TOWARDS A GENDER EQUITABLE SOCIETY

FINAL EVALUATION

Toward a Gender Equitable Society

AUGUST 02, 2022

EXIGO

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## Table of contents

1. Background information  
   - Introduction 7  
   - Project overview 8

2. Methodology 11  
   - Objectives 11  
   - Data collection activities 11  
   - Data analysis 17  
   - Evaluation team 17  
   - Limitations 18

3. Findings 19  
   - Evaluation criteria 19

4. Conclusions 42

5. Recommendations 44

6. Appendices 45  
   - Annex 1: Classified outcomes and contributions 45  
   - Annex 2: Evaluation matrix 47  
   - Annex 3: Inception report (including tools) 49  
   - Annex 4: Documents consulted 50  
   - Annex 5: Evaluation Terms of Reference 51
Acknowledgements

Exigo would like to thank Search for Common Ground Lebanon for their valuable feedback and technical input on the design of the evaluation and the report content. The authors of this report would also like to thank all key informants and participants who took the time to inform this evaluation. Special thanks are owed to the beneficiaries of the programme, as well as the community members, film festival attendees, Search for Common Ground and partner staff, and key stakeholders who agreed to inform the final evaluation.

About Exigo

Exigo Research & Communications is an independent, non-partisan and for-profit consulting firm registered in Madrid, Spain and founded by a team of Swedish, Turkish, and French/Lebanese social researchers and media experts. Exigo’s approach combines social and empirical research with innovative visual information technologies to generate empirically grounded knowledge made accessible for a broad range of audiences, such as non-governmental organisations, private sector businesses, research institutions and government agencies, through both written and audio-visual media. Our team of experts include monitoring and evaluation specialists, social research, and media experts, with on the ground experience from countries such as Syria, Turkey, Iraq, Lebanon, Jordan, Afghanistan, Yemen, and Pakistan. Exigo’s mission is to support evidence-based decision-making in the humanitarian and development contexts by reaching the hard to reach, by asking the right questions, and by making independent and reliable information accessible.
Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>ABAAD</td>
<td>ABAAD-Resource Centre for Gender Equality</td>
</tr>
<tr>
<td>BML</td>
<td>Beirut and Mount Lebanon</td>
</tr>
<tr>
<td>CGA</td>
<td>Common ground approach</td>
</tr>
<tr>
<td>I/NGO</td>
<td>International/non-governmental organisation</td>
</tr>
<tr>
<td>M&amp;E</td>
<td>Monitoring and evaluation</td>
</tr>
<tr>
<td>MEAL</td>
<td>Monitoring, evaluation, accountability, and learning</td>
</tr>
<tr>
<td>MENA</td>
<td>Middle East and North Africa</td>
</tr>
<tr>
<td>OECD-DAC</td>
<td>Organisation for Economic Co-operation and Development - Development Assistance Committee</td>
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<td>ODK</td>
<td>Open Data Kit</td>
</tr>
<tr>
<td>Search</td>
<td>Search for Common Ground</td>
</tr>
<tr>
<td>S/GBV</td>
<td>Sexual and gender-based violence</td>
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<tr>
<td>VAWG</td>
<td>Violence against women and girls</td>
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</tbody>
</table>

Tables and figures

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 1</td>
<td>List of detailed project activities</td>
</tr>
<tr>
<td>Table 2</td>
<td>Total FGD category distribution and number and profile of participants</td>
</tr>
<tr>
<td>Table 3</td>
<td>FGD sample</td>
</tr>
<tr>
<td>Table 4</td>
<td>KII sample</td>
</tr>
<tr>
<td>Table 5</td>
<td>Outcome level indicator measurement matrix - results</td>
</tr>
<tr>
<td>Table 6</td>
<td>List of classified outcomes and corresponding contributions</td>
</tr>
<tr>
<td>Table 7</td>
<td>Evaluation matrix</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Media professional survey respondents answering the question “To what extent did you feel supported by the group of media professionals?”</td>
</tr>
<tr>
<td>Figure 2</td>
<td>Media professional survey respondents answering the question “Have your perceptions of gender and S/GBV changed in the last twelve months?”</td>
</tr>
<tr>
<td>Figure 3</td>
<td>Media professional survey respondents answering the question “If your perceptions of gender and S/GBV changed in the last twelve months, to what extent did your participation in the project change these perceptions?”</td>
</tr>
<tr>
<td>Figure 4</td>
<td>Media professional survey respondents answering the question “If your perceptions of gender and S/GBV changed in the last twelve months, were there any other factors outside of the project that influenced this change?”</td>
</tr>
<tr>
<td>Figure 5</td>
<td>Film festival attendees answering the question “Do you believe the films are able to create a shift in SGBV in Lebanese communities?”</td>
</tr>
</tbody>
</table>
Executive summary

Background and methodology

Search for Common Ground, in partnership with ABAAD-Resource Centre for Gender Equality (ABAAD), have been implementing the UK AID DIRECT-funded project “Towards a Gender Equitable Society” in Lebanon. Although an eighteen-month project overall, Search’s component was only twelve months and ended in June 2022. Search’s component has focused on shifting cultural and social norms related to SGBV and traditional gender norms by enhancing the capacity of media professionals to produce gender-sensitive media products in Lebanon, which is the focus of this evaluation. The focus of the partner, ABAAD, which is not a focus of this evaluation, has been to improve the access to and delivery of quality SGBV prevention and response services through their “women and girls safe spaces” (WGSS) programme, mid-way houses, and mobile unit interventions.

The overall objective of the evaluation is to understand and investigate the extent to which the project has created an enabling environment in which social norms towards VAWG and SGBV in Lebanon are shifted, measured through three outcome indicators and six output indicators.

The evaluation largely relied on qualitative data collection, including a desk review of documents provided, individual interviews and focus group discussions, as well as an online survey with media professionals for triangulation purposes. The analysis included both more traditional evaluation analytical approaches (in order to address the OECD criteria), as well as the outcome harvesting approach, which explored what unintended results were achieved, then measured the role that Search played in meeting these results.

Key findings

The evaluation found that Search’s component of the “Toward a Gender Equitable Society” project has made significant progress across the last twelve months in reaching its intended objectives and outcomes. Notable are the achievements made towards using media to raise awareness on issues related to gender and SGBV, both among media professionals and wider community members, the latter having viewed the produced gender-sensitive media products through dissemination in a film festival, on the social media campaign, and through focus group discussions in this evaluation.

Fruitful discussions among community members of different background and from across Lebanon on the content of the media products indicated the potential for the further dissemination of products to contribute further to enabling an environment in which social norms around violence against women and girls will be further shifted. Entrenched social norms remain an obstacle, however, that will require synergies of media products and dissemination with further support for vulnerable women, further activities at the grassroots level, and greater advocacy for policy and legislative change at the national level.

The survey assessment concluded that the project did not achieve its set targets for the initial outcome indicators; nonetheless, this is largely due to the target sample of twenty-one project participants could not be reached. The full set of triangulated data indicates rather that the project contributed to significant achievements towards these outcomes, the most successful being the progress made in training media professionals to produce gender sensitive material and enhance their capacities to continue doing so in the long term. Other notable outcomes include positive changes during the lifespan of the project among media professionals on their own perceptions around social norms and GBV, an experience highlighted almost universally among project participants which allowed the individuals to enjoy a deepened understanding and approach to gender sensitivity in their personal and professional lives. The evaluation
found that they changes can be attributed in large part to the Search component of the project as a whole, and more specifically to the tailored trainings on media, gender, and the “common ground approach,” the meaningful and extensive support and encouragement of Search staff and consultants, the professional development across the creation of media products, and the diverse interactions with fellow media professionals that the project allowed. With regards to changing perceptions on gender and SGBV, some media professionals attributed changes in part to external factors such as societal and familial influence, but indicated that the main impetus and level of change had been driven by their involvement in the project.

The project did lead to some unintended negative outcomes, mainly due to its competitive nature and the at times unclear communication of expectations across both partners and project participants. These shortcomings allowed for the identification of key lessons learned that will benefit future similar interventions and raise the impact of such interventions, found to be highly relevant and timely in Lebanon at the time of writing.

Key recommendations

This evaluation formulated a set of key recommendations that aim to contribute to increasing the impact and efficiency of future similar interventions. These recommendations include:

1. To rethink competition approaches in media for social change, particularly in communities and within groups where socioeconomic challenges are abundant and tensions are more likely to arise. This would include emphasising on collaborative work that could be used by media professionals to ensure a “do no harm approach” and incorporating further the collaborative and cooperative essence of similar projects. This will increase the impact and sustainability of interventions and avoid negative unintended outcomes.

2. To further seek collaborations and cooperation with grassroot initiatives, movements, and groups to increase the reach in diverse local communities and increase the impact and sustainability of such interventions. Youth, students, women’s groups, and influencers could prove particularly valuable partners in future projects.

3. To increasingly incorporate discussion formats after the screening of such materials and to highlight actionable support mechanisms for victims of violence in the content, by sharing disclaimers on the content, hotlines numbers, and relevant organisations’ contacts. This will avoid triggering participants and will increase the impact of activities by further publicising the work of organisations supporting women and tackling SGBV.

