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The Adventures of Daly
Graphic Novel Campaign

Internal Final Evaluation

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1. Introduction

Although Tunisia is currently undergoing a successful democratic transition, it has also seen a growing violent extremist movement since the Tunisian Revolution in 2011. This phenomenon became more apparent with the occurrence of the first terrorist attacks in the country in 2015, which led to increasing concern about violent extremism in the country and the youth's attraction to violent extremist groups. The reasons why youth are attracted to joining these groups remains conditioned by various factors that change constantly from one region to another and from one population to another. In order to be understood, in-depth analysis is required that looks at the different drivers to violent extremism based on youth's perceptions.

In this context and based on its previous experience in preventing violent extremism, Search for Common Ground-Tunisia (Search-Tunisia) launched in August 2017 a project entitled *The Adventures of Daly*. The **goal of this project** was to reduce support for violent extremist messaging within Tunisian communities by enhancing their access to and engagement with locally credible voices that counter violent extremist narratives. This project lasted until November 2018 and had **two main objectives**:

1. Build the capacity of key Tunisian stakeholders to understand, develop, and discuss relevant alternative narratives to violent extremism that address the underlying needs and grievances of the target groups vulnerable to extremist recruitment.
2. Amplify credible alternative narratives to violent extremism in Tunisian communities using locally relevant comic book stories.

These objectives intended to yield the following **results**:

- 1.1. Credible alternative narrators have increased ability to counter violent extremist narratives by formulating relevant, locally appropriate alternative messages.
- 1.2. Youth organizations have increased ability to convene effective discussions around violent extremism and relevant counter narratives with youth and their communities
 - 2.1. Comic books featuring relevant, locally accepted counter narratives and a credible narrator are produced and disseminated.
 - 2.2. Vulnerable Tunisian young adults engaged around credible alternative narratives in their communities through peer-led discussions and debates and online through a web portal and social media campaign.

The project targeted youth and young adults (aged 15-25) and communities in the five governorates of Tunis (Greater Tunis), Kasserine, Siliana, Gafsa, and Kef. In order to achieve the project objectives, Search-Tunisia implemented a number of **activities**, including:

- Research on specific factors of radicalization and violent extremist narratives in the different target regions, validated through regional dialogues.
- The production led by local illustrators through a collaborative process involving youth in these communities of five comic books featuring stories on youth and violent

extremism, which were then disseminated through different means, including institutional and civil society partners, as well as national youth events and local youth.

- Through the partnership with I.I Debate, the implementation of youth-to-youth discussions in each target region around the comic book stories.
- The production of digital media, such as videos and animations, based on the comic book stories.

2. Evaluation Methodology

This final evaluation has relied on a mixed methodology employing both quantitative and qualitative research methods. The evaluation targeted five communities including Tunis, Kef, Siliana, Kasserine and Gafsa and aimed to gather evidence on whether the project has been effective at spreading credible and constructive narratives to violent extremist narratives and what kind of improvements are required. Specifically, it aimed to provide relevant information and analysis on:

- The impact of the project by assessing the change of knowledge and attitudes among target youth;
- Lessons learned on the project experience and the development of locally alternative narratives;
- Recommendations for future similar programming for Search-Tunisia and other Search offices working on the topic.

The evaluation adhered to the guiding principles and evaluation guidelines of Search for Common Ground, in addition to complying with the OECD DAC Evaluation Quality Standards. In order to help further shape the evaluation focus, the 3Rs framework—Reach, Resonance and Response—developed by Search was employed to measure the relevance, impact and effectiveness of the comic books (CBs):

1-Reach. There are two elements to measure reach:

- **Saturation:** How many people have been reached by or engaged directly in the program? How widely have the CBs been viewed?
- **Exposure:** Have the right people within the target group been reached?

2-Resonance. The second line of inquiry aimed to understand whether the audience related to and absorbed key messages.

- Did the audience feel that the CBs relate to them? Did the messages have an emotional or intellectual effect? Do readers apply the messages to their own lives?
- In particular, Search measured if the readers increased their critical thinking and analytical responses to information.

3-Response. The last line of inquiry focused on what audience members do actively as a result of engagement with the program, focusing largely on:

- Behaviors of the readers and specific actions that they take.
- Collecting evidence and amassing data when barriers are removed and new attitudes and behaviors emerge.

The evaluation was conducted internally and was based on primary and secondary data sources. Data was collected from diverse sources including a desk review, focus group discussions (FGDs), key informant interviews (KIIs) and reader surveys.

Desk review: a desk review of the project documents, including the project proposal, training manual developed by the International Institute of Debate (I.I Debate) and Search-Tunisia, quarterly reports, partners reports and any other related documents to assess the overall situation, evaluate the overall objectives and activities, and examine whether the objectives have been achieved.

Qualitative approach: Qualitative methods, such as FGDs and KIIs, were used particularly to explain the project components of relevance and effectiveness. A semi-structured guide was used during the qualitative data collection.

- **Key informant interviews:** 10 KIIs were conducted to gather in-depth information on the results of the project. They were carried out with 10 key informants including Imams, experts and youths.
- **Focus group discussions:** FGDs were conducted in each of the 5 target communities. For each community, each FGDs targeted a specific group of the population depending on their level of implication and participation in the different stages of the project. One FGDs consisted of those who participated in Café Talk discussions or read the CBs through other channels, while another FGD targeted stakeholders who participated in the development process of the storylines. An additional FGD consisted of those who facilitated the Café Talks and local discussions. Finally, 1 FGD was conducted among one control group per community who served as a means of comparison to illustrate the level of impact at the end of the program.

The following table shows the number of participants in the focus groups and interviews disaggregated by profile, gender, and location

	Greater Tunis	Gafsa	Kasserine	Kef	Siliana	Total
Numbers of FGDs	3	4	4	4	3	18
Total FGD participants	28	47	38	37	26	176
Female	15	12	14	19	12	72
Male	13	35	24	18	14	104

Readers	9	12	8	9	9	47
Participants in community discussions	10	23	21	17	9	80
Control group	9	12	9	11	8	49
KIIs	3 (2 moderators, 1 CSO activist)	3 (2 moderators, 1 CSO activist)	3 (2 moderators, 1 CSO activist)	2 (1 moderator, 1 CSO activist)	3 (1 religious leader, 1 theater teacher, 1 CSO activist)	14

Quantitative approach: Readership surveys are an important way to measure the impact of the comic books' content on the target population and to better understand the reach, response and resonance of the product. The aim of this tool is to provide information on beneficiaries' understanding of counternarratives and radicalization dynamics and their opinions and attitudes on the messages. The survey was distributed to a sample of readers randomly selected. A total number of 200 readers completed the questionnaire. 58% of participants are male and 42% are female. The participants were selected so as to ensure that all voices would be considered and all aspects of the evaluation questions would be covered. Selection criteria included: age (youth between 15-25 years old), level of education, area of origin (rural/urban), employment status (unemployed, employed in informal sector, employed in formal sector).

Region	Greater Tunis	Gafsa	Kasserine	Kef	Siliana	TOTAL
Number of respondents	30	52	61	29	28	200

3. Evaluation Findings and Results

3.1. Relevance

With regards to the project, preventing violent extremism through alternative narratives remains incredibly relevant in Tunisia. The FGDs showed that the project had a high relevance to the context and the environment of youth in the areas that were targeted from the start of the initiative.

The project implemented activities in the regions of Tunis, Gafsa, Kef, Siliana and Kasserine—areas that have specific characteristics which are relevant to the project’s objectives.

The activities of the project were designed to address the localized push and pull factors and to support youth by increasing their capacities to understand radicalization processes and enable them to react proactively—rather than passively—to them. Each selected geographical area has specific conditions that could be interpreted as push and pull factors that vary from one area to another.

The choice of the different storylines and lead/secondary characters in the comic books reflected real conditions of youth in each area.

For example, youth in Gafsa estimate that work in the informal sector is very common in their city, which is a contributing factor pushing youth to join extremist groups, as they are unemployed for too long and fear losing their job in the informal sector. *“Even if I don’t look like Daly and I don’t share the same ideas as him, I know that since I am living here, I could someday find myself unemployed and confront the risk and the attempt of joining extremist groups”* said a male from Gafsa. On the other hand, youth recommended to the evaluators to extend the geographical target zones to include other nearby cities. Youth feel incapable of explaining the whole process of radicalization and the comic book project to friends and colleagues in neighboring cities who are interested in the project, thereby highlighting the need for Search-Tunisia to expand the project to other neighboring cities. Implementing the project's activities in other regions would facilitate the communication and discussions between youth outside of the project’s framework by highlighting the comic books as a platform for discussion and preventing violent extremism.

Additionally, the project was relevant to the local communities given that the storylines were extracted from the youths’ daily lives. The choice of storylines enhanced the feeling among youth that the comic books are real and based on true stories. They considered that the comic books were not some “fantasy” coming from abstract ideas. The content of the comic books was based on real-life stories, which attracted many youth to read and engage with them.

Many youth consider that the risk of turning to violent extremism is an actual issue in their communities. They explained that extremism will remain a threat in their communities, because although some violent extremist recruiters may become inactive—thanks to government or other organizational efforts—other recruiters will appear and attempt to recruit vulnerable youth. *“Maybe the media doesn't speak a lot anymore about extremism but, as locals, we know that what happens when the doors close is risky. I am sure lots of youth from my city think the same,”* said a female activist from Kef.

