

TOURATHING

Protecting our Future: A Youth-led Approach to the Promotion of Lebanese Cultural Heritage



Report prepared by Out of the Box
www.gooutofthebox.com

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In partnership with



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Search for Common Ground team

Arcenciel team

Nahnoo team

Abbreviations

CM: Community Member

CS: Community Survey

FGD: Focus Group Discussion

KII: Key Informant Interview

NGO: Non-Governmental Organization

Search: Search for Common Ground

UNESCO: United Nations Education, Scientific and Cultural Organization

Executive Summary

In partnership with three Lebanese non-governmental organizations, Nahnoo, Arcenciel, and Biladi, Search for Common Ground is kicking off a project titled “Tourathing – Protecting our Future: A Youth-led Approach to the Promotion of Lebanese Cultural Heritage”, funded by the British Council.

The overall goal of this project is to create a virtuous cycle whereby cultural heritage is protected by building bridges across dividing lines with the inclusion of youth as key actors, which will in turn be strengthened by fostering greater value in cultural heritage. This goal will be supported by three specific objectives:

1. Cultural heritage under threat is researched, documented, conserved and restored to safeguard against permanent loss
2. Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which will benefit the local economy
3. Local people are able to identify and value their cultural heritage and have a good understanding of what can be done to protect their cultural heritage and the role it plays in society and the economy

Methodology and Objectives of the Study

Search commissioned Out of the Box to conduct baseline research in six different communities in Lebanon (across Mount Lebanon (Bikfaya/Beit Chebab and Salima), Zahle, Tripoli and Sarafand). The objectives of the baseline study are to determine local perceptions and attitudes towards local and national cultural heritage in Lebanon and to establish initial understanding of the project context in Lebanon. Moreover, the baseline assessment is meant to further refine the

project design and help tailor activities to be context specific, by improving the understanding around the dynamics within and between the targeted local communities and the different perceptions, attitudes and behaviors at stake. Key informant interviews (18), focus group discussions (9) and community surveys (357) were conducted in these areas to find clarification on the local perceptions and attitudes towards local and national cultural heritage and the existing mapping efforts that document and promote cultural heritage.

Key Findings

The bullet-points below capture the baseline key findings, with insights for implementation teams as they prepare to engage with local communities. In general, it should be noted that:

- Across the six areas, none have long-term sustainable cultural heritage promotion and documentation initiatives. However, most community members (CM) and youth focus group discussion (FGD) respondents highlighted that they were highly interested in their local cultural heritage, whereas they felt that this was not necessarily the case for the rest of their community.
- One of the major challenges to cultural heritage documentation and promotion was the lack of awareness both among youth as well as among community members of different ages. Most of the youth FGD participants knew about the general cultural heritage of Lebanon, such as the Baalbek temples and Jeita Grotto, but they highlighted that there was an overall lack of documentation initiatives on their local cultural heritage. Moreover, respondents mentioned a lack of information on cultural heritage sites in their area, such as tourist centers.

- Furthermore, all key informant interview (KII) and FGD respondents highlighted economic challenges to the promotion and documentation of local cultural heritage, meaning that when people are not financially stable enough, they have other priorities than the preservation of their local cultural heritage. Therefore the livelihood aspect and the long term economic benefits of local cultural heritage promotion and protection are key factors to engage local communities.
- Many respondents, especially in the Mount Lebanon areas, although motivated, had some reservations when it came to visiting other places in Lebanon due to perceived security issues in places such as Tripoli or in the Bekaa area. They also mentioned lack of time, lack of funds, and transportation issues as the main barriers in visiting other areas in Lebanon. In all of the FGDs youth highlighted the lack of organized public transportation as a challenge in visiting other areas in Lebanon.
- National traditional media currently does not play a big role in the promotion of cultural heritage. KII respondents and CMs highlighted that it would be difficult to get the help of national media, but were convinced that social media and traditional local media could play a supporting role in the project.
- In general, local authorities and CMs recognized the importance of documenting and promoting local cultural heritage, but felt that cultural heritage was not appreciated by the youth or that youth were largely unaware of their local cultural heritage. In light of lack of awareness among youth, CMs highlighted that most people learn about cultural heritage from their families or older CMs through storytelling initiatives, but that this intangible form of documentation has become less popular over the last years.
- It was highlighted that cultural heritage is an important part of people's identity ('al hawwiye'). Interestingly, people used the word identity in the sense of collective identity, rather than focusing on individual identity. In most of the target areas youth and CMs alike mentioned that cultural heritage is an ingrained part of their collective or shared identity, which ties them to their area. Nonetheless, the youth FGD data shows that youth occasionally fail to see how their local heritage played an important role in their individual lives, as school, work and socialization were more important to them.
- The main dividing lines in every community were of a political nature. CM FGD and KII participants mentioned the lack of political or security stability in Lebanon as a whole, and in the target communities in particular, as possible dividing lines. CMs and KII respondents highlighted that political divides stagnate cultural heritage protection and promotion and CMs often held the municipality and politicians responsible for not taking the lead in this field. Youth participants mainly mentioned intergenerational and social divides as the main dividing lines that could endanger local cultural heritage projects.
- Although very motivated to participate in initiatives that promote and preserve cultural heritage, most of the youth respondents admitted that they lacked the knowhow and leadership skills to document and promote local cultural heritage and actively engage other community members. As all of the youth respondents were college educated, they had many skills and experiences that they can put into practice in this project, such as

tour guiding, graphic design, research and project management skills, yet, they are in need of specific guidelines that help them to put these skills into practice in the right manner.

Recommendations

Based on the baseline research, the following recommendations have emerged to inform the Tourathing project partners on success factors for strengthening the project's effectiveness, impact and sustainability:

1. Establish partnerships with municipalities and local institutions

While the involvement of the Lebanese national government remains essential (as the main responsible entity for cultural heritage policies), the development of cultural heritage promotion and protection is still carried out on a local level. It is therefore crucial to support the role of the municipalities in developing a sustainable and structured mechanism for local heritage promotion.

2. Build partnerships with core community members and stakeholders

Another key element for sustainable action would be to include individuals and civil society organizations that are either already working in the field of heritage promotion or are willing to participate. It is critical to include local voices, like mukthars, religious and/or social figures, and respected stakeholders early on to set a well-functioning foundation for the project. The support of key figures in the community will give a green light for the youth to successfully implement the project in their communities and assist the youth in gapping the intergenerational divide within their communities.

3. Integrate leadership capacity building as part of the overall capacity trainings for the youth

As the main target group for this project, it is crucial to empower youth through practical learning. In the project's workshops, youth can gain experience and learn skills that they can use to address the issues that are affecting their local cultural heritage, while in turn improving their lives. The youth have various skills, such as graphic design, documentation skills on social media, organizational skills and communication skills. However, it was also noted that youth need more experience and opportunities to further develop their leadership skills.

4. Strengthen the livelihood opportunities of the project for the youth

Tailored leadership and heritage management workshops will boost youths' performance while simultaneously developing a sense of dynamism and well being among the participants and these trainings will help them to use these experiences in their future career. Therefore, the potential livelihood impact for youth involved in the project should be further discussed among the project's partners in order to intentionally design the activities to also contribute to this identified need.

5. Maintain neutrality at all project's levels

Most respondents, especially in areas charged with political tensions, such as Tripoli, Salima and Zahle, highlighted that each activity of the project should steer away from politics. In light of political neutrality, it is crucial to adjust the engagement of different stakeholders to their profile and interests while taking into account their needs and potential influence on the project's outcomes. Based on the baseline recommendations per area

(see recommendations section), it can be decided which civil society organization and stakeholders should be directly engaged in the project and who should be kept informed during the project's lifespan.

6. Transform negative perceptions

Certain target areas, mainly Tripoli, Zahle and Sarafand, are weighed down by the negative perceptions that people have of the area's security or attractiveness. The use of (social) media and other communication initiatives can create a more well-rounded and positive image of areas that are often perceived as dangerous, old-fashioned or uninteresting.

7. Keep in mind the differences between the target communities

Each target community presents a set of specificities that should be taken into account at all stages of the project to ensure context sensitivity and local ownership over the project. For example, it is recommended to avoid merging two areas, as it was foreseen in the case of Beit Chebab and Bikfaya, and treat each community as independent entities with their differences and individual local cultural heritage. Moreover, it is important to keep in mind that each municipality has different ways of working and interests.

8. Raise awareness in schools and universities

Respondents highlighted that it is important to start education initiatives at an early age, which is it is advised, as part of the community engagement, to organize informational events at schools and universities in the target areas. They should include information on local and national heritage, its promotion and preservation, and t more importantly, how it

could benefit the youth and their community if cultural heritage was adequately promoted. Moreover, youth's leadership and marketing capacities can be further developed while simultaneously engaging more local youth with the Tourathing project if the youth participants start engaging at the local level by giving talks or organizing awareness raising events/campaigns at their local schools and universities.

9. Use of media

Currently, cultural heritage is largely overlooked in national and local media coverage. A media campaign is crucial in the implementation phase of the project to enhance the presence of cultural heritage in Lebanese media. We advise Search and its partners to have one social media page that highlights the cultural heritage of all target areas to create a shared identity for the whole project and not just per area. The youth can be in charge of the social media page themselves, which also facilitates partnerships of youth between the different areas. Youth were interested in receiving technical training on how to use social media to attract a large audience and create a buzz in the community. It was mentioned in the youth FGDs that a youth training should combine marketing skills with social media practices. In addition to using social media, we advise using local media to promote more cultural heritage visibility, while simultaneously making ample use of social media.

1. Background Information

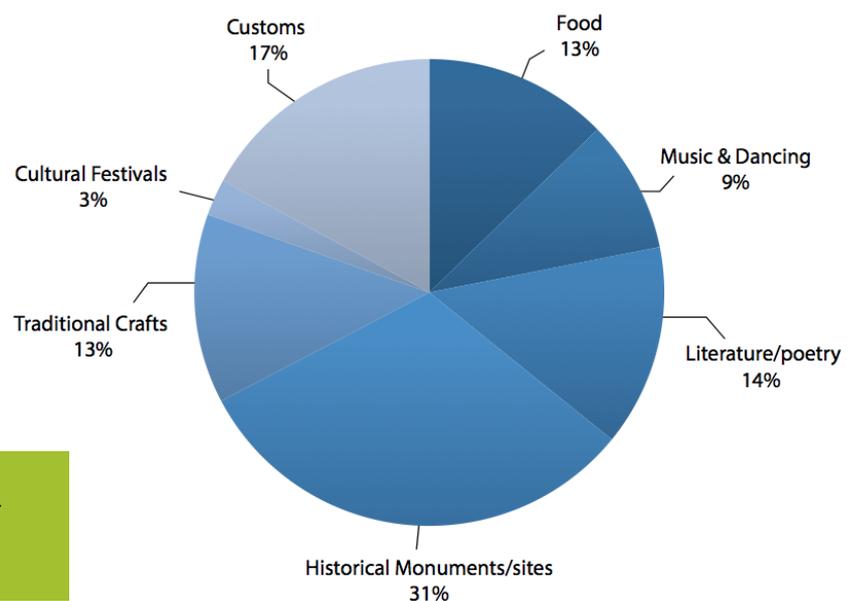
Introduction

International bodies have acknowledged the need for the promotion of cultural heritage through engagement across dividing lines. UNESCO's recent campaign, #Unite4Heritage, Cultural Diversity Under Attack: Protecting Heritage for Peace highlights the global importance of celebrating cultural diversity through engagement with existing heritage. Such efforts are extremely relevant in Lebanon, which is home to a huge diversity of religious communities and varied historical legacies. Without immediate action to promote a sense of shared cultural heritage in Lebanon, the damaging forces described in this research risk causing irreparable harm as both physical and intangible heritage will be forgotten. Without that heritage, a major opportunity for uniting Lebanese communities around a shared identity will have been lost. Therefore, the Tourathing project aims to address clear social needs by engaging youth volunteers to build bridges across dividing lines in Lebanese society.

those people, their art, architecture, food culture, traditions, religion(s), and other elements that helped shape their way of life. Graph 1 below shows the main identified cultural heritage items in Lebanon as per the Community Survey (CS) results.

From Stone Age settlements to Phoenician city-states, from Roman temples to rock-cut hermitages, from Crusader Castles to Mamluk mosques and Ottoman hammams, the country's historical and archaeological sites are displayed all across the country reflecting ancient and modern world history. Those contributed to a long-standing history of cultural tourism in Lebanon.

Lebanon boasts cultural and religious diversity (with 18 officially recognized sects), and therefore enjoys a rich mixed cultural heritage. It is a country that has long attracted and still attracts, albeit in different ways at the time being, a large number of stakeholders, including intellectuals and artists from around the world, whether having fled their country of



Graph 1: Lebanon's Most Important cultural heritage Items

Lebanon is a country with a very rich cultural heritage, the lifestyle of the people in the different geographical areas, the history of

origin (Armenia, Palestine, Iraq, Syria, etc.) or having willingly chosen to settle in Lebanon. Moreover, Arabophone, Francophone and

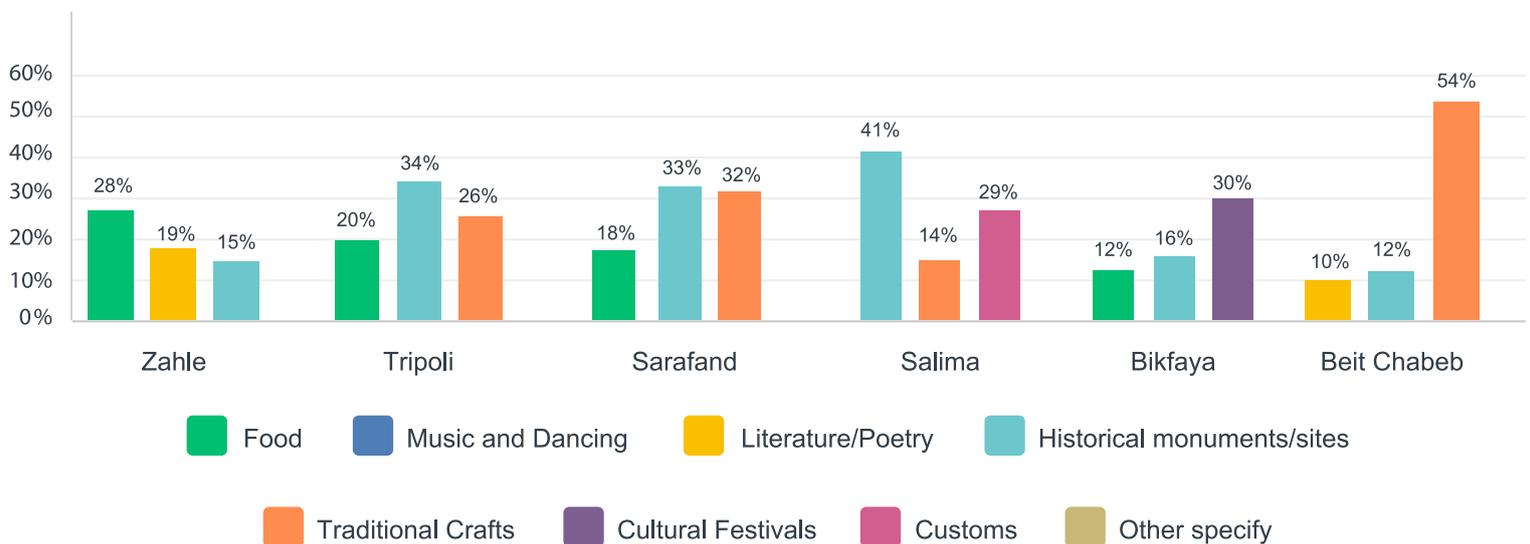
Anglophone influences play an important role in the history of the Lebanese society and cultural practices.

In general, Lebanon constitutes a strategic meeting point in the cultural sphere and is known as one of the Middle Eastern countries where freedom of expression is present more than anywhere else in the region. Thanks to these two factors (trilingualism and freedom of expression), Lebanon has boasted throughout history diverse cultural productions and built a rich heritage¹.

Food culture is an integral part of the Lebanese identity. In the last years, there have been serious efforts at preserving and reviving Lebanese local knowledge and traditions around food and NGOs worked to reconcile

the new generation and urban population with their food traditions to preserve their culinary heritage and empower small producers and farmers – key holders of these traditions².

Lebanese crafts heritage is mainly concentrated in small villages where the old skills are handed from generation to generation, produced from local raw materials and carefully made with a sophisticated aesthetic and skills. Different regions of the country specialize in various handicrafts such as basketry, carpet weaving, ceramics and pottery, copper and metal working, embroidery, glass blowing, and gold and silversmithing. Some Lebanese villages are also known for their finely crafted church bells, such as Beit Chebab. Graph 2 below shows the most important cultural heritage sites per target area as identified by the baseline survey's respondents.



Graph 2: Lebanon's Most Important cultural heritage Items per area (top 3 answers)

¹ Culture in Lebanon by 2020 - Status Quo • Agenda Culturel • www.agendaculturel.com • June 2016.

² Culture in Lebanon by 2020 - Status Quo • Agenda Culturel • www.agendaculturel.com • June 2016.

There is a wide range of festivals that take place in Lebanon, especially in the summer season where festivities including both Lebanese and international performers take place in major archaeological and historical sites, including Baalbek, Byblos (Jbail), and Beiteddine, Anjar, Deir el Qamar, Tyre (Sour) but also in small villages, such as the peach festival in Bikfaya.

Municipalities can, within their jurisdiction, establish or help establish and organize festivals and village celebrations, run museums, libraries, movies, cultural and social clubs, parks, and sport venues. These initiatives generally take place during summer, because the number of people inhabiting these small villages is considerably smaller during winter. That is why all municipalities, big and small, should be concerned and aware of their responsibilities in the cultural field and heritage preservation, despite their small resources.

At the national level, the Ministry of Culture was established in 1993. It used to be part of the the Ministry of Culture and Higher Education. The two ministries were separated in 2000. The Ministry of Culture is made up of two directorates: The Directorate General of Cultural Affairs, and the Directorate General of Archeology: "These two directorates have the mission of supporting creativity, improving accessibility to the art and heritage offer, and creating job opportunities, not to mention the special interest in books, which has been reflected through the establishment of the national library and several other libraries on the Lebanese territories"³. Four bodies, each with its own system, work under the Ministry of Culture: the Lebanese National Commission

for UNESCO, the Lebanese National Higher Conservatory of Music, the National Library, and the International Center for Human Sciences. In July 2017, the Ministry of Culture was set to receive \$180 million as part of a five-year plan to revive the Lebanese culture industry⁴. The plan's budget will be divided into two investments: the first, dedicated to maintenance and restoration of heritage and archeological sites (\$120 million); the second, tailored to promoting the culture industry (\$60 million).

Media, with the exception of social ones, dedicate little room for culture for reasons related to the lack of financial payback and audience interest⁵. Moreover, it should be noted that the large number of foreign cultural channels that can be viewed at a low price makes competition difficult, particularly with respect to quality.

As for social networks – which are very active culture wise – they allow small cultural operators and structures the opportunity to directly address their audiences and contribute to filling the shortage by sharing and rebroadcasting cultural programs, but also and above all, by promoting cultural events, artists, initiatives, and activities.

As came forward in the youth Focus Group Discussions (FGDs) of this baseline research, due to social and political fragmentation, significant historical sites have been severely neglected and are rarely visited by people who would have to cross sectarian dividing lines to access them. Furthermore, Key Informant Interviews (KIIs) respondents have expressed that government institutions

³ Culture in Lebanon by 2020 - Status Quo • Agenda Culturel • www.agendaculturel.com • June 2016

⁴ Daily Star, July 2017. "Ministry aims to Revive Lebanese Culture". <https://www.pressreader.com/lebanon/the-daily-star-lebanon/281599535528904/20170707>

⁵ Culture in Lebanon by 2020 - Status Quo • Agenda Culturel • www.agendaculturel.com • June 2016.

are seen as serving the interests of specific groups, not the entire population, leading to a lack of motivation to protect public space and cultural heritage. Moreover, the baseline results from the youth FGDs have also shown that cultural heritage contained in oral histories and traditional crafts are no longer regularly passed down to youth who have left their home communities. Lebanese youth do not always know about or value the cultural heritage in their communities because of this intergenerational gap. Within this context, Search is establishing a project called "Tourathing – Protecting our Future: A Youth-led Approach to the Promotion of Lebanese Cultural Heritage" in response to the challenges towards cultural heritage protection and promotion in Lebanon. This project seeks to address the aforementioned issues by reaching across dividing lines and providing spaces for Lebanese youth from varied backgrounds to come together to learn more about, reflect upon, and promote the rich cultural heritage and history of their country.