4. The evaluation has highlighted that structural factors are significant barriers to behavioural change in terms of gender and SGBV. It is recommended to seek partnerships and lobby with municipalities and governmental institutions to increase resources allocated to victims of violence and to encourage reforms, or organisational initiatives, that would tackle both the societal and the structural barriers that prevent meaningful and long-term perceptual and behavioural change.
1. Background information

Introduction

According to UN Women, sexual and gender-based violence (SGBV) is a term used to describe any harmful act that is perpetrated against a person’s will and that is based on socially ascribed (gender) differences. The nature and extent of specific types of SGBV vary across cultures, countries, and regions. It encompasses acts of physical, sexual, psychological, and emotional violence committed because of gender norms and unequal power relationships. It results in suffering to women and girls and or physical, sexual, psychological, and/or economic harm. Examples include sexual violence; sexual exploitation/abuse; forced sex work; domestic violence; intimate partner violence; trafficking; forced/early marriage; harmful traditional practices such as female genital mutilation; honour killings; widow inheritance; online harassment; and harassment at the workplace. It is also referred to as violence against women and girls (VAWG), in recognition of the fact that it is most often perpetrated against women and girls by men and boys. SGBV is endemic in every country and culture, causing harm to millions of women and their families.\(^1\) According to the World Health Organization, over the past decade, 1 in 3 women, around 736 million, were subjected to physical or sexual violence by an intimate partner or sexual violence from a non-partner.\(^2\)

Lebanon is witnessing a political and economic crisis that has been exacerbated by the Covid-19 pandemic.\(^3\) As a result, Lebanese and non-Lebanese residents are facing one of the most difficult periods since the end of the Lebanese Civil War in 1990. As a result, prolonged periods of isolation, economic insecurity, social unrest, and restricted access to medical and social services have deepened power inequalities and created the opportunity for VAWG to continue and for new forms to occur. Findings from research conducted in 2020 indicate that online sexual harassment and blackmailing of women nearly doubled during the Covid-19 lockdown in Lebanon.\(^4\) According to a 2021 end of year dashboard produced by protection sector partners involved in the Lebanese Crisis Response Plan (LCRP), during this year there was an increased number of individuals who faced SGBV risks and sought assistance due to the combination of economic and social stressors brought on by the Covid-19 outbreak, restrictions on movement, confinement, and weakened protection systems.\(^5\) Vulnerable groups, including refugees, youth, the LGBTIQ+ community, migrants, persons with disabilities, the elderly, and female-headed households, are particularly at high risk of harassment, discrimination, and abuse.

Mass media and social media can play a transformative role in societies in bringing attention to gender, women, and girls’ issues and influencing public opinion on gender related matters, such as SGBV. Unfortunately, according to the Global Media Monitoring Project, progress on closing the gender gap in media content remains extremely slow around the world.\(^6\) Global media still communicates images and messages that spread gender inequality and reinforce traditional social norms which constrain efforts to end discrimination against women and vulnerable groups. In Lebanon, even though media outlets have increased their coverage of social issues, there is still a prevalent discriminatory climate in the media industry and many media productions, particularly television and film productions, still have stereotypical images of women and men in the content they present and, on many occasions, SGBV cases are romanticised or ridiculed. This shows how a mixture of institutionalised gender discrimination, rooted cultural sexism, and the lack of laws, policies, and enforcement of protection mechanisms all lead to the

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\(^1\) UN Women, Frequently asked questions: types of violence against women and girls
\(^2\) WHO, Devastatingly pervasive: 1 in 3 women globally experience violence, 9 March 2021
\(^3\) The World Bank, Overview, Lebanon
\(^4\) UN Women, Country brief, violence against women in the time of COVID-19
\(^5\) Protection Sector LCRP End of Year 2021 Dashboard
\(^6\) Who Makes the News: Global Media Monitoring Project (GMMP) 2020-2021 Final Report
normalisation of stereotypical media portrayal of women and girls, and push women and marginalised
groups’ issues out of the public sphere.

**Project overview**

Within this context, Search for Common Ground, in partnership with ABAAD-Resource Centre for Gender Equality (ABAAD), implemented the UK AID DIRECT-funded project “Towards a Gender Equitable Society” in Lebanon. Although an eighteen-month project overall, Search’s component was only twelve months and ended in June 2022. The project aimed to break gender stereotypes and help reduce SGBV, including intimate partner violence and child marriage.

ABAAD’s component of the project aimed to improve the access to and delivery of quality SGBV prevention and response services through their “women and girls safe spaces” programme, mid-way houses, and mobile unit interventions. Search’s component focused on shifting cultural and social norms related to SGBV and traditional gender norms by enhancing the capacity of media professionals to produce gender-sensitive media products in Lebanon.

The project employed a robust Theory of Change (ToC) that sits at the centre of its components:

If media is used to break gender stereotypes AND survivors and those at risk of GBV have access to services, THEN an enabling environment will be created in which social norms around violence against women and girls will be shifted.

The initial outcome of the project was: “Women, girls, men, and boys have increased access to quality GBV prevention and response services and media has enhanced capacity to produce gender and GBV-sensitive media products in Lebanon,” with one impact indicator and two outcome indicators for Search component:

**Impact indicator:** % of project participants reporting positive change in perceptions around social norms and gender-based violence

**Outcome indicator 5:** # of film students who have enhanced capacities to produce gender and GBV-sensitive media products in Lebanon (note: film students and media professionals are merged into one group)

**Outcome indicator 6:** # of film students and screenwriters reporting changed perceptions on gender and GBV issues

There are two outputs with six outputs indicators related to this initial outcome:

**Output 4:** TV show and student short films on issues of VAWG produced and broadcasted

- Output indicator 4.1: Number of gender-sensitive TV shows produced
- Output indicator 4.2: Number of gender-sensitive student short films produced

**Output 5:** Media professionals and film students are trained on using media for social change

- Output indicator 5.1: Number of workshops on media for social change
- Output indicator 5.2: Number of participants in workshops on media for social change
- Output indicator 5.3: Number of mentoring and coaching sessions
- Output indicator 5.4: Number of participants in mentoring and coaching sessions
According to a revised logframe in April 2022, a specific outcome was created for Search’s component: “Media students spread awareness regarding gender and GBV-sensitive issues in Lebanon using media tools,” with two outcome indicators:

**Outcome indicator 3:** Number of developed media productions sensitising against GBV promoted through social media platforms and other channels

**Outcome indicator 4:** Number of people reached by the produced media

Related outputs are:

**Output 4:** Mini-series/mini-segments and student short films on issues of VAWG produced and broadcasted
- **Output Indicator 4.1:** Number of gender-sensitive mini-series/mini-segments/short movies produced

**Output 5:** Media professionals and film students are trained on using media for social change
- **Output Indicator 5.1:** Proportion/number of media students reporting preparedness and capacity to develop a media product sensitising against GBV.
- **Output Indicator 5.2:** Number of workshops on coaching and media for social change
- **Output Indicator 5.3:** Number of participants in the coaching and media workshops

Since Search’s component of the project started in July 2021, Search selected twenty-one media professionals, including sixteen film students and five staff from a production house and an online television channel.

Search implemented a series of activities that targeted the media professionals including coaching sessions and several training sessions on the “common ground approach” (CGA), gender, and “media for social change”. Search also offered the participants visits to the ABAAD women and girls safe spaces. Following these activities, participants were requested to write film proposals based on their new knowledge and experiences garnered from the training and site visits. After attending all the training and coaching sessions, the film students submitted thirteen proposals, of which Search and ABAAD selected five for funding.

The five produced films addressed a variety of social issues contributing to SGBV. “La Sharaf” is a story of a young man who rejects society’s patriarchal system, challenges his family, and decides to be an ally to his sister and mother in search for a better life. “Warde” relies on flashbacks from the past to tell the story of a girl who challenges patriarchy and decides to speak up, grows up witnessing her mother subject to domestic violence, and is abused by her cousin as a child. “İhtıraa” presents SGBV in light of a toxic patriarchal society in a metaphorical, surreal way, aiming to break the cycle of violence passed down through generations. It tells the story of a little girl, her mother, grandmother, and violent father - the former living in constant fear and anxiety and experiencing how things change after the death of the grandmother. “Behind Closed Doors” addresses the life of a survivor of domestic violence who is supported by her gay neighbour, also subject to violence, and how she supports her other neighbour who is in denial at being emotionally abused and violated by her husband. Finally, “İlham” tells the story of young girl with Down syndrome being mistreated by her family and sexually assaulted by her uncle.

Meanwhile, the production house and television channel were contracted in order for each to produce a mini-series. The following table displays further details on the activities that took place.
Table 1: List of detailed project activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Date</th>
<th>Number of participants/productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>CGA Training</td>
<td>November 26-28, 2021</td>
<td>16</td>
</tr>
<tr>
<td>Media for social change training (10 sessions)</td>
<td>December 11-13, 17-19, 2021; and January 7-10, 2022</td>
<td>21 (16 media professionals and 5 representing the production house and digital media platform)</td>
</tr>
<tr>
<td>Gender training</td>
<td>December 6, 8, 15, 2021</td>
<td>19</td>
</tr>
<tr>
<td>Field visit to women and girls safe shelter Koube</td>
<td>January 26, 2022</td>
<td>4</td>
</tr>
<tr>
<td>Field visit to women and girls safe shelter Ghobeiry</td>
<td>January 27, 2022</td>
<td>6</td>
</tr>
<tr>
<td>Field visit to women and girls safe shelter Byblos</td>
<td>January 27, 2022</td>
<td>2</td>
</tr>
<tr>
<td>Online calls with women and girls safe shelter Baalbek staff</td>
<td>January 26, 2022</td>
<td>5</td>
</tr>
<tr>
<td>Coaching sessions (individual and group)</td>
<td>56 sessions between January 1 and February 1, 2022</td>
<td>17</td>
</tr>
<tr>
<td>Production of films</td>
<td>Finalised in May 2022</td>
<td>5</td>
</tr>
<tr>
<td>Production of two series of mini-segments:</td>
<td>Finalised in April 2022</td>
<td>2 (production house and TV channel)</td>
</tr>
<tr>
<td>- “Beyond Stereotypes”: six mini-segments tackling gender career choices through the eyes of community influencers; and</td>
<td></td>
<td></td>
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<tr>
<td>- “Together, Let’s Talk About”: six mini-segments, each targeting a GBV and VAWG theme.</td>
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<td></td>
</tr>
<tr>
<td>Outreach campaign</td>
<td>May 19- June 14, 2022</td>
<td>Over 100,000 social media users</td>
</tr>
<tr>
<td>Event to showcase films&lt;sup&gt;7&lt;/sup&gt;</td>
<td>June 3, 2022</td>
<td>303 attendees (including Search and ABAAD staff)</td>
</tr>
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</table>

<sup>7</sup> Will be referred to through the document as the “Search film festival.”
2. Methodology

Objectives

This evaluation serves an essential role in understanding the extent of the impact Search’s efforts have had in shifting gender and social norms, as well as evaluating the achievement of the project’s intended outcome and indicators.