In addition to treating extremism as an imminent fact, youth recognize the vulnerability factors of the lead characters in the comic books as similar to their own vulnerability factors. These

factors weaken their immunity toward violent extremist narratives and reflect the reality that all types and categories of youth could be susceptible to violent extremism in all the regions, which was difficult for locals to admit.

The focus groups that were conducted in some rural localities showed interesting results. In fact, some FGDs targeted youth living in the Sammema mountain area, which is very close to areas where terrorist groups are active around Kasserine. The results of these FGDs revealed new drivers to extremism that are specific to their context and their environment, which were unfortunately not discussed in the comic books. This mountain is inhabited by civilians, but some parts are home to terrorist groups. The Tunisian army has placed multiple mines in the area, which makes the work of some civilians harder or even impossible (e.g. for those working their fields). The problem of unemployment has intensified in this area with these new life conditions, which led, in turn, to a lack of resources and forced some youth to search for alternative solutions to be able to provide for their families. Some youth join these extremist groups because they may be able to respond to their needs, but they do so without any willingness for harming others or any engagement in the extremist perceptions or radicalized ideas; their only hope is to be able to earn money to pay for their vital needs. The youth who live in the area of Sammema mountain are considered a centerpiece between the extremist groups and society because the only way for the extremist groups to obtain food and different products is through these youths who live near them. The youth highlighted the need to increase their resilience, their strategies to respond and reinforce their capacities to empower them to resist the temptations of extremists. According to these youth, the process of resilience is too hard for them to be initiated by themselves without any external support because their social conditions and the lack of state and government support facilitate turning to extremist groups. These results are very specific to this population who lives near the extremists' locations and who cooperates with them for the only reason of earning revenue for themselves and their families.

The CSO activists underlined that while they are not a vulnerable category of youth, including them in the design phase of the comic book and the local dialogues guaranteed their engagement and commitment to continue the project even after the end of its activities. As a proof of that, many local activists continued to organize Café Talks independently or implemented other related activities and initiatives after the project activities ended.

As for vulnerable youth, they emphasized that they can deeply relate to the project activities because their vulnerability factors increase the threat of extremism. Vulnerable youth themselves are aware of these factors, but they thought that it was crucial for them to be included in the whole process since they have a more realistic view of issues related to violent extremism than others, such as youth activists and stakeholders.

Vulnerable youth insisted also that the project answered their demands regarding expression of their ideas and opinions. They stated that, in general, they do not have the opportunities nor the spaces in which they can express themselves freely, exchange ideas and learn new subjects. The Café Talks provided a safe and free space that responded to their needs and was composed of youth of their same age. *“I didn't know how to find a space where to say out loud that I am*

really afraid of what's happening in my city. The café talk was the answer to my expectations,” said a young male in Kasserine.

Regarding the relevance of the overall project approach, youth indicated that the approach that Search-Tunisia adopted in treating the subject of alternative narratives to violent extremism was highly relevant, because it responds to two important dimensions: depth and proximity.

The dimension of depth is apparent from the bottom-up approach to developing the comic books, which was effective, according to youth, because it did not treat the subject from a large angle or abstract perspective. On the contrary, the approach to design the alternative narratives was based on activities that aim at understanding the localized drivers, extracting the hidden root causes, and including different types of youth to cultivate the discussions.

They thought that Search-Tunisia’s approach was successful in responding to the needs of each category of youth—its participatory nature ensured their engagement because they felt empowered. *“When I heard the first time that I would contribute to the determination of the drivers to extremism I was happy, because someone needs me, and I can offer my help. And now when you tell me that I will also contribute to the evaluation of the project, I get the impression that my opinion really matters for someone,”* said a male from Siliana.

The involvement of youth in the different project activities—from the design phase of the comic books to the implementation of Café Talks and the dissemination of the comic books—was another relevant aspect. Youth participants thought that this approach made them feel comfortable and guaranteed credibility since it could have been hard for them to respond in the presence of people who do not have the same age or socioeconomic status.

According to youth, family is a major actor involved in the process that leads youth to engage in extremist groups. In Gafsa, youth aged between 14-18, especially girls, thought that one of the most important reasons for joining these groups is the desire to escape the excessive control of their parents, who deprive them of living as ordinary teenagers, forbidding them from going out, not allowing them to attend school and pushing them to get married at a young age. On the other hand, youth in Kef think that the lack of family support and lack of communication between its members can be crucial in this process.¹

3.2. Effectiveness

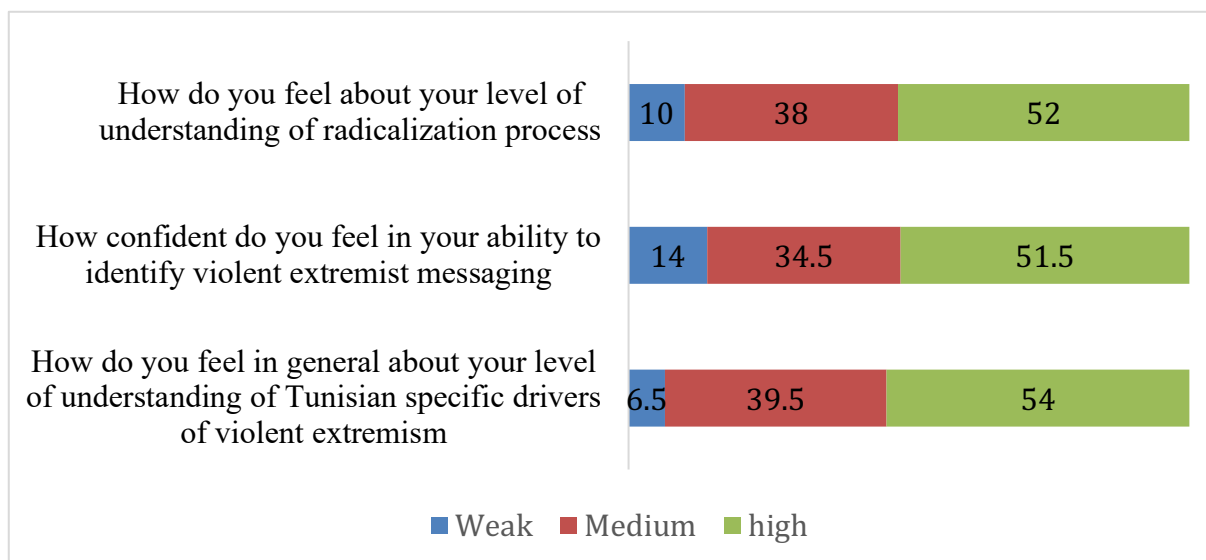
3.2.1. To what extent did the project empower youth to better understand and respond to violent narratives?

a-Understanding of violent extremist drivers and narratives

¹ Search-Tunisia is implementing another project called “1001 Nights” which targets students in primary schools.

Survey respondents and FGD participants demonstrated a good and increased understanding of local drivers of violent extremism in their communities after participating in the project.

Figure 1: Evaluating levels of increased understanding of violent extremist narratives after reading the comic books (%)



93.5% of survey participants stated that their level of understanding of local specific drivers of violent extremism has either significantly or moderately increased through their participation in the program, while only 6.5% stated that their level of understanding remained the same as before participating in the project. Interviewees during the evaluation were very heterogeneous, and the weakest improvement was mostly displayed among those who only read the CBs without participating in dialogues and Café Talks.

These quantitative findings are in line with the qualitative findings where the majority of FGD participants provided multiple local drivers of violent extremism in their communities. *“Those who join violent extremist groups have different profiles. One strand of people who became radicalized are those who can be furious at the system, complaining about injustice, corruption, inequality, development exclusion, lack of vital services (hospitals, infrastructures, entertainment space...) and poor education systems. They engage in needs-based demonstration, or express dissatisfaction and revenge to the state. Then, there are the economic reasons such as poverty, unemployment... There are millions of youth in this category, but most don’t become extremists, because these conditions are combined in our DNA. There are also those who feel abandoned by their family and feel that they don’t have any values in their environment and try to find self-significance to become relevant in their social atmosphere”,* explained a vulnerable male in Gafsa.

Another young male in Tunis added, *“The sad and painful fact is that extremists acquire greater appeal in places where there are limited solutions provided by their communities.*

Recruiters deliberately prey on young people who have given up hope of seeing change in their lives, using seductive narratives rooted in local grievances”.

They also highlighted that the diversity of the storylines contributed to their understanding that violent extremism and radicalization does not follow a linear path and the conditions conducive to it vary from one individual to another. It is often the result of a combination of contextual, social, political and personal factors, which can include feelings of exclusion, revenge, despair and deprivation. *“After I read the five stories, I realized that there is no single recipe, or one-size-fits-all framework that can be used to describe the process of radicalization”*, stated a male beneficiary in Kasserine.

Participants stressed that after participating in the program, they understood that there is no single path that leads people to violent extremism—every case is different and particular. Men and women of all social origins may be affected. *“When I read the comic book of Amal and Soulayma, I understood that, as a female, I can be targeted by extremist groups. I have always thought that it was an issue only for men”*, said a girl in Kasserine.

“What a girl can do with extremist groups? Jihad AlNikah (Jihadi bride), that’s all [I used to think]. When I saw the friend of Mounir in the comic book of Daly, or Rawdha in Soulayma’s comic book, I realized that women can also play a powerful role in radicalization. I have to protect my sister”, added a male in Siliana.