Project Overview

In partnership with three Lebanese non-governmental organizations, Nahnoo, Arcenciel, and Biladi, Search is kicking off a British Council funded project titled "Tourathing – Protecting our Future: A Youth-led Approach to the Promotion of Lebanese Cultural Heritage".

This project will seek to create a virtuous cycle whereby cultural heritage is protected by building bridges across dividing lines, which will in turn be strengthened by fostering greater value in cultural heritage. The project

will pilot its model by engaging a core group of youth leaders from six different communities in Lebanon (Zahle, Bikfaya, Beit Chebab, Salima, Tripoli and Sarafand) who will in turn engage directly with more than 1000 community members.

In this baseline assessment, two principal target groups were investigated: local communities and media community, and three types of stakeholders: youth, community members and social/traditional media stakeholders. The overall goal is to promote and protect Lebanese cultural heritage. The project will contribute to this goal through the following Outcomes and Sub-Outcomes:

Outcome 1: Cultural heritage under threat is researched, documented, conserved and restored to safeguard against permanent loss

- Sub-outcome 1.1. Cultural heritage will be better identified/recorded

Outcome 2: Local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets which will benefit the local economy

- Sub-outcome 2.1. Local staff and/or volunteers will have developed skills

Outcome 3: Local people are able to identify and value their cultural heritage and have a good understanding of what can be done to protect their cultural heritage and the role it plays in society and the economy

- Sub-outcome 3.1. Local people will have learnt (more) about their cultural heritage
- Sub-outcome 3.2. More and a wider range of people will have engaged with cultural heritage

The Tourathing project will be implemented in the target communities for 10 months, starting the end of November 2017. The outcomes and objectives of the project should be reached at the end of the project, in September 2018.

The following activities will be conducted as part of the project's implementation:

1. Inception workshop

A participatory workshop with the project partners to refine the design of the project and more precisely define roles and responsibilities as well as expectations.

2. Baseline Assessment

A baseline assessment and analysis in each of the areas of intervention to determine local perceptions and attitudes towards local and national cultural heritage, which led to this baseline report.

3. Youth Mobilization and Recruitment

Youth leaders will be recruited, representing the six areas of implementation.

4. Training on community mapping and heritage identification and recording

Youth leaders will gain skills in documentation, recording, research, and intergenerational dialogue, as well as define for themselves the role of heritage in their communities and in Lebanon generally.

5. Youth-led Heritage Mapping, Research and Assessment

Youth will spend six months conducting research and assessments in their communities to identify and gather information about the heritage that they want to promote through the project.

6. Training on heritage promotion and media skills

Youth will gain skills in the management and marketing of cultural heritage through various media and promotion strategies, as well as storytelling and tour guiding as relevant to the specific heritage and needs in their communities.

7. Youth Exchange Visits

Youth in each of the six communities will host the other volunteers from all over Lebanon to showcase the heritage they have been mapping and promoting in the previous months through a guided tour or other relevant tools, followed by a roundtable discussion about cultural heritage in their respective contexts.

8. Ongoing communication and online and social media promotion

Youth will share information about their work and reflections on Lebanese cultural heritage. This communication may take various forms, including photo essays, short videos, oral history recordings, blog posts, and/or an interactive website.

9. Final events/festivals

Youth will organize intergenerational groups from their community to attend, thereby elevating the impact of the project. They may plan their own final events to celebrate and further promote the mapped heritage or coordinate with existing festivals.

10. Mid-term Reflection and Final Evaluation

Halfway through the period of project implementation, the project team will hold a reflection day with staff and youth to reflect on the achievements and challenges experienced so far. During the final three months of the project period, the final evaluation will be conducted through surveys, focus group discussions and key informant interviews.

2. Baseline Methodology

Objectives

Out of the Box conducted this baseline research as an assessment of the local perceptions and attitudes towards local and national cultural heritage in Lebanon and to establish initial understanding of the Tourathing project context in Lebanon. The main aim of the project is to promote and protect Lebanese cultural heritage, while engaging youth to play a leading role in this process. Search, and its partners, have chosen the following target areas for the project: Zahle, Mount Lebanon (Bikfaya/Beit Chebab and Salima), Tripoli and Sarafand. In these six communities, focus group discussions and key informant interviews were conducted with youth, community members and key stakeholders in addition to community surveys. This assessment was completed during the course of October and November 2017.

Out of the Box, through this assessment, highlights what an inclusive and engaging project approach would look like based on the specificities of the different target communities. The baseline consists of an analytical study, having engaged youth as much as possible in the process, while also incorporating voices at the local and community members' levels.

As per the Baseline Terms of Reference, the assessment found clarification on the below lines of inquiry:

- Understanding the existing mapping efforts that document and promote local cultural heritage (including social media strategies and government initiatives), as

well as the challenges and opportunities for collaboration

- Mapping the understandings and attitudes of local authorities and community members towards the need to document and promote local cultural heritage in general and increased engagement of youth to do so in particular. Understanding the barriers and opportunities therein.
- Understanding the current societal norms around cultural heritage protection.
- Understanding and mapping the current dividing lines at stake hindering local and national cultural heritage protection.
- Understanding and mapping the skills and capacities of the identified youth to lead the process of documenting and protecting their local heritage.

In addition to the key elements above, this study provides baseline data for the below indicators:

- Level of leadership (collaboration, motivation and dynamism) among youth to lead the process of identification and documentation of local heritage
- Level of engagement in cultural heritage protection among youth from targeted areas
- Level of knowledge among youth of local cultural heritage
- Youth skills in documentation, recording, research and intergenerational dialogue
- Youth understanding and vision of the role of cultural heritage in their communities and in Lebanon in general
- Youth skills and knowledge in heritage management and marketing, tour guiding and storytelling

- Level of interest and awareness (perceptions and attitudes) of community members towards their local cultural heritage and other Lebanese cultural heritage
- Level of understanding and interest of local community members in target locations around the value and diversity of cultural heritage
- Social and traditional media interest in cultural heritage.
- Youth current relationships across sectarian, socio-economic and geographic dividing lines
- Current touristic/visit patterns (number, profile of visitors, etc.) from different areas in Lebanon to local cultural heritage sites
- Youth skills in social media and public outreach
- Youth and community members understanding about effectiveness, relevance, sustainability and impact of the project.

Data Collection and Analysis

Out of the Box used a consultative approach to carry out this baseline assessment. The data collection took place in the six targeted communities in Mount Lebanon (Bikfaya, Beit Chebab, and Salima), Tripoli, Sarafand and Zahle. A combination of qualitative and quantitative methodologies and tools were used; the results of which were triangulated to establish baseline findings, conclusions and recommendations. All tools and methodologies were finalized with Search in advance of the assessment.

Secondary Data Review

Out of the Box carried out a desk study of relevant information available from different sources such as the Lebanese Government, NGOs, UN agencies, traditional and social media. This also involved reviewing all documentation associated with the project including:

- The project proposal
- Existing assessments and research on cultural heritage
- Available demographic, social and economic data on the target regions and communities to develop the project context.

The insights gained from this review of secondary data provided the basis for the development of the community survey, and qualitative research instruments.

Primary Data Collection

Quantitative Methodologies

A quantitative method was used to reach a broader number of respondents and in order to collect quantitative data to be incorporated into the research. By engaging a broader research sample, it is possible to establish a more robust assessment of findings and determine an empirical baseline, from which future project outcomes can be measured. Thus, the quantitative methodology has produced data that can be aggregated and analyzed to shape the project design and provide quantitative baseline for indicators that could be used later to measure the impact of the program.

Out of the Box carried out face to face and online **community surveys** (CSs)⁶ amongst the target project stakeholders in each of the 6 communities to collect numerical information related to the study's key questions. The partners supported the process by engaging some youth who took part in conducting the community survey.

Table Community Survey conducted per area

Area	Male	Female	Total
Bikfaya/Beit Chebab	35	37	72
Salima	13	18	31
Tripoli	73	45	118
Sarafand	31	39	70
Zahle	34	32	66
	Total for all CSs		357

The table below shows the number of statistics needed based on the size of the population and the margin of error, therefore if we are looking at all areas together and a population that is greater than 5000, for a margin of error of 7.5% 171 surveys is the minimum required for all areas, and Out of the Box, Search and its partners reached 357 surveys in total.

Search and its partners tried to reach 96 surveys per area, to have a 10% margin of error per area, which was only accomplished in Tripoli, due to the difficulty of mobilizing people in smaller rural areas to participate in the surveys in a relatively short time.

Margin of error	Size of population		
	>5000	5000	2500
%10±	96	94	93
%7.5±	171	165	169

Qualitative Methodologies

Out of the Box used a number of qualitative methodologies to complement the quantitative community surveys. Qualitative methods enabled an exploration of key issues to gain further insights to be triangulated with the survey findings and other secondary data sources. A combination of focus group discussions (FGDs) and face to face structured Key Informant Interviews (KIIs) were conducted by the research team.

The results of these methodologies combined with the results of the quantitative method contributed to a robust baseline assessment.

1. Focus Group Discussions (FGDs) with youth and other community members ⁷

Focus group discussions were conducted in each of the target communities. The aim was to facilitate two focus groups in each community – one targeting youth meeting the criteria for project participants and the other one targeting community members. However, 9 focus group discussions have been conducted due to the fact that in Beit Chebab one FGD was cancelled because participants

⁶ The Community Survey questionnaire can be found in Appendix 6 of the report.

⁷ The FGD guides can be found in Appendix 4 and 5 of the report.

did not answer to the invitation to participate. A diverse social representation and a balance between the gender was ensured. The FGD guides were designed in order to enable different perspectives to be expressed taking into account gender and cultural sensitivities.

Table Focus Group Discussions Participation per Area

Total number of FGDs	Area	Focus Group Discussion Participation			
		Youth		Community Members	
		Male	Female	Male	Female
9					
1	Bikfaya/Beit Chebab	5	3	0	0
2	Salima	7	7	0	0
2	Tripoli	7	5	6	1
2	Sarafand	3	6	4	3
2	Zahle	4	5	4	3
Total		26	26	14	7

2. In depth structured Key Informants Interviews (KIIs) ⁸

Out of the Box carried out 3 to 4 structured interviews with key informants in each of the 6 communities for a total of 18 KIIs.

Key informants included municipality workers, mokhtars, civil society representatives, media and cultural representatives. These interviews were conducted to gather in depth information on key thematic areas.

Table Key Informant Interviews

Area	Male	Female	Total
Bikfaya/Beit Chebab	-	3	3
Salima	4	-	4
Tripoli	1	2	3
Sarafand	3	1	4
Zahle	1	3	4

⁸ The KII guides can be found in Appendix 3 of the report.

Data Analysis

Out of the Box used a baseline assessment matrix to ensure that all relevant data were captured in the qualitative and quantitative methods as relevant. An online analysis tool (Survey Monkey) and Excel were used for the quantitative data and a bespoke analysis framework for the qualitative data.

A wide range of analysis was applied, that varied from the simple ranking of a number of metric scores, to bespoke data mining from interviews and FGDs.

Our approach to analysis can be seen in terms of an analytical framework, comprising three elements: collected data, analysis and presentation.

Limitations

Time limitation

The main limitation to the baseline research was the time allocated to the exercise. Search and its partners operated within extreme time constraints to complete the data collection phase within one week. This limited any possibility of adjustment and fine tuning of the data collection methods. The community surveys, focus groups and interviews were conducted in parallel and within a one-week timeframe. This mainly posed challenges when trying to reach the agreed number of survey respondents.

Given the time available to conduct the surveys, it should be noted that it was not always possible to ensure a representative

sample in each community. The initial target for the project was 171 face-to-face surveys for all areas combined. Moreover, with the help of Search and its partners, we tried to reach 100 surveys per area, which was possible in Tripoli. In Sarafand, Zahle, Beit Chebab/Bikfaya we reached around 70 percent. In Salima, only 31 surveys could be completed. It is the view of the research team that this has not impacted the overall findings of the research, however, as noted in the recommendations, there should be tailored approaches for each community, and one of the considerations needs to be allowing reasonable time to ensure the participation of a wider group of stakeholders.

Context sensitivities

Although most of the FGD respondents were very open and interested in the research topic, data collection proved to be challenging at times. This was especially the case in the areas in which political tensions played a huge role in society. For example, the municipality in Salima has been inactive for a year and a half and political tensions across different religious communities are salient within the village. The political tensions influenced the data collection process as the interviewees were often more focused on those issues than on the status of cultural heritage within the community. The research team has endeavored to provide a balanced set of findings, taking into account the various biases that may be present. However, the findings should be read with this context in mind. Consequently, some biases may have been incorporated in the findings and recommendations of the project.

3. Findings

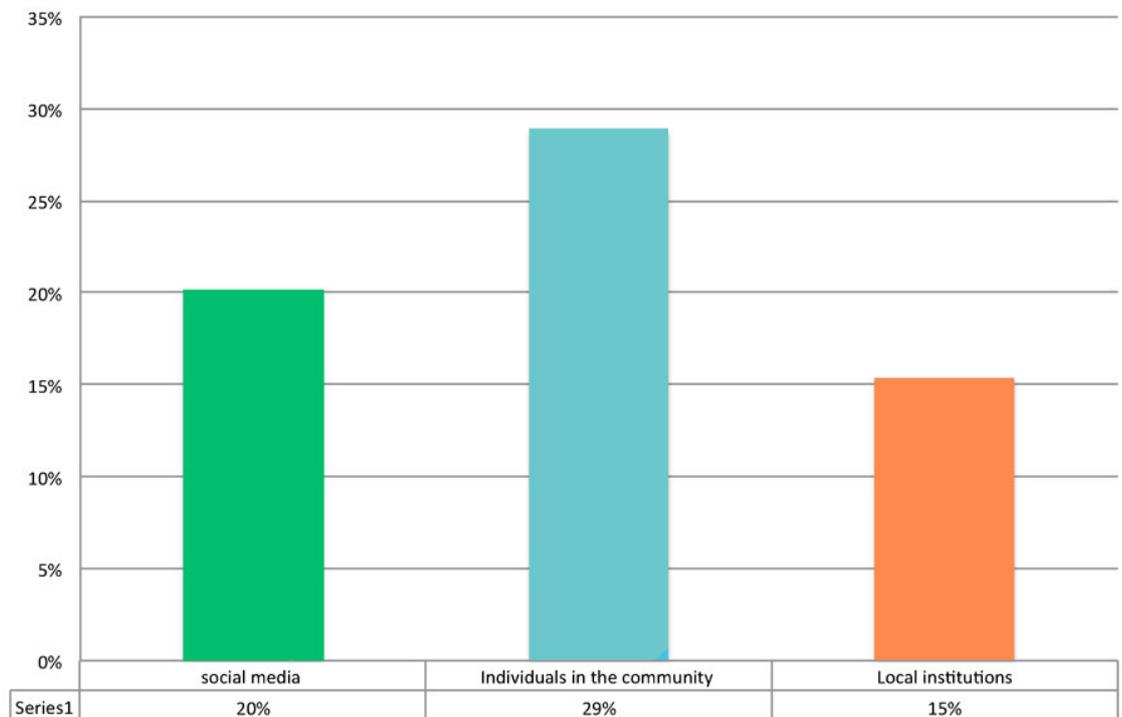
Specific findings to research questions

Existing mapping efforts that document and protect local cultural heritage.

Although several people, from both the KII and FGDs, have been engaged in certain cultural heritage activities, little to no people have been engaged in the actual documentation of cultural heritage. Graph 3 below shows that most of the CS respondents (29%) believed that community individuals were currently the most involved in cultural heritage documentation and/or promotion, followed by social media (20%) and local institutions (15%). Youth and Community Members (CMs) FGD participants from most areas mentioned that there are barely any

(social media) initiatives that try to document and promote local cultural heritage, and the little municipality efforts that do exist are not seen as effective or sustainable. An exception was Tripoli where the KII and FGD participants mentioned that there are some initiatives focusing on cultural heritage promotion and documentation. For example, social media documentation, such as Facebook pages⁹, are in use in Tripoli, but most young people who have been engaged in such initiatives find it difficult to document cultural heritage in a sustainable manner, as youth found it challenging to successfully lead such documentation and promotion campaigns in a way that it could have a public outreach outside of Tripoli.

Graph 3: CS results for the question: How is cultural heritage promoted or documented in your area? (Top 3 answers).



⁹ For example, the youth-led Facebook page We Love Tripoli. (https://www.facebook.com/pg/welovetripoli/about?ref=page_internal)

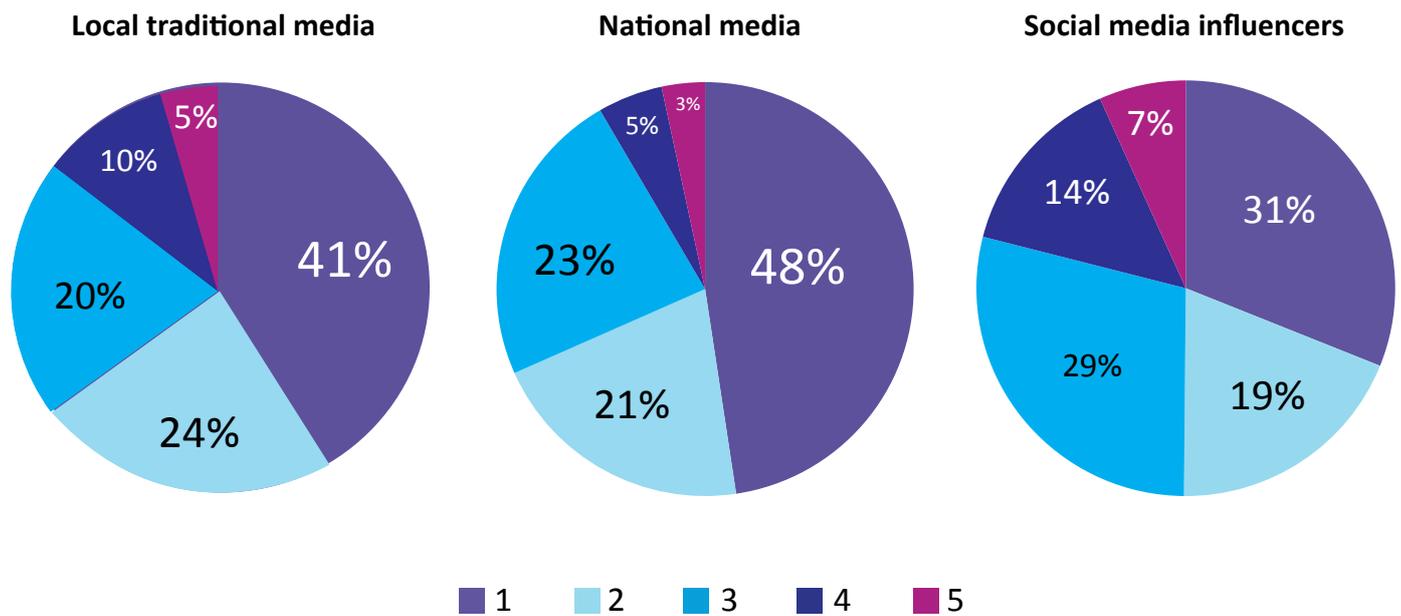
Some municipalities and civil society organizations are working on certain initiatives to promote their local cultural heritage. For example, in Zahle, festivals have been organized that promote the local cultural heritage, such as the Arak Festival. Moreover, in Beit Chebab, Salima and Zahle, the municipalities try to make sure that new houses that are being built adhere to the architecture of traditional Lebanese homes. Nonetheless, these initiatives have not yet successfully engaged locals and people outside of the area while also lapsing in the bridging of the intergenerational gap between older and younger community members in the target areas.

Another challenge, as mentioned by the KII respondents, is that national media currently do not play an important role in promoting cultural heritage and that it does not seem to be part of their priorities, due to lack of audience interest and financial payback. This is partly due to the fact that Lebanon is a country with political, economic and social troubles, that have the media's priority. Moreover, CM FGD respondents highlighted that it is almost impossible to promote cultural heritage in traditional national media without having proper connections in the media sector.