The overall objective of the evaluation was to understand and investigate the extent to which the project has created an enabling environment in which social norms towards VAWG and SGBV in Lebanon are shifted. The evaluation focused on Search’s contribution to the project, as described in the project overview section. More specifically the evaluation objectives were the following:

1. To assess intended (according to the project’s logical framework) and the unintended outcomes (positive or negative) and determine Search’s contribution to identified changes;
2. To update both project’s logframes (old and updated) and indicators with endline values;
3. To assess whether the project produced the effects as envisioned in the ToC, in addition to assessing the project’s relevance, efficiency, effectiveness and impact, and sustainability as per the Organisation for Economic Co-operation and Development - Development Assistance Committee’s (OECD-DAC) evaluation criteria, in addition to the overall project’s adaptability;
4. To assess whether the project is aligned with Search’s Levant Strategy’s objective 4 “To enable young people to independently develop multi-dimensional identities” and assess its indicators; and
5. To capture good practices, compile lessons learned throughout the lifespan of the project, and draw specific recommendations to inform future programme design in a similar context and on leveraging media to promote pluralism, diversity, and multi-dimensional identities.

The final evaluation took place between May and August 2022.

Geographical scope: Country-wide, with data collected from the South, North, Bekaa, Beirut, and Mount Lebanon.

Data collection activities

The evaluation applied a participatory approach by providing key stakeholders an opportunity to provide feedback and inform the evaluation. To measure outcomes/changes, the evaluation prioritised collecting feedback and perceptions from project participants, including media professionals (who includes film students and staff from the television channel and the production house), although wider community members were involved in focus group discussions. The evaluation relied largely on qualitative data collection, including individual interviews and focus group discussions, although an online survey with media professionals was conducted to obtain quantitative findings for triangulation purposes. The evaluation also included a thorough desk review at the inception phase to ensure that the methodology and tools were informed by all relevant strategic and programmatic documentation.

Exigo designed this methodology to meet the key objectives of the evaluation and ensure Search receives the evaluation data required; it is also structured around the OECD-DAC criteria and aligned where possible with the baseline methodology.
Outcome harvesting approach

Outcome harvesting is at its core about understanding change in norms, behaviours, and attitudes and working in reverse of traditional evaluations to attribute that change to a programme or initiative. As such, Exigo employed a methodology to understand, first, what evidence of change exists and, second, to try to attribute that change to the work of Search under the “Toward a Gender Equitable Society” project. Exigo integrated outcome harvesting techniques throughout all phases of the evaluation, as follows:

Inception phase

This was done at the inception phase, with the creation of a methodology that considers the six steps of outcome harvesting. The first step of outcome harvesting, ‘designing the harvest,’ took place at inception, with harvesting questions incorporated into both the traditional set of evaluation criteria, as well as the tools, to ensure that outcomes could be identified from respondents and actors/contributors could then be linked. The thorough desk review, including project documentation and wider literature on SGBV and gender in Lebanon, implemented at the inception phase supported in identifying potential/draft outcomes, as per step two of outcome harvesting, ‘review sources and draft outcomes.’ Draft/hypothetical outcomes included:

- Changes in individuals, groups, and/or communities related to their own perceptions of gender;
- Changes in individuals, groups, and/or communities related to their own perceptions of SGBV;
- Heightened knowledge and awareness on issues related to gender and SGBV;
- Heightened efforts or knowledge how to identify and/or prevent SGBV;
- Heightened efforts or knowledge how to identify and/or prevent gender inequalities;
- Behavioural and attitude changes related to gender and SGBV; and
- Different perceptions of own identity/ies.

The desk review also further supported at the analysis stage in contextualising the confirmed outcomes identified during data collection, and in identifying draft/hypothetical contributing factors/actors beyond Search and the project/media outputs, such as other influences shifting perceptions on gender and SGBV, including:

- Discussions with/influence from friends and family;
- (Changes in) education (formal/informal);
- Political/social actors influencing change;
- Social media and other media outputs; and
- Exposure to awareness raising campaigns related to gender and SGBV.

Data collection phase

Step three of outcome harvesting, ‘engage with informants,’ took place during the data collection phase in order to verify and clarify the draft outcomes and determine new outcomes, as well as contributors. Aligning with the outcome harvesting methodology, Exigo staggered data collection methods slightly to allow for preliminary findings from the online quantitative surveys with the media professionals to review the types of questions asked in the focus group discussions. In this way, Exigo was able, on a rolling basis, to verify the determined outcomes and changes that had occurred.

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9 Steps referenced according to CIVICUS, How to Guide: 6 Steps to create your OUTCOME HARVESTING.
Analysis phase

The analysis included both more traditional evaluation analytical approaches (in order to address the OECD criteria), as well as those that allow for step five of the outcome harvesting approach. To this end, Exigo determined and categorised the outcomes that had occurred (such as social behavioural change, shift in norms, greater awareness around gender and SGBV) and interpreted the information in an attempt to answer the harvesting questions set out during inception and identify the contribution of Search and the project to these outcomes. Exigo used reverse tracking of the results reached by the project and particular focus was given to the impact of the films on the community members and to what extent any changes in perceptions can be attributed to the media. The monitored data was used and triangulated with: 1) the KIIIs (with Search); 2) the FGDs (with film professionals); and 3) online surveys (with film professionals). Given that the project was designed to meet certain results, the outcome harvesting approach also explored what unintended results were achieved, then measured the role that Search played in meeting these results.

Reporting phase

At the reporting stage (aligning with step six of outcome harvesting - ‘support use of findings’), the evaluation team documented the key outcomes in this evaluation report, which has structured findings firstly around classified outcomes and contributions and analysis around the evaluation criteria.

To achieve the objectives of the evaluation, the following data collection approaches were used:

**Desk review**

The evaluation was informed by a thorough desk review of internal project documents and secondary sources, as available. Reviewed project documents include, but are not limited to:

- Project two pager;
- Baseline report (December 2021)\(^{10}\);
- MEAL plan, framework, logframe, and revised logframe in April 2022;
- Annual report submitted to the donor (April 2022);
- Three quarterly reports submitted to the donor (July-September 2021, September-December 2021, and January-March 2022);
- Activity related documents including activity reports, attendance sheets, evaluation, and pre-post tests, training curriculum and agenda, and goals-based outcome tracker;
- Selection process of media professionals;
- Film proposals and scripts;
- Search Greater Levant strategy 2020-2030; and
- A snapshot of the project.

The review of these documents, alongside a wider literature review\(^{11}\) related to gender issues and programming in Lebanon, as well as meetings set with project staff and other key stakeholders, informed the evaluation process by:

- Providing a better understanding of the project and what has been achieved to date;
- Providing contextual information about SGBV related needs and interventions in Lebanon;
- Providing contextual information about how SGBV issues are addressed in media production in Lebanon;

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\(^{11}\) Including strategic documents such as existing national and governmental frameworks to ensure sustainability of the national system for SGBV prevention and response, as well as relevant international frameworks and national action plans, such as UNICEF and MoSA’s Qudwa Strategy.
- Identifying what information is already available and what data gaps need to be addressed by the primary data collection effort;
- Identifying key issues and areas that need verification;
- Facilitating the triangulation and cross-checking of data (primary and secondary);
- Helping the team to understand the change that has occurred vis-à-vis SGBV and VAWG in Lebanon, so that impact can be properly contextualised and assessed; and
- Identifying potential outcomes (i.e., shifts in individuals, groups, communities) and what the intervention did to contribute to them.

Online surveys

The evaluation included an online survey, a link for which was distributed among media professionals who had taken part in the project, allowing them to answer questions with anonymity. Out of 21 media professionals in total, 14 filled the survey (6 women, 6 men, with 2 preferring not to say). The results were triangulated with qualitative data collected by the same participants and also supported in measuring endline measurements.

Data was entered by the respondents onto an online survey, KoboToolbox, based on the ODK system. This allowed Exigo to track progress and check the quality of submitted surveys in real time.

An additional survey was conducted during Search’s film festival on June 2, 2022, where film outputs of the project were shown. Search conducted a short survey through a QR code with film festival attendees, which was filled by 269 attendees (113 men, 147 women, and 9 other). Search then shared the raw data with Exigo to use during the analysis and for triangulation with the other modes of data.

Focus group discussions

To inform the evaluation, focus group discussions (FGDs) were conducted with three groups: a) film professionals and b) community members and c) attendees from the film festival. Exigo conducted 23 FGDs with distribution as follows:

Table 2: Total FGD category distribution and number and profile of participants

<table>
<thead>
<tr>
<th>Number of FGDs</th>
<th>Number and profile of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 FGDs (and 1 KII)</td>
<td>11 media professionals (7 women and 4 men) - including 10 film students and 1 representative from the production house</td>
</tr>
<tr>
<td>17 FGDs</td>
<td>118 community members (48 women and 70 men)</td>
</tr>
<tr>
<td>4 FGDs</td>
<td>20 attendees from the film festival (14 women and 6 men)</td>
</tr>
<tr>
<td>Total</td>
<td>149</td>
</tr>
</tbody>
</table>

12 See Annex 4.1 in the inception report in Annex 3
13 Exigo aimed for 3 FGDs with media professionals in small groups of approximately 7 to make up the 21 media professionals however, due to low responsiveness from media professionals, 11 media professionals took part across a total of 2 FGDs and 1 KII.
14 Random selection of community members as per the disaggregation shown in Table 3.
FGDs with media professionals:

These FGDs took place with 11 of the media professionals engaged in the project activities developed by Search - including from 10 film students and 1 staff member from the production house. The purpose of these FGDs was to gather in-depth data related to the evaluation questions as well as the outcome indicators and allow the evaluation team to develop a better understanding of the experiences of the participants within the project, including if/how their participation in the project managed to enhance their capacities to produce gender and GBV-sensitive media products, shift their perceptions related to gender and SGBV, and develop multi-dimensional identities. These FGDs were led by Guide 2, specifically designed to collect this data, as displayed within the inception report in Annex 3.

FGDs with community members:

To capture the direct and indirect and positive and negative outcomes and potential impact of the films and/or segments produced under Search’s project component, Exigo conducted 17 FGDs with community members. A short pre-assessment/discussion was facilitated with community members prior to showcasing the films and/or segments, followed by a dedicated 17 to 35 minutes of exposure to the films and/or segments without any interruption, and a further 45 minutes of discussion.

