - No
    - Please explain your answer. Why do you think women and men are / are not equally capable?

37. Do you think women should vote?
    - Yes
    - No
    - Please explain your answer. Why should women vote / not vote?

38. If a female acquaintance starts expressing her social and/or political views publicly, would you support her?
    - Yes
    - No
    - Please explain your answer. Why would/wouldn't you support her?

39. Would you encourage/support women to run for elections?
    - Yes
    - No
    - Please explain your answer. Why would/wouldn't you encourage / support women to run for elections?

40. If you had an opportunity, would you run for political office in the future?
    - Yes
    - No
    - Why? Please explain.

Question for female respondents only:

- If yes, to what extent did the TV series/mini series inspire you to run for political office in the future?
    - A Lot
    - Somewhat
    - Very Little
    - Not at All

Annex 4: FGD and KII Guides

Key Informant Interview Guides

Key information interview #	
Date and Time	
Location	
Name of interviewee	
Contact details	
Position	
Interviewer	

KII Guide 1: Search and Abaad

1. Can you please introduce yourself and your role in the organization/project.
2. In your opinion, to what extent and in what ways was the project able to increase the belief of television audiences in women's political leadership capacity? Can you provide examples?
3. In your view, how did the following activities enabled the achievement of the project objectives[56].
    - Workshops on the use drama for social change and gender concepts;
    - The competition for students to submit scripts for short films to be aired on Lebanese TV;
    - The production of the mini-series aired on Lebanese TV; and
    - The creation of a website for the project, along with communication material and a media campaign strategy to promote the TV dramas and short films.
4. In your opinion what were the major achievements of the project and what were the major challenges? What were the main challenges faced during the implementation of the project activities (*probing will be done about the specific activities of the project*)? What measures, if any, were taken to overcome these challenges?
5. How would you describe the timeliness of the project? Would you say that it was implemented at the right time? Please elaborate.
6. Were there any issues, about women's empowerment and participation in politics, which should have been addressed by the project's activities/drama productions, but which were not addressed?
7. Who were the main stakeholders involved/approached during the project implementation? How would you describe the collaboration between Search/Abaad and these other stakeholders/actors?
8. How did the project contributed, towards changing perceptions and attitudes regarding women in leadership position among the Lebanese population in general, and more specifically among the political sphere?
9. How did the project identify the specific capacity development needs and limitations of TV professionals towards producing gender sensitive programs?

[56] The project specific objectives are: (1) to strengthen the capacity of television professionals to produce gender sensitive programs that promote women's participation in politics; and (2) to increase the belief of television audiences in women's political leadership capacity.

10. How were the workshops designed to address these identified capacity development needs and limitations? In what way, if at all, did the workshops develop their capacities?
11. How did the project build on the identified opportunities and address the challenges faced by scriptwriters to portray women differently in TV drama series?

KII Guide 2: CSOs with focus on women's empowerment and/or similar programming objectives

1. Can you please introduce your organization and role in the organization.
2. Has your organization implemented women empowerment related projects/campaigns in view of the Lebanese Parliamentary elections?
    a. If so, what challenges did your organization face during the implementation phases of such project/initiatives?
3. Has your organization been directly involved in the implementation of the Gender Sensitive Public Communication project?
    a. If so, what challenges did you face, if any, during the implementation phase of this specific project?
4. How were you introduced to the Gender Sensitive Public Communication project?
5. How would you describe the collaboration/cooperation between Search/Abaad and your organization during the project implementation?
6. How did the project contributed, towards changing perceptions and attitudes regarding women in leadership position among the Lebanese population in general, and more specifically among the political sphere? In your opinion what are the major achievements of the project?
7. How would you describe the timeliness of the project? Would you say that it was implemented at the right time? Please elaborate.
8. Were there any issues, about women's empowerment and participation in politics, which should have been addressed by the project's activities/drama productions, but which were not addressed?