Similarly, in the CS when asked 'Do you think the following media are interested in your local cultural heritage (rate from 1 to 5)?', respondents from the different areas mainly gave the same answers, namely that there was a general low interest (1) of local and national media in cultural heritage topics, as can be seen in graph 4 below. Conversely, CS respondents felt that social media influencers were more interested in cultural heritage than national and traditional media, with 7% of the respondents rating their interest as very high (5) and 14% as high (4). Nonetheless, 50% still perceived social media interest in cultural heritage to be low (2) or very low (1).

“ If there are historical buildings being torn down and people are protesting, you never see the media highlighting and covering these stories. The media are not raising awareness among people on the importance of cultural heritage and what the situation really is, and how much is being destroyed from our cultural heritage. When was the last time media showed Anjar, Baalbek, Berdawne, or Riyak's reality? ”

(KII, Female, Media representative, Zahle).



Graph 4: Community survey results on perceived level of media's interest in cultural heritage (1: low interest to 5: high interest)

Related to the findings above, on a social media level, Facebook and Instagram are often used to document and promote local cultural heritage. Many examples of effective social media strategies were used, especially in Tripoli, where youth and civil society members created Facebook pages to restore the negative image stemming from Tripoli's past security issues. Trablos A7la, for example, is a youth initiative in Tripoli that aims to activate the tourism and the craft sectors, and highlight the city's historical features. Trablos A7la uses social media as an interactive platform to communicate with youth¹⁰. This initiative organizes competitions and encourages people to take pictures that they post online, after which the Facebook page picks a winner. Social media is used in an interactive way that encourages the engagement of youth in cultural heritage documentation, which can be used as an example in the social media campaigns of the Tourathing project.

Furthermore, as is quite common in Middle Eastern cultures, cultural heritage is often 'documented' by means of storytelling, through which older generations transmit their local customs and traditions to the younger generations. Nonetheless, the preservation of cultural heritage knowledge and practices is currently mostly oral, while tangible documentation efforts are still to be strengthened. Moreover, youth and CM FGD respondents from all areas feared that this intangible form of documentation is becoming more difficult to uphold as parents do not use storytelling to pass down information about cultural heritage as much as in the past. Relatedly, some KII and youth FGD respondents from Zahle and Tripoli have highlighted that Lebanon is becoming a more "Westernized" society and that communities are becoming more individualized, which affects the engagement of people with their local cultural heritage. This was mainly the

¹⁰ KII with the campaign launcher highlighted the use of social media in his Trablos A7la campaign. See the following website for their Instagram campaign: <http://www.pictame.com/tag/trablosa7la>

case in the bigger cities, such as Zahle and Tripoli. However, in smaller villages such as Salima and Sarafand, respondents did not mention a high rate of individualization but it was still highlighted as a challenge to cultural heritage protection. For example, a KII respondent in Salima mentioned that younger generations have other priorities (such as school and work in the city, i.e. Beirut) and that their connection to their local community is in decline as youth are barely present in the village.

Taking into account the possible opportunities to enhance documentation efforts and improve existing promotion initiatives, most participants agreed that awareness can be raised through mainly social media initiatives, as they have done in Tripoli, and to build on these existing initiatives for the Tourathing project.

Current understandings and attitudes of local authorities and community members

In general, local authorities and community members recognize the importance of documenting and promoting local cultural heritage in their areas. Some of the municipalities or civil society organizations were already working on cultural heritage promotion in their communities. For example, the Association pour la Sauvegarde du Patrimoine de Tripoli (ASPT: Association for the Protection of Cultural Heritage in Tripoli) in Tripoli launched a project titled Tourathy, Tourathak, which organizes projects in schools to engage children with their local cultural heritage in a fun and educational manner, while simultaneously engaging the children's

parents in the project. However, most of the initiatives conducted in the target areas often lack long term strategies, proper visibility and/or fail to engage youth or people from different backgrounds in an effective manner. In Salima and Beit Chebab, for example, two separate but similar initiatives were put into place by the respective municipalities that encouraged youth to hike past the cultural highlights of the villages. However, some of the youth in the FGDs were not even aware of this initiative and only a couple of youth participated.

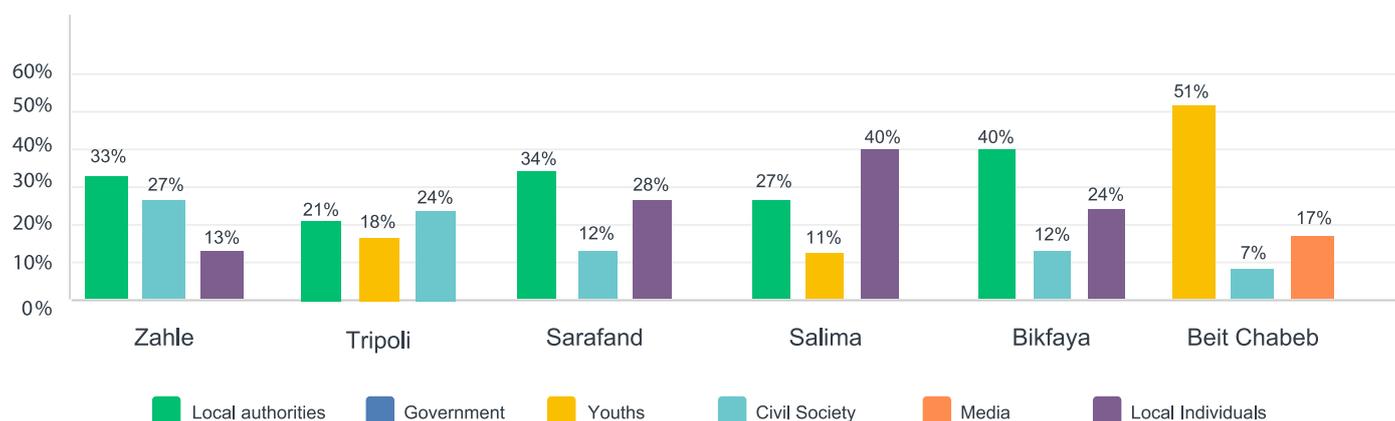
Many respondents from both the KIIs and the CM FGDs highlighted that it is crucial to include the municipalities and the governing bodies of the target areas into this project, which would eventually ensure its sustainability. The KII respondents from local authorities - such as the KIIs in Beit Chebab/Bikfaya, Salima and Sarafand - said that this would be relatively easy to do if it is made clear that such a project can have a positive impact on the economy of the area. The same respondents highlighted that their municipalities and other local authorities would be more interested to participate in cultural heritage initiatives if they are made aware of the positive outcomes, such as increased tourism, which in turn can lead to an increase of job opportunities and overall profit for the area. For example, Tripoli, because of its recent episodes of violence, has a relatively bad reputation in comparison to the other areas and youth and CMs from Tripoli have argued that this project can help to transform the image of the city and therefore attract more visitors. .

Regarding national authorities, CM FGD respondents from all areas expressed a loss

of faith in the government's capabilities and thought that the government did not have it within its priorities to promote and protect cultural heritage. However, all KII and CM FGD respondents said that the government (e.g. Ministry of Culture, Ministry of Tourism, and Ministry of Education) should play a bigger role in cultural heritage initiatives across Lebanon. Correspondingly, the CS results also highlighted the current lack of perceived responsibility in cultural heritage protection from the government. Graph 5 below shows the findings from the CS in which it becomes clear that the majority of the respondents also agreed that local authorities, in 4 out of the 6

initiatives and implementing projects. At the same time in Salima, there is a willingness of the youth to take the lead in cultural heritage initiatives and since municipality activities are frozen due to political issues, youth are perceived as the hope to act as responsible gatekeepers for cultural heritage promotion.

Most community members and local authorities in the KIIs and FGDs felt that youth were not engaged or interested in cultural heritage in general. Youth were often seen as unmotivated to participate in such initiatives, either due to lack of time because of school



Graph 5: Current responsible gatekeepers of local cultural heritage (Top 3 answers)

target areas, were currently the main actors playing a role in cultural heritage protection. It is noteworthy that, in Tripoli and Salima, youth are also perceived as having some involvement in protecting and promoting cultural heritage. In Tripoli the youth are actually the gatekeepers on the ground; they are seen as the ones involved in creating

and work commitments or due to a general lack of interest. However, this attitude was not expressed by most of the youth in the FGDs themselves. According to the youth, the main problem did not lie in their lack of interest but in the lack of initiatives and the failure of the municipalities or civil society organizations to engage youth to participate in such activities.

It was highlighted by most of the participants, in both the CM FGDs and KIs, that the local and national authorities and civil society organizations should be responsible for the promotion and documentation of cultural heritage by means of creating awareness and implementing different projects that include both youth and community members. Because the government does not provide reliable public services, many citizens depend on services from a patron or local politician, usually linked by confessional affiliation. With institutions largely functioning as systems of clientelism, many Lebanese have very little motivation to be civically active, leading to a lack of motivation to protect public spaces and cultural heritage. For these reasons, a great deal of cultural heritage in Lebanon is not protected, cultivated or nurtured, but is left to decline and thus inevitably be forgotten. Community members considered initiatives on cultural heritage promotion to be beneficial for their area and often held their municipality responsible for not organizing enough initiatives and focusing on other priorities not necessarily perceived as beneficial for the inhabitants. Nonetheless, some community members in Tripoli and Zahle acknowledged that they themselves should also play a bigger role in the promotion and protection of their local cultural heritage.

Societal norms around cultural heritage protection

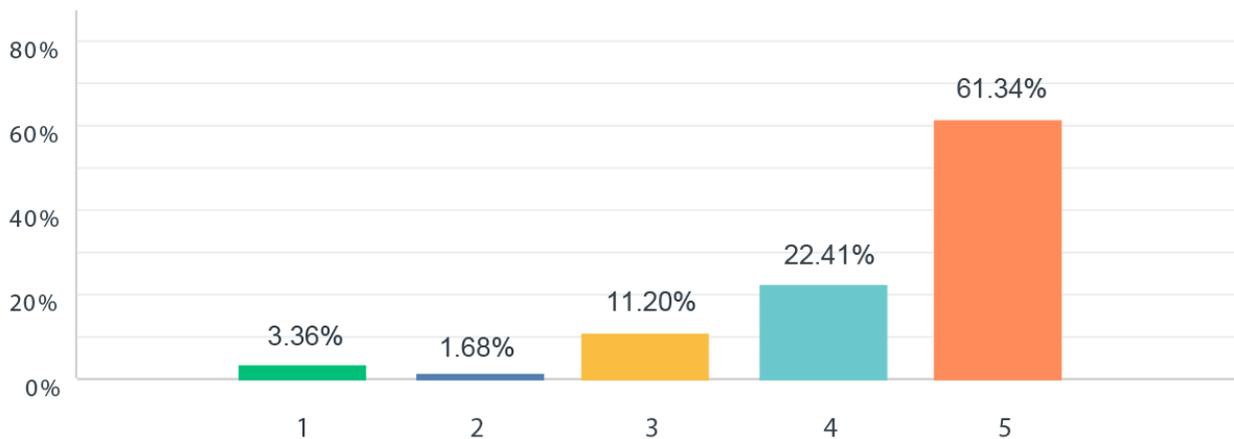
The majority of the community members and youth FGD participants mentioned that cultural heritage is a part of their identity. Interestingly, they often used the word identity ('al hawiyye') as a component of their

local collective identity. People attach great importance to the specific crafts, heritage sites and customs that are quintessential to their area, but they solely recognized this importance on a community level rather than on an individual level. Therefore, as individuals, most young respondents did not feel that they were at risk of losing a part of their individual identity, but rather of their collective identity, partly consisting of local community relations, should their local cultural heritage deemed to be at risk. Although collective and individual identity are closely related and interdependent, some youth respondents did not see the connection between the two and could not discern the consequences that a loss (of a part) of their collective identity, such as local cultural heritage, could have on their individual identity. For instance, three males in the Beit Chebab youth FGD said that it would not affect them personally if their village would lose the bell-making factory despite the fact the village is renowned for this specific cultural heritage. They felt that Beit Chebab would always be known for its bell-making, even if the production thereof ceases to exist. Conversely, after a period of discussion, other respondents in the FGD contended these arguments and argued that the loss of the bell-making factory would indeed have an impact on their individual identity. The progress of the discussion in the Beit Chebab FGD demonstrates the way for youth to get to consider that their local cultural heritage is indeed a part of both their collective and individual identities, and that engagement with local cultural heritage should be encouraged and expanded for their own benefit as well as for their community as a whole.

Moreover, youth FGD participants in all areas mentioned that people would be less inclined to protect their local cultural heritage as long as they do not think cultural heritage is important and, as a consequence thereof, do not recognize the impact of cultural heritage on their daily lives on an individual level. Relatedly, graphs 6 and 7 below show the community survey results when asked about the importance of cultural heritage to people themselves or as perceived to be for their respective communities¹¹. Graph 6 shows that over 61% of the community survey respondents rate cultural heritage as considered highly important (5) on an

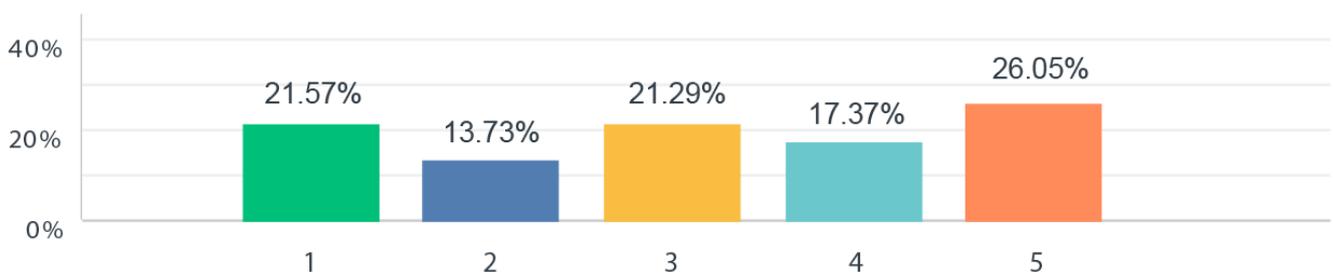
individual basis. However, graph 7 shows that community survey respondents do not believe that cultural heritage is deemed as important by their community peers, as only 26% of the community survey respondents believe that their community find cultural heritage highly important (5), and 17.3% thinks that their community peers find cultural heritage important (4). Thus, despite the positive perception of the importance of cultural heritage on an individual level, the fact that cultural heritage is not perceived as important in their community, makes it difficult for people to engage with cultural heritage promotion and, as a direct consequence, the protection and promotion of local culture is at risk.

How important is your local CULTURAL HERITAGE for you?



Graph 6: Importance of cultural heritage (Individual level) - (5-1 scale (1 non-existent to 5 very important))

How important is this CULTURAL HERITAGE for your community?



Graph 7: Importance of cultural heritage (Community level) - (5-1 scale (1 non-existent to 5 very important))

¹¹ The CS results for these questions per area are attached in Annex 1 and 2.

Respondents also highlighted that cultural heritage becomes less important because, due to “Westernization” and globalization, societal norms have changed over the years and people are becoming more individually focused. Notwithstanding these external influences, the fact that most participants recognized the importance of cultural heritage protection for their personal environment and as an important part of their (collective) identity creates many opportunities for the Tourathing project. In light of identity perceptions, one youth FGD respondent in Zahle said that the Arabic language (which was seen as a quintessential part of the Lebanese identity) was at risk as English or French are preferred languages in schools and in some segments of the society. One of the Zahle youth FGD participants mentioned the following: “our cultural heritage does not necessarily relate to our identity at all times because some traditions or customs, or even monuments, are a reflection of our colonial past which I do not necessarily think is from our identity” (Zahle, Youth FGD, Female). It is worth noting that Lebanon’s colonial history - and the cultural specificities that it has generated - also play a part in the ways in which different languages are used in the country. Nonetheless, seeing that language - Arabic in general and the Zahle accent in particular - was mentioned as an integral part of Lebanese cultural heritage, some youth FGD respondents felt that the focus on Western languages and cultures negatively influenced cultural heritage in Lebanon. As a youth FGD participant, referring to these Western influences, said: “Globalization is affecting cultural heritage in Lebanon on a large scale, we always want to imitate other countries

in traditions, customs or even architectural designs” (Zahle, Youth FGD, Female).

Despite the prospect that cultural heritage is at risk in their local communities, FGD and mainly KII respondents felt that cultural heritage promotion can help in terms of economic gains. KII respondents, especially those who work in the fields of tourism or cultural heritage promotion, highlighted that although what is old and valued in the community can no longer serve its original function, cultural heritage can surely still attract funding and tourists, but the knowhow and starting funding are lacking. In the light of economic development, it is crucial to develop a higher sense of significance of local heritage in each target area. Conservation of local heritage and tourism can act as complementary agents in the management of cultural heritage attractions, which will increase the economic viability of a community. As can be derived from the section on challenges to cultural heritage promotion and documentation below, collective measures, such as educational and promotion initiatives, need to be taken to develop a better awareness and protection of local cultural heritage while ensuring better visitor experiences. In light of this, FGD and KII respondents alike underlined that awareness initiatives on heritage promotion are needed to increase public accountability and ensure a continuous structure for promotion and awareness of cultural heritage.

Current dividing lines and challenges hindering local and national heritage protection

In most of the target communities, with the exception of Sarafand (where most people are from the same religious and political background), there are many political tensions and divides that strongly influence governing and social structures. From the KIIs and CSs results, mainly in Tripoli, Zahle and Salima, it was highlighted that political and sectarian dividing lines were putting cultural heritage at risk. Sectarian and political segregation was brought forward by the CMs as a main dividing line because many people are not aware of the heritage outside of their immediate sectarian communities as they often do not engage with people from different confessions. For instance, in Salima, the de facto segregation resulting from events in the civil war between the Druze and Christian community, makes it difficult to build a common sense of pride on their local cultural heritage as a shared identity.

“ There is no economic stability, or political and security stability in Lebanon, therefore it is very difficult for people to think about their cultural heritage when they have so many other priorities to think about

(Zahle, CM FGD)

Moreover, there is a general lack of governance when it comes to the documentation of local cultural heritage, both on a national and local government level. As came forward in the

CM FGD in Tripoli and several KIIs in Tripoli, Zahle and Salima, government institutions are seen as serving the interests of specific groups, not the entire population, which can be seen as a political dividing line between the Lebanese government and its citizens. As KII respondents and CMs alike have highlighted, the lack of heritage protection laws and the apathy of municipalities to invest in local heritage prevail in certain target communities. In Salima, for example, political tensions and lack of governance have led to an inactive municipality for the last year and a half – which continues to be an interim municipality – which puts any possible cultural heritage initiative led by the local authorities on hold, similarly to any other municipality initiative for that matter.

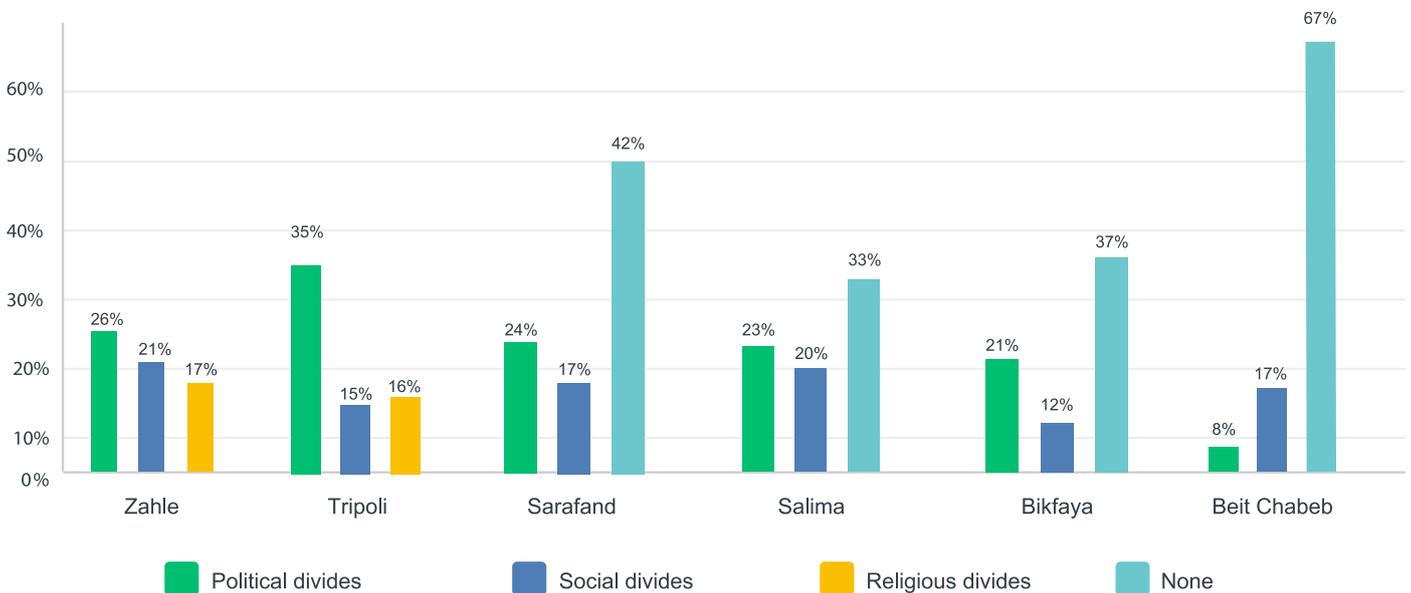
“ As Lebanese citizens, the government does not take care of us, we have so many problems to deal with that we do not have time to think about cultural heritage. If we do not rebel against our own reality, put all our problems aside and make an effort to think about our cultural heritage, we will not be able to preserve it. We should not allow our problems to be the end of our cultural heritage.”