Guide 1 within the inception report in Annex 3 was used for the purpose of this FGD category, with questions developed at the inception phase to encourage participants to share their individual and collective perceptions about gender equality and SGBV and to inform relevant evaluation questions. The FGDs aimed to draw out individual and group experiences and views related to gender issues in Lebanon. The FGD guide included open discussion questions that allowed individual participants to provide nuanced inputs and give space for follow-up and probing questions during the discussions.

To note: There were minor changes in the questions based on the content of the film and/or segment that was screened during each FGD. Additional probes or minor reformulation of certain questions took place to discuss the specific issues addressed in the films/segments such as SGBV protection services, violence against people with disabilities, marriage of young girls, homophobia, divorce, honour, domestic violence, child molestation, and harassment in public spaces.

To ensure minimal margin of error, the team selected participants who had not seen the segments/films before and, in a controlled environment, showed them some of the segments and films and monitored any changes in perception. While the accuracy of these findings may be limited by social desirability bias, this was mitigated in part by the sensitive formulation of tool questions which did not highlight a wrong/right answer, the thorough training of facilitators to ensure they did not engage in lines of questioning that appeared leading or judgmental, and the fact that participants were aware that their answers would be anonymous.

The evaluation team conducted 17 FGDs (with around 6-10 participants in each) with community members. Representation of different sub-groups, as shown in Table 3 below, was ensured, including across the four areas of Lebanon, as well as across different age groups, nationalities, and genders.

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15 Out of the 21 media professionals (16 film students and 5 staff members from the production house and the television channel).
16 The team ensured that films and mini-segments were distributed evenly across the FGDs.
FGDs with attendees from the film festival:

These FGDs were similar to the FGDs with community members, in that their purpose was to measure perceptions on gender and SGBV in Lebanon and whether these views have been altered by viewing Search’s media outputs. These FGDs used the same guide (FGD guide 1, inception report, Annex 3) as FGDs with community members. The only difference is that they did not have a pre- and post-assessment of the participants’ perception on gender equality and SGBV and did not include showing again any films or mini-segments.

FGDs were audio recorded with prior consent from the participants so that the group discussions were transcribed in detail at a later stage. The audio recordings were complemented with the notes taken by the note taker, who observed the discussion and wrote down the responses as well as the observed group dynamics.

Semi-structured key informant interviews

The evaluation was also informed by semi-structured key informant interviews (KII), which mainly consisted of open-ended questions that allowed the evaluation of the project strategy and progress against intended outcomes. Information obtained through KII also allowed the evaluation to identify opportunities and barriers, to inform concrete and practical recommendations for improvement.

Exigo conducted a total of 6 KII with relevant and informed project stakeholders, including staff from Search and ABAAD, and the trainer for media for social change.

Table 4: KII sample

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Category</th>
<th>Respondents</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Search staff</td>
<td>Programme Manager and Project Coordinator</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>MEAL Coordinator and MEAL Assistant</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Media and Communication Assistant</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Partner - ABAAD</td>
<td>Management focal point</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Head of Communication and Media</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Consultant</td>
<td>Trainer on media for social change</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

17 KII guides can be viewed within the Inception Report embedded in Annex 1.
To ensure confidentiality, all KIIs were conducted one-on-one and were recorded with prior consent from the respondents.

**Social media analysis**

In addition to the quantitative and qualitative methods described above, Exigo conducted an analysis of the national social media campaign that Search launched on May 19, 2022. To this end, the evaluation team relied on the reports that were produced by the production house and the television channel. The evaluation team received from Search disaggregated data by age, gender, and location on the number of persons reached by the segments posted, how many person clicked on the videos, the number of people who watched more than half of the videos (for Facebook), the number of social media users who interacted and the type of interaction (share/retweet, liked, commented, saved for Instagram), along with the comments collected from Search platforms. Exigo also extracted a sample of comments from ABAAD’s and the influencers’ platforms (Facebook and Instagram). A sentiment analysis was performed on the existing data to understand what, if any, potential/predictive changes in attitudes towards issues related to SGBV and VAWG have occurred (or may occur) as a result of their viewing of the segments and engagement with the campaign, and to better explore how wider social media users feel about the campaign.

**Data analysis**

Quantitative online survey data was analysed on Excel using the pivot table function. All qualitative data was coded using a deductive coding approach, where information was coded against a predefined list of codes which align with the evaluation questions and outcome/result level indicators (see the evaluation matrix in Annex 2 and the outcome level indicator measurement matrix within the inception report in Annex 3). Concurrently, inductive coding took place to ensure that any new findings or trends were picked up in the qualitative data.

The analysis included both more traditional evaluation analytical approaches, as well as those that allow for outcome harvesting, as highlighted in the ‘Outcome harvesting approach’ above.

The analysis was guided dually by harvesting questions as well as the OECD-DAC criteria and key evaluation questions (see inception report in Annex 3).

**Evaluation team**

The evaluation technical team consisted of a Team Lead, Gender Technical Expert, and an M&E Expert, who were together responsible for design the methodology and tools, analysing the data, and producing all deliverables, alongside other tasks such as liaising with Search and partners, ensuring quality of all reporting, and training the field team, among others.

The field team consisted of a field coordinator and qualitative interviewers who were individuals from the communities included in the evaluation’s scope. By working with individuals from the communities where data is being collected, Exigo was able to reach communities that may otherwise be difficult to access. The field team was equally balanced in gender (please see the inception report in Annex 3 for further details into gender sensitivity across the evaluation).

The field team was primarily responsible for conducting all qualitative data collection and reporting any challenges and updates to the field coordination; the team was composed of experienced interviewers and

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facilitators who also participated in a thorough refreshment training on the specific tools, facilitation techniques, and ethical field work (please see the inception report in Annex 3 for detail into ethical considerations of the evaluation).

Limitations

Some challenges were faced during the data collection phase of the evaluation, given slow and low response rates from the project participants and community members. This somewhat extended the data collection period and limited the amount of data that could be collected, particularly from the project participants.

1. **Focus group discussions (community members):** During the inception phase, it was planned to conduct 17 FGDs with community members. Exigo found challenges in finding willing participants for some community member FGDs in Beirut and Mount Lebanon (BML). Given that Exigo had over-sampled in BML to start with, the team altered the sampling slightly (while respecting age, nationality, and gender representation) and shifted a couple of these FGDs to the North, South, and Bekaa, and used online modality to increase willingness/ability to participate, in a minority of cases.

2. **Focus group discussions (media professionals):** During the inception phase, it was planned to conduct 3 FGDs with the media professionals. Exigo faced low response from the media professionals and limited numbers agreed to take part in the FGDs. Exigo attempted to mitigate this issue by remaining flexible with timings and scheduling of FGDs and conducting some FGDs online to cater to participant preferences. However, despite multiple follow-ups, only 11 out of 21 media professionals participated in 2 FGDs and one KII, including 10 film students and one representative from the production house.

3. **Online survey:** The online survey was shared with all media professionals who participated in the project. Despite multiple follow ups, only 14 online surveys were filled by the participants. Thus the results of the survey are unfortunately not representative of the entire group of 21 media professionals, and the endline measurements are not reflective of the entire set of beneficiaries. Willingness to participate in the survey and FGD may correspond with more engagement in the project as well, which may have affected the overall findings related to beneficiaries; however, this will have been mitigated in part by triangulation with other data sources, including key informant interviews with Search and partner staff, as well as desk review.

4. **KII:** The donor focal point was not interviewed and thus the donor’s points of view and expectations will not be included as originally planned.

Additionally, as the social media campaigns were launched at the end of May and during June, the project team has not been able to fully measure the wider impact of the media outputs and campaign at the national level and their contribution in shifting social norms related to SGBV and VAWG. For full impact or effectiveness of the media outputs to have been accurately evaluated, several months after the distribution of media outputs or a launch of a campaign would need to have passed. However, given that the outreach campaigns concluded by June 13, some effects at the community level were still able to be captured and analysed, in particular those related to the creation of an enabling environment in which social norms towards VAWG and SGBV in Lebanon are shifted. The evaluation team has assessed the degree to which social norms are likely to shift further, the measurement of which was aided by components of the methodology such as social media analysis and FGDs with community members.
3. Findings

Evaluation criteria

Relevance

The deteriorating stability and critical events in the country over recent years have led to an increase in SGBV cases in Lebanon. Influenced by the damaging effects of Covid-19 and the socioeconomic pressures, households have faced an unprecedented hardship which strained family relations and increased tensions. In the interview with partner staff, they explained how the number of protection calls received by ABAAD and incidents recorded by the Internal Security Forces have increased, reflecting a steep increase.

While the project was designed prior to the rapid deterioration of the socioeconomic context, this context has in fact resulted in **heightening the relevance of the project to the needs of the communities, given its objectives related to breaking gender stereotypes and reducing SGBV**. This overall trend and the appropriateness of the project during a period of increased vulnerability for women have been echoed by several respondents, and was highlighted by the consultant in one interview:

“The crisis is increasing the need for gender equality. We have totally observed that women and girls were mostly at risk and most vulnerable when we were looking at the crisis, so they are the part of this society that can be mostly affected by everything that’s happening. This increases the need to have a change in perception and more opportunities being offered to women and girls.”

Another aspect of this rapidly deteriorating context, on the other hand, is that the **economic crisis has contributed to the modification of traditional gender roles within the household**, a trend aligning with the ToC of this project working towards an enabling environment in which social norms are shifted. As the majority of community members engaged in FGDs for this evaluation indicated, the crisis has led more women in Lebanon to seek labour opportunities, as a head of household salary alone has become insufficient to meet the needs of households. Although an outcome of increased hardship and financial struggle, the shift may nonetheless have created an opportunity at a national level to secure the gains accelerated by this specific context. It is within this unique context, which presents both concerning trends and new opportunities, that the project implementation has taken place. Respondents from all areas were keen to expand on both trends, noting that the crisis did indeed represent an opportunity for women to challenge social norms and show that they, too, could support their households financially. Within this context, the project has served community members at a timely moment for Lebanese social and gender dynamics, addressing both the need for greater awareness of SGBV actors and support mechanisms, and advocating and strengthening the momentum for change in relation to gender roles and norms.