KII Guide 3: TV professionals (directors, producers, scriptwriters, actors)

1. Can you please introduce yourself, your profession and position.
2. Are you aware of the series "W iza ken mara" (و اذا مان مرا) and/or "3a ras el ley7a" (ع راي الايحة) aired on Al Jadeed and/or the TV short films ("Yellow light", "Step Up", "Flash news" and "Public interest") aired on LBC? If yes:
    - Did you watch these series? If no, why?
    - What was your reaction?
    - Did these programs / shows influence you and your view on women's portrayal on tv? How?
    - How were you involved, if at all, in the production of these TV series?
3. In your opinion, how do you think the project's TV series impacted the audience, the public opinion in Lebanon, and social norms? Can you provide us with examples
4. To what extent do you think these TV series were successful in promoting women participation in politics?

5. How would you describe the timeliness of the project? Would you say that it was implemented at the right time? Please elaborate.
6. Were there any issues, about women's empowerment and participation in politics, which should have been addressed by the project's activities/drama productions, but which were not addressed?
7. To the best of your knowledge, how many Lebanese TV drama series and characters promoting women's participation in politics were aired in the last 6 months?
    a. How, if at all, has the project (including the produced TV dramas/short films) changed the current typical portrayals of women on TV series in Lebanon?
    b. How did the project address the challenges faced by scriptwriters to portray women differently in TV drama series?
8. To the best of your knowledge, how many female characters who are/were active in politics or who are planning to run for political office were included in Lebanese TV drama series aired in the last 6 months?
9. Will you incorporate new characters and storylines promoting women's participation in politics in your future work, if at all? Why/why not
10. How/in what way has your participation in this project influence your perception/views about women's empowerment and women's participation in politics, if at all?
11. Since your participation in the project, has your view on using TV drama series as a means to promote women's participation in politics changed in any way? If so, why and how? If no, why not?

KII Guide 4: Professional drama stakeholders who attended the workshops

1. Can you please introduce yourself?
2. How were you introduced to/were you made aware of the Gender Sensitive Public Communication project?
3. How and to what extent did the knowledge and information gained from your participation at the workshop/s meet your expectations and your needs as a TV drama professional/student?
    a. How will it be useful/applicable in your future work?
    b. To what extent, if at all, and in what way has your participation in the project and related workshop/s increased your knowledge of how to produce gender sensitive programs?
4. How will you incorporate new characters and storylines promoting women's participation in politics in your future work, if at all?
5. In your opinion, how do you think the TV series produced by the project impacted the audience, the public opinion in Lebanon, and social norms?
6. To what extent do you think these TV series were successful in promoting women participation in politics?
7. How would you describe the timeliness of the project? Would you say that it was implemented at the right time? Please elaborate.
8. Were there any issues, about women's empowerment and participation in politics, which should have been addressed by the project's activities/drama productions, but which were not addressed?
9. To the best of your knowledge, how many Lebanese TV drama series and characters promoting women's participation in politics were aired in the last 6 months?

   a. How, if at all, has the project (including the produced TV dramas/short films) changed the current typical portrayals of women on TV series in Lebanon?
10. To the best of your knowledge, how many female characters who are/were active in politics or who are planning to run for political office were included in Lebanese TV drama series aired in the last 6 months?
11. How/in what way has your participation in this project influence your perception/views about women's empowerment and women's participation in politics, if at all?

KII Guide 5: Students who participated in the workshop.

1. How were you introduced to/were you made aware of the Gender Sensitive Public Communication project?
2. How and to what extent did the knowledge and information gained from your participation at the workshop meet your expectations and your needs as a TV drama student?
   a. How will it be useful/applicable in your future work?
   b. How familiar were you before the workshop with gender sensitive communication?
   c. To what extent, if at all, and in what way has your participation in the project and related workshop/s increased your knowledge of how to produce gender sensitive programs?
3. Would you consider incorporating new characters and storylines promoting women's participation in politics in your future work? How?
4. In your opinion, how do you think the TV series produced by the project impacted the audience, the public opinion in Lebanon, and social norms?
5. How would you describe the timeliness of the project? Would you say that it was implemented at the right time? Please elaborate.
6. Were there any issues, about women's empowerment and participation in politics, which should have been addressed during the workshop, but which were not addressed?
7. To the best of your knowledge, how many Lebanese TV drama series and characters promoting women's participation in politics were aired in the last 6 months?
   a. How, if at all, has the project (including the produced TV dramas/short films) contributed in changing the current typical portrayals of women on TV series in Lebanon?
8. To the best of your knowledge, how many female characters who are/were active in politics or who are planning to run for political office were included in Lebanese TV drama series aired in the last 6 months?
9. How/in what way has your participation in this project influence your perception/views about women's empowerment and women's participation in politics, if at all?