(KII, Social activist, Female, Sarafand)

In addition, Tripoli's political history over the last years has been marked by the political tensions between two major fighting political parties. These political tensions had a trickle-down effect on a societal level and strongly influenced the social cohesion in the area. Moreover, there was a general distrust of

politicians in Tripoli as they were perceived to be either corrupt or working for personal gain. This mainly came forward in the CM FGD in Tripoli in which, even within the FGD, opinions on different politicians and their motives were divided. A couple of CMs in Tripoli felt that some politicians were harming the local cultural heritage by buying sites and changing them according to their own image. For example, one CM FGD respondent mentioned «Beit El Fann», which is a cultural center and the node for artistic groups, including painters, actors, musicians, poets, and filmmakers. The center aimed to help the surrounding area to develop its cultural and touristic ventures. However, some CM respondents felt that the ideological legacies of the site were harmed by politicians who turned it into a more conservative center, which limited people from exhibiting certain types of paintings or serving alcohol.

In the light of political interference in local cultural heritage, some community members in the Tripoli FGD mentioned that “Tripoli is becoming a city of one character that does not accept other cultures, evolution and growth. Some [political] parties are suffocating Tripoli with their close mindedness” (CM FGD, Male, Tripoli). However, other community members did not agree with him and felt that this particular participant was giving a more negative image of Tripoli’s political situation than was actually the case. The dynamics of the CM FGD in Tripoli clearly underline certain political or sectarian divides that can play a (negative) role in cultural heritage protection, although it is noteworthy that all CMs were very open to other opinions and were all hoping to change cultural heritage preservation in Tripoli for the better.



Graph 8: Current dividing lines that endanger cultural heritage promotion (Top 3 answers)

Comparably, quantitative results, such as graph 8 above, show that political divides were salient in Tripoli (35%), Zahle (28%), Sarafand (27%), Salima (25%) and Bikfaya (20%) according to the CS respondents, whereas in Beit Chebab, there was no mentioning of political divides. Interestingly, in Sarafand, Salima, Bikfaya and Beit Chebab, a high number of of the CS respondents believed that there were no dividing lines endangering cultural heritage promotion. That being said, CS respondents in all areas also highlighted that social divides could endanger cultural heritage promotion in their communities. These social divisions are closely interlinked with political/sectarian divides and mainly stem from social class divisions in society. Lack of funds often force people to prioritize other things than cultural heritage. Some KII respondents, from Zahle and Tripoli, mentioned that people from lower social classes do not concern themselves with local cultural heritage unless it is a means of earning money.

Another challenge can be found across economic lines, as the lack of funding in most areas prevents the promotion and preservation of local cultural heritage.

“ Some people own old historical buildings but do not have enough money to renovate them in the same historical style by using bricks and stones because it costs much more.

(Salima, Youth FDG)

Most municipalities found it difficult to create a space for cultural heritage protection as their limited funding often forced them to focus on more pressing needs. Furthermore,

especially in more vulnerable areas, such as Zahle district, Tripoli and Sarafand, people generally have other priorities than cultural heritage. Understandably, lower classes prioritize earning money to cover their basic needs. Cultural heritage, then, is often pushed to the background. Some people from lower classes might even work in traditional crafts that fall under cultural heritage. However, if not earning enough money in this field, they often switch to other fields, which distances them even further from their local heritage. Nevertheless, many people still engage with their cultural heritage in other ways, sometimes without consciously realizing they are doing so, such as with the cooking of traditional foods.

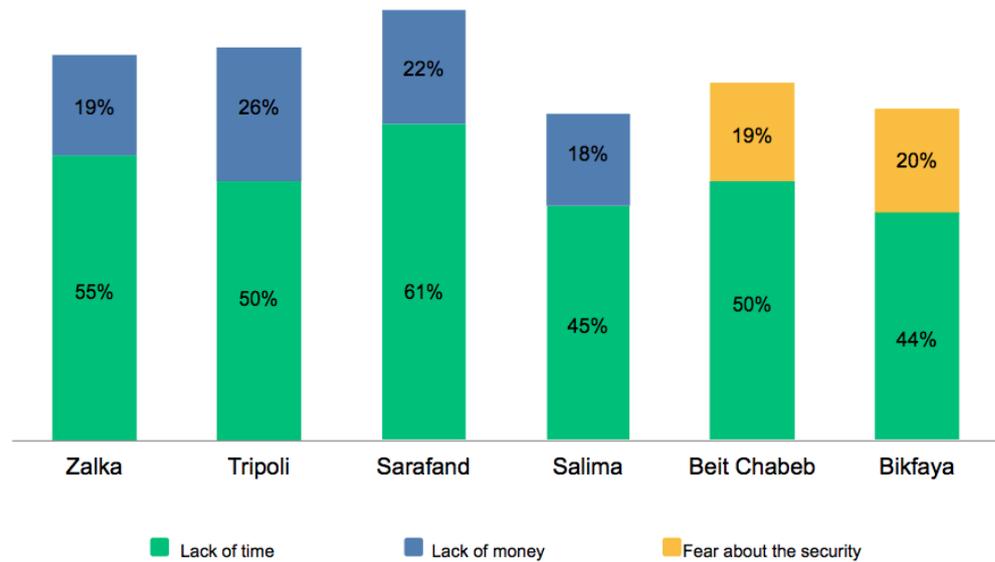
Moreover, youth FGD respondents also brought up the fact that another social divide was across intergenerational lines. The idea of working together with older community members was generally well perceived by the youth. Nonetheless, some FGD youth in Zahle said that it might be difficult as older community members might not take the youth seriously. Thus, it was recommended by the youth to find specific ways to approach and engage older generations in the project.

Youth in the FGDs also mentioned lack of time, lack of funds, and transportation issues as the main barriers in visiting other areas in Lebanon. As a youth FGD participant in Tripoli said: “If you don’t have a car it is so hard to get around, sometimes we don’t even know which bus would take us to a certain area” (Tripoli Youth FGD, male). Comparatively, the tables below show the CS results for the main barriers for youth and community members

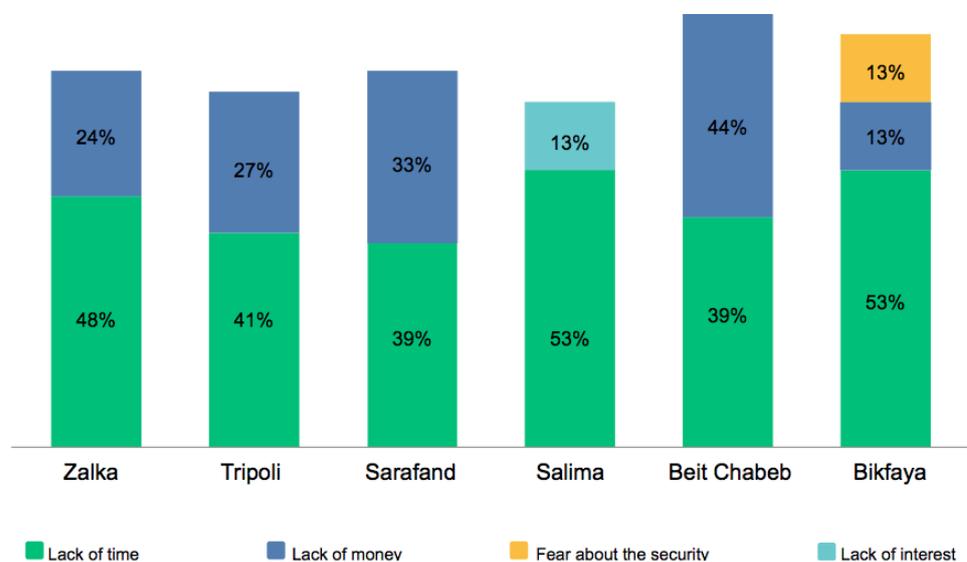
to visit cultural heritage sites in other areas more often, which can pose as challenges for collaboration in cultural heritage promotion across Lebanon. It is clear that for both youth and older community members in each area, lack of time is the main challenge to inter-community visits, with lack of money as a runner up. It is noteworthy that in Beit Chebab/Bikfaya fear about security in other areas also posed a challenge to consider visit other areas. The youth, although motivated, had some reservations when it came to visiting other places in Lebanon due to perceived security

issues in places such as Tripoli or in the Bekaa area. Although the security issues have been largely resolved in Tripoli, they still leave a bad imprint on the area and discourage the attraction of people to this area. Consequently, Tripoli is still seen as a danger zone and many people fear to visit Tripoli due to this, despite the richness of its cultural heritage. The tables below demonstrate the top two barriers to visit cultural heritage in other cities per age group and per area as came forward in the CS results.

Graph 9: Barriers to visiting other areas more often (Youth 18-34)



Graph 9: Barriers to visiting other areas more often (Youth 35 - 60+)

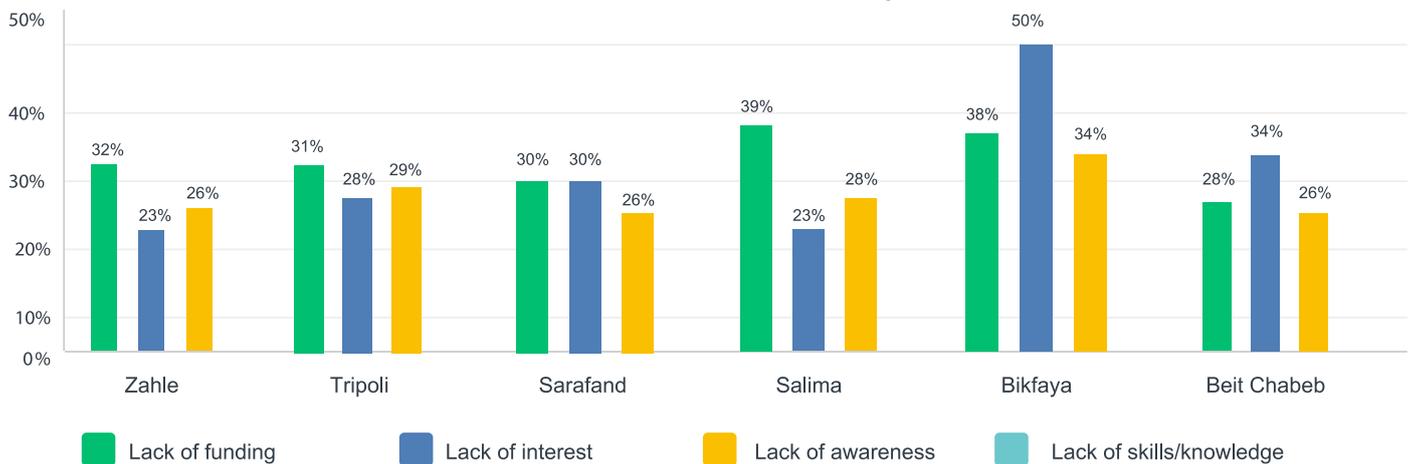


In addition, community members expressed their worry for local cultural heritage protection as, from their perspective, the young generation do not seem interested to preserve it. Relatedly, many CM FGD participants admitted that the lack of interest from youth may also stem from the lack of awareness that both youth and older community members have on their local cultural heritage. As can be seen in graph 9 below, the CS results also highlight lack of interest and lack of awareness (and lack of funding) as the main challenges to cultural heritage promotion.

“ Parents do not always play a huge role in raising our awareness about our cultural heritage and the importance of preserving it as I feel that they are more focused on pushing us towards education and the jobs that will help us gain proper money

(Beit Chabeb, Youth FGD)

Although not as much as in the past, both the youth and community member FGDs participants in all areas, mentioned that if they do learn about their local cultural heritage, it is mainly from their families and from their community.



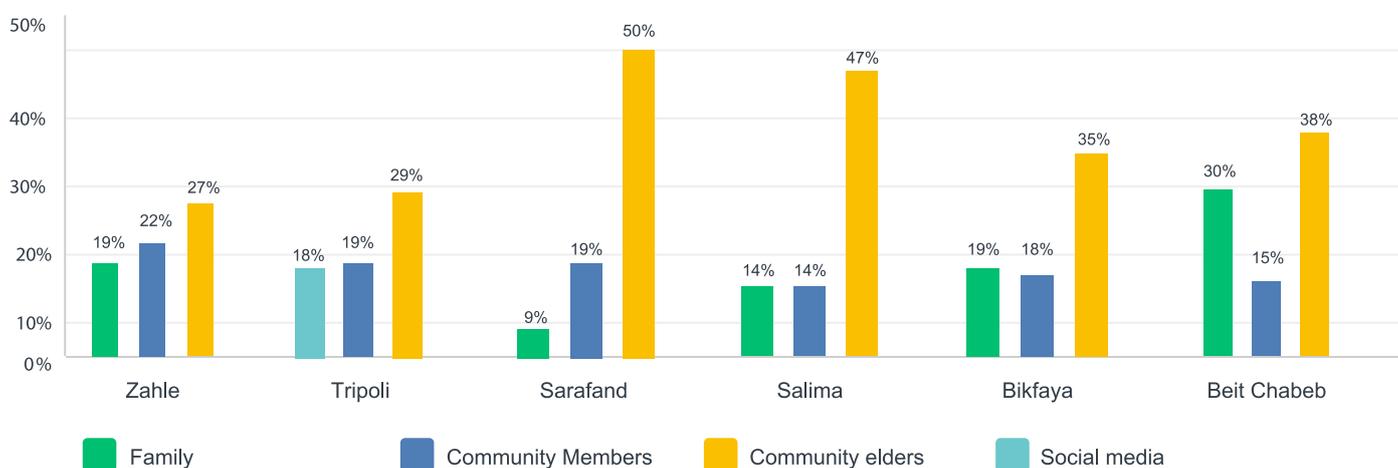
Graph 11: Main challenges for local cultural heritage promotion (Top 3 answers)

It was highlighted by youth in all the FGDs that lack of awareness partly stems from the fact that parents do not educate their children on cultural heritage as much as they might have done in previous generations, which jeopardizes cultural heritage documentation.

Youth FGD participants learned about the main national cultural heritage in schools, but on a superficial level, and without mention of their local heritage. Graph 10 below shows the community survey results per area to the question ‘Where do you get your local cultural heritage knowledge from?’. Most respondents mentioned community elders as the main source of knowledge on cultural heritage. In Beit Chebab/Bikfaya family was also mentioned as the second source of knowledge;

other areas mentioned family too, but not to the same extent. Interestingly, as shown in the results from the community survey, none of the respondents from the different areas mentioned schools/universities as a place where people learn about their local cultural heritage. It is also noteworthy that only in Tripoli social media is mentioned as a site of learning, which exemplifies the effectiveness of the social media efforts that have been put into place in Tripoli by the youth to change the perceptions about the city since the end of overt conflict in the city.

leadership skills to document and promote local cultural heritage and actively engage other (especially older) community members. A couple of youth in Zahle, Tripoli and Beit Chebab mentioned having specific skills and experiences that they can put into practice in this project, such as tour guiding skills or project management. However, they do not see themselves as leaders and feel like they are in need of organizations or older community members who can lead the way and can help them in these processes. Having said that,



Graph 12: Where people learn about cultural heritage? (Top 3 answers)

Skills and capacities of youth to lead documentation and protection processes. Around 85% of the youth who participated in the FGDs were very engaged and excited about the Tourathing project. Youth were highly interested in learning more about their local cultural heritage and were generally very open to visiting other areas and working with youth from different backgrounds.

Although very motivated to participate in initiatives that promote and preserve cultural heritage, most of the youth respondents also admitted that they lacked the knowhow and

most of the youth who participated in the FGDs possessed a variety of complementary skills (research, communication, writing, graphic design, tour guiding) to build on to successfully implement the project's activities, yet, they are in need of specific guidelines that help them to put these skills into practice in the right manner.

Following the general dynamic of the youth FGDs it can be stated that the lack of leadership among youth mainly stems from insecurity issues and not from their lack of talent. For example, half of the youth respondents in

Beit Chebab expressed that older community members did not always take them seriously, which hindered their motivation to actively lead cultural heritage protection or promotion processes. Whereas the other half said that the lack of leaderships among youth mainly stems from an overall lack of interest. Thus, to actively support youth in becoming leaders in this process, all youth FGD respondents agreed that intergenerational dialogue should be encouraged, while simultaneously strengthening youth's engagement and leadership skills.

Interestingly, around 50% of the youth respondents said they had little to no experience in documentation of local cultural heritage, especially in Beit Chebab, Salima and Sarafand. However, most youth in all of the areas made use of social media to document their lives (and with that their local cultural heritage on occasion) and shared it with their followers. Social media skills were mainly salient in Tripoli, as there were existing youth-led social media initiatives (e.g. We Love Tripoli) actively led and used by the youth FGD respondents. As for use of local (traditional media), these skills were mainly noticeable in Zahle, where two of the youth FGD participants (both female) were journalists who were very open to use their connections and platforms for local cultural heritage promotion. Most of the youth know their way around social media and use it often in their daily lives, but they do not know how to effectively share these images across different communities, especially across different generations. Thus, most of the youth do not yet know how to use these skills in a sustainable manner to promote their local cultural heritage, which is

why they would also benefit from marketing skills.

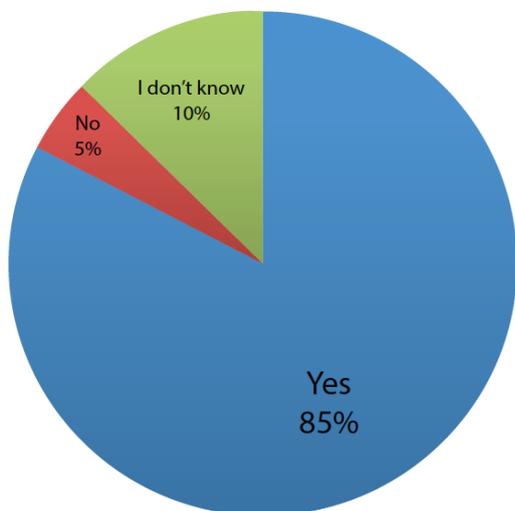
In addition, some of the youth have developed project management and organizational skills on a small scale in their jobs or during school/university projects or at scouts' events, such as in Beit Chebab. Some of the youth also had extensive graphic design skills, which could be very useful in the design of promotion initiatives. The skills are quite similar between the different areas and genders because all youth FGD participants were college educated and had similar skills across research, graphic design, communication and writing. Moreover, many young people are used to taking pictures for social media and some work in cinematic fields or journalism, which are very valuable skills that they could bring to the Tourathing project.

Project Indicators

Table 1: Table Showing Project Outcomes per Indicator

Level of leadership among youth to lead the process of identification and documentation of local heritage (collaboration, motivation and dynamism)

There is a general lack of leadership in terms of being proactive and taking initiatives among youth to lead the process of identification and documentation of local heritage, especially when it comes to engaging others across different generations and communities. However, the interest in collaboration with youth from different areas and from different backgrounds is very high. As can be seen in the graph below, 85% of the youth CS respondents were interested in participating in the Tourathing project.