Program beneficiaries predominantly emphasized that many of the risk factors were regarded as persistent, whereas a subset of them was regarded as temporary. During FGDs, youth emphasized that the radicalization process is changing as the terrorist threat evolves and as technology advances. Respondents underscored the idea that local communities define violent extremism in relation to their daily concerns and experiences of injustice and grievance. *“Tunisia in 2011 is not the same as today in 2018. The propaganda of violent extremism structurally changed in 8 years. What is defined as a driver 2 or 3 years ago is not valid today”*, said a male beneficiary in Gafsa.

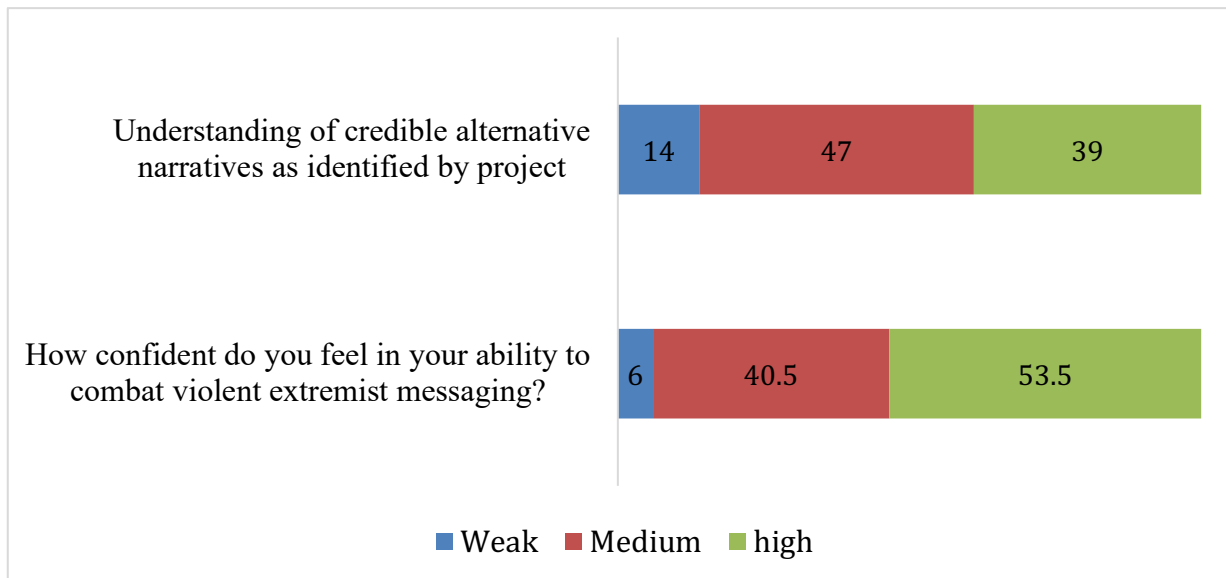
During the evaluation, most respondents confirmed that the project changed their attitudes and knowledge of the causal effect between individual motivations, vulnerabilities and radicalization. *“Before I had the idea that only poor youth with a low level of education and living in popular neighborhoods are susceptible to join violent extremism, but when I compare Daly, Kods and Amal, I understand that everyone is at risk”*, claimed a female activist in Kef.

In the same line, some participants from the control group stated, *“I am anyway a dead person. I am ready to wear an explosive belt. I will not die 2 times anyway. I am ready to sacrifice myself to bring money to my family. But I just want to clarify one thing: if I accept their money it does not mean that I am convinced by their causes—on the contrary, I despise them.”* When we asked a similar question about the drivers of violent extremism to the control group, we can conclude that their level of knowledge on these issues remains low. Their responses were relatively vague and ambiguous, compared to the program beneficiaries. Most of them were not able to provide a detailed understanding and explanation of all the localized drivers involved. They recognized the typical standard drivers commonly shared: lack of religious knowledge,

poverty, unemployment, lack of education and conflict with police as the main push and pull factors behind violent extremism in their local communities.

b- Capacity to respond to violent extremist narratives

Figure 2: Evaluating level of understanding of credible alternative narratives after participating to the program (%)



As shown above, 94.0% of survey respondents stressed that they feel more confident in responding to violent extremism narratives after participating in the program. Some interviewees pointed out that their ability to respond to violent extremist messages is strongly correlated with their degree of exposure to these narratives. Their achievements, however, remain theoretical and hypothetical. *“It’s easy to talk and build hypotheses, but the real assessment of our capacities is when we are face-to-face with an extremist group”*, said a young male in Kef.

During the project, a large number of youth claimed that they were already approached by extremist groups in the past, and they considered the project as a means of evaluating and improving their reaction to become safer/more resilient in the future.

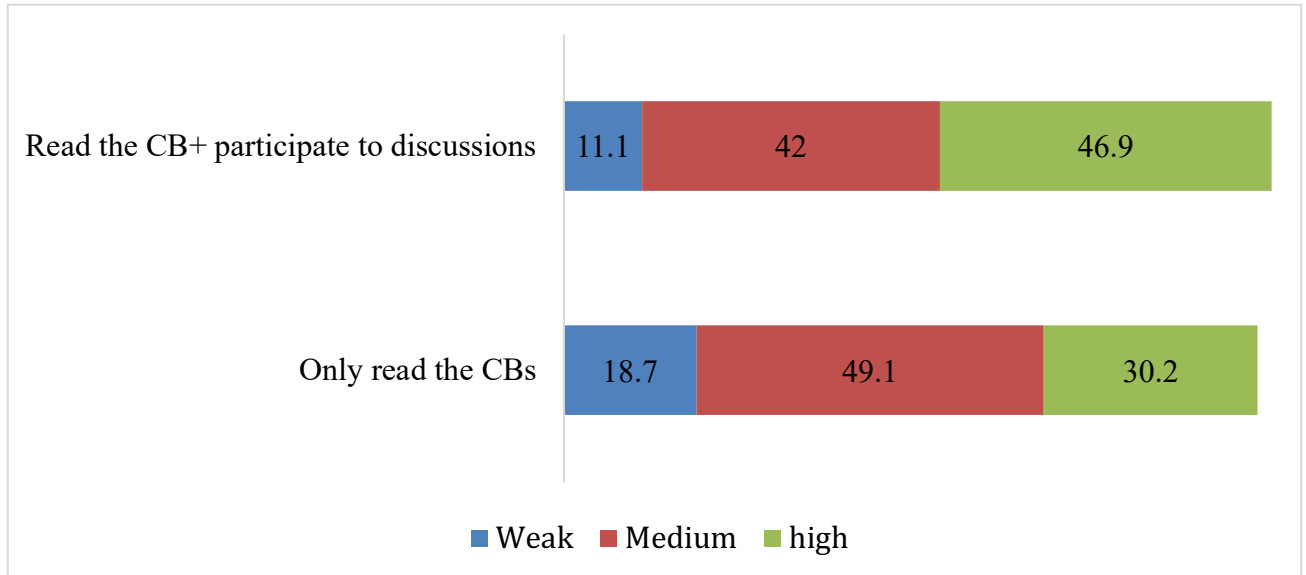
“During the discussion, I was thinking about my experience and how I would react. The discussions gave me the opportunity to assess my previous reactions and to address them in the future. My experience was like a case study during the Café Talk, and all participants tried to give me advice on how to best react”, added a male in Gafsa.

“Now I feel that I am able to identify and dismantle extremist narratives. I am able to dissect each word in thousands of letters and read between the lines”, said a female in Tunis.

Developing alternative narratives that resonate with all youth is a challenging task and requires significant focus and work. As shown in the graph above, 39% of readers stated that their level

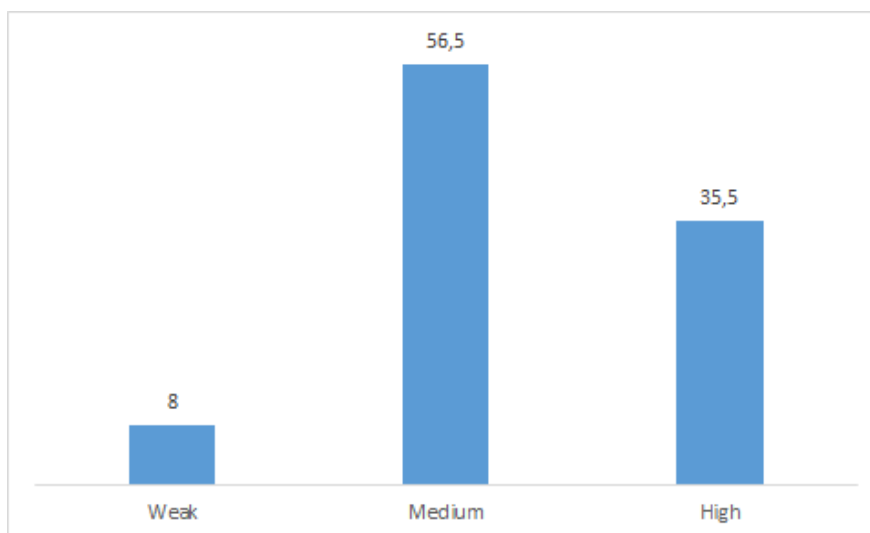
of understanding of alternative narratives highly increased after exposure to the program, and 47% claimed that their level of understanding increased moderately.

Figure 3: Understanding of credible alternative narratives in comic books by profile



When disaggregated by the level of exposure to the comic book, the graph demonstrates that youth reading the comic books and participating in the discussions showed a higher level of understanding of credible alternative narratives than those who only read the comic books (88.9% vs 79.3%).

Figure 4: To what level did you consider the alternative narratives in the comic books convincing?