Focus group discussion guide - Al Jadeed and LBC viewers

Focus Group Discussion #		
Date and Time		
Location		
Number of participants		
Gender of participants	☐ Male	☐ Female
Audience (who have viewed the project's TV dramas)	☐ LBC	☐ Al Jadeed
Facilitator		
Co-facilitator/note taker		

Consent request and Introduction

The facilitator will start with introducing himself/herself, the note taker, the purpose of the FGD and what the information will be used for. This information will be provided by reading a pre-written script to obtain informed consent from each individual in the group. The facilitator will then distribute a consent form to be signed by the participants. A second sheet to collect quick anonymous demographic information (age, profession, marital status) will also be shared with the participants.

General rules/instructions will be shared with the participants:

- *Everyone should participate*
- *There is no right or wrong answer and everyone should share their own thoughts and opinion freely*
- *Information provided in the focus group must be kept confidential*
- *Participants should focus on the group discussion and not have separate discussions on the side*
- *Cell phones should be switched off - if possible*

The facilitator will ask the group if they have any questions before getting started.

Discussion

Please note: *Questions 1-4 will be asked / repeated for the project's TV drama shows aired on Al Jadeed and the short films which were aired on LBC. For the short films, the FGD facilitator will also show 1-2 of the short films to the FGD participants to refresh their memories when facilitating the discussion.*

1. How did you hear about the TV series "W iza ken mara" (و اذا كان مرا) and/or "3a ras el ley7a" (ع راس الايحة) ?
2. Who were your favorite characters in the dramas and why? How would you describe the way women were pictured/portrayed in these TV drama series/short films?
3. Would you define them as realistic characters? Why? What did you like/dislike about the characters?
4. How would you describe the stories of the TV series/short films? Would you define them as realistic? Why? What did you like/dislike about the stories?
5. In what ways were these TV drama series/short films different than others, if at all? Why?
6. What comes to your mind when we say women's empowerment, women's participation in politics, in the context of Lebanon?
    a. What is your opinion about women's participation in politics? Why?
    b. What are the barriers and challenges preventing women from participating in politics and assuming leadership roles?
    c. To what extent do you think that these TV series/short films are addressing these barriers

and challenges that prevent women participating in politics?

d. Do you agree with the following statement: "women and men are equally capable as political leaders", why/Why not ?
e. Do you believe in women's participation in politics? Do you think women's participation should increase? Why/why not? To what extent do you think these TV series/short films were successful in promoting women participation in politics?
f. To what extent do you find programs such as these, about women's empowerment and political participation, interesting? How, why?

7. How would you describe the timeliness of the stories in the TV dramas/short films? Would you say that they were aired at the right time? Please elaborate.
8. Were there any issues, about women's empowerment and participation in politics, which should have been addressed/shown by the TV dramas/short films, but which were not addressed/shown?
9. If a female acquaintance, a daughter, a sister, a mother, a close friend, starts expressing her social and/or political views publicly, would you support her? Why/ Why not ? How?
10. (FGDs with women participants) Would you be motivated to run for political office? Why/Why not ?
11. Have you ever voted for female political candidates? Would you vote for female political candidates? Why/Why not ?
12. Would you say that the TV dramas/short films - produced by this project - have influenced your perceptions, attitudes towards women's empowerment, especially women's participation in politics in any way? Why/why not? How? Please discuss and provide examples.
13. Could you name one media campaign that took place in the last month? What was it about? How did it impact your views and attitudes?

Annex 5: Documents Consulted

Project documents

- Project Concept note submitted to the British Embassy
- Project Proposal submitted to the British Embassy
- Gender Sensitive Public Communication Project - Options for Activity 3 - Support to TV series
- Baseline assessment report
- Scripts of the mini series and short films
- Quarterly reports
- Workshop on "Use of Drama for Social Change", Agenda
- Workshop on "Gender and Women's Political Participation", Agenda
- Workshop on "Gender and Women's Political Participation", November 24-25-26, 2017, Activity report.
- Qalb El Soura social media report.
- Scoring sheet for the selection of the mini series produced by university students.