Graph 13: Youth interest in project participation

The youth in the FGDs were generally very motivated to learn more about their local heritage and were also eager to learn more about the heritage around Lebanon. Yet, despite the high level of expressed motivation and dynamism, youth felt incapable of leading cultural heritage initiatives without gaining leadership skills and without the help of their local authorities and from civil society organizations.

Level of engagement in cultural heritage protection among youth from targeted areas

Related to the lack of leadership among youth there was a low level of engagement in already existing projects on the protection and promotion of cultural heritage. However, around 20% of the youth were working on several projects that helped to not only promote the cultural heritage among people in their area, but also helped to create a more positive image of their area. For example, in Tripoli, there was someone who was working on a video that documents tourists in Tripoli near cultural heritage sites, to transform the negative images of Tripoli related to its security issues. Despite some very interesting initiatives done by and for youth, the overall engagement of youth in cultural heritage protection remains relatively low. Moreover, the CS results show that 41% of the respondents believed that youth were interested in the protection of their local cultural heritage, whereas 45% said that youth were not interested and 15% did not know if youth were interested in cultural heritage protection.

Level of knowledge among youth of local cultural heritage

As has been discussed in the findings, many young people have superficial knowledge about their local cultural heritage. Most people learn about cultural heritage from their elder community members or within their family, which are often related to traditions or food customs. The CS data also show that community elders were the most mentioned when asked where people got their cultural heritage knowledge from, with the following percentages per area: Zahle %27, Tripoli %29, Sarafand %50, Salima %47, Bikfaya/Beit Chebab %37. These numbers can also be found in graph 10. The actual level of knowledge is difficult to measure as cultural heritage knowledge is taught on an individual level in families or small communities. People also learn about cultural heritage in schools, but on a very low scale and these are often very general teachings on Lebanon's overall history. From the CS respondents, no one even mentioned schools as a place where people learn about cultural heritage. Arguably, the overall knowledge on their local cultural heritage is relatively low as there are no formal educational structures in place that advance cultural heritage knowledge on a macro-level.

Youth skills in documentation, recording, research and intergenerational dialogue

As came forward in the FGDs in Tripoli and Zahle, several youth possess useful documentation and recording skills that they mostly put to use on social media, this was especially salient in Tripoli, where social media campaigns on cultural heritage already exist. In Zahle, youth respondents also mentioned their documentation and recording skills as part of their (part-time)

jobs as journalists. Moreover, some youth have developed graphic design skills and research skills during their studies and/or daily jobs. As for intergenerational dialogue, most of the youth were very open to work together with people from different generations. However, some felt that the dialogue with older community members might be difficult from time to time, as older and/or old-fashioned people might not take the youth seriously.

Youth understanding and vision of the role of cultural heritage in their communities and in Lebanon in general

The vision and role of cultural heritage mainly lies in the relation it has to the collective identity that most of the youth felt towards their community. Cultural heritage was seen as the denominator of a shared identity of Lebanese people in general, and as part of their community in particular. This is juxtaposed however, by the growing individualism and globalization that youth and CM FGD respondents highlighted, which forces cultural heritage more to the background. Nevertheless, most people did recognize the value of cultural heritage to their respective communities, albeit in a more economic sense (i.e. the promotion of cultural heritage for profit or financial gain).

Youth skills in heritage management and marketing, tour guiding and storytelling

Youth FGD respondents from all areas said that they had little skills in heritage management and marketing for their local cultural heritage. Tour guiding and storytelling were the most present skills among youth but still on a very small scale. For example, when youth have friends visiting their area, some youth showed them around their community, whereas others participated in cultural festivals in their respective areas.

Level of interest and awareness (perceptions and attitudes) of community members towards their local cultural heritage and other Lebanese cultural heritage

Most of the community members had a high level of interest for their local cultural heritage. Some community members also expressed interest in Lebanon's national cultural heritage. However, most people valued local cultural heritage more as it could possibly be used to further develop their area and community. In every target community, the importance of cultural heritage to people's collective identity was highlighted. Nevertheless, despite the high level of interest, community members also recognized that most people have other priorities than cultural heritage, especially in areas with relatively low economic development. The table below shows the CS results to the question "How would you rate the level of interest of CM towards your area's cultural heritage? (On a scale from 1 (no interest at all) to 5 (very high interest))". It becomes clear from the CS results that the level of interest of CM in all target areas is not as high as was stated in the FGDs.

Area	1	2	3	4	5
Bikfaya	11%	11%	20%	38%	20%
Beit Chabeb	8%	23%	19%	12%	38%
Salima	3%	6%	36%	26%	29%
Tripoli	19%	20%	33%	17%	11%
Sarafand	31%	17%	29%	16%	7%
Zahle	5%	15%	23%	30%	27%

The awareness of CM towards their local cultural heritage was the highest in Tripoli and Zahle, as most of the CMs participating in the FGD were also working in the cultural sector.

In Salima, Sarafand and Beit Chebab/Bikfaya, CMs were also aware of their local cultural heritage but were not as active in the field of cultural heritage and were also less aware of the decline of cultural heritage in their area.

Level of understanding and interest of local community members in target locations around the value and diversity of cultural heritage

The FGD respondents made a clear distinction between cultural heritage in tangible and intangible forms. Most of the respondents valued the unique differences of their local cultural heritage compared to other places. For instance, in Beit Chebab/Bikfaya, all FGD respondents valued their famous peaches and considered it unique to their own area and soil. Furthermore, the majority of the community survey respondents (%71) valued tangible cultural heritage (monuments, art, architecture and landscapes, food), whereas only %29 of the community survey respondents valued intangible cultural heritage more as important Lebanese cultural heritage (rituals, customs, language and songs).

Preservation and promotion of local cultural heritage were sometimes perceived as a luxury compared to development challenges such as education, health or livelihood, that were deemed of primary importance. Respondents indicated, however, that the safeguarding and valorization of the heritage can contribute to development and to combating poverty. The classification, protection and valorization of outstanding natural and cultural sites has a role to play in the development of local cultural tourism and could possibly increase job opportunities for locals. It was also highlighted that cultural heritage contributes to the strengthening of the local people's pride, dignity and feeling of belonging, while also offering them job creation and revenue-making opportunities.

Social and traditional media interest in cultural heritage

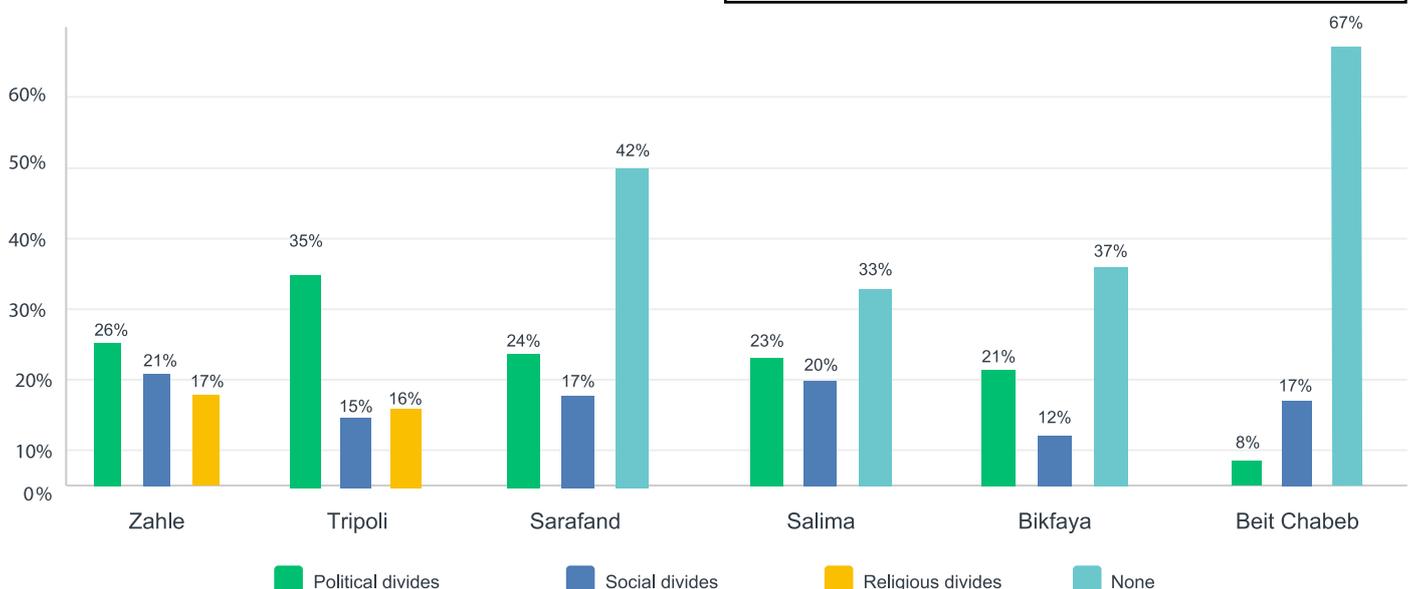
Most participants expressed concerns about the low level of interest of Lebanese media on their local cultural heritage sites or customs. Media tends to highlight negative events or situations in the target communities, especially in Tripoli, Sarafand and Zahle. Mainly national traditional media are mainly interested in topics that deliver a large financial and audience payback and cultural heritage is often not perceived as a topic that could achieve those goals. Regarding social media level, 40% of the community survey respondents perceived a higher interest in cultural heritage as opposed to the 11% who believed that national and local traditional media are interested in cultural heritage. Moreover, interest in cultural heritage is especially high among youth who use Instagram and Facebook, where pictures that are being taken at cultural heritage sites are often well received.

For local traditional media, only two youth FGD participants (who worked as journalists) mentioned that their local newspapers would be particularly interested in giving more attention to local cultural heritage. It was clear from all FGD and KII data, however, that everyone had more trust in the capabilities and willingness of local traditional media to promote cultural heritage in comparison to national traditional media.

Youth current relationships across sectarian, socio-economic and geographic dividing lines

Currently, most of the young people engaged in the baseline research remain in their own community and mainly have friends along their own sectarian, geographic and/or socio-economic lines. In Salima, for example, there was very little interactions between Druze and Christian youth and young people were not sure how to bridge these sectarian gaps. Furthermore, some of the FGD youth in Beit Chebab were hesitant to visit other areas that had a dangerous image or were mainly known for their security issues, such as Tripoli or the Bekaa region. More importantly, the lack of a well-functioning public transportation system in Lebanon was one of the major barriers for youth to cross geographic lines, as people without cars or enough money were unable to visit other places in Lebanon even if they would be willing to. Nonetheless, despite these challenges, most of the youth were abundantly open to work on these matters and cross these dividing lines.

The graph below shows the CS results of youth (age 18-34) on which divides they perceived to be the most harmful to cultural heritage promotion. It is noteworthy that, according to the quantitative data, except for Tripoli and Zahle, a high percentage of youth felt that there were no divides that challenged cultural heritage promotion.



Current touristic/visit patterns (number, profile of visitors, etc.) from different areas in Lebanon to local cultural heritage sites

None of the municipalities have visitation records. Unfortunately, there are no statistics covering the visiting patterns per area, as there is a lack of documentation structure (there are no tourist offices to register the profile and number of visitors). However, the graph below shows the CS results on how often the respondents mentioned visiting a cultural heritage around the country. As can be deduced from the graph a large majority of the CS respondents in Beit Chebab (76.9%), Bikfaya (65.2%) and Zahle (63.6%) visit other cultural heritage sites more than once per year. This percentage is lower for Salima (51.6%), Sarafand (45.7%) and Tripoli (39.8%), but still highlight relatively high cross-communities visitation patterns.

Emerging from the qualitative data, the following can be highlighted:

Tripoli: mainly foreign tourists visit Tripoli in comparison to Lebanese tourists, the latter often perceive Tripoli as an area with security issues, which doesn't attract visitors.

Zahle: as was deduced from the interviews and focus groups, Zahle is a relatively attractive area and the main visitors are from Beirut or foreign tourists. People from surrounding areas also visit Zahle.

Sarafand: the people who visit Sarafand are mainly from neighboring villages who work in Sarafand and come to Sarafand for their samke harra (spicy fish) and foreigners come visit the traditional glass artefacts.

Salima: some Lebanese tourists and/or people from surrounding areas visit Salima. Furthermore, people who are originally from Salima, residing somewhere else, come back and visit Salima frequently.

Beit Chebab/Bikfaya: mainly foreign and Lebanese tourists make use of the cultural heritage sites in these villages. Moreover, people originally from Beit Chebab/Bikfaya, who moved out of the villages, come back and visit the cultural heritage sites.



Youth skills in social media and public outreach

Youth use social media fervently and can put these skills into practice during the Tourathing project. Youth mainly have experience with use of Instagram, Twitter and Facebook, they learn fast when it comes to social media. However, more skills are needed to put these social media skills into practice as a cultural heritage documentation and public outreach tool. As came forward in all youth FGDs, many young people are not able to or are not sure how to use their social media skills in such ways that it can attract a large group of people to their area.

Youth and community members understanding about effectiveness, relevance, sustainability and impact of the project

Most of the people we spoke to recognized the importance and relevance of this project, especially the potential impact it could have on the social and financial development of their community. In the light of development, all target areas and their municipalities were tremendously interested in the project and were open to facilitate the process as much as possible. As for sustainability and maximized impact of the project, youth/CM FGD and KII participants alike advised to closely work together with municipalities and local stakeholders to create a strong base in the target areas. Moreover, follow up initiatives should be done in the target areas after the project has ended. This can be done with support of the youth and other stakeholders who will be involved in the Tourathing project during its lifespan.

In addition, most CMs and youth in every target area but mainly in Tripoli and Salima strongly advised to steer away from political and sectarian issues and to include people from different backgrounds and ages in the project's implementation. The CMs and youth in Tripoli and Salima emphasized that the potential impact of the project could be at harm if political neutrality was not ensured. In all areas CMs and youth mainly recognized the potential impact of the project as a way to strengthen the tourism sector and to encourage people to visit their local cultural heritage.

4. Conclusions

Cultural heritage provides tangible links between past, present and future and protecting Lebanon's cultural heritage will encourage balanced and sustainable development. As has been highlighted in this report, the preservation and promotion of cultural heritage is relatively important to the respondents as they perceive it as part of their collective identity. Furthermore, respondents recognized the economic benefits that cultural heritage promotion could have for their communities. Nevertheless, the baseline research has also shown that municipalities and individuals did not dedicate much room to documentation or promotion initiatives, mainly due to lack of funding and awareness. Yet, all municipalities were open to cooperate and create a platform in their respective communities for cultural heritage promotion and documentation.

It is noteworthy that, despite the high level of interest, across all target communities there were little to no sustainable or long-term documentation and promotion efforts for local cultural heritage. One of the major challenges for this kind of initiatives lay in the fact that there is a general lack of awareness and information on local cultural heritage and sustainable ways to promote it. Other challenges were of a political or economic nature, in light of the fact that political and sectarian dividing lines or lack of funding would often stagnate cultural heritage initiatives. CMs mentioned political and sectarian divides as the main dividing lines that could endanger cultural heritage promotion. Youth, however, mainly mentioned social divides, such as intergenerational divides, as the main divides in society that could harm collaborative practices in cultural heritage promotion and

protection. As the findings have shown, it is important to note that specific political and sectarian, as well as intergenerational, dividing lines should be taken into consideration while implementing the project's activities. This is discussed in detail in the recommendations section.

As the results of the baseline research indicate, media, mainly national traditional media, do not play an important role in the promotion of cultural heritage thus far, as it is not perceived as a topic that might attract a large audience or financial payback. However, despite the lack of national media initiatives, youth and CM FGD respondents indicated that local and social media could be used to promote visibility for cultural heritage in general and the Tourathing project in particular. FGD and KII respondents alike highlighted the need for transformation of negative images of particular areas, such as Tripoli, with help of social media campaigns or traditional local media, as will also be highlighted upon in the recommendations below.

Youth highlighted that there were different barriers that made it difficult for them to actively engage with local cultural heritage and to visit heritage sites in other areas in Lebanon. Mainly lack of time and lack of money were mentioned as the biggest barriers. Correspondingly, the lack of a well-organized and affordable public transport system made it difficult for youth to visit other areas in Lebanon. Moreover, youth FGD respondents in Beit Chebab had some reservations about visiting certain places in Lebanon, such as Tripoli, because of perceived security issues. All KII respondents and CMs recognized the importance of cultural heritage promotion to their community. While most CMs expressed

a loss of faith in the government's capacity and willingness to prioritize cultural heritage, they highlighted that it is essential to include the municipalities and local authorities in the target areas for the Tourathing project to be sustainable. Notwithstanding, all CMs emphasized that it was crucial for the project's success to remain politically neutral while creating partnerships with municipalities or other local stakeholders, which is addressed in the recommendations below.

It is noteworthy that youth associate cultural heritage with their collective identity, but they do not feel the urge to document and protect their local heritage. The majority of the youth FGD respondents highlighted that cultural heritage was an important part of their collective identity in their community, but when asked if the loss of cultural heritage would have an impact on their personal lives or individual identity, they did not think it would. Thus, one of the main recommendations of this baseline for the Tourathing project is that it needs to work on an individual and a collective level to increase social and public accountability of youth, as youth do not always feel responsible to promote and protect their local cultural heritage. On an individual level, the project's activities can support youth on learning how cultural heritage is also important for their personal values, and not only for their community as a whole. Collectively, the project can help the youth to create a social identity that encourages them to be more engaged with cultural heritage documentation and protection in their daily lives.

Lastly, it was highlighted that, although having enough skills in research and writing, graphic design and project management, youth often

lacked the knowhow and leadership skills to lead the process of documentation and promotion and actively engage other (and older) community members. The capacity building workshops that the project has planned for the youth can be further developed with the help of the recommendations below.

5. Recommendations

Recommendations per area:

Salima: As all respondents involved in the data collection were Druze, we would recommend to make sure to involve Christian participants otherwise there will be little opportunity for social cohesion and to bridge sectarian gaps.

Bikfaya / Beit Chebab: We would not recommend to merge the two communities into one target area for the project. The two municipalities and communities are completely independent and have different ways of working and interests and clearly stated their reluctance to be considered as one similar area for the project. Participants from both communities expressed their discontent with a merging of the two villages as one implementation site as they are unique in their own ways. If, due to funding, only one of the two villages can be incorporated in the project, Beit Chebab should be considered as a starting point due to the fact that youth from Beit Chebab were very engaged in the FGD and expressed a high interest to participate in the project, whereas Bikfaya youth were not present at all. Moreover, the municipality of Beit Chebab was very open to help out in the Tourathing project, while keeping enough space for youth to make their own decisions. In addition, the Beit Chebab municipality is already organizing small events with a focus on cultural heritage, that could be used as partner events for Tourathing.

Tripoli: It is important to watch the dynamics of Tripoli closely. For this area, it is crucial that awareness initiatives are put into place to transform its bad reputation, as both people from and outside of Tripoli mentioned the

negative perceptions that people have about Tripoli. However, this situation has already led to some initiatives showing great results, therefore it would be recommended to build on those existing initiatives. For instance, it is recommended for Nahnoo to keep working hand in hand with March during the project's implementation phase seeing that they have the right infrastructure to work in Tripoli and ensure the project sustainability.

Zahle: The participants in baseline strongly advised to go beyond the city of Zahle, and focus on the entire Zahle district. It is to be noted that Zahle was the only area in which there was considerable involvement of participants working in the media sector who showed readiness to support and cover the project in order to create more visibility.

Sarafand: This is the only area where most people have a similar political and religious background, which can ease the collaboration among community members. However, respondents also mentioned a lack of awareness and a lack of interest in local cultural heritage and its valorization to the community. The respondents also highlighted that there is a considerable number of monuments that are buried under the cities buildings, which makes it highly challenging to excavate them, because it will tremendously influence the city's infrastructure. Therefore, the project could work on awareness raising on the presence of these monuments underground, while focusing more on the traditional glass artefacts, religious monuments and the food Sarafand is known for, such as samke harra (spicy fish).

Recommendations for the Tourathing project:

1. Establish partnerships with municipalities and local institutions

While the involvement of the Lebanese national government remains essential (as the main responsible entity for cultural heritage policies), the development of cultural heritage promotion and protection is still carried out on a local level. It is therefore crucial to support the role of the municipalities in developing a sustainable and structured mechanisms for local heritage protection and promotion. The role of municipal authorities was seen as key by respondents to establish protective measures for local cultural heritage.