Moreover, at a design level, the project has aligned well with the Greater Levant Strategy objective 4 by enabling the young media professionals engaged in producing gender-sensitive media products to independently develop multi-dimensional identities that go beyond religion, nationality, and gender. The data demonstrates that this has been facilitated in large part through the diversity of the group in which media professionals came together. Many explained in the FGDs how coming together professionally from different social, educational, and economic backgrounds allowed them to learn from and about each other. As expressed by one media professional:

“The training was effective because I mixed with a diversity of people, and I got introduced to new people. It was a good opportunity to meet new people. We discussed a lot of social topics and topics

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19 Search for Common Ground, Greater Levant Strategy 2020-2030
related to human rights, so I was listening to different perspectives, and this was one of the major points [of success]. It was very nice how we shared our thoughts and opinions.”

In this sense, the media professionals were particularly empowered by the “common ground approach” (CGA) training, which forwards an approach designed to transform relationships and perceptions of oneself and the other.

The project aligned with the overall Search and Levant Strategy further by challenging and addressing entrenched gender norms around SGBV in Lebanese society and working towards shifting perceptions among both media professionals and those community members viewing media outputs around issues related to gender inequalities, roles, and expectations.

Focus group discussions largely indicate that the films and mini-series screened during the film festival and the FGDs for this evaluation were received positively by most community members, which suggests that the outputs of the project and their content was appropriate for the target audience. Certain respondents linked the viewed films and mini-series with cases that have recently occurred in their communities, which further reinforces the relevance of the topics covered to the respondents and their communities. While some other viewers found that some topics were harder to accept or tolerate, most recognised the need for a change, including a group of male Lebanese adults in Tripoli:

“Women are being violated and abused in our communities. [The films] will have a great impact on our society. There should be awareness for such topics, in addition to hotlines for the women to use when they are abused.”

The project created an environment where filmmakers and community members received content that defies traditionally held gender norms and stereotypes today in Lebanon. The filmmakers were able to discuss and reflect on their training, and the data collected from film festival attendees highlights positive reactions to the material shared, which further underlines the relevance of this topic and the importance of showcasing it in these communities. As highlighted in the above quotation, some attendees requested NGO hotlines and emphasised that they wished that solutions were given on top of awareness, further pointing towards an existing gap in services, legislation, justice mechanisms, and thus the often unchecked occurrence of SGBV in households and communities today in Lebanon. Indeed, one limitation may be that the project did not fully engage with influencing policy or national recommendations or challenging and reforming systems of governance, as is also recommended in the Greater Levant Strategy, which may represent a limitation of the project component in terms of its limited engagement at local and national decision-making levels or in formally advocating for policy change.

However, the intervention design did highlight the issue of SGBV and VAWG to communities and promoted the role of non-governmental organisations supporting victims of SGBV, particularly ABAAD, as solutions for women in need of such services. As ABAAD staff confirmed in an interview:

“The film festival in particular led women to reach out to the organisation and the number of calls has increased since the event. By promoting such services and allowing NGOs to directly provide support to women, the intervention promoted access to safe and quality prevention and response services to SGBV.”

Moreover, the content of the films touches on domestic violence and physical abuse and encourages women to speak up and seek support in such instances. Indeed, in the current context in Lebanon, it is essential to promote the role of both formal and informal support, given in particular the weak judicial system, and especially in terms of SGBV prosecution. As one male Lebanese respondent in Akkar felt:
“Women will not be courageous enough to call the police, because eventually their husbands will know and they will get divorced or will be more affected. Whereas, if she contacts an NGO, her information will be confidential.”

Despite these efforts to align the project with needs on the ground, findings do show that male and female community members believed that **creating real shifts in perceptions and attitudes towards gender and SGBV will not come about without meaningful policy change in formal arenas.** Many community members in the FGDs emphasised on the importance of laws to prevent SGBV and hold perpetrators accountable. They see legal frameworks as a lesson for perpetrators.

The data highlights **certain shortcomings in terms of the implementation of the “do no harm” approach in the context of this project.** Some media professionals claimed that they were not made aware from the beginning of the project that there would be a competition over limited funds, and not a collaboration between filmmakers who would all reach the same goal. In FGDs, some media professionals claimed to have asked trainers and staff previously for information about the selection process and criteria, to only be made aware well into the process that funds would have to be competed over and films voted for. On the other hand, other filmmakers stated in the FGDs that they were given the option to collaborate together on the films but the majority voted on a competition instead. This confusion left some filmmakers feeling blindsided and turned the focus from the gender training and film quality to **internal divisions between the group, which led to financial and other types of disputes,** as multiple media professionals drew attention to. One filmmaker emphasised in an FGD that:

“The competition was transformed into conflict, all the participants hated each other and people were aiming to win just to defeat other groups, nothing more. The participants divided themselves into small groups and they were not willing to help each other. It was so bad to reach this situation at the end, when we used to laugh together and eat together at the beginning of the workshop.”

Considering the current economic context in Lebanon and the professional levels of these film students, the opportunity given to young filmmakers by Search was significant and relevant in supporting them in an otherwise struggling industry. In an economically deteriorating environment and with the backdrop of a continuously devaluing currency, the budget Search could provide for these professionals to develop their own media products was considerable. However, the strain of a competition and the emergence of financial disputes within the group resulted in significant **emotional stress and frustration for the participants,** **taking away from the essence of the ToC, the unique opportunity provided, and the collaboration that was encouraged by Search.** While Search proved responsive and organised mediation to attempt to solve these internal group problems, the data largely indicates that a modification in design and greater transparency and communications between and across the group of project participants could potentially have avoided these occurrences.

Moreover, while the **intervention aimed to be inclusive,** and respected that in its selection of filmmakers, the content developed throughout the project reflects some contradictions between the essence of the project and what emerged. Filmmakers in particular were disillusioned that they had been encouraged during the trainings to break stereotypes and address gender and GBV-sensitive issues in their media tools, but then believed that such topics had been censored later on. One filmmaker expanded on her experience, voicing in an FGD that:

“They said we can talk about everything, but we recognised at the end that, when they read the proposal, they said no, we can’t talk about LGBT… Another example is abortion, we were not allowed to talk about it.”
While it could be argued that tackling topics progressively and incrementally can avoid community backlash in the short term, the perception of the filmmakers is that the selection of the topics did not reflect the level of inclusivity promised and expected.

The design of the project did incorporate criteria for a mix of genders and nationalities, allowing the project to achieve inclusivity and relevant and diverse targeting in terms of representation among project participants. However, during implementation, the perceptions of project participants on the extent to which the project felt inclusive and intersectional for them was more mixed. From those media professionals who took part in the survey, 71% felt they had been respected throughout the project and 29% did not. Those who felt they had not been respected expanded on their answers. Two respondents had experienced disrespect, discrimination, and homophobic behaviour from other participants during the trainings, and felt that the trainer had not responded to these instances.

Other media professionals indicated in the survey that they felt disrespected for not receiving feedback on scripts and proposals, only being left with a rejection. As can be seen in the future below, when asked whether they had felt supported by other media professionals during the project, 65% felt they had been “a lot” or “somewhat,” whereas 28% felt “not very much” or “not at all.” Explanations were given that respondents had not always felt like they were listened to or respected, or else that “a sense of competitiveness took over a sense of collaboration.” Overall, 86% of the respondents felt that the project was implemented in an inclusive and accessible manner.

Search did have a feedback mechanism which was used by media professionals to report certain incidents, and staff members took certain steps to address these issues, including performing a session on their code of conduct with all project participants and the trainer, and stressing on the intolerance of discriminatory behaviour among the group. Nonetheless, some film professionals reported in the qualitative data that the activities and training did not represent a safe space, highlighting also how they did not believe that Search had fully addressed this issue. One media professional, for example, reflected in an FGD:

“There were jokes about harassment and about abortion in the middle of the workshop and these people were given the chance to do their films.”

While this data only reflects a personal perspective among relatively few media professionals, the competition aspect was not clearly communicated, coupled with a degree of what was perceived by some of the media professionals as tolerance for non-inclusive behaviour did result in some harm to the filmmakers. Nonetheless, as a result of this harm, a complaint was received, and was appropriately acted upon and resolved, which reflects the strength of internal mechanisms for accountability.
The implementation of this project occurred in a context which provided both difficulty and unprecedented opportunity. The economic crisis led to both a rise of SGBV cases and a meaningful shift in gender roles within Lebanese communities. This context contributed to making this intervention particularly relevant and timely. The project also responded to the rise of violence against women by promoting access to safe and quality prevention at a time of increased violence against women and girls. Similarly, the project has built on the recent shift in gender roles prompted by the economic crisis and has planted a seed to meaningfully secure these gains in the future. While it is important to highlight some unintended divergence between the essence of the ToC and the experience of its implementation by some media professionals, it is essential to highlight the relevance of this project in terms of its pertinent and context-driven design and objectives, alignment with key Search strategy, and the timely focus on producing media content to contribute to a shift in perceptions around gender roles in Lebanese society.
Effectiveness and impact

The purpose of the Search project component and the film festival, according to Search staff as well as the project ToC, was to raise awareness and develop content that would trigger discussions among the community members on gender-related topics and cultural issues that are considered sensitive and taboo and would contribute to the creation of an enabling environment in which changes in perceptions around gender and SGBV can occur. This section will unpack the effectiveness and impact of the topic, linking both the evaluation criteria with the outcome harvesting approach by measuring to what extent project outcomes have been achieved and also classifying outcomes (intended, unintended, positive, and negative) alongside contributing factors\textsuperscript{20}, including the role of Search.

The following table summarises the project’s outcome indicators that were measured through the quantitative data collected in this evaluation. The data from the survey assessment questions shows that the project did not manage to achieve its set targets of 12 for each initial outcome indicator. However, this is unfortunately not a reflective measurement due in large part to the fact that only 14 out of 21 media professionals completed the survey. The additional quantitative and qualitative data as explored below is able to give a greater indication of to which extent each outcome indicator was reached and through which contributions.