Press articles, Reports

- Human Rights Watch, *A woman's place in Lebanon*, July 2009. Availablet at: https://www.hrw.org/news/2009/07/02/womans-place-lebanon
- France 24, *Record number of women brace for tough fight in Lebanese elections*, May 2018. Available at: http://www.france24.com/en/20180503-lebanon-elections-parliament-record-number-women-female-candidates-beirut

Annex 6: List of Key Informants

Ref.	Respondent Title/Category	Number of KIIs
1	Head of TV production from Al Jadeed	1
2	Donor representatives - British Embassy	1
3	Scriptwriter professional who participated in the workshop	1
4	Scriptwriter professional who did not participate in the workshop	1
5	Scriptwriters students who participated in the workshop	5
6	Project team members (Search x2 and Abaad x1)	3
7	Civil society organizations with focus on women's empowerment and/or similar programming objectives (NDI and Women in Front)	2
	TOTAL	**14**

Annex 7: Evaluation Timeline

Activity	Schedule	Deliverable	Date of delivery
Phase 1: Inception			
Write up of inception report, including a detailed methodology	8-19 December, 2017	*First draft of the inception report*	19 December, 2017
Desk review and write up of inception report second draft, including data collection tools	26 March, 2018 - 30 April 2018	*Second draft of the inception report*	30 April, 2018
Search reviews the second draft of the inception report.	30 April - 9 May, 2018		
Incorporation of comments on the inception report and data collection tools.	9 May, 2018		
Finalization of inception report and data collection tools.	9 May, 2018	*Final inception report*	9 May, 2018
Translation of approved data collection tools.	9-10 May, 2018		
Building the mobile survey questionnaire (KoboToolbox) – in English and Arabic.	10 May, 2018		
Phase 2: Training of Field Team and Data Collection			
Training of field team	9-10 May, 2018		
Data collection	11-20 May, 2018		
Transcription/translation of focus group discussions and key informant interviews	11-22 May, 2018		
Clean-up of survey data	17-22 May, 2018		
Phase 3: Analysis and Report Writing			
Data Analysis and report write up	19-27 May, 2018		
Submission of first complete draft of the Evaluation report	28 May, 2018	*First draft of the evaluation report*	28 May, 2018
Search review of the first draft of the evaluation report	28-31 May, 2018		
Incorporation of feedback from Search and submission of second draft of the evaluation report	01-03 June, 2018	*Second draft of the evaluation report*	03 June, 2018
Search review of the second draft of the evaluation report	03-05 June, 2018		
Incorporation of feedback from Search and submission of the final evaluation report, and digest assessment	05-07 June, 2018	*Final evaluation report, survey data, interview and FGD transcripts*	7 June, 2018

Annex 8: Evaluation Terms of Reference

Gender Sensitive Public Communication Project

Terms of Reference for a Final Evaluation

November 2017

Search for Common Ground Lebanon (Search) seeks to recruit a consultant to conduct a Final Evaluation for its British Embassy funded project in Lebanon. The assessment should be completed by the 26th of March, 2018 (an extension might be considered depending on donor's approval).

Search Lebanon invites all interested and qualified candidates to apply by submitting their resume, letter of interest, tentative plan, and budget, clearly explaining how their experience meets desired qualifications by the 27th of November 2017 through email to mortmans@sfcg.org.

1. Background

1.1. Organization Overview

Search for Common Ground (Search) 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. We strive to build sustainable peace for generations to come by working with all sides of a conflict, providing the tools needed to work together, and finding constructive solutions. While conflict is inevitable, violence is not! Our mission is to transform the way the world deals with conflict, away from adversarial approaches and toward cooperative solutions. Instead of tearing down an existing world, we focus on constructing a new one. We do this through a type of peacebuilding called "conflict transformation." We shift the everyday interactions between hostile groups of people, so they can work together to build up their community, choosing joint problem-solving over violent means. Search 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 organizations in order to ensure our work is culturally sensitive, sustainable and well-grounded in the Lebanese context.