As shown in the graph above, surveyed readers, although to different degrees, found the narratives in the comic books overall convincing, as it was the case also for 62% of interviewed readers.

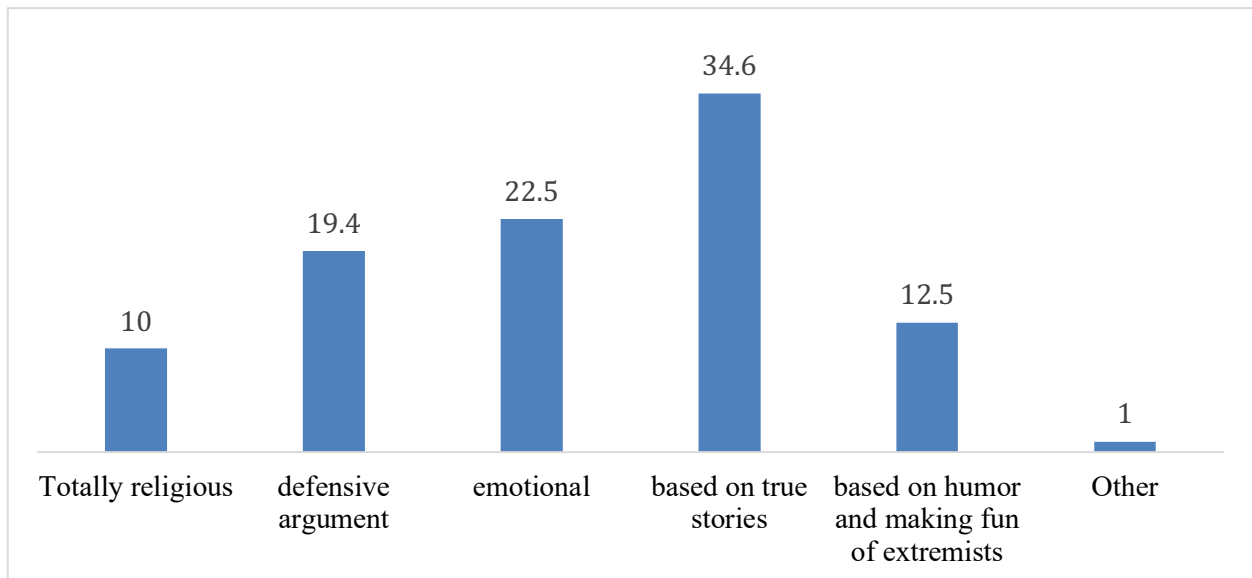
Participants claimed that there are diverse forms of narratives to respond to, and different ways to challenge, violent extremist narratives. *“I learned that we can respond to extremists with different methods. I can respond to extremist narratives by trying to discredit them, or I can create other narratives that promote peaceful and positive values”*, stated a female in Kasserine. Identifying options and alternative narratives, however, was more challenging among youth who just read comic books without discussing their content with others.

An unexpected consequence of the project was highlighted by several youth in Gafsa, Kasserine and Kef. They requested a call to action in order to “radicalize” youth to not join extremist groups. These youth indicated that peace, tolerance and rejection of extremist appeal may be held as “radical” ideas in their local communities; thus, in an unconventional sense, these youth must be “radicalized” to adopt peaceful narratives.

As one youth in Gafsa states, *“The question is not why do youth join violent extremist groups, but why youth do not join violent extremist groups? So, while radicalization is understood and spoken with an adverse connotation, it is important to think, as an organization, that youth should be radicalized towards peace and rejection of extremist appeal”*.

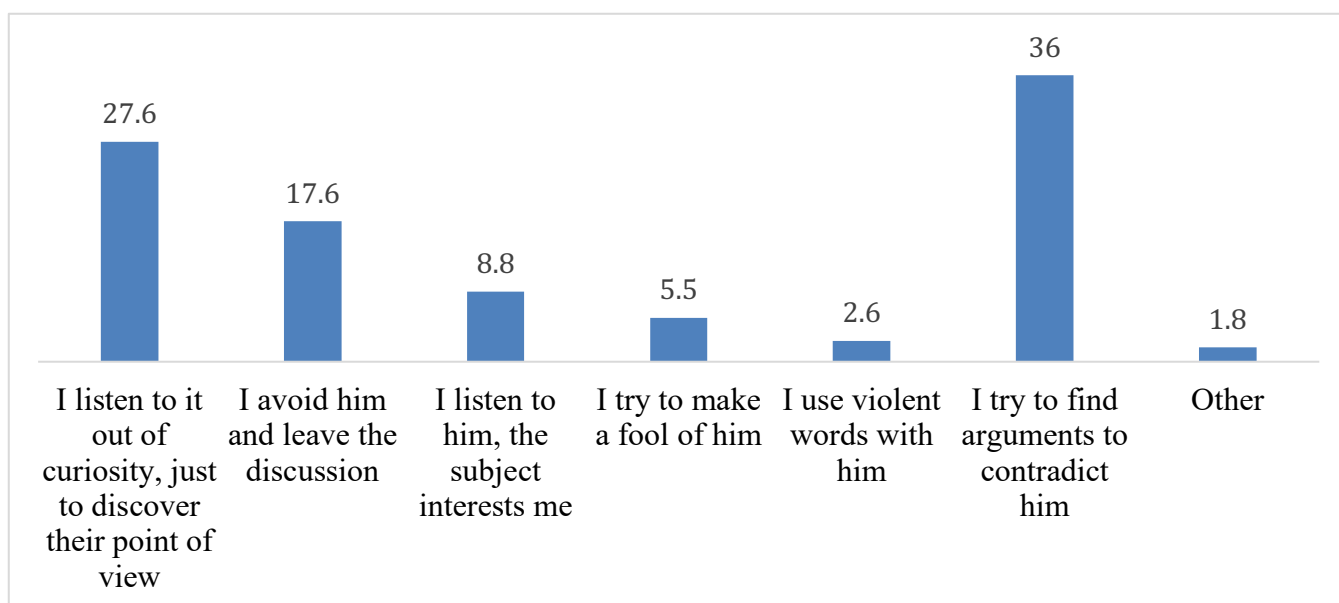
Respondents suggested that strong narratives can draw upon the necessity to be patient in the fight against oppression and poverty, to denounce violence, and to be tolerant of others. Such messaging must be carefully developed to appeal to youth audiences. *“For example, in Daly, we are all convinced that the option provided is not realistic for 99.99% of youth like Daly. We don’t expect immediate solutions like Daly, but we need at least to learn how to be patient and how to deal with our conditions,”* said a female in Tunis.

Figure 5: Youths’ Perceptions of Effective Alternative Narratives



As the graph above shows, the plurality of surveyed youth believes the most effective way to build a strong alternative narrative is by grounding it in true stories. Through this construction, readers can learn from others’ experiences and avoid making the same mistakes. The second most effective form of alternative narratives should be based on emotion. This form, especially when it discusses a maternal figure, can trigger an emotional response from the reader.

Figure 6: Youths' Anticipated Response to Violent Extremist Recruiters



When asked what would they do if one day they are approached by a violent extremist recruiter, youth proposed different strategies for reacting after reading the comic books. The most commonly cited response (36%) was that they would “try to find arguments to contradict him,” thereby highlighting youths’ willingness to adopt alternative narratives after reading the comic books and becoming engaged in Café Talks. The second most commonly cited response (27.6%) was that youth would respond to recruiters by listening out of curiosity. This finding illustrates that the project effectively stimulated critical thinking skills within youth while hopefully also increasing their abilities to avoid brainwashing by violent extremist recruiters.

3.2.2. To what extent did the comic books resonate with the audience?

a- Initial perception of the comic book

For the majority of interviewees, their understanding of what a comic book looks like was typically based on children’s comics. “*The word ‘comic’ itself can’t refer to something serious*”, commented a male in Siliana.

Before reading the comic books, a common perception of “**comic book stigma**” was shared by different interviewees, as many people do not recognize comic books as an art or educational form in Tunisia. Control groups interviewees stated frequently that the comic books are “childish” or a “hobby for brainy students”.

After understanding and reading the comic books, this stigma began to dissipate, as youth became increasingly aware that comic books can and do seriously address sensitive and crucial subject matters. Prior to reading the comic books, some participants were uncertain as to whether this medium could deal with serious issues. “*I was not sure if violent extremism, as such a serious and dangerous issue, can seriously be covered by cartoons. I was a bit confused. Does it belittle the issue because of the cartoon format, or is it appropriate [for the topic]? I cannot really describe to you my feelings at this time,*” claimed a male in Kasserine.

Participants mentioned that comic books have encouraged the culture of reading that is missing in Tunisian youth.

“I haven’t read a book since I left school, I spend most of my time on social media or having coffee with friends and playing card games. My mom was surprised when she saw me reading Daly. It was fun and it made me feel smarter knowing new things to share with my friends next time and to make them jealous”, claimed a male in Gafsa.

However, after being exposed to the medium, there was evidence that a number of participants changed their attitudes toward comic books and demonstrated more recognition of their potential as an innovative and appealing medium to shape youth attitudes and increase their knowledge about violent extremism.

Youth were initially surprised by the tone and focus of the comic books. As one youth exclaimed, *“Oh my God! This is not a comic book! How did they get this idea?”* The surprising medium and focus played important roles in attracting youth to read the comic books.