Table 5: Outcome level indicator measurement matrix - results

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Indicator</th>
<th>Achieved in the project\textsuperscript{21}</th>
<th>Project target</th>
</tr>
</thead>
<tbody>
<tr>
<td>SO1.</td>
<td>Media professionals are more aware of issues related to SGBV and show increased capacity in producing programming and films that tackle the complexities of VAWG, support and normalise reporting mechanisms and reduce stigma around survivors of SGBV.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O5</td>
<td>Number of film students who have enhanced capacities to produce gender and GBV-sensitive media products in Lebanon</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>O6</td>
<td>Number of film students and screenwriters reporting changed perceptions on gender and GBV issues</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>Ref.</td>
<td>Revised indicators</td>
<td>Achieved in the project</td>
<td>Project target</td>
</tr>
<tr>
<td>SO1.</td>
<td>Media students spread awareness regarding gender and GBV-sensitive issues in Lebanon using media tools</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O3</td>
<td>Number of developed media productions sensitising against GBV promoted through social media platforms and other channels</td>
<td>5 films and 12 short videos</td>
<td>7</td>
</tr>
<tr>
<td>O4</td>
<td>Number of people reached by the produced media</td>
<td>Online: around 1.5 million Offline: around 400\textsuperscript{22}</td>
<td>109,000</td>
</tr>
</tbody>
</table>

For media professionals themselves and for Search staff members observing the training and development of media professionals, the changes during the project lifespan on the views of project participants in relation to gender and SGBV were apparent, a positive intended outcome directly related to outcome indicator 6. A key change identified and highlighted across the data collected was the fact that media professionals had learned new information on gender issues and learned to incorporate it both in their professional lives and their personal lives. Indeed, both film students and screenwriters reported changed perceptions on gender and GBV issues, both in terms of their own knowledge and awareness related

\textsuperscript{20} A table of classified outcomes and contributions can also be viewed in Annex 1.

\textsuperscript{21} Since only 14 out of the 21 film students filled the survey/assessment, the achieved number was only 10. If the number is calculated based on the % of people that filled the survey assessment (10 out of 14 = 71%), then this number would increase to 15 out of the 21 film students, overreaching the target.

\textsuperscript{22} The number includes attendees of film festival and participants in the FGDs.
to gender and also in terms of their perceptions of their own identities. For example, participants highlighted that they had learned to address people in their daily and professional lives using their correct pronouns or vocabulary and not to assume knowledge of gender identities, understanding that “that gender expression can occur in many ways” – relating again directly to Search’s Levant Strategy’s objective “to enable young people to independently develop multi-dimensional identities.” They mentioned in the survey how the project helped them to learn about the differences between gender and sex. One survey respondent participant, for example, observed that:

“I didn't know the meaning of gender, I didn't know the meaning of GBV, and what gender was, but after the training I became aware of the details and now I accept and understand all people of different people.”

The evaluation was thus also able to show changes in perceptions related to the initial impact indicator set at the beginning of the project. As can be seen in the below figure, quantitative data showed that 79% of project participants reported change in perceptions around social norms and gender-based violence, a significant finding. For the most part, media professionals in both the qualitative and quantitative data largely linked changes in themselves during the lifetime of the project - such as those related to self-perceptions, knowledge, and sensitivity regarding gender and SGBV - directly to the influence of project activities and staff. Media professionals who took part in the survey cited the influence the project will have in their personal and social life when discussing topics around gender or addressing people the correct way, signalling heightened awareness, heightened sensitivity towards gender-related issues, and more inclusive attitudes to gender and identities. As one media professional explained in the survey:

“The training has been a refreshing reminder of the true nature and definition of gender, and how much the issue can weigh on the outcome of one's behavioural and communicational choices.”

Figure 2: Media professional survey respondents answering the question “Have your perceptions of gender and S/GBV changed in the last twelve months?”

<table>
<thead>
<tr>
<th>Have your perceptions of gender and S/GBV changed in the last 12 months?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
</tr>
<tr>
<td>No</td>
</tr>
<tr>
<td>I don't know</td>
</tr>
</tbody>
</table>

Media professionals confirmed in the FGDs these changes that they underwent in terms of their views and knowledge on gender and gender identity, and their sensitivities in addressing these topics. According to them, Search staff who were directly involved in the project themselves played a positive role in affecting the perceptions of the project participants. Media professionals described how the encouragement and positivity of the Search staff, facilitated through training as well as informal discussions, influenced their thinking and encouraged them to spread information and awareness on gender equality.

The content of the trainings combined with and the purposeful selection of diverse media professionals with different levels of knowledge on gender issues prompted in-depth discussions in
gender and led participants to deeply reflect on these topics. In fact, participants provided Search with feedback on confusions that did arise during the gender training that needed further clarification, and the training opened internal discussion among the students on topics that needed to be further discussed. Including this discussion in the training on “media for social change” allowed the participants to understand different perspectives, question their existing beliefs, and notably - better understand their own gender identities - the latter a positive and unintended outcome of the project. This was elaborated on by one Search staff in an interview:

“There was a lot of confusion about gender and sexual identities and their connection to each other [...]. So, what we did is that we talked to the media for social change trainer and discussed that many of the youth are interested in learning more about this topic, so can you incorporate it… this actually led to, I think, more than two people discovering their own gender and sexual identity.”

More specifically, the qualitative data from the gender trainer and the filmmakers indicates that, for the most part, a safe space was created where such topics could be discussed and where students exchanged their perceptions and sensitively challenged each other’s opinions. Throughout the implementation, the data further indicates that Search played a positive role in incorporating feedback received from the participants in the “media for social change” gender training conducted by a consultant and sustained a safe environment. Thus the sequence of the project activities and the training materials, including the content and how they were designed, played a key role in contributing to meaningful changes among media professionals.

According to the qualitative data, the Search CGA training was one of the most successful among the activities implemented during the project and it reportedly contributed to changing perceptions and new skills among the participants. For example, as expressed by one media professional during an FGD:

“The CGA was the highlight of the things we did. It was very interesting, something very new to us, it built a beautiful environment, and we got introduced to new concepts we hadn’t even thought about before, but they were so obvious.”

This was a view echoed across media professionals, who reflected that the workshop had been effective in unearthing commonalities among the participants who were from different backgrounds and allowing them to get to know each other, thus breaking stereotypes not only among gendered lines but multiple identities - including nationality and religion. The media professionals explained how the CGA promoted active listening and how they were introduced to new concepts that allowed them to rethink the obvious. Furthermore, the trainer hired by Search for in the “media for social change” workshop played a key role in building on the discussions. However, as explored in the ‘relevance’ section, some media professionals reported that they did not always feel comfortable expressing their opinions in workshops, which created friction within the group, and impacted the extent to which the workshops could be positive spaces to bring about shifts in social norms related to gender. The data suggests that tensions, however, largely occurred due to the competition aspect of the selection, which in turn may have resulted in participants being less likely to be open-minded and receptive. Thus, this represents a negative unintended outcome of this project, but one which can be largely attributed to the competition created within the group, sitting at odds with the common ground approach which was otherwise advanced.

Despite the clear contributions of Search on shifts towards perceptions of gender and SGBV, as well as the promotion of social cohesion and sharing across backgrounds, it must be acknowledged that other factors could also have contributed to changes. For example, out of the 79% of media professionals surveyed who believed their perceptions on concepts of gender and SGBV had changed within the last twelve months, all of the respondents noted that the project contributed to their changed perception and understanding, whether “somewhat” (45%) or a “lot” (55%). However, 73% also acknowledged that factors outside of
the project also influenced this change, citing examples such as having female family members, influence from friends, and general improved social awareness in Lebanon.

Progress was also made towards the outcome indicator 5 specifically, which is related to the number of students who have enhanced capacities to produce gender and GBV-sensitive media products in Lebanon, a positive, intended, and most likely long-term outcome of the project, as well as one that relates directly to the first component of the TOC, “if media is used to break gender stereotypes.” When media professional survey respondents were asked to what extent they felt they would use what they learned in the project later in life, 71% said “a lot” and 21% said “somewhat,” suggesting the strong perception of long-term impact. Respondents explained that they would use it professionally in future media projects by being gender sensitive, using correct terminologies in scripts and avoiding stereotyping characters. Through the survey, the media professionals also displayed complex and insightful answers when asked about how to ensure that media being produced is culturally appropriate and is gender and conflict sensitive, and when asked about the risks that must be kept in mind when producing a film or segment.

The contribution of the Search project component and the training received on media and gender was clear in this outcome, with the focus of the project activities directly around enhancing these capacities. As highlighted during the interview with the consultant who worked with the media professionals during the project:

“For the media actors that were enrolled into intensive training and workshops, I think that we now have advocates of people who are conscious about responsibility in their work and know how to
show the image of women and men working together in a gender equal society, so that is something good.”

During an interview with a staff member from Search, it was also mentioned that:

“We can see from the data we have, from people’s tests and workshops, that [the media professionals] really did enhance their capacities in how to be gender sensitive in their work through the media. Also, some of them have mentioned at some point how they have incorporated this gender [aspect] in other projects that they are working in the universities or in their work.”

Participants were overall satisfied that the consultant gender expert trainer had provided additional coaching sessions to media professionals who had requested it, allowing them to work more on the script and details around specific films and deliver higher quality products. Similarly in the survey with media professionals, 71% of those surveyed believed that the training and/or coaching sessions had been effective, with 7% neutral and only 7% believing them not to be effective. Emphasis on the benefits of the trainings, such as the following, was given:

“After the training and going through the phases of the film, I'm always questioning myself over any choice I made, if it will help lead to social change.”

Others observed how the discussions had opened their minds to new perspectives, brainstorm new ideas together with the trainer, learn how to approach film making in a sensitive way, take into account gender sensitivity during storytelling, and help shape proposals and consolidate concepts around SGBV. Thus the sequence of the project activities and the training materials, including the content and how they were designed, has played a key role in contributing to meaningful changes among media professionals.

The “media for social change” training, a pre-assessment of the filmmakers’ skills, and specific efforts by the trainer to research on gender sensitive filmmaking, allowed the trainer to develop tailored training guides and make appropriate preparations. However, findings collected from the interview with the consultant as well as FGDs with media professionals suggest that the expertise of the trainer was focused on gender and was not directly linked to film making and the curriculum was thus not based on technical knowledge certain students were eager to gain, both a potential unintended negative outcome and a limitation of the contribution of this specific training to the outcome on enhanced media capacities. The media professionals who participated suggested that the training lacked cinematographic background and concrete examples of how to apply information during film making. Interviews with media professionals provided further explanation on the perceived shortcomings of the training, which is consistent with the 7% of students who declared that the training was not effective. One student highlighted that:

“In the media for social change workshops, […] there was a shortage in the material, where the materials were not good and not enough for the work that we had expected to end up from the workshop.”