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

1.2. Intervention Summary

Search for Common Ground, in partnership with Abaad, is implementing a 10-month project scheduled to conclude in the run-up to parliamentary elections scheduled for May 2018. The overall goal of the project is to promote women's participation in politics through television drama more specifically to:

1) Strengthen the capacity of television professionals to produce gender sensitive programmes that promote women's participation in politics.
2) Increase belief of television audiences in women's political leadership capacity

1. The Final Evaluation

a. Assessment Objectives

The intended evaluation should be based on the OECD-DAC Peacebuilding Evaluation Criteria: *relevance and effectiveness*, investigating below set of questions, and utilizing and/or addressing the performance indicators described in the project document.

The final evaluation will also consist of a comparative assessment towards the baseline findings. In particular, it will answer to the following questions.

Relevance:

- Are the stated goals and objectives relevant to the context in Lebanon? Do activities and strategies fit objectives? Did the project work on the right issues at the right time.
- What is the relevance of the TV series as perceived by the audience and relevant stakeholders ?
- To which extent did the project succeeded in collaborating/coordinating with other similar initiatives?
- To which extent was the project relevant to the women active in the political sphere?

Effectiveness:

- Drama Industry Level:
    - To which extent did the perceptions and attitudes of TV professionals towards women empowerment and women participation in politics and around using TV drama to promote women participation in politics changed throughout the project?
    - To which extent did the project succeeded in addressing the initial capacities and limitations of TV professionals towards producing gender sensitive programs especially those promoting women participation in politics?
    - To which extent did the project succeeded in changing current typical portrayals of women on the most popular TV series in Lebanon?
    - To which extent did the project succeeded in building on the opportunities and challenges for scriptwriters to portray women differently in TV drama?
    - To what extent did the project succeed in strengthening the capacity of television professionals to produce gender sensitive programmes
- Lebanese Population Level:
    - To which extent did the project succeeded in using TV drama, and related media campaigns to change targeted stakeholders' perceptions, attitudes and towards women empowerment, especially women participation in politics?

- To which extent did the TV series, and related activities, succeed in addressing the identified barriers preventing women from participating in politics and assuming leadership roles?
- To which extent did the project succeeded in raising interest of the Lebanese audiences in gender sensitive programs disaggregated by age, gender and level of education?
- To which extent the characters and shaping of events were realistic and resonated with the target Lebanese audience? Did the audience relate to the characters and to the core storyline?

In addition to the above lines of inquiry, the evaluation is expected to provide quantitative and qualitative information on the key indicators as listed in the project logic.

b. Audience

The **primary audience** of the Final Evaluation will be Search and its partner Abaad. Recommendations should emerge from the study to inform current and future programming.

The **secondary audience** will be the donor, the British Embassy in Lebanon, as well the peacebuilding community at large, which will use the findings and recommendations to strengthen its current and future programming.

c. Methodology

Approach

Search approach to evaluation is grounded in the guiding principles of our work: participatory, culturally sensitive, committed to building capacity, affirming and positive while honest and productively critical, and valuing knowledge and approaches from within the context. Search and the hired consultant(s) will agree upon a joint set of evaluation standards when negotiating the final contract of agreement.

The below principles should be taken into account:

- Inclusiveness—the methodology should include a wide range of viewpoints, specifically gender and age-sensitivity when applicable.
- Mixed-method approaches—both qualitative and quantitative methods need to be present in the methodology.
- Rigor of evidence—gathered information needs to be reliable and transparent
- Ethics—the methodology needs to consider ethics in order to insure that the evaluation is fully objective.

Methodology & Scope of Evaluation*:*

The evaluation will investigate two principal target groups: TV professionals and the Lebanese population/audience at large. The sample size should be adequate and representative of the target groups. In addition, the evaluation should employ both quantitative and qualitative participatory methods to establish the project baseline.

It will draw on the following sources and data collection methods:

- Desk study review: Project documents and other relevant sources of data to complete the assessment.

- Key informant interviews: Interviews will be conducted to gather in depth information on key questions. The key informants could include TV professionals, women active in the political sphere, CSOs with similar programming objectives and others as appropriate.
- Focus group discussions (FGDs): FGDs with the Lebanese audience from two TV channels (LBC and Al Jadeed), one with men and one with women for each TV channel target audience to gather in depth information regarding the key questions described above.
- Population Survey: A country-wide representative survey (sample to be representative of the different segments of the Lebanese population across ages, gender, geographical location, socioeconomic divisions, political and religious divisions) to collect numerical information related to the study's key questions.