Working in close collaboration with the municipalities will be the first step in setting up a structured mechanism that will bring about lasting change. Some of the municipalities and local gatekeepers highlighted the fact that they could even support the project financially. However, in light of political divisions, it is important to keep in mind that municipalities are not neutral spaces. Therefore, although it is fundamental to involve the municipalities, it is also crucial to stay mindful of the role they are playing and retain the decision-making process in the hands of the participants.

As a first step in this process, the municipalities should help the youth to identify specific patrimonial richnesses of their area. After the identification of the most important landscapes, buildings, traditions and events of their area, municipalities could be engaged in developing local strategies and policies

specific to local cultural heritage protection and promotion. With the support of Search and its partners, municipalities can establish local development plans for the promotion and preservation of local heritage, develop management tools in collaboration with the youth and set up and manage local conservation and valorization projects, while all working in close relationship with the local populations.

2. Build partnerships with core community members and stakeholders

Another key element for sustainable action would be to include individuals and civil society organizations that are either already working in the field of heritage promotion or are willing to participate. It is critical to include local voices, like *mokhtars*, religious and/or social figures, and respected stakeholders early on to set a well-functioning foundation for the project. The support of key figures in the community will give a green light for the youth to successfully implement the project in their communities. It would be very difficult for the youth to promote the Tourathing project in their area without the support of these actors. Thus, such stakeholders can act as ambassadors for the project, promote it and assist the youth in gapping the intergenerational divide within their communities.

In some communities, such as Tripoli and Zahle, it will be much easier to get youth and community members engaged with the help of local organizations, who already have a big network and support in the community. It is noteworthy however, that the social and

political landscape in which these stakeholders operate should be clearly identified before starting a close partnership with them. Stakeholders who work with the youth in the activities of the project should be seen as impartial, with an understanding of both the local cultural heritage and the different sectarian and political divides at stake in order to build consensus.

3. Integrate leadership capacity building as part of the overall capacity building trainings for the youth

As the main target group for this project, it is crucial to empower youth through practical workshops where they can gain experience and learn skills that they can use to address the issues that are affecting cultural heritage, while in turn improving their lives. Data collected from the FGDs highlighted that Tourathing planned capacity building for the youth is in line with their expectations and needs. Nonetheless, it is advised to further strengthen the leadership capacity building aspects to allow youth participants to effectively apply the technical skills they will gain and be able to engage their communities in the process.

More specifically, these workshops should focus on the ways in which youth can combine their social media use with campaigning and marketing efforts, as youth have highlighted in the FGDs that they would not know how to reach a large audience due to their lack of marketing knowledge and skills.

4. Strengthen the livelihood opportunities of the project for the youth

Tailored leadership and heritage management workshops will boost youths' performance while simultaneously developing a sense of dynamism and well being among the participants and these trainings will help them to use these experiences in their future career. Therefore, the potential livelihood impact for youth involved in the project should be further discussed among the project's partners in order to intentionally design the activities to also contribute to this identified need.

Transformative youth leadership trainings build on the confidence and open perspectives that youth have and need to successfully lead change within themselves and their community. In the trainings that Search and its partners have planned – such as the training on mapping heritage planned for November 2017 – it is important to focus on three core elements: passion, purpose and change. Increasing their, already existing, passion for local cultural heritage preservation will encourage youth to work with a purpose, which becomes a powerful tool for change. In light of increasing sustainable results, respondents highlighted that youth are in need of skills and experiences that will help them financially or professionally. Correspondingly, respondents mentioned that youth would be more easily engaged in the project if there were economic or professional benefits stemming out of their engagement. It is therefore advised to include specific trainings in the planned workshops that focus on project management, tour guiding and marketing, as these are all skills

the youth can use in their future careers as well. Moreover, some participants highlighted the fact that a certificate after completion of the workshop would be highly useful for youth to use as references in future job applications. Thus, sustainable initiatives should open up opportunities to youth to generate income and/or further develop their life prospects.

5. Maintain neutrality at all project's levels

Most respondents, especially in areas charged with political tensions, such as Tripoli, Salima and Zahle, highlighted that each activity of the project should steer away from politics. In light of political neutrality, it is crucial to make sure that there is clarity on the expectations of the different stakeholders' role, responsibilities and visibility in the Tourathing project. Based on the connections of Search and its partners in each area, as well as through the stakeholders mapping exercise with the youth participants, it can be identified which civil society organizations and stakeholders should be directly engaged in the project and who should be kept informed during the project's lifespan. In certain areas, especially in Salima and Tripoli, it was stressed that any political affiliation might harm the project objectives and could exclude certain groups from the project's reach.

6. Transform negative perceptions

Certain target areas, mainly Tripoli, Zahle and Sarafand, are weighed down by the negative perceptions that people from other areas have of their security or attractiveness. The respondents noted that – in order for people to engage more with these areas – it is important to transform the negative images that people

might have and to promote their positive sides and cultural heritage more. The project activities using (social) media and other communication means should therefore keep those dynamics in mind in order to create a more well-rounded and positive image of areas that are often perceived as dangerous, old-fashioned or uninteresting. The social media strategy that Search has planned for this project could for example build on Tripoli's youth-led Facebook initiatives, such as Trablous A7la and We Love Tripoli. These social media campaigns adequately address negative perceptions about Tripoli, but this project can help to make such campaigns viral on a national level, rather than only on a regional level. It would be wise to closely work together with these existing initiatives to help in the design of the social media strategy for Tourathing, which is elaborated upon in recommendation number 8.

7. Keep in mind the differences between the target communities

Although a common overall communication campaign would be recommended for all of the target communities to foster unity and the cultural heritage concept at a large scale, it is necessary to take the specificities of each community into consideration in the workshops when training the youth and on the ground when implementing the project's activities. For example, in Zahle there is large diversity when it comes to religious and political backgrounds, which should be addressed in the youth trainings and project's activities, while at the same time, this is not the case for Sarafand. Specific recommendations per area can be found in the first recommendation section above

8. Raise awareness in schools and universities

One of the main challenges that came forward during the baseline assessment was the lack of awareness of youth on cultural heritage in general and their local cultural heritage in particular. The lack of awareness was not only salient among youth but also among older community members. However, CM and youth respondents highlighted that it is important to start education initiatives as early as possible, which is why it is advised to organize informational events at schools and universities in the target areas as part of the youth's outreaching to their communities. These events should include information on local and national heritage and the ways in which cultural heritage should be promoted and preserved, and, more importantly, how it can benefit the youth and their community at large if cultural heritage was adequately protected and promoted. Moreover, youth's leadership and marketing capacities could be further developed if they start engaging at the local level by giving talks or organizing awareness raising events/campaigns at their local schools and universities. Thus, Search and its partners should be targeting schools and universities in their awareness campaigns. As one key informant said, 'Awareness ensures sustainability' (KII, Cultural representative, Female, Tripoli).

9. Use of media

The importance of social and traditional media in raising awareness on cultural heritage and its benefits was mentioned by all of the respondents. However, many respondents also highlighted the fact that

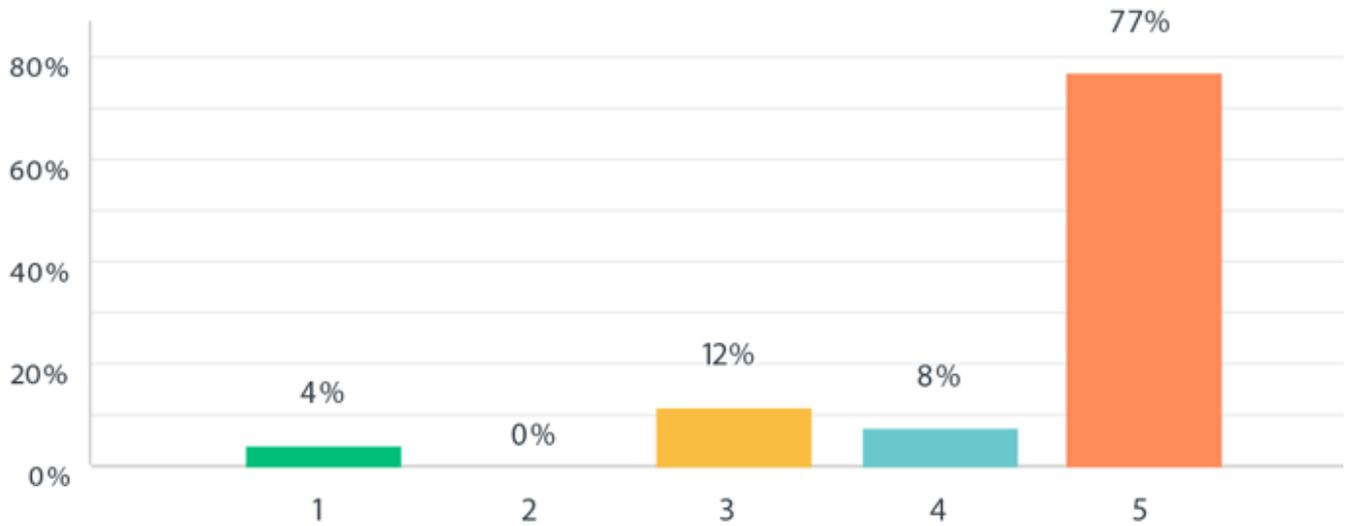
media, especially traditional, was largely ineffectively used up until this point. In light of the project's objectives, it is therefore crucial to enhance the presence of cultural heritage in Lebanese traditional media and on social media in general. A media campaign is crucial in the implementation phase of the project. We advise Search and its partners to have one social media page that highlights the cultural heritage of all target areas to create a shared identity for the whole project and not just per area. The youth can be in charge of the social media page themselves, which also facilitates partnerships of youth between the different areas. Youth were interested in receiving technical training on how to use social media to attract a large audience and create a buzz in the community. It was mentioned in the youth FGDs that a youth training should combine marketing skills with social media practices. The role of local media is crucial in creating more awareness about cultural heritage, as they are easier to reach and would have bigger impact on the local community. Therefore, in addition to using social media, we advise using local media to promote more cultural heritage visibility, while simultaneously making ample use of social media.

Annex

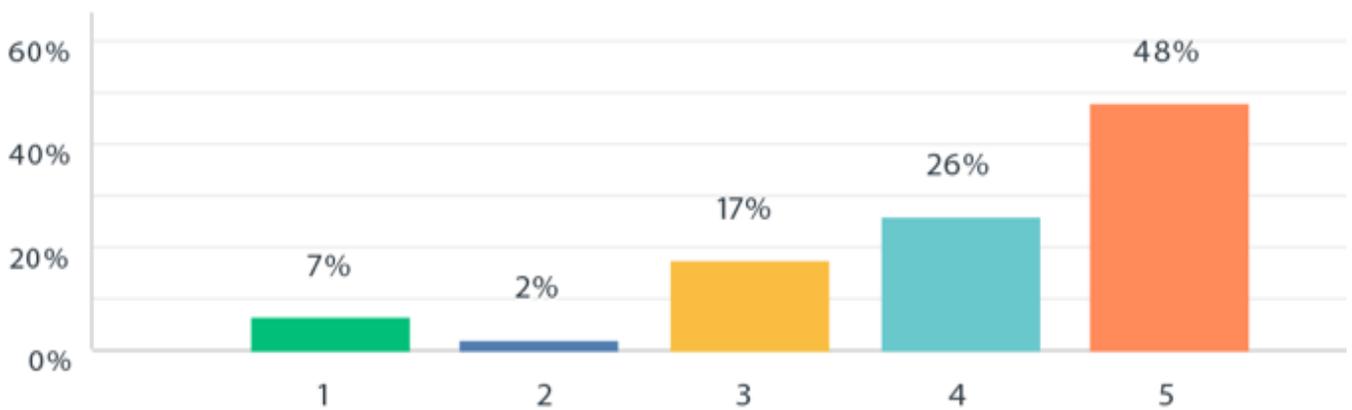
- Annex 1: CS results for importance of local cultural heritage on individual level*
- Annex 2: CS results for importance of local cultural heritage on community level*
- Annex 3: Key Informant Interview Guide*
- Annex 4: FGD Guide - Youth*
- Annex 5: Community members FGD Guide*
- Annex 6: Community Survey*

Annex 1: CS results for importance of local cultural heritage on individual level

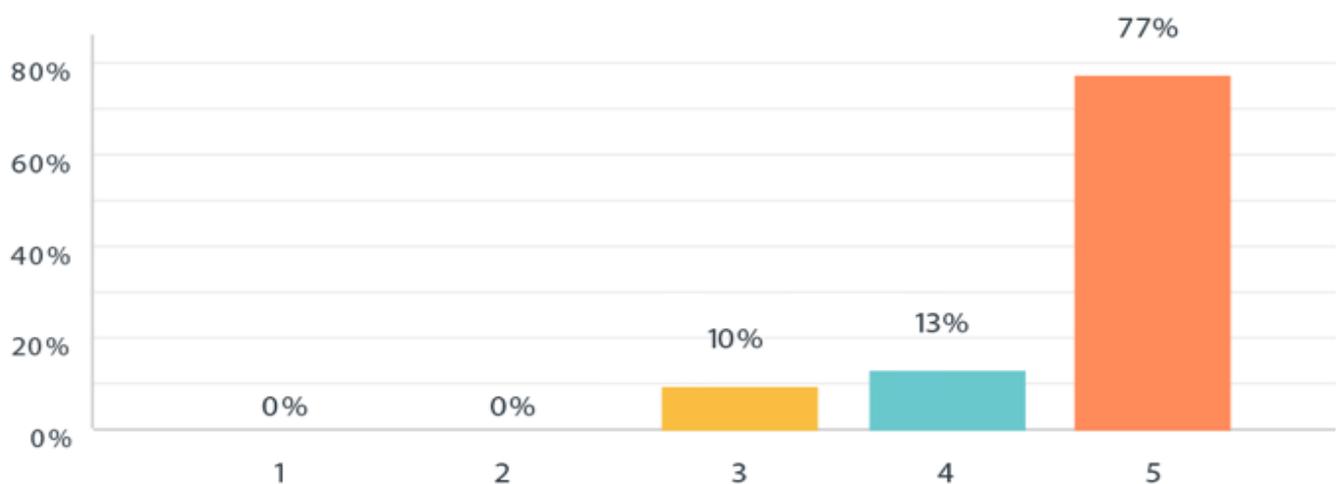
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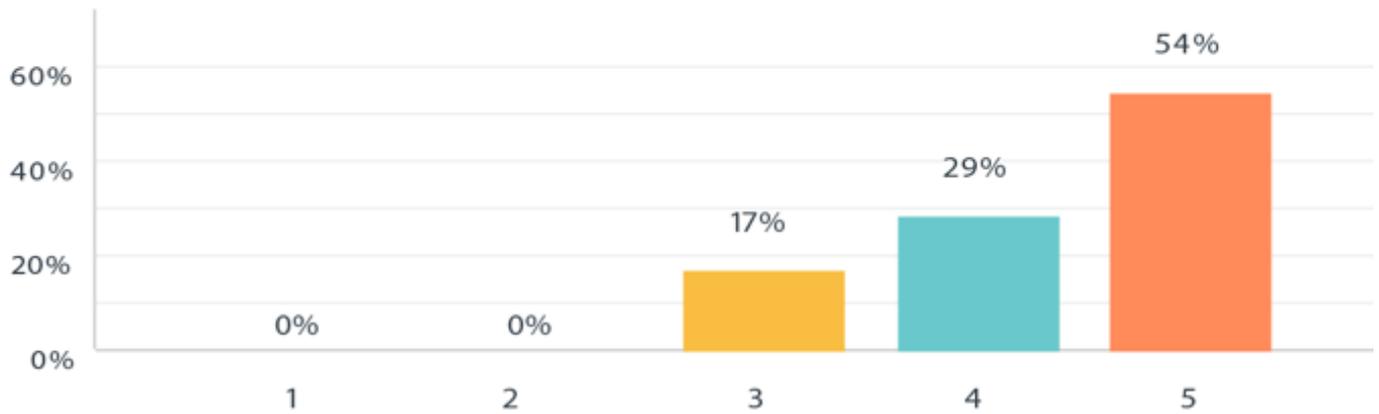
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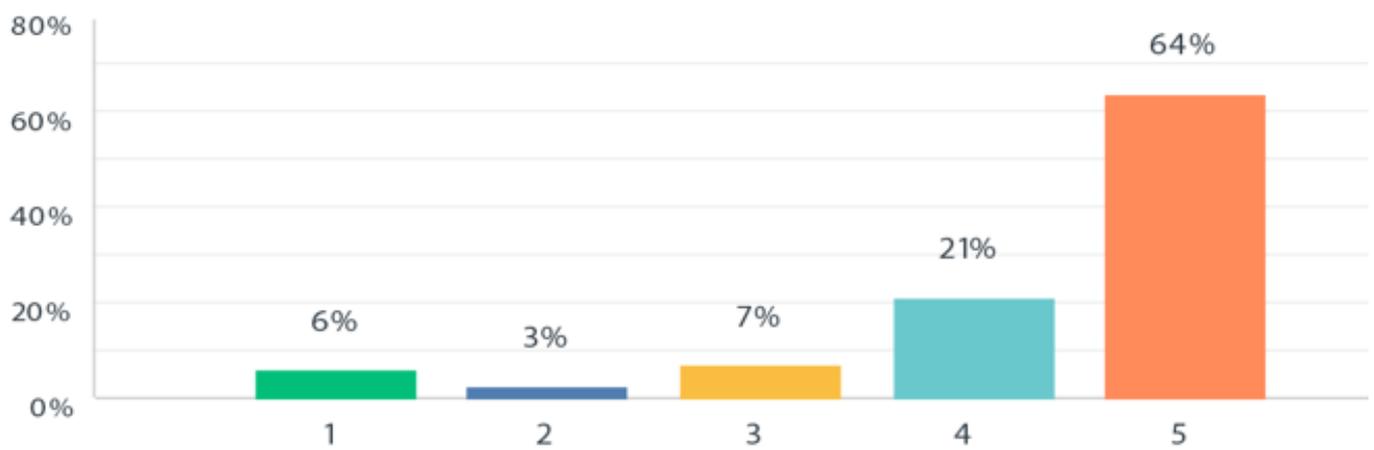
Salima