“Comic Book!? What is this weird concept? Can comic books prevent youth from joining extremist groups?” questioned a youth moderator in Gafsa. *“During the training, I was not convinced by the project. How can a comic book save the lives of young people? But when I saw the reaction and the dynamic of participants during the Café Talk, I was surprised and I started to believe in the ability of comic books to affect youth.”*

b- Format and concept of the comic book

Many respondents expressed appreciation for the format of the comic books, expressing the desire for similar initiatives to be expanded, so that they could access such content more regularly. *“All five comic books were well designed. I appreciated how the characters were drawn. They paid attention to all the details. I also appreciated the white and black coloring. It is a trend now, like manga--I am happy to see that in Tunisia we have such a medium”*, said a male in Tunis.

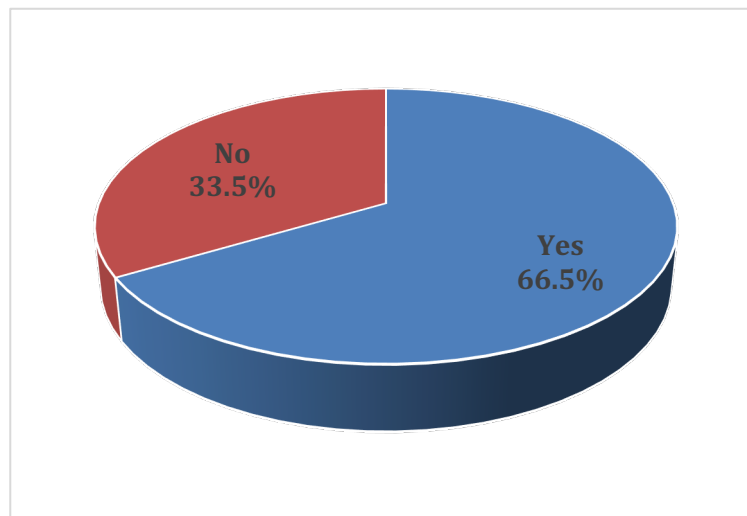
Participants also emphasized that the comic books are positively designed in terms of language. The choice to write the comic books in Tunisian dialect made them easy to understand and increased their acceptance by youth. As a female participant claimed, *“Simplifying and using Tunisian dialect was very valuable”*.

“The simplicity of the language facilitated the understanding of the messages for every reader. This choice of language took into consideration all the intellectual levels of readers”. said a male in Siliana.

c- Resonance with characters and storylines

Interviewees were able to fully relate to the characters and storylines presented in the comic books.

Figure 7: Do you know someone in your environment who has experienced similar events?



As shown in the graph above, 67% of interviewed readers know someone close to them who has experienced similar events to those described in the comic books. This finding indicates that the comic books were successful in creating characters that were relatable to youth, especially in terms of the characters' values. *"We have many 'Daly' in Gafsa. But also so many girls live in pain and suffer silently like Amal, and every Tunisian girl who is no longer at the appropriate age of marriage suffers from social oppression like Soulayma"*, said a female reader in Kef.

Additionally, this finding supports the idea that the project was an important medium through which to shape attitudes, knowledge and narratives through engaging stories and characters of interest to youth. Participants stressed that it is impossible to find a way to satisfy every youth's needs, but given that the five comic books highlighted and unpacked different topics, they were able to represent diverse social issues in Tunisia and resonate with a variety of youth.

Participants across varying ages and profiles repeatedly highlighted that the comic books reflected their local realities. 73.5% of respondents emphasized that the comic books highly reflected the reality of youth in their local communities, and 21% considered that comic books moderately reflected the realities.

During one of the FGDs, a young person in Siliana expressed his perception of the comic books through a short rap piece.

"Comic books talk about you and also about me,

Talk about culture and identity,

*Describe problems and democracy,
under the state and its policy*

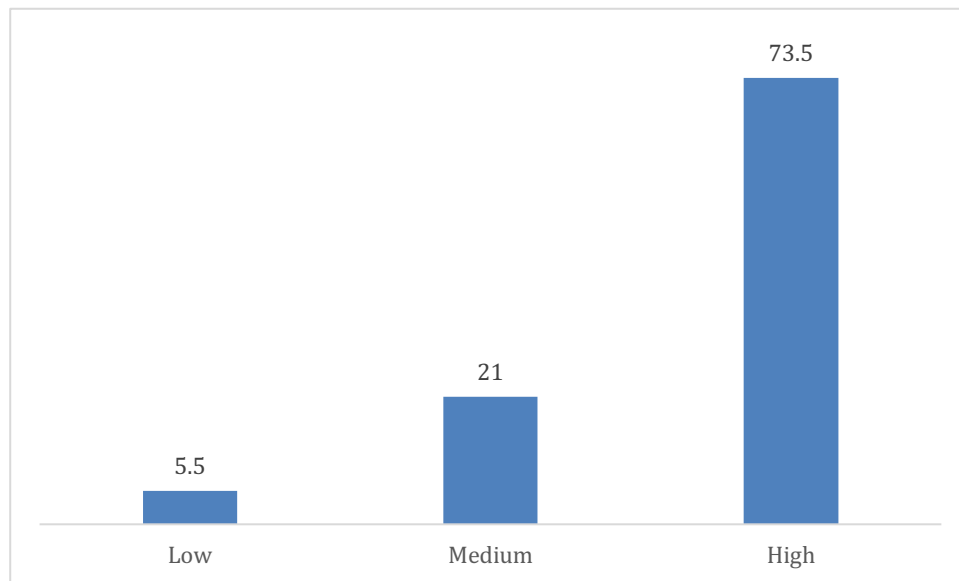
*Comic books enlighten your brain, and
color your mind,*

You feel an artist, one of a kind,

*An effective citizen like it was never
found,*

Gives you honor and gives you pride."

Figure 8: To what level did you think that the comic book reflected the reality of youth?



“The story is like a reality film. It exposes the daily life of most of the youth in our region. It ‘puts the finger where it hurts us’: unemployment, informal work, drugs, informal migration...”, claimed a male reader in Kasserine.

“The comic books are like a mirror. They reflect all the details of our daily life”, commented a male reader in Kef.

Discussing social and political issues can be sensitive for youth in Tunisia, but the comic books allowed youth to discuss sensitive and taboo issues more easily. *“I noticed that youth start talking about the comic books, but end up talking about themselves without even realizing it”*, said a moderator in Kasserine.

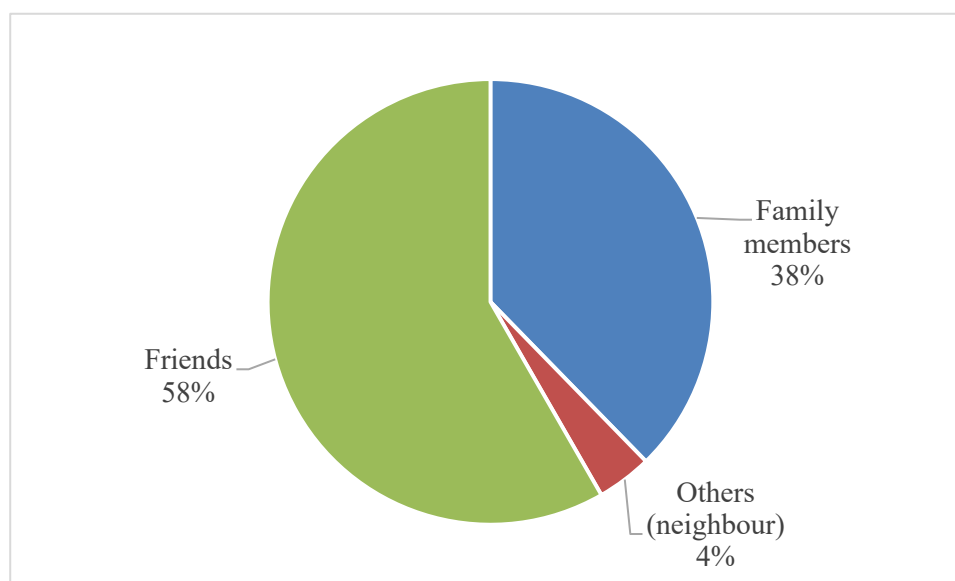
“The stories of Daly, Amal or Imara have a strong power of proliferating a shared and common experience of the majority of youth in our region, and our mission now is to expand our outreach to give thousands of youth a common reference for what is expected of them if approached by a radicalizer or violent extremist organization”, stated a male in Kasserine.

One significant outcome is that readers are able to empathize with comic book characters. The potential of empathy through relating to the characters and their experience was a common theme during FGDs. *“The mom of Daly makes me think about my mom—how she worries”*, remarked a female in Siliana.

“Before I had a negative perception of a raped woman or girl. I thought that they are not victims and don’t deserve to build a family. But when I saw Amal, [I realized] I was wrong.”, added a male in Kasserine.

Related to this aspect of empathy was the notion that the comic books provided a sense of reassurance and recognition through the realization that others were dealing with the same issues and challenges. Reading the comic books provided youth with an opportunity to view their daily conditions from another angle. *“When I read Daly, or Imara I feel that the little devils in my head are shaken and rocked”*, said a male in Gafsa.

Figure 9: After reading the CBs, did you tell someone else about them? If yes, who?



85.5% of interviewed readers stated that after reading the comic books, they told someone about them. Only, 15.5% of interviewed readers stated that they did not tell anyone about the CBs. Surveys revealed that beneficiaries feel accountable and responsible to share their acquired knowledge on violent extremism and radicalization with others. They also claimed that they have taken the initiative to do so. The reasons to share the comic book with someone else varies according to the profile and gender of the beneficiaries. *“I took the comic books with me to school to share them with my friends. It’s a subject that concerns all of us and it’s our responsibility as youth, as good citizens to help spread the comic books. Some of my friends made copies [of the comic books for themselves]”*, said an 18-year-old girl in Siliana.