2. Implementation Information

a. Final Evaluation Team

The consultant will work closely with Search Lebanon DM&E and Learning Manager who will be ensuring that all milestones are met. He/she will also act as focal point on all issues including logistics and will sign off on the final papers in consultation with the MENA Regional DME Specialist and with the final approval of the Lebanon Country Director.

b. Deliverables

- Within seven days from signing the contract, the consultant should submit an Inception report, which clearly defines the study background and methodology, including clear outlines for the focus group discussions, KII questions, survey questionnaires and research timeline with specific deadlines for each deliverable. The Inception report should also clearly explain the sampling methodology and sample size for the quantitative survey and a clear and logical number for the KIIs and FGDs. The Inception report and the data collection tools need formal approval from Search before starting the data collection in the field.
- A **draft final evaluation report** to be submitted within 10 days of completion of the data collection for review and comments from Search country team and the Regional DMEL specialist. The review and feedback of the report could be more than one round depending on the quality of the report and the extent to which the comments and suggestions from first round have been incorporated.
- A **final evaluation report** to be submitted after incorporating the comments of Search**.** The report should be written in English, 30-35 pages excluding annexes, and using the Baseline Template provided by Search, consisting of:

- Cover page, Search will provide sample cover sheet for reference
- Table of contents, list of acronyms, abbreviations and list of tables and charts.
- Executive summary of key findings and recommendations – 3-4 pages
- Background information and context analysis presented per key criteria with a brief description
- Evaluation methodology with clear explanation of sampling and limitations, participants' selection and data analysis approach.
- Research findings, analysis, with associated data presented, where appropriate in clear graphs or charts. The findings can include subsections for each research criteria.

- Conclusion and Recommendations for future project implementation.
- The recommendations should be framed according to each evaluation criteria.
- Appendices should include the ToRs, collected data, detailed description of the methodology with research instruments, and list of participants.
    - A **Digest Assessment** of no more than 10 pages to be shared with the wider target audience.
    - Once the draft is submitted and reviewed, Search may decide based on the quality of the draft whether the consultant may be required to revise the draft, working closely with Search DM&E Manager as necessary.
        - The report should be submitted electronically in a MS – Word document. The consultant is responsible for English editing of the final report which should be well formatted. The report will be credited to the evaluator and potentially placed in the public domain at the decision of Search.
        - **All handwritten and electronic transcripts of FGDs and KIIs, hard copies of survey questionnaires**, photographs taken during the assessment and any equipment received from Search for the purpose of the study should be submitted to Search. Furthermore all information generated during the baseline study will be the sole property of Search and is subject to submission to Search along with the final report, prior to the end of the contract.

3. Deadlines

- Consultant recruitment deadline: December 8, 2017
- Deadline for finalising the Inception Report and data collection tools: December 15, 2017
- Deadline for finalising data collection: March 2, 2018
- Deadline for the draft report: March 12, 2018
- Deadline for the final deliverables: March 26, 2018

4. Logistical Support

Search Lebanon will provide the consultant with logistical support through:

- Ensuring that the consultant receives key documents in a timely manner
- Helping to set up the data collection needed arrangements
- Arranging meetings with the project team and key staff

5. The Final Evaluation Consultant

Consultant's Qualifications

Search Lebanon seeks an experienced consultant with the following qualifications:

- Proficiency in Arabic and English.
- Solid understanding of the Lebanese social and political contexts.
- More than 5 years of experience in Media monitoring, marketing research or equivalent project evaluation and baseline expertise, including collecting and analysing data from interviews, surveys, FGDs, etc.
- Solid knowledge and experience of women empowerment issues in Lebanon.
- Experience in working with international organisations.

- Strong communication and writing skills.
- Experience working with youth empowerment programming in the region.
- Research and evaluation methods and data collection skills.
- Ability to be flexible with time and work schedule.
- Attention to detail and ability to meet tight deadlines.
- Conflict resolution/peace building experience.

6. Budget

The budget allocated for the baseline study is up to 25,000 USD (negotiable based on study proposal and related budget). Due to costs and project constraints the methodology may be adapted to fit local budget needs, provided that all evaluation questions are covered adequately.