The data does thus suggest that this training did not fully meet its objective to create social change through media and audio-visual approaches and communications, as only one person was hired to complete the training and no additional resources were allocated to hiring an experienced media professional to combine both perspectives and set of skills, which would have been beneficial given the focus of this project. This represents an unintended negative outcome; however, the contribution of other factors, trainings, and the professional experiences gained through the production of the media products allowed media professionals to enhance their capacities to produce gender and GBV sensitive media products nonetheless.
The evaluation was also able to show effective progress related to the specific objective set in April 2022; the media professionals were able to spread awareness regarding gender and GBV sensitive issues in Lebanon using media tools and thus meet the essence of the ToC component that media may be used to break gender stereotypes and thus create an enabling environment to shift social norms around GBV. Media participants were specifically selected based on their diversity and their differences in knowledge of gender issues, as key Search staff explained in interviews. This allowed the group to be more representative of society and the different point of views that would naturally ensue. This strategy created positive intended outcomes, as it prompted various discussions within the group itself, and allowed them to create content that would be representative of various points of views within communities. The qualitative data indicates that a positive outcome of the project has been present among community members who were shown some of the finalised media outputs, films, and mini-segments - both in the film festival and during the FGDs as part of this evaluation. The viewings were seen to encourage greater awareness, among youth in particular, and encouraged fruitful discussions on topics such as disability, gender roles, and SGBV.

As one young Lebanese male in the north reflected, after having watched the Wardeh, Masculinity and Partnership, and Raed Mourad mini-series:

“We should change the stigma in Arab countries about working women and their roles which are limited to chores inside the house.”

This project should be further contextualised in an environment that, while challenging, has already started to shift social norms in reaction to the economic crisis. Many respondents highlighted that given the current financial context, women now need to work and help their husbands provide for the households. In some ways, the crisis has conversely enabled an environment where gender roles have already begun to shift, as emphasised upon by a Lebanese young male in Saida:

“In these harsh circumstances we are currently living in, and even in these societies, women are entering the professional field in addition to her traditional house chores in order to help her husband financially to have a better livelihood.”

It is in this context that the screenings occurred and further prompted community members from different backgrounds to reflect on their views on gender, gender roles, and their reactions to abuse in communities. Encouraging suggestions were given on the shifts that wider dissemination could prompt, and participants expressed that the viewings made them feel less alone. While some participants felt that the videos let them empathise with the plight of people they had not considered before, such as persons with disabilities, others reported that the screenings encouraged them to stand up for themselves if they ever got in an abusive situation, as a Lebanese young female respondent in Beirut highlighted:

“When I watched the film [Wardeh], I encouraged myself that if I got harassed, I would not remain silent and would talk about it in front of all people.”

Film festival attendees also believed that the objectives behind these films were clearly set and each of the movies left a positive impact on them, as well as improving their knowledge about the topic. One film festival attendee taking part in the FGDs reflected, for example, that:

“I liked Ilham the most, and it impacted me the most among the five films. It impacted me because it has an aim, which is that the weakest person is the one that people will take advantage of. Any person that is suffering from a problem in their life will encounter the same experience as Ilham.”
Another attendee noted how “Ihtiraa” had influenced them:

“I voted for this movie because it was very interesting, and I understood how trauma is being passed from one generation to another.”

Regarding the effectiveness and impact of the second component of the media dissemination, the social media campaign was launched on May 19, 2022, and consisted of two campaigns. The first, “Beyond Stereotypes,” focused on gender stereotypes and included six videos of influencers in different sectors (sports, dancing, baking, and hairstyling) telling their experiences and the challenges they faced in choosing non-traditional careers. The second campaign, “It’s Time We Talk About (khalina ne7ki)”, was an invitation to society to discuss issues that contribute to SGBV, such as the role of media, pressures imposed by the society on people’s choices in terms of career, and toxic masculinity.

This outreach component was particularly impactful in that it was able to reach 1.5 million users; some of the videos reached over 100,000 users each. ABAAD used Instagram, Facebook, LinkedIn, YouTube, and Twitter. On YouTube, ABAAD shared both campaigns “Beyond Stereotypes” and “It’s Time We Talk About (khalina_ne7ki).” Search shared both campaigns on their Instagram and Facebook accounts. The campaigns mainly reached users aged 25 to 34, both men and women, and Northern Lebanon was highly reached. On Instagram, the campaigns targeted mainly young women aged 18 to 24 and mostly based in Beirut. The “It’s Time We Talk About” campaign reached an average of 45,400 users per video, while the “Beyond Stereotypes” campaign reached an average of 30,764 users per video.

Analysis does indicate some limited engagement (in terms of liking, commenting, and sharing) on Facebook and interactions (in terms of liking, commenting, sharing, and saving) on Instagram. The posts’ engagement rates\(^{23}\) on all platforms varied between 0.03% and 1.45%, while interaction rates\(^{24}\) varied between 0.05% and 4.9%.\(^{25}\) ABAAD’s Instagram and Facebook pages had higher engagement and interaction than those of Search, while the reach was higher overall on Search’s Facebook and Instagram accounts, which may in part be attributed to the use of paid advertisements. The average interaction rate was higher on “Beyond Stereotypes” than “It’s Time We Talk About.” The Twenty, the producers of the “Beyond Stereotypes” campaign, shared the campaign on Facebook and Instagram.

It is notable that all videos and both platforms received a lot of support and positive feedback with comments such as “spread the awareness,” and “fabulous, great job, it’s about time we start the conversation,” suggesting that the social media campaign was a strong way to reach greater community members and spread positive messaging and awareness related to gender and SGBV in a form digestible and accessible to thousands of users. One lengthy comment by one user indicated that they believed that old traditions have negative impacts and highlighted the importance of overcoming stereotypes. However, the positive feedback on the social media campaign does not reveal a clear or measurable change in perceptions, since the comments were short, precise, and mainly showing support. The campaign received very few negative comments, mainly indicating homophobic reactions or stereotypical tropes of independent women, for example with one male user claimed that the campaign is encouraging women to be unfaithful. Otherwise, only one interaction between two users was observed on Facebook, where they claimed the video about the dancer was somehow diminishing the importance of engineering, was encouraging homosexuality, and will create problems among couples. Regardless of these few negative interactions, analysis on the social media campaign suggests that in terms of reach, the project has been able to showcase gender-sensitive media products and widen the possibility of raising

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23 Engagement rate is calculated by dividing the numbers of engagement by the number of reach
24 Interaction rate is calculated by dividing the numbers of interactions by the number of reach
25 Note that, in general, less than 1% is considered a low engagement/interaction rate, between 1% and 3.5% an average/good engagement rate, between 3.5% and 6% a high engagement rate, and above 6% very high.
awareness among a far greater audience, although with unclear outcomes in terms of the potential to directly change perceptions though, given that interactions and engagement largely came from those already in agreement.

However, positive outreach across the film festival, social media, and FGDs represent a key success of this project and a positive intended outcome of the dissemination of the videos, and an indication that the further positive outcomes in relation to the specific objective of the project would be likely to occur with further dissemination of material. Indeed, many community members expressed enthusiasm in the FGDs about the dissemination of such media products and even enquired if and how they themselves could share these films, noting that they would reflect on the content and share the information acquired with their friends and family. With regards to those films already screened, it is relevant to clarify that both the film festival and the screening of media products in FGDs were not initially planned in the design of the project, and thus discussions that occurred within communities after these viewings could be categorised as a positive unintended outcome.

Focus group discussions largely conceded that the media and the way certain topics were talked about were large parts of their community perceptions around gender and SGBV, and of what is taboo or not, despite geographical variables to be noted - suggesting strong alignment with the essence of the project’s ToC and the understanding that media can be used to break stereotypes and create an enabling environment for social norms to shift. The data collected indicated that the younger generation especially is very active on social media, which allows them to make their own assessments based on news that comes from all over the world and is not filtered through a system decided at the national level, heightening the opportunity for their own awareness. As one non-Lebanese male adult respondent in Beirut highlighted:

“Social media is a huge change and it helps show you the right from the wrong. Unlike previous times, it will give you news from all over the world and wake you up to certain things that you did not even know about.”

Notably, film festival attendees who participated in the survey at the event did indeed expect such movies to create a change, with 88% agreeing or strongly agreeing that the films would be able to create a shift in SGBV in Lebanese communities, as is seen in the figure below. This presents an encouraging finding, reiterating the need for such projects in the future. Similarly, FGDs showed that both male and female film attendees believed that these media products could have an impact on the communities, especially in terms of raising awareness on SGBV and VAWG. Indeed, the screenings and following conversations allowed some community members to develop awareness of situations they may not have been fully aware of or had not unpacked as key issues before. Community members agreed that the films impacted them positively and raised their awareness concerning certain topics, in some cases shocking them, for example as not all were aware that domestic violence was common in society. One male Lebanese community from Bekaa highlighted, for example, that:

“The film included a lot of messages, such as rape, violence, lack of awareness, etc. They are showing that media and awareness are important to avoid such incidents.”

As also mentioned by a non-Lebanese female adult in Tripoli:

“We didn’t know that the situation was so bad, to that extent. So, after this video, of course, we need to be more cautious.”
Although community members believed that the movies had a positive impact on them, it is important to highlight their perceptions that significant and wider shifts in gender norms were still limited by existing societal beliefs and gender norms. A majority from different age groups, nationalities, and geographic areas perceived that impact would ultimately depend on the audience itself and how entrenched their existing beliefs are on certain topics, suggesting that media products alone are unlikely to significantly shift perceptions and behaviours in the short term. Some respondents highlighted that the films might be more impactful in some communities than others. For example, male Lebanese adults who participated in an FGD in Akkar considered that the films could raise awareness; however, sustainable and long-term change would not be as a result of media products only. Others argued that the possibility of impact could be blocked in “close minded societies,” and the fact that many community members continue to believe that it is a taboo or a “shame” to discuss issues around gender or SGBV openly or publicly through media.