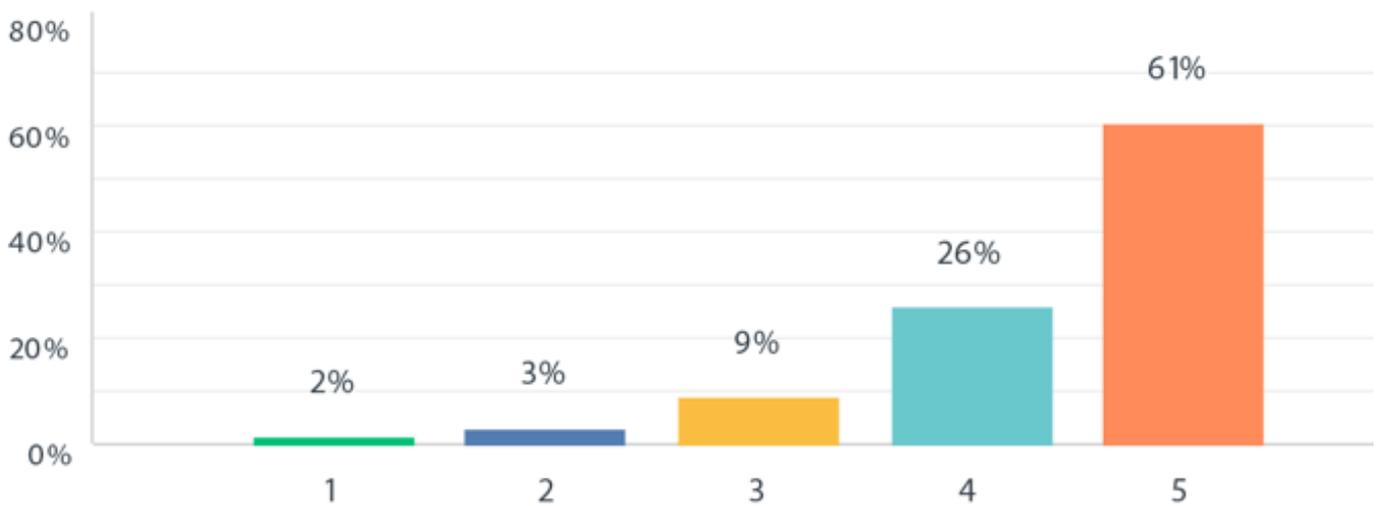
Sarafand



Tripoli

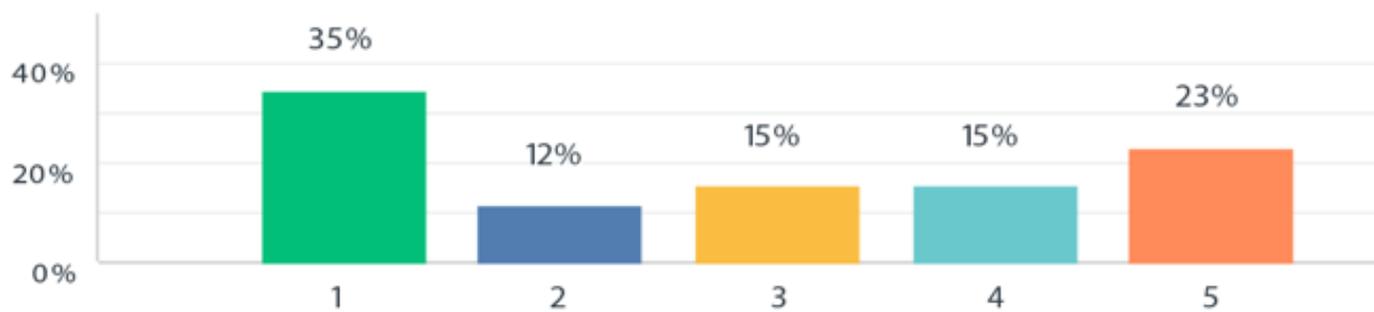


Zahle

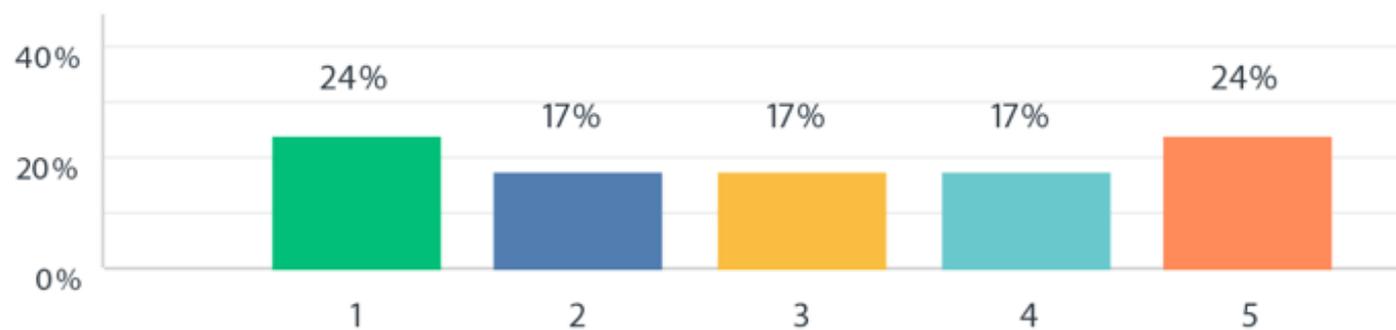


Annex 2: CS results for importance of local cultural heritage on community level

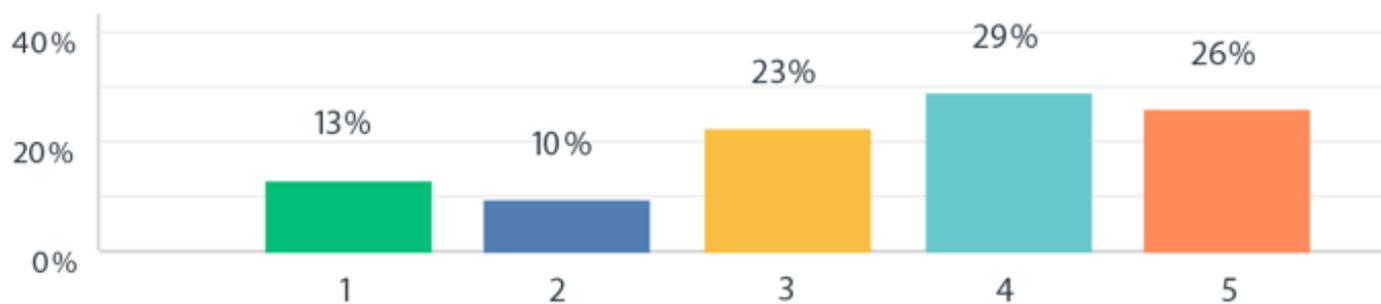
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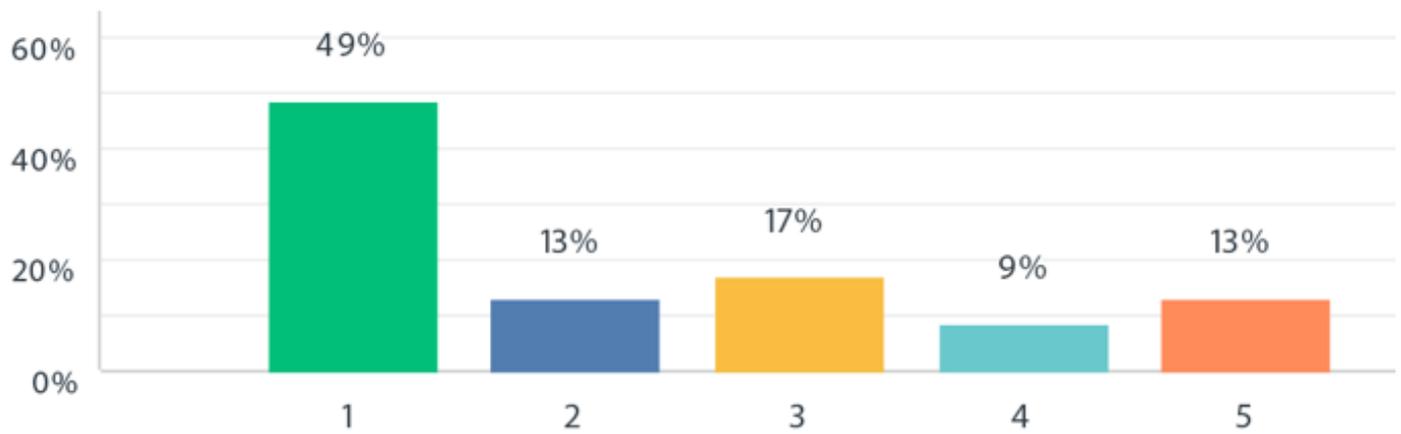
Bikfaya



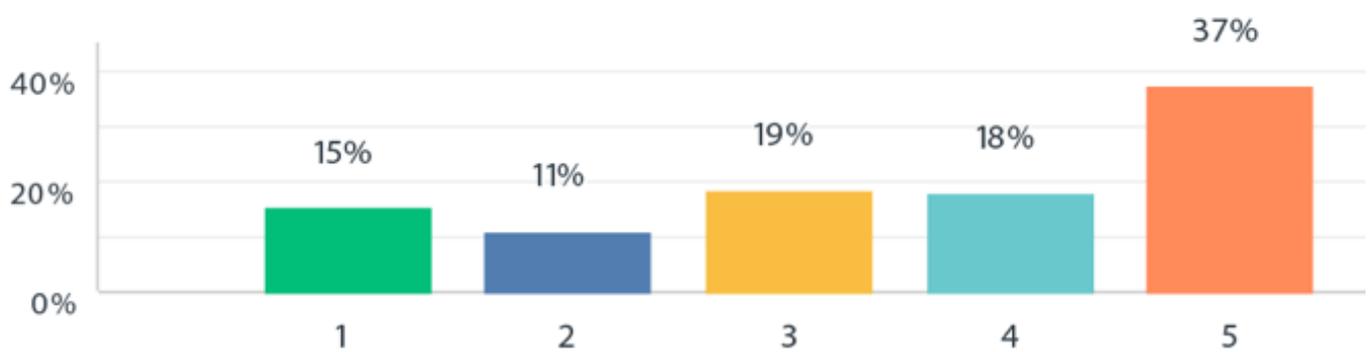
Salima



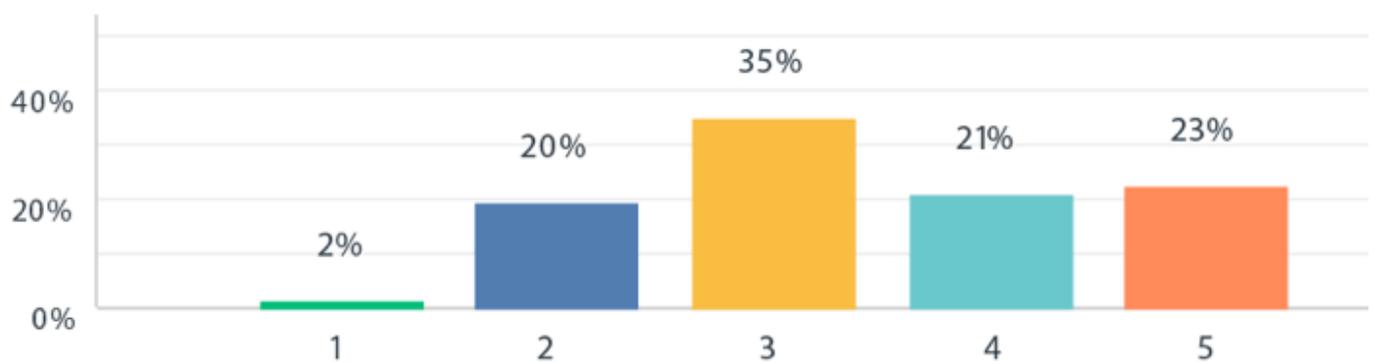
Sarafand



Tripoli



Zahle



Annex 3: Key Informant Interview Guide

Date of Interview

Location of Interview

Name of interviewee

Position

Consent to record Yes - No

Consent to use name Yes - No

Name of Interviewer

Name of Note taker

1. A. What does CULTURAL HERITAGE mean for you?

B. What are for you the key characteristics to consider something as a cultural heritage? Do you know how and where traditions originated? How has it changed or developed over time? (probe for understanding around tangible and intangible cultural heritage)

ماذا يعني التراث الثقافي بالنسبة لك؟ ما هي الخصائص الرئيسية بالنسبة لك لاعتبار شيء ما تراثا ثقافيا؟ هل تعرف كيف وأين نشأت التقاليد؟

2. What do you perceive as being CULTURAL HERITAGE in Lebanon in general and in your area in particular? Can you provide specific examples of these heritages in [INSERT NAME OF THE TARGET COMMUNITY]?

ما الذي تعتبره التراث الثقافي في لبنان بشكل عام وفي منطقتك على وجه الخصوص؟ هل يمكنك تقديم أمثلة محددة من هذا التراث (أدخل اسم المجتمع المستهدف)؟

Who uses/visits the cultural heritages you mentioned? How many people visit it/make use of it?

من الذي يستخدم / يزور التراث الثقافي الذي ذكرته؟ كم من الناس تقوم بزيارة / الاستفادة من التراث الثقافي الذي ذكرته؟

4. Who do you think should be responsible for protecting the local CULTURAL HERITAGE?

Who is effectively doing so in your opinion? (probe for awareness of any initiative for protection/promotion, organised by who and targeting who?)

من برأيك يجب أن يكون مسؤولا عن حماية التراث الثقافي المحلي؟ من يفعل ذلك فعليا في رأيك؟ (دقق في الوعي بأي مبادرة للحماية / للتعزير، من ينظمها؟ ويستهدف من؟)

5. What do you think the future looks like for these local treasures? What are the challenges and opportunities to protect and promote them?

كيف يبدو المستقبل لهذه الكنوز المحلية في رأيك؟ ما هي التحديات والفرص المتاحة لحمايتها وتعزيرها؟

6. Have you been or are you currently engaged in any CULTURAL HERITAGE protection or promotion activities in your area? If yes, can you explain what you are/were doing? If not, what is preventing you to do so?

هل كنت / أو تشارك حاليا في أي أنشطة لحماية / أو تعزير التراث الثقافي في منطقتك؟ إذا كانت الإجابة بنعم، فهل يمكنك أن تشرح ما كنت / تفعل؟ إذا كانت الإجابة كلا ، ما الذي يمنعك من القيام بذلك؟

7. Where do people learn about their CULTURAL HERITAGE? (school, family, media...)

أين يتعلم الناس عن تراثهم الثقافي؟ المدرسة، الأسرة، وسائل الإعلام

8. How important is it for you to preserve CULTURAL HERITAGE in your area?

ما مدى أهمية الحفاظ على التراث الثقافي في منطقتك؟

9. In your opinion, what are the current divides at stake hindering local and national CULTURAL HERITAGE protection? (probe for political, social, cultural, geographical, etc. factors)

برأيك، ما هي الانقسامات الحالية على المحك التي تعرقل حماية التراث الثقافي المحلي والوطني؟ (دقق في العوامل السياسية والاجتماعية والثقافية والجغرافية وغيرها)

10. How do you think youth in particular perceive and engage with their CULTURAL HERITAGE in your area?

كيف تعتقد أن الشباب يدركون ويشاركون في التراث الثقافي في منطقتك؟

11. What do you think can be done to increase the community at large and youth in particular engagement in protecting and promoting the local cultural heritage? And to increase the interest of people from other region for your area heritage?

برأيك ما الذي يمكن القيام به لزيادة مشاركة المجتمع ككل والشباب خاصة في حماية وتعزيز التراث الثقافي المحلي؟ وزيادة اهتمام الناس من مناطق أخرى لتراث منطقتك؟

12. How do you think CULTURAL HERITAGE could bring people together and/or divide people? (Is it a conflict generator or more peace building initiative?) Are you aware of similar project/initiative in your community?

كيف تعتقد أن التراث الثقافي يمكن أن يجمع الناس معا و / أو تقسيم الناس؟ هل هو مولد الصراع أو مبادرة لبناء السلام؟ (هل أنت على علم بمشروع / مبادرة مماثلة في مجتمعك؟)

13. How do you think the Tourathing project can be relevant or have a positive impact in your area? Do you think the [promotion of Lebanese CULTURAL HERITAGE] could play a positive role in the society and the economy of your area? What could make it sustainable?

كيف تعتقد أن مشروع تراثينغ يمكن أن يكون ذا صلة أو يكون له تأثير إيجابي في منطقتك؟ هل تعتقد أن [تعزيز التراث الثقافي اللبناني] يمكن أن يلعب دورا إيجابيا في المجتمع في منطقتك أو اقتصاد منطقتك؟ ما الذي يمكن أن يجعله مستداما؟

14. What role does media play in promoting CULTURAL HERITAGE initiatives? Social and traditional media?

ما الدور الذي تلعبه وسائل الإعلام في تعزيز مبادرات التراث الثقافي؟ وسائل الإعلام الاجتماعية والتقليدية؟

15. What are the existing structures within your field of work for promoting CULTURAL HERITAGE?

ما هي الهيكليّة القائمة في مجال عملك لتعزيز التراث الثقافي؟

16. Would you be interested in supporting the CULTURAL HERITAGE project? How?

هل ترغب في دعم مشروع التراث الثقافي؟ كيف؟

Extra questions for media specialists:

17. How do you think that Lebanese media (traditional and social) is/should contribute to an environment conducive for people's awareness and interest of cultural heritage and cultural diversity? Why? What can be done differently?

كيف تعتقد أن وسائل الإعلام اللبنانية (التقليدية والاجتماعية) تساهم / يجب أن تساهم في خلق بيئة مواتية لوعي الناس واهتمامهم بالتراث الثقافي والتنوع الثقافي؟ لماذا؟ ما الذي يمكن عمله بشكل مختلف؟

18. How do you see your role as a media expert in promoting and preserving cultural heritage?

كيف ترى دورك كخبير في وسائل الإعلام في تعزيز التراث الثقافي والحفاظ عليه؟

19. What is the role of mass media in the transmission of cultural messages?

ما هو دور وسائل الإعلام العامة في نقل الرسائل الثقافية؟

20. What is in your opinion the role of social media in conversations about cultural heritage and cultural heritage preservation? What are the current trends around that? How to raise youth interest and awareness in particular?

ما هو برأيك دور وسائل التواصل الاجتماعي في المحادثات حول التراث الثقافي والحفاظ على التراث الثقافي؟ ما هي الاتجاهات الحالية حول ذلك؟ كيف تثير اهتمام الشباب ووعيهم بشكل خاص؟

A. Do you know of any social media campaigns that were influential and/or attracted you the most? Why? (not necessarily on cultural heritage only)

(هل تعرف أي حملات وسائل اعلام اجتماعية التي كانت أثرت بك و / أو جذبتك ؟ و لماذا ؟ (وليس بالضرورة على التراث الثقافي فقط

Annex 4: FGD Guide - Youth

Date of Focus Group

Location of Focus Group

Number of participants ... male - ... female

Age range

Category of group

Name of Moderator

Name of Note taker

Duration

1. Could you introduce yourselves

هل يمكن أن تعرفوا عن أنفسكم؟

a. Name and age and study/work

الاسم والعمر والدراسة / العمل

b. How long have you lived here?

منذ متى وأنت تعيش هنا؟

1. What does CULTURAL HERITAGE mean to you?

ما معنى التراث الثقافي بالنسبة لك؟

a. What do you perceive CULTURAL HERITAGE to be in Lebanon?

ما الذي تعتبره التراث الثقافي في لبنان؟

b. What do you perceive CULTURAL HERITAGE to be in your local area? (use a flipchart to capture all what they mention as being local cultural heritage to link it to the next question)

ما الذي تعتبره التراث الثقافي في منطقتك؟

2. What are the key characteristics of these local CULTURAL HERITAGE you mentioned? (This question is meant to understand the societal norms around cultural heritage in their area, i.e. how is it experienced and used).

ما هي الخصائص الرئيسية لهذا التراث الثقافي المحلي الذي ذكرته؟ (يهدف هذا السؤال إلى فهم المعايير المجتمعية حول التراث الثقافي في منطقتهم)

a. What do you know about their history? (probe for how and where the tradition originated if it's a tradition)

ماذا تعرف عن تاريخهم؟(دقق في كيف وأين نشأ التقليد إذا كان تقليد)

b. How has it changed or developed over time?

كيف تغيرت أو تطورت مع مرور الوقت؟

c. Do you know about any initiatives to protect and promote these local heritage? Who is doing so? What is being done?

هل تعرف عن أي مبادرات لحماية وتعزيز هذا التراث المحلي؟ من يفعل ذلك؟ وما الذي يقام ؟

3. Who do you think are/should be the local CULTURAL HERITAGE keepers/promoters/protectors?

من برأيك هم / يجب أن يكونوا حراس /معززين /محافظةين التراث الثقافي المحلي؟

a. How do you see the perception and attitude of other community members in your area towards cultural heritage? i.e. are they older, younger, same age? What kind of people are engaged with local cultural heritage?

كيف ترى نظرة وموقف أعضاء المجتمع الآخرين في منطقتك نحو التراث الثقافي؟ (هل هم كبار السن، أصغر سنا، نفس العمر؟ أي نوع من الناس يشاركون في التراث الثقافي المحلي؟)

4. How do you think the future looks like for (your) CULTURAL HERITAGE?

كيف يبدو برأيك مستقبل تراثك الثقافي؟

a. What are the challenges and opportunities to protect and promote it?

ما هي التحديات والفرص المتاحة لحماية وتعزيز ذلك؟

5. What are the cultural heritage activities you are engaged with (in your area and in other areas in Lebanon)?

ما هي أنشطة التراث الثقافي التي تشارك فيها (في منطقتك وفي مناطق أخرى في لبنان)

a. How exactly are you engaged with them?

كيف بالضبط تشارك؟

b. E.g. if it's a tradition, such as an olive festival: do you go to the festival and what do you do there? Or: do you work at the festival?

مثال إذا كان تقليد، مثل مهرجان الزيتون: هل تذهب إلى المهرجان وماذا تفعل هناك؟ أو: هل تعمل في المهرجان؟

c. What would prevent you to participate in such cultural activities/discoveries in your area? In other areas in Lebanon?

ما الذي يمنعك من المشاركة في مثل هذه الأنشطة الثقافية / الاكتشافات في منطقتك؟ في مناطق أخرى في لبنان؟

6. What are your previous experience(s) in promoting or documenting cultural heritage?

ما هي خبراتكم السابقة في تعزيز أو توثيق التراث الثقافي؟

a. To what extent?