They stated that one of the main lessons learned through the project is cooperation between youth to spread the information to a wider audience. Youth are central to promoting a peaceful culture in their local communities. *“We have the opportunity to act as a multiplying force by influencing our peers and relatives”*, added a male in Kasserine.

“After reading Soulayma, my friends saw the comic book when we were having coffee. At the beginning, they were laughing and making jokes, but then, out of curiosity, they wanted to discover it. Their reaction changed after reading it”, said a 21-year-old male in Kasserine.

Motivations for sharing comic books	Female	Male
With friends	-Spirit of sharing and exchange between friends -Looking for accompanying person to attend Café Talks	-Desire to be special among peers -Spirit of influence
With family	-The majority of females shared the comic book with their brothers	-The majority of males shared the comic books with their sisters

	-The most commonly shared comic books were Daly and Imara	-The most commonly shared comic books were Soulayma and Amal -To parents: so they can understand the pain of their sons. Comic books were considered as a silent communication method between youth and their parents.
With others (neighbor)	Girls who live in conservative localities are under the social control of their neighbors. To avoid suspicions when coming home late from Café Talks, they shared the comic books to explain what they were involved in.	-(Activists or non-vulnerable) To inform their neighbors in order to help moderators of Café Talks in the mobilization of participants, especially vulnerable ones.

d- Emotional engagement and critical thinking

Comic books stimulated and enhanced the readers’ critical thinking skills because of the visual and verbal combination. Participants in FGDs described their reading experience as powerful and engaging because they invested their imagination, intelligence and emotions.

The readers mentally constructed the story presented in the comic books. Readers are forced to find meaning and resonance between the different pages.

When people read the story, they did not just infer between pages but also within the same pages. As opposed to video or traditional books, the comic book encourages readers to engage in the storylines, assess the situation and update their evaluation—all while digesting content. A young male from Kef said: *“When I read the comic book, I try to think of what the character did. Sometimes I approve and some other times I don’t approve of what they did. I try to think about what led them to taking these decisions. And I can’t stop myself from thinking what would I do if I were in their shoes”*.

e-Local dialogue and Café Talks

Creating a space to discuss openly the content of the comic books through Café Talks and local dialogues was highly appreciated by the project respondents. They thought that these events became a safe space for youth networking and debate. According to respondents, these dialogues have the power to bring youth together not only to inform, but also to educate and inspire. Among the five target communities, mobilization in Siliana proved to be particularly challenging. As a moderator from Siliana commented, *“It was a challenging task to convince youth, especially vulnerable youth, to participate in a debate event. Some of them were laughing and made jokes of me. But after participating, they invited their friend to the next event.”*

A male participant in Tunis added, *“We don’t have the culture to debate serious issues in cafés. Café Talks gave me the opportunity to discuss serious topics”*.

Youth emphasized that these events helped participants build networks and create a better understanding about youth issues in their local neighborhood. *“Discussing social issues can be very sensitive, but the concept of youth-to-youth debates makes it easier to discuss these types of issues. Not all sites are safe for youth like us to discuss. I’m lucky to have participated”*, said a male in Gafsa.

Discussing the comic book with others was considered an effective way to avoid misunderstanding of the key messages in the comic book. *“When you just read alone a comic book, we are not sure how you understood the message. Maybe some youth can understand the messages in an opposite sense. Not all youth have the same level of intelligence and critical thinking”*, said a male in Kef.

The majority of moderators stressed the fact that the ability to set up a dialogue with at-risk youth and target the emotional, spiritual and social levels is important and should be a basic skill of dialogue moderators. This skill in the prevention area requires a deep knowledge of extremist ideologies. *“Talking with at risk youth is not an easy task. It requires more skills and competencies. They are a very sensitive population and each pronounced word or gesture should be well calculated”*, said a moderator in Tunis.

Interviewees emphasized that comic books as an educational and artistic tool play a key role in preventing the consequences of violent extremism by creating social capital and a sense of belonging, by fostering resilience and demonstrating that instead of their difference, youth have more in common than what divides them.

4. Challenges and Limitations of the Project

Some participants mentioned that the approach used in the organization of the Café Talks was not always appropriate. It occasionally happened that I.I Debate’s Café Talk moderator, having limited time for the discussion, distributed and discussed only one comic book. This limited distribution led to different outcomes. First, the relevance of the comic book was limited by gender. Male youth emphasized that discussing only the stories of *Soulayma* or *Amal* was not a priority for them. They affirmed that it was beneficial for them to understand girls’ issues in order to support their sisters and friends, but it was more important for them to discuss comic book stories related to their gender. This same limitation was mentioned by young female participants, who stated that they felt a lack of engagement in the Café Talks that only discussed violent extremism from a male’s perspective.

Lack of time also led occasionally to the Café Talks discussing one only driver in each session, not allowing in some cases to explore in detail alternative narratives and available alternative options to counter extremist recruitment narratives. At times, participants were just asked to provide an alternative ending to the story, which did not align with their expectations.

A participant from Kef stated, *“The drivers of violent extremism are complex and interconnected. And that is why we should not discuss each one apart.”*

Another participant added, *“Why should we create another end to the comic book? I don't understand the purpose of this since the story is already finished”*.

This led to some youth who attended the Café Talks not feeling that the context in the comic book discussed was relevant to them as some comic books discuss issues related to a specific area. For instance, some youth who live in urban areas did not feel concerned by the drivers of extremism presented in the story of *Daly*. According to them, for youth who live in Tunis or in urban areas the issue of the informal sector was not very common. They thought that it should be only addressed to youth who face these types of challenges in their daily lives, such as youth who live in areas where informal work is a common issue.

At the same time, some youth living in rural areas thought that the comic books did not deal with some specific issues that concerned only their context. They believed that their context is characterized by particularities, such as the proximity to locations where extremist groups are based, which are a main factor leading some youth to joining extremist groups. They said that it would have helped youth in their communities if at least one of the comic books highlighted this issue.

Some youth also highlighted that the comic books may not appeal to youth who have a very low education level. In some communities, alongside educated youth live youth who are either totally illiterate or who have a very low level of education. These could include youth who dropped out of school from an early age because of the lack of resources or the difficulty of accessing education. They insisted that a precise dissemination of the comic books that takes into consideration these categories of youth would be more effective.

Participants also believed that the scope of the comic books' dissemination should have been broader, covering different institutions, such as schools, universities, dorms, juvenile rehabilitation centers, prisons, and other cafés. Some youth did not feel that youth centers represented necessarily the best means of dissemination as they are not always well attended.

Another challenge was mentioned by some of the moderators of the Café Talks. They felt that the trainings they received were not sufficient in providing them with the appropriate level of dialogue skills and debate techniques. Some of them faced some challenges during the facilitation of the Café Talks, since these discussions were attended by different profiles of participants. *“During the Café Talks, some participants do not accept different perceptions and try to be extremist in their views, especially when one of the participants sympathizes with one character that the others do not appreciate. In order to deal with this challenge, I felt the need to improve my skills in how to manage this conflict”*, described a moderator from Siliana.

5. Mapping Existing Initiatives

Search-Tunisia conducted a mapping of the different personal initiatives that youth undertook after reading the comic books and participating in the Café Talks. These are the different results:

1- Gafsa

- Youth contributed to the dissemination of the comic book. They made many copies with their own money and shared the copies with youth from other regions.

- Other youth have written a scenario from the comic book and played a theater piece in the region of Ktar in Gafsa. These youth did not reach out to any professionals or experts. Rather, they produced the play independently in order to attract more people to the subject.
- Another initiative was launched by a student in Gafsa who wanted to use the comic book in student dorms in the form of mobile cinema. He also wanted to hold workshops and trainings on preventing violent extremism for students. The student is now in the phase of coordination.
- The comic books were also used by the Tunisian League of Scouts during their camps. They wanted to use the comic books as the main tool of the activities of the camp.
- Other youth pursued a different strategy. They organized events where they presented the comic books, and they invited a new guest to each session, such as a teacher, a police man, etc. They used a participatory method to include these guests in their dialogues and to determine their perceptions regarding the subject of extremism.

2- Kef

- A local activist in an association organized a conference about preventing violent extremism, and she used the comic books as a tool to present at the conference.

3- Siliana

- In Siliana, a young activist thought that the presence of parents is crucial in preventing youth from joining extremist groups. He invited parents to participate in the Café Talks and to give their opinions about how to protect their children from this imminent danger.
- Another activist in Siliana performed a theater piece based on the comic books, and she was also featured on a local radio where she promoted the comic books as an effective tool to be used by educators and teachers. This activist is working on a personal project of writing short stories from the comic book for younger children aged between 6 and 10 years old.

3- Tunis

- In Tunis, a university professor heard about the Café Talks and volunteered to participate in the dialogues. She also offered to pay for the coffee break of the students who were present in the Café Talks with her personal money.
- An English translation professor at the University of Tunis is working on the translation of the comic books to English and French. She also wants to use it as a tool of debate and discussions with the students in her class.

4- Kasserine

- In Kasserine, a young activist in a cultural association specializing in street art became engaged with the comic book. He worked with youth living in the mountains close to where extremists are suspected to live. These vulnerable children perceived him as their mentor since he presented them the comic book, and he moderated discussions with them that aimed to highlight new ideas within the comic books.

6. Lessons Learned and Recommendations

The focus groups with youth provided Search-Tunisia with different ideas and recommendations that could improve the comic books and contribute to expanding its outreach to youth and increasing its impact.

The first recommendations were regarding the form of the comic book. Youth recommended to transform the comic book into *manga*. The Japanese *manga* industry is very successful in Tunisia. Children between the ages of 13 and 25 are passionate about *manga* characters, as they view them as heroes. Thus, by transforming the character of Daly into a hero that will attract more youth, the characters could intrigue and impact the readers further. It is also important to stress that the manga videos (i.e. *anime*) can be shared through smart phones, social media or even by sending videos through Bluetooth.

Youth recommended also that the project should be more active on social media, using new tools to help spread the ideas of comic books, other associated events, and Café Talks.² They suggested that the project could use particular hashtags that could be easily remembered by youth. In this way, youth who may be initially uninterested in the project can become intrigued by the social media campaign and discover the content of the comic books.

In order to ensure an effective dissemination of the comic books, youth recommended to sponsor the social media pages of the project and to share it with different Facebook groups of universities, youth clubs, event groups, groups dedicated to girls' issues, etc.³ These types of groups, who garner thousands of followers, could facilitate their access to the content of comic books.

Additionally, youth recommended to create a mobile cinema to display the animated videos produced on the comic books. The mobile cinema could be organized as a cultural event for youth in high schools, universities, and dormitories. The mobile cinema could also be organized by local youth activists with the support of psychology experts in order to host different categories of people, given that it is accessible to all profiles (educated youth, illiterate youth, vulnerable youth). The format of the mobile cinema could closely mirror the format of the Café Talks by featuring video content initially followed by open discussion regarding the dialogue and messages in the videos. This would also allow to assess more easily people's first impressions as they watch, read or talk about the comic book for the first time.

Other participants recommended that Search-Tunisia create advertisements of the comic books through billboards. Huge billboards that could be seen by many people on the highway, for example, could be another way to introduce them to the comic books. The billboards could include an attractive quote and a Facebook link, so that passersby know how to access content.

² The project featured a significant social media component; however, due to several delays in the production of the videos and social media content, Search-Tunisia was unable to implement the social media strategy in tandem with the distribution of the comic books.

³ The Facebook page was sponsored following the evaluation.

As for the particular category of vulnerable youth,⁴ participants insisted that having youth create the comic books where characters closely resemble them was really captivating. It is crucial to continue on this path and to show youth that they have ownership over their way of living. For this purpose, some youth recommended to produce a video showing the daily life of a vulnerable young man, his social environment, the daily challenges that he faces every day, including searching for a job. They believe that showing this video to other youth would illustrate that not all people who have the same struggles join extremist groups.

Another clear lesson learned is that comic books are particularly effective when used as an entry point for engaging youth in dialogues, which was a key aspect of this project.

Youth enjoyed and benefited from the Café Talks, but they recommended to increase the number of Café Talk sessions and to also include different community actors. According to youth, these dialogues should include the parents as a main actor in the lives of youth. And according to the youth, raising their parents' awareness would be as useful as raising their own awareness. They also recommended including psychologists, sociologists, communication coaches and other expert profiles who can intervene to accompany or support youth. These experts could each guide youth based on their expertise, and they could help them solve issues related to psychological and personal matters.

The Café Talk, according to youth, should be also extended to different regions of Tunisia. They considered the limited number of regions as a weakness of the project and insisted that it should reach as many youth as possible all over the country.

Youth recommended to include children between the ages of 6 and 12, but with a soft approach using particularly adapted tools and methodologies. From another perspective, youth insisted on including preventing violent extremism as a subject that could be taught at (primary and high) schools to children and youth from the ages of 6 to 18. This subject could become a part of the national educational program in order to ensure that it is taught according to the right methodologies.

Another key lesson learned is that alternative messaging should be based on the feelings and lived experiences of radicalized youth, so that the messages resonate more with vulnerable youth. Youth highlighted as powerful and effective alternative messages those involving parents, especially mothers. Alternative messaging based on religion did not resonate as effectively with vulnerable youth since they have a weak knowledge of religion in the first place.

Alternative narratives and messaging should be fluid and constantly adapted to the ever-changing context where violent extremism is an issue. For example, youth say that the push factors in 2011 that drew youth towards radicalization are no longer relevant in 2018. Moreover,

⁴ The hard-to-reach population included young people who were unemployed or working in the informal sector, living in rural areas or in marginalized/insecure regions, engaging in drug and alcohol abuse, victims of gender-based violence, without parental care, in conflict with the law, and/or with experience of participation in violence, demonstrations and social movements (Youth Consultations on Peace and Security: Findings from Focus Group Discussions and Interviews Including Hard to Reach Youth in Tunisia).

alternative messages should be adapted to their audience—for example, rural women must be targeted differently than urban teenage men.

7. Conclusion

The evaluation found that overall the project was highly relevant to the context of youth in the five different regions that were targeted. The relevance of the project was also noticed on the level of the activities that were organized in order to identify the current push and pull factors leading youth to join violent extremist groups. The specific drivers of radicalization identified for the different areas corresponded to the reality of youth living in those areas and were reflected well in the comic book stories. The targeted stakeholders and beneficiaries were also highly relevant to the project and youth recommended expanding the reach of the project to other categories of stakeholders as well as other regions to increase this relevance.

The evaluation also measured an increased capacity of youth not only to understand violent extremism narratives and specific drivers of radicalization, but also to respond to these narratives. The evaluation results emphasized that the project was effective on reaching these objectives. However, findings also show that there is need for additional support in building the youth's capacity to develop alternative narratives.

According to the evaluation findings, the comic book highly resonated with the respondents who demonstrated their appreciation of the format and concept of the comic books. The choices made regarding the language and the type of activities resonated most with them. However, they recommended to increase the reach of the comic book stories by adapting them into new formats that could be accessible also to illiterate youth.

On another level, the evaluation showed that the project has a strong impact on youth. The different activities related to the comic books, such as the Café Talks, have increased the youth's capacity to discuss issues related to violent extremism. It has also demonstrated that they were able to use the comic book as a tool for other initiatives. According to the evaluation findings, the project had a higher impact on respondents who participated in the Café Talks rather than on those who did not. For this reason, it was among the most underlined recommendations to increase the Café Talk sessions while at the same time providing to moderators more training in debate facilitation.

8. Annexes

Internal Evaluation Methodology

The objective of the internal evaluation is to gather evidence on whether the project has been effective at spreading credible and constructive narratives to violent extremist narratives and what kind of improvement is required. Specifically, it should provide relevant information and analysis about:

- The impact of the project by assessing the change of knowledge and attitudes among target youth
- Draw lessons learned on the project experience and the development of locally alternative narratives
- Provide recommendations for future similar programming for SFCG-T and overall SFCG working on the topic

The evaluation seeks to review the activities that have been implemented during the project cycle to assess their strategic design, implementation, effectiveness and impact.

The evaluation will be based on the OECD-DAC Evaluation Criteria, investigating specific lines of inquiry, and utilizing and/or addressing the performance indicators described in the project document.

Evaluation Questions

More precisely, the evaluation will aim to answer the following evaluative questions:

Relevance

- To what extent did the project comply with the target community needs and issues?
- What is the relevance of the interventions as perceived by the beneficiaries and partners?
- Did the project target the right group of beneficiaries with the right set of activities?
- To what extent did the project identify appropriate target populations and partners that best matched the project objectives?

Effectiveness

a- To what extent was the project successful in reaching its objectives and outcomes?

- Was the project able to enhance the capacity of local stakeholders to understand, develop and discuss relevant alternative narratives to violent extremism that resonate with the needs of the target groups?
- How was the overall project capacity building framework (facilitation skills, mobilization of target youth,...) effective in increasing the capacity of youth organizations to convene effective local discussions around violent extremist and relevant alternative narratives with youth?
- How has the project contributed in enhancing collaboration between religious leaders, civil society actors and youth on discussing and reflecting on PVE and generating concrete recommendations for formulating the content of the comic books and alternative narratives?

- To what degree did the project amplify locally credible alternative narratives to violent extremism that resonate with vulnerable youth in the target five communities?

b-To what extent did the project reach its strategic target audience?

c- How effective was the use of CB technique in changing attitudes and behaviors among youths and decrease their susceptibility to extremist narratives?

- To what extent has the project produced engaging product (comic books) based on localized assessment of push and pull factors of violent extremist groups?
- Did the readers understand the storylines and messages of the comic books?
- To what degree did the youth readers absorb and relate to the messages, characters and the storylines of the comic books? Did they feel that it relates to them?
- Do the narratives/ messages engage the audience emotionally and/or intellectually?
- Was the project successful at encouraging youth to learn key messages from the program?

d-To what extent was project design effective and impact oriented?

- What were the strong and weak points of this process? What recommendations could be made for a potential Phase II design and development?

e-Which internal and external factors facilitated or hindered the achievements of expected results/ specific objectives?

Impact

- What were the results produced by the project (positive or negative, directly or indirectly, intended or unintended)?
- What are the broader changes of the alternative narratives on the target audience?
- How did the comic books resonate with the readers on key themes (radicalization, deradicalization, ...)?
- Did the partners / beneficiaries progress as individuals / organizations? Have they developed new skills and capacities, and if yes, have they used them?
- Do the readers apply the setting of the comic books and the lives of the characters to their own lives?
- What changes occur in the society as a result of the dissemination of the CBs? Did it generate new behaviors and capacities in addressing extremist narratives? Did it create safe environment for youth to spread non-violent and peaceful narrative in opposite to violent messages?