إلى أي مدى؟

b. And with whom?

و مع من؟

7. In your area, where do people learn about their CULTURAL HERITAGE? (school, family, media...)

في منطقتك، أين يتعلم الناس عن التراث الثقافي الخاص بهم؟ (المدرسة، الأسرة، وسائل الإعلام...)

8. How important is it for you to preserve CULTURAL HERITAGE in your area? Rating question: 1 being not important at all and 5 being highly important. Make them explain their choice.

ما مدى أهمية الحفاظ على التراث الثقافي في منطقتك؟

a. How important is it for your family or community?

ما مدى أهمية ذلك في عائلتك أو مجتمعك؟

b. Why do you think it would be important to protect and promote your local cultural heritage?

لماذا تعتقد أنه سيكون من المهم حماية وتعزيز التراث الثقافي المحلي الخاص بك؟

9. What are in your opinion the current divides/challenges (social, economic, cultural, political, geographic, etc?) hindering local and national CULTURAL HERITAGE protection in Lebanon?

ما هي برأيك الانقسامات / التحديات الحالية (الاجتماعية والاقتصادية والثقافية والسياسية والجغرافية، وما إلى ذلك) التي تعرقل حماية التراث الثقافي المحلي والوطني في لبنان؟

10. Do you have any interest in discovering the CULTURAL HERITAGE in another area in Lebanon, and which one? If not, why not?

هل لديك أي اهتمام في اكتشاف التراث الثقافي في مناطق أخرى في لبنان، وأي واحد؟ إن لم يكن هناك أي اهتمام، لماذا؟

11. What, in your opinion, are the challenges that prevent people from discovering the cultural heritage of different areas?

ما هي في رأيك التحديات التي تمنع الناس من اكتشاف التراث الثقافي في مختلف المناطق؟

12. What role could the promotion of local cultural heritage play in Lebanon?

ما هو الدور الذي يمكن أن يؤديه تعزيز التراث الثقافي المحلي في لبنان؟

13. What could make promotion initiatives sustainable?

ما الذي يمكن أن يجعل مبادرات التعزيز مستدامة؟

14. Would you be interested in participating in a project about protecting and promoting local CULTURAL HERITAGE together with youth from different areas in Lebanon?

هل ترغب في المشاركة في مشروع حول حماية وتعزيز التراث الثقافي المحلي مع الشباب من مختلف المناطق في لبنان؟

a. If they are interested: Why? What would you like to do in such a project?

إذا كانوا مهتمين: لماذا؟ ماذا تريد أن تفعل في مثل هذا المشروع؟

b. If not interested: Why not? Probe for answers on apathy to participate in project or apathy towards cultural heritage in general.

إذا لم يكونوا مهتمين: لماذا؟ دقق في إجابات عدم الاهتمام للمشاركة في المشروع أو عدم الاهتمام تجاه التراث الثقافي بشكل عام.

c. In general: probe for their motivation and dynamism among the youth to participate and also lead the identification and documentation of their local heritage?

بشكل عام: دقق في دوافع وديناميكية الشباب للمشاركة، تحديد وتوثيق تراثهم المحلي؟

15. Do you think you could work together with the older community members to preserve cultural heritage in your area? How?

هل تعتقد أنك يمكن أن تعمل جنباً إلى جنب مع أعضاء المجتمع الأكبر سناً للحفاظ على التراث الثقافي في منطقتك؟ كيف؟

16. Do you think you could work together with youth from different areas in the country to preserve local cultural heritage? How?

هل تعتقد أنك يمكن أن تعمل مع الشباب من مناطق مختلفة في البلاد للحفاظ على التراث الثقافي المحلي؟ كيف؟

17. What skills/knowledge do you have that you think would be important for such a project? What other skills/knowledge you think are important and would like to gain? Do you have any social media skills and/or public outreach skills?

ما هي المهارات / المعرفة التي تعتقد أنها ستكون مهمة لمثل هذا المشروع؟ ما هي المهارات / المعارف الأخرى التي تعتقد أنها مهمة وترغب في اكتسابها؟ هل لديك أي مهارات في مجال التواصل الاجتماعي و / أو مهارات توعية عامة؟

a. Do you have any experience with heritage management, marketing, tour guiding and storytelling?

هل لديك أي خبرة في إدارة التراث، التسويق، توجيه جولة سياحية ورواية القصص؟

18. Is there anything you would like to add?

هل يوجد اي شيء تريد اضافته؟

Annex 5: Community members FGD Guide

Date of Focus Group
 Location of Focus Group
 Number of participants ... male - ... female
 Age range
 Category of group
 Name of Moderator
 Name of Note taker
 Duration

1. Could you introduce yourselves

هل يمكن أن تعرفوا عن أنفسكم؟

a. Name and age and study/work

الاسم والعمر والدراسة / العمل

b. How long have you lived here?

منذ متى وأنت تعيش هنا؟

1. What does CULTURAL HERITAGE mean to you?

ما معنى التراث الثقافي بالنسبة لك؟

a. What do you perceive CULTURAL HERITAGE to be in Lebanon?

ما الذي تعتبره التراث الثقافي في لبنان؟

b. What do you perceive CULTURAL HERITAGE to be in your local area? (use a flipchart to capture all what they mention as being local cultural heritage to link it to the next question)

ما الذي تعتبره التراث الثقافي في منطقتك؟

2. What are the key characteristics of these local CULTURAL HERITAGE you mentioned? (This question is meant to understand the societal norms around cultural heritage in their area, i.e. how is it experienced and used).

ما هي الخصائص الرئيسية لهذه التراث الثقافي المحلي الذي ذكرته؟ (يهدف هذا السؤال إلى فهم المعايير المجتمعية حول التراث الثقافي في منطقتهم)

a. What do you know about their history? (probe for how and where the tradition originated if it's a tradition)

ماذا تعرف عن تاريخهم؟ (دقق في كيف وأين نشأ التقليد إذا كان تقليد)

b. How has it changed or developed over time?

كيف تغيرت أو تطورت مع مرور الوقت؟

c. Do you know about any initiatives to protect and promote these local heritage? Who is doing so? What is being done?

هل تعرف عن أي مبادرات لحماية وتعزيز هذا التراث المحلي؟ من يفعل ذلك؟ وما الذي يقام؟

3. Who do you think are/should be the local CULTURAL HERITAGE keepers/promoters/protectors?

من برأيك هم / يجب أن يكونوا حراس / معززين / محافظين التراث الثقافي المحلي؟

a. How do you see the perception and attitude of other community members in your area towards cultural heritage? i.e. are they older, younger, same age? What kind of people are engaged with local cultural heritage?

كيف ترى نظرة وموقف أعضاء المجتمع الآخرين في منطقتك نحو التراث الثقافي؟ (هل هم كبار السن، أصغر سناً، نفس العمر؟ أي نوع من الناس يشاركون في التراث الثقافي المحلي؟)

4. How do you think the future looks like for (your) CULTURAL HERITAGE?

كيف يبدو برأيك مستقبل تراثك الثقافي؟

a. What are the challenges and opportunities to protect and promote it?

ما هي التحديات والفرص المتاحة لحماية وتعزيز ذلك؟

5. What are the cultural heritage activities you are engaged with (in your area and in other areas in Lebanon)?

ما هي أنشطة التراث الثقافي التي تشارك فيها؟ (في منطقتك وفي مناطق أخرى في لبنان)

a. How exactly are you engaged with them?

كيف بالضبط تشارك؟

b. E.g. if it's a tradition, such as an olive festival: do you go to the festival and what do you do there? Or: do you work at the festival?

مثال إذا كان تقليد، مثل مهرجان الزيتون: هل تذهب إلى المهرجان وماذا تفعل هناك؟ أو: هل تعمل في المهرجان؟

c. What would prevent you to participate in such cultural activities/discoveries in your area? In other areas in Lebanon?

ما الذي يمنعك من المشاركة في مثل هذه الأنشطة الثقافية / الاكتشافات في منطقتك؟ في مناطق أخرى في لبنان؟

6. What are your previous experience(s) in promoting or documenting cultural heritage?

ما هي خبراتكم السابقة في تعزيز أو توثيق التراث الثقافي؟

a. To what extent?

إلى أي مدى؟

b. And with whom?

و مع من؟

7. In your area, where do people learn about their CULTURAL HERITAGE? (school, family, media...)

في منطقتك، أين يتعلم الناس عن التراث الثقافي الخاص بهم؟ (المدرسة، الأسرة، وسائل الإعلام...)

8. How important is it for you to preserve CULTURAL HERITAGE in your area? Rating question: 1 being not important at all and 5 being highly important. Make them explain their choice.

ما مدى أهمية الحفاظ على التراث الثقافي في منطقتك؟

a. How important is it for your family or community?

ما مدى أهمية ذلك في عائلتك أو مجتمعك؟

b. Why do you think it would be important to protect and promote your local cultural heritage?

لماذا تعتقد أنه سيكون من المهم حماية وتعزيز التراث الثقافي المحلي الخاص بك؟

9. What are in your opinion the current divides/challenges (social, economic, cultural, political, geographic, etc?) hindering local and national CULTURAL HERITAGE protection in Lebanon?

ما هي برأيك الانقسامات / التحديات الحالية (الاجتماعية والاقتصادية والثقافية والسياسية والجغرافية، وما إلى ذلك) التي تعرقل حماية التراث الثقافي المحلي والوطني في لبنان؟

10. How do you see the role of the younger generation in protecting and promoting your local CULTURAL HERITAGE?

كيف ترى دور جيل الشباب في حماية وتعزيز التراث الثقافي المحلي الخاص بك؟

11. Do you think your area is attracting people from outside to visit and discover it? How? Who?

هل تعتقد أن منطقتك تجذب الناس من الخارج لزيارة واكتشاف المنطقة؟ كيف؟ من؟

a. To give details about visiting patterns.

لإعطاء تفاصيل حول أنماط الزيارة.

12. How do you think CULTURAL HERITAGE can bring people together or divide people?

كيف تعتقد أن التراث الثقافي يمكن أن يجمع الناس معا و / أو تقسيم الناس؟

a. Is it a conflict generator or more a peacebuilding initiative?

هل هو مولد الصراع أو مبادرة لبناء السلام؟

13. What role could the promotion of cultural heritage play in Lebanon?

ما هو الدور الذي يمكن أن يؤديه تعزيز التراث الثقافي في لبنان؟

14. Is there a similar project/initiative in your community?

هل هناك مشروع / مبادرة مماثلة في مجتمعك؟

15. What role does media play in promoting CULTURAL HERITAGE initiatives?

ما الدور الذي تلعبه وسائل الإعلام في تعزيز مبادرات التراث الثقافي؟

a. Social and traditional media?

وسائل الإعلام الاجتماعية والتقليدية؟

16. What could make promotion initiatives sustainable?

ما الذي يمكن أن يجعل مبادرات التعزيز مستدامة؟

17. Is there anything you would like to add?

هل يوجد اي شيء تريد اضافته؟

Annex 6: Community Survey

All your answers are completely confidential. We are collecting opinions from other parts of Lebanon too. Adjust/delete for online survey: Do you have any particular question you want to ask?

1. Age

2. Gender

- Male
- Female

3. Area

- Zahle
- Tripoli
- Sarafand
- Bikfaya
- Beit Chebab
- Salima

4. Education level

- Preliminary Education Level مستوى التعليم الابتدائي
- Intermediary Education Level مستوى التعليم المتوسط
- Secondary/Higher Education Level مستوى التعليم الثانوي / العالي
- University Level شهادة جامعية
- Technical/Vocational Level المستوى الفني / المهني
- None لا شيء

5. In your opinion, what would be the most important Lebanese cultural heritage?(You can choose up to 3 answers)

برأيك ما هو أهم تراث ثقافي لبناني؟ يمكنك اختيار 3 اجابات بالاكتر

- Food الطعام
- music and dancing الموسيقى والرقص
- Literature/Poetry الأدب / الشعر
- historical monuments/sites الآثار التاريخية / المواقع
- traditional crafts الحرف التقليدية
- cultural festivals المهرجانات الثقافية
- customs العادات
- Other specify - اجابة مختلفة الرجاء التحديد

6. How many times per year do you visit another area in Lebanon to discover local cultural heritage?

كم مرة في السنة تقوم بزيارة منطقة أخرى في لبنان لاكتشاف التراث الثقافي المحلي؟

- Never أبداً
- Once per year
- More than once per year

7. What prevents you to do so?(You can choose up to 3 answers)

ما الذي يمنعك القيام بذلك؟ يمكنك إختيار 3 اجابات بالاكتر

- Lack of time قلة الوقت
- Lack of interest عدم الاهتمام
- Lack of money نقص المال
- Fear about the security عدم الشعور بالأمان
- Other specify - اجابة مختلفة الرجاء التحديد

8. What motivates you to do so?(You can choose up to 3 answers)

ما الذي يحفزك على القيام بذلك؟ يمكنك إختيار 3 اجابات بالاكتر

- Social media وسائل الاعلام الاجتماعية
- Family relatives living there أقارب العائلة الذين يعيشون هناك
- Friends living there الأصدقاء الذين يعيشون هناك
- Personal interest اهتمامات شخصية
- Advertisement on traditional media الاعلانات في وسائل الإعلام التقليدية
- Advertising campaigns in your area حملات الإعلانات في منطقتك
- Word of mouth تحفيز عن طريق التداول في الاحاديث
- Other specify - اجابة مختلفة الرجاء التحديد

9. In your opinion, what would be the most important cultural heritage in your area? (You can choose up to 3 answers)

برأيك ما هو أهم تراث ثقافي لبناني في منطقتك؟ يمكنك إختيار 3 اجابات بالاكتر

- Food الطعام
- music and dancing الموسيقى والرقص
- Literature/Poetry الأدب / الشعر
- historical monuments/sites الآثار/المواقع التاريخية
- traditional crafts الحرف التقليدية
- cultural festivals المهرجانات الثقافية
- customs العادات
- Other specify - اجابة مختلفة الرجاء التحديد

10. What is for you the major cultural asset you have in your town/area?

بالنسبة لك ما هي أهم المعالم الثقافية في بلدتك / منطقتك؟

11. How would you rate the level of interest of the following groups towards your area's cultural heritage? (on a scale from 1 (no interest at all) to 5 (Very high interest))

كيف تقيم مستوى اهتمام المجموعات التالية تجاه التراث الثقافي في منطقتك؟ على مقياس من ١ (عدم وجود إهتمام أبداً) إلى ٥ (مستوى إهتمام عالي جداً)

- Local youth الشباب المحليين
- Local adults البالغين العمر المحليين
- Other Lebanese youth شباب لبنانيون آخرون
- Other Lebanese adults لبنانيين آخرين بالغين
- Foreign tourists سياح اجانب
- Lebanese living abroad اللبنانيون الذين يعيشون في الخارج
- Local traditional media وسائل الإعلام التقليدية المحلية
- National media وسائل الإعلام الوطنية
- Social media influencers وسائل الإعلام الاجتماعية المؤثرين
- Other, please specify: اجابة مختلفة الرجاء التحديد.

12. How important is this CULTURAL HERITAGE for you? scale 5-1
(non-existent to very important)

ما مدى أهمية هذا التراث الثقافي بالنسبة لك؟

13. How important is this CULTURAL HERITAGE for your community?
scale 5-1 (non-existent to very important)

ما مدى أهمية هذا التراث الثقافي لمجتمعك؟

14. Where do you get your local CULTURAL HERITAGE knowledge from?
(You can choose up to 3 answers) يمكنك إختيار 3 اجابات بالاكتر

أين تحصل على المعرفة/المعلومات عن تراثك الثقافي المحلي؟

- School المدرسة
- community members أعضاء المجتمع
- community elders كبار العمر في المجتمع
- Family الأسرة
- social media وسائل الإعلام الاجتماعية
- traditional media وسائل الإعلام التقليدية
- Other, please specify: إجابة مختلفة الرجاء التحديد:

15. How is CULTURAL HERITAGE promoted or documented in your area?
(You can choose up to 3 answers) يمكنك إختيار 3 اجابات بالاكتر

كيف يتم تعزيز أو توثيق التراث الثقافي في منطقتك؟

- social media وسائل الإعلام الاجتماعية
- traditional media وسائل الإعلام التقليدية
- Individuals in the community الأفراد في المجتمع
- public figures الشخصيات العامة
- Local institutions المؤسسات المحلية
- National institutions المؤسسات الوطنية
- family members أفراد الأسرة
- Other, please specify: إجابة مختلفة الرجاء التحديد:

16. Do you think youth are interested in the documentation and/or promotion of your local CULTURAL HERITAGE?

هل تعتقد أن الشباب مهتمون بتوثيق و / أو تعزيز التراث الثقافي المحلي الخاص بك؟

- Yes نعم
- No كلا
- I don't know لا أعرف

17. A. Do you think youth should have a bigger role to play in the protection and promotion of local CULTURAL HERITAGE?

هل تعتقد أن الشباب يجب أن يكون لهم دور أكبر في حماية وتعزيز التراث الثقافي المحلي؟

- Yes نعم
- No كلا
- I don't know لا أعرف

B. Why? لماذا؟

18. Who are the key players in protecting CULTURAL HERITAGE in your area?(You can choose up to 3 answers) يمكنك إختيار 3 إجابات بالاكتر

من هم اللاعبين الرئيسيين في حماية التراث الثقافي في منطقتك؟

- Local authorities السلطات المحلية
- Government الحكومة
- Youths الشباب
- Civil Society المجتمع المدني
- Media وسائل الإعلام
- Local individuals
- Others, please specify: إجابة مختلفة الرجاء التحديد:

19. On a scale from 1 to 10, to which extent do you think your local cultural heritage is well protected? 10 being best

على مقياس من ١ إلى ١٠، إلى أي مدى تعتقد أن تراثك الثقافي المحلي محمي بشكل جيد؟ ١٠ العلامة الأفضل

20. On a scale from 1 to 10, to which extent do you think your local cultural heritage is well promoted? 10 being best

على مقياس من ١ إلى ١٠، إلى أي مدى تعتقد أن تراثك الثقافي المحلي معزز بشكل جيد؟ ١٠ العلامة الأفضل

21. What do you think are the main challenges for better protection and promotion of your local cultural heritage?(You can choose up to 3 answers) يمكنك إختيار 3 اجابات بالاكتر

ماذا تعتقد هي التحديات الرئيسية لتحسين حماية/ترويج تراثك الثقافي المحلي؟

- Lack of funding نقص في التمويل
- Lack of interest عدم الاهتمام
- Lack of awareness قلة الوعي
- Lack of skills/knowledge نقص المهارات / المعرفة
- Other, please specify: إجابة مختلفة الرجاء التحديد:

22. What are the current dividing lines that may endanger the preservation of CULTURAL HERITAGE? (You can choose up to 3 answers) يمكنك إختيار 3 إجابات بالاكتر

ما هي الخطوط الفاصلة الحالية التي قد تهدد الحفاظ على التراث الثقافي؟

- Political divides الانقسامات السياسية
- Social divides الانقسامات الاجتماعية
- Religious divides الانقسامات الدينية
- Cultural divides الانقسامات الثقافية
- Geographical divides الفجوات الجغرافية
- None لا شيء
- Other, please specify: إجابة مختلفة الرجاء التحديد:

23. Do you think the [promotion of Lebanese CULTURAL HERITAGE] could play a positive role on the society and the economy of your area?

هل تعتقد أن [تعزيز التراث الثقافي اللبناني] يمكن أن يلعب دورا إيجابيا في المجتمع والاقتصاد في منطقتك؟

- Yes نعم
- No كلا
- I don't know لا أعرف

24. Would you support cultural heritage protection/promotion initiatives?

هل تؤيد مبادرات حماية / تعزيز التراث الثقافي؟

- Yes نعم
- No كلا
- I don't know لا أعرف

25. Would you be willing to play an active role in cultural heritage protection/promotion initiatives?

هل ستكون على استعداد للقيام بدور نشط في مبادرات حماية / تعزيز التراث الثقافي؟

- Yes نعم
- No كلا
- I don't know لا أعرف

Please explain your answer: الرجاء التفسير

26. What are your suggestions to make promotion initiatives of cultural heritage in your area effective, relevant and/or sustainable?

ما هي اقتراحاتكم لجعل مبادرات التعزيز للتراث الثقافي في منطقتك فعالة وذات صلة و / أو مستدامة؟

27. Is there anything you would like to add?

هل يوجد اي شيء تريد اضافته ؟