Lessons learned

- What could have been done differently to make the project be of higher quality and greater impact? This will include technical lessons, lessons about project management, and working within local communities' context and partners.
- Capture success stories, when applicable, that have been the most significant changes as a result of the project interventions.

Sustainability

- What could have been done differently so the project becomes more sustainable in the future?
- Have new mechanisms been designed to continue any work initiated by this project? If yes, will the initiatives sustain post-project?

Focus group guide for youth who read the comic books

Relevance

- Do you think youth in your community are susceptible to extremist narratives? In your opinion, what are the major issues around youth vulnerability to extremist narratives?
- Do youth in your community need this project?
- Do you find the project activities important and interesting for you and youth in your community? What make these activities important or not important / interesting or not interesting for you and youth in your community? Do you have any suggestions?
- Do you find SFCG approach is efficient in empowering youth capacity to counter extremist narratives?

Effectiveness

- How did you participate in the SFCG activities (in particular CT)? What motivated you personally the most to participate in SFCG program?
- What were you expecting from the participation in this program?
- How satisfied are you with the discussion session?
- What did you like? What went wrong?
- Were there any difficulties in participating to these activities?
- How much do you think CBs reflects the reality of youth in your community? Why?
- How much do you think CBs reflects the reality of youth in your community? Why? Do you know someone close to you who has experienced similar events to those described in the CBs?
- After reading the CBs, what personality do you feel she represents you? Why?
- After reading the CBs, did you tell someone you read them? If yes, who and Why? What did you say?
- Did you and your friend or relatives discuss the CBS later afterward? How?
- How easy or difficult did you find it to understand
 - i) the storylines and messages in the CB?
 - ii) the alternatives messages in the CB?
- Generally speaking, to what extent do you consider that the options presented in the story can convince a young person not to join an extremist group? Why?
- How easy or difficult do you think the youth in general would find the options? Why?
- Among the options presented in the CBs, which are the messages/options that you judge
 - i) convincing? Why?
 - ii) not convincing at all (not effective)? Why?

Impact

- Could you describe your attitude and knowledge of “violent extremism” before you read the CB? What is your attitude today?
- Could you describe your level of understanding of the drivers of VE in your community before you participate in SFCG program? What is your level of understanding today?
- Compared to before reading the CBs, to what extent do you consider that CB has strengthened your capacity to understand and identify
 - i) the process of violent extremism
 - ii) the recruitment process
- Compared to before reading the CBs, how can you describe your skills and capacity to respond to extremist narratives? Did the program improve your skills? If yes, explain.
- Compared to before reading the CBs, do you feel that you have a greater understanding of alternative narratives for CVE? Explain why or why not.
- Compared to before reading the CBs, to what extent do you consider that CB has strengthened your ability to develop alternative messages?

Maintenant, je vais vous décrire quelques situations que vous pouvez faire face. Pouvez vous me décrire votre réaction ?

- What do you do if someone tries to talk to you about "jihed"?
- If you are in a difficult situation (a great need for money, discrimination) and an extremist person offers to help you, how can you react?
- What traits do you associate with a radicalized person?
- If you have a friend and you have noticed that (s)he is starting to be recruited by extremist groups, how would you react? what would you do/say to your friend?
- After reading the CBs, what message/lesson did you memorized? What do you think were the most important lessons you learned in the project?

Lessons learned

- To counter the extremist message, how the alternative message must be formulated? What is your recommendation to develop relevant alternative narrative that relate to youth?
- What changes would you make, if you can organize similar activities on PVE?

Focus group guide for CSO and Café Talk facilitator

- Do you think youth in your community are susceptible to extremist narratives? In your opinion, what are the major issues around youth vulnerability to extremist narratives?
- Do youth in your community need this project?
- Do you find the project activities important and interesting for you and youth in your community? What make these activities important or not important / interesting or not interesting for you and youth in your community? Do you have any suggestions?
- Do you find SFCG approach is efficient in empowering youth capacity to counter extremist narratives?
- What motivated you personally the most as well as your organization to participate in the program? What were you expecting from the participation in this program? Globally speaking, to what extent do you consider your expectations have been met?
- Can you explain the SFCG program, from the time of your involvement until today? Do you understand it? Would you change it? How? Why?
- Prior to this program, how would you describe your knowledge on VE related issues? Have you had any opportunities to freely discuss on extremism within your community?
- Do you think it's important to collaborate with different actors to identify drivers of VE at local levels? Whos are the actors whose participation is crucial in this program you think?
- How can you describe the collaboration between different stakeholders and youth on discussing and reflecting on PVE and generating concrete recommendations for formulating the content of the comic books and alternative narratives? To what extent did the project enhance this collaboration?
- How effective do you think the program were in engaging with youth? How should SFCG adjust their strategies to make the dissemination of CBs more effective in the futur?
- After participating to the program, do you feel that you have a greater understanding of alternative narratives for CVE? Explain why or why not.
- How can you describe your skills and capacity to respond to extremist narratives? Did the program improve your skills? If yes, explain.
- After participating to the program, to what extent do you consider that CB has strengthened your ability to develop and discuss locally alternative messages?
- How much do you think CBs reflects the reality of youth in your community? Why?
- How do you describe the change in perception toward VE among youth?
- Did the project lead to new behaviors in relation to addressing and responding to violent extremist narratives? How? could you give examples?
- What changes would you make, if you can organize similar activities on PVE?

- Do you think you can organize similar initiatives now independently without SFCG support? if not, what type of further support would you like?
- Are you engaged in any activities that aim to prevent violent extremism and spread alternatives narratives after participating in the program?
- Have you ever organized any activities related to PVE in your community? If yes, can you describe it?
- What were the challenges you faced during the organization of your activities (CT)?
- What lessons have been learned and applied through the program?
- What practices and behaviors are or may be sustainable after the project ends and why?

Focus group with youth who never read the CBs

- What are the most pressing issues around youth susceptibility to violent extremist narratives in your community?
- What factors contribute to young people's vulnerability to violent extremism in your community? What traits do you associate with a radicalized person?
- Can you describe the recruitment process of youth in your community? How confident do you feel in your ability to identify violent extremist messages?
- What factors can prevent young people from joining an extremist group?
- How can you describe your skills and ability to respond to extremist narratives? What major skills do you need?
- What are alternatives narratives? Are you able to provide example? How should an alternative narrative be?
- What do you do/say if someone tries to talk to you about "jihed"?
- If you are in a difficult situation (a great need for money, discrimination) and an extremist person offers to help you, what can you do?
- If you have a friend and you have noticed that (s)he is starting to be recruited by extremist groups, how would you react?
- Do you find the CB approach is efficient in empowering youth capacity to counter extremist narratives? What is the best approach?

Readers Questionnaire

Socio-demographic characteristics of the respondent

Sex

Masculine

Feminine

How old are you?

What is your level of education?

None

Primary

Secondary

Academic

What is your occupation?

Unemployed

Student

Employee

If employed, please specify.....

How much do you think CBs reflects the reality of youth in your community?

Not at all

Slightly

moderately

strongly

Do you know someone close to you who has experienced similar events to CBs?

Yes

No

After reading the CBs, what personality do you feel she represents you?

.....

Generally speaking, to what extent do you consider that the options presented in the story can convince a young person not to join an extremist group?

- Not realist at all
- A little convincing
- Convincing

To what extent do you consider that CB has strengthened your capacity to

	Not at all	A little	Moderately	Strongly
Understanding the process of violent extremism				
Understanding the recruitment process				
level of understanding of Tunisian specific drivers of violent extremism				
Ability to develop alternative messages				
ability to combat violent extremist messaging?				

To counter the extremist message, the alternative message must be?

- Totally religious
- Counter argument
- Emotional, which affects the person's feelings
- Based on cases, dramatic stories of other people
- Based on humour, ridiculing extremists
- Other,

After reading the CBs, what message/lesson did you memorized?

.....

.....

Do you plan to tell someone you know about this CB?

Yes

No

To whom would you recommend these CBs

A friend

Family members

Colleagues

Other

What factors contribute to young people's vulnerability to violent extremism?

.....
.....

What traits do you associate with a radicalized person?

Altered appearance, change in dress style and/or personal appearance

Social isolation

Change of habits, (activities he is used to doing)

Loss of interest in activities they used to do

Question their identity

Questioning the faith of others

Become more argumentative (fanatical) or aggressive in their views

Become quick to condemn those who disagree

Express their desire to fight in foreign wars (Syria, Libya,)

Don't know

Other.....

On a scale of 1 to 5, please rank the main sources that can help a person to be radicalized as follows

- Friends
- Imam
- Family
- Social society
- Other, please specify.....

What factors can prevent young people from joining an extremist group?

.....
.....

In which areas can youth radicalization emerge?

- Prisons
- In working-class neighbourhoods
- Study environment (home, university, high school...)
- Coffee shop
- Mosques
- Internet and social media
- Friendly/family networks
- Other.....

What do you do if someone tries to recruit you?

- I listen to it out of curiosity, just to discover their point of view
- I avoid him and leave the discussion
- I listen to him, the subject interests me
- I try to make a fool of him.
- I use violent words with him
- I try to find arguments to contradict him.
- Other.....

If you are in a difficult situation (a great need for money, discrimination) and an extremist person offers to help you

I accept, maybe he means well.

I accept to help myself and then I get rid of him

I refuse his help

Other.....

If you have a friend and you have noticed that he is starting to be recruited by extremist groups, how would you react?

.....
.....