Community members largely indicated that changes at the community level would require structural changes to meaningfully change wider beliefs about gender in the long term, suggesting that while the emphasis in the project’s ToC of media as a tool for change is key, it is not effective as a solitary component. Among these other factors, enduring customs in conservative communities and the lack of meaningful legislation and lawful punishment for perpetrators were cited by many community members as key limitations to change in the long term. One Lebanese male adult in the South expanded on the specific structures that disadvantage women, explaining that:

“In order to understand gender-based violence, we have to look at the norms and ideologies in society that give men and guys the power and authority to control women, and we unfortunately have social and religious customs that give that power to men.”

This sentiment was not limited to this particular region, as many other participants expressed the same perception. Structural limitations such as the judicial system and a culture of taboo that shames women from speaking out are seen as significant obstacles to the long-term change and impact this project aims to achieve. As stated by a female Lebanese adult in the Bekaa:

“No matter how much we discuss them on social media or launch many campaigns regarding them, the main problem will stay since there are no punishments or sanctions enforced on the criminals or abusers.”

It is notable to add, however, that certain components of Search’s contribution were able to bring together the full essence of the ToC, incorporating both media as a tool to break gender stereotypes and also the increase of access to GBV prevention and responses services. Discussions with those viewing the media products produced also promoted and made known services, including those offered by ABAAD, that can
support those suffering from SGBV and domestic violence. As previously mentioned, the viewings and accompanying awareness of such services during the film festival directly led to an increase in the number of women reaching out to ABAAD for support, an unintended positive outcome of the project.

While prospects of immediate change or shifts in social norms brought about by the films and mini-series remain limited, discussions with community members and film festival attendees suggest that long-term and sustainable shifts in social norms can be indeed enabled and supported by media products, including those produced under this project, and that wider continued and dissemination alongside other means of bringing about change (including wider advocacy for changes in policy and legislation) would be effective in bringing about longer-term effects within the project.

Regarding the project design and implementation overall, some negative unintended outcomes are worth highlighting and important to consider. Some media professionals elaborated in FGDs on their increasing disillusion and disengagement throughout the process. This negative unintended outcome was caused by a variety of factors, namely the competition aspect, lack of clarity around content and boundaries, and communication methods that they perceived as confusing. The source of this frustration lies in the fact that many filmmakers claimed not being told about the competition until later in the project implementation, despite asking whether the work should be collaborative or individual. The criteria for involvement in the project was clear and appropriate in theory, where applications were published online, and boosted on social media platforms, and a committee went ahead to carry out interviews with shortlisted candidates and complete a scoring procedure. Based on this scoring, the media professionals and production houses were selected. However, the data indicates that this clarity around processes may have deteriorated within the project lifespan. The selection criteria and process of the five films were reportedly not communicated clearly with the media professionals and led to surprises later in the project.

Such lack of communication did not promote a positive outcome and may instead conflict with a “do no harm” approach. The emergence of the competitive component of the media production reportedly led to many changes and “unspoken” rules that shifted the dynamics between the filmmakers themselves and resulted in conflict and financial disputes, a negative unintended outcome to consider.

Additionally, while going through the competitive selection process, media professionals indicated that they did not always understand why films were being rejected and who was making these decisions. This clearly influenced their dedication to the project, their trust towards the teams, and their perceptions of the project and the humanitarian sector as a whole. One filmmakers expressed that:

“I don’t believe anymore that I can do my film since if the NGO who saw that my film is attacking it, and if we cannot do it due to the government and religion - then how about any other production house? If this is coming from the humanitarian sector, what shall we expect from the people who are far away from the humanitarian sector?”

A further lack of clarity around the topics that could be seen and the limits within which filmmakers were expected to operate by both partners further confused the group and led to discouragement and disillusion. The data largely suggests that filmmakers were encouraged to innovate and push boundaries in terms of content, and followed these directives to then have project topics, such as abortion, rejected. As one media professional expressed in the FGDs:

“We would prefer to have been told that there are certain topics that we need you to talk about, like violence and harassment specifically against women.”

Despite these shortcomings and the emergence of some unintended and negative outcomes, the project largely succeeded in achieving its main outcomes to challenge and shift the gender perceptions of project participants, and to significantly increase their capacity to produce gender sensitive media products. The
peacebuilding and social change trainings were credited as insightful and rich in content, which will stay with participants.

And despite internal challenges in group dynamics, the findings confirm that the project was able to adapt in response to other external changes and implement mitigating measures, such as switching to online formats in cases of Covid-19 lockdowns or due to weather conditions. While Covid-19 initially affected the implementation of the project and led to some delays, the project was able to go ahead with the selection and recruitment process taking place remotely. Similarly, training sessions were conducted online wherever necessary across the pandemic, for example after one of the participants tested positive.

The project team also remained flexible with participants by scheduling workshops during weekends and splitting long workshops in several phases. They were accommodating for those media professionals with university or work, and also supported with transportation fees, and at times accommodation for those living further away. The trainer also showed flexibility in adding several sessions with certain filmmakers upon request without additional costs for the project team.

Search too remained flexible along the project lifespan and responded to new opportunities arising, for example by creating new activities that were impactful and helped to further reach the objectives of the project. The film festival, for example, was not an initial part of the project proposal or plan, but was conceived of as a concept and event in order to celebrate the achievements of the project participants and to receive further feedback from the target audiences.

The monitoring and evaluation process utilised across the project remained effective, given the close monitoring of the project at its different stages. The time period at which the project was designed significantly differs from when it started to be implemented, for logistical and administrative reasons. This resulted in different staffing across the two periods, which limited the access to data on the way previous interventions and lessons learned have been incorporated in this project design. However, it is fair to say that subsequent projects and an extensive experience in project implementation led Search to implement strong mechanisms which were used in this project as well. As explained by one member of Search staff:

“At Search, we have experience in launching campaigns and advocacy work through the media. So, based on our experience and previous consultation with the team, we dealt with the mini-series according to the budget that we had.”

Moreover, tools and frameworks were created and applied in order to monitor and consistently learn throughout the implementation. The close monitoring also allowed the project team to adapt smoothly and in the most effective way to the above-mentioned opportunities and challenges. As highlighted by one member of staff:

“There was an assessment for every training, a test, and a complaint and feedback mechanism. [...] We also had baseline and endline research, and we had reflection sessions with the media professionals to get their feedback. We had surveys during the short film festival, and short calls for the people who attended the festival, to get their feedback as well.”

The project was effective in raising awareness among communities and triggered meaningful discussions among community members around gender and SGBV. Existing belief systems and gender norms were found to be limitations of this impact, which confirm the need for a sustained and long-term effort to achieve perceptual and behavioural change. The most impactful outcome of this project has been its ability to train filmmakers to produce gender-sensitive materials and enhance their overall capacity to do so. Through its frequent dialogue and informative training, filmmakers benefitted from an open environment to discuss and challenge their existing beliefs, which resulted in concrete shifts in beliefs and perceptions around gender identities for filmmakers, who largely agreed that they will use this acquired knowledge in the future in
both their personal and professional lives. This represents a key success of the intervention. The impact of the project was in part affected by its competitive nature, which was not adequately communicated to filmmakers in a timely and transparent manner. This resulted in tensions that diverged participants from the nature of the project, its ToC, and its intended impact, which constitutes a key lesson learned.
Efficiency and value for money

While the evaluation did not delve deeply into the financial specifics of Search, the qualitative data collected indicates an overall perception that the project was found to have been cost-efficient, despite initial budget challenges due to the pandemic delaying the start of the project. According to the KIIIs with Search staff, for example, the project has adopted and maintained a cost-effective approach through multiple steps. The project opted to recruit local consultants and expertise, rather than using international experts, for example for the media for social change, Search recruited a local trainer.

The CGA training was conducted internally by Search staff to save costs, while the project also saved on transportation budget lines by adopting efficient logistical approaches such as using buses to transport multiple project beneficiaries at once. Due to budget limitations, the project also opted to produce mini-segments that could be shared virtually on social media, instead of working on a series that could be shown on television stations, which would have proved too costly.

Overall, the project in fact managed to deliver more than was originally planned within the original budget, using saved budget to further project outcomes. As highlighted by one Search staff member:

“We managed to implement all the activities and additional activities, despite the delay. We used less time to deliver the same number of activities and even more… Initially, we had a budget to produce four films, not five, and a mini-series. In the end, we produced five films and two mini-series.”

Other than producing extra videos and films, Search team decided to add a new activity, the film festival, which allowed them to reach out to the community, screen the produced films, and extend the impact of the deliverables. As highlighted by another Search member of staff:

“For me, personally, this project was very efficient and had a good value for money ratio, because the film festival was not in the budget, the proposal, or the project activities. But they were able to implement this huge film festival, which had 350 attendees and was in a place which is known for having such events, so it did have the community who would like to attend. [...] So, I think this project was efficient because it was able to do such a huge activity, not a small one, and it was not in the budget.”

The Search team was strategic in utilising the available resources while reaching more viewers and extending a wider impact. Search staff indicated that smooth coordination and collaboration across financial departments to monitor budgets and expenses allowed resources to be allocated and utilised efficiently, to achieve value-for-money, and to meet the needs of the project. The project has thus proven to be cost-efficient and Search was strategic in the use of resources which allowed them to add activities and produce media outputs more than originally planned.
**Sustainability**

The qualitative and quantitative data indicates that progress has been made towards sustainability of the project. It is most likely that the benefit of this project will continue after it ends, due to the adopted approach of building the capacity of individuals who will be using the acquired skills and knowledge in the future to change perceptions around gender and SGBV. In fact, out of the fourteen media professionals who filled the online survey, ten indicated that they will extensively use what they learned in the project later in life. When asked how they will use it, the media professionals explained that they will use it in their professional and personal life. While one highlighted that “I will make sure not to stereotype my characters in my plays or films,” another felt that “Writing and executing my future projects would be more gender sensitive,” and another believed that “I will use it in my social life, when discussing these topics, in my projects, my research.”

Moreover, six of the media professionals indicated in the survey that what they learned will help them “a lot” in their career, and seven felt that it will “somewhat” help them. When asked to explain their answers, one of the media professionals responded in the survey that:

> “This experience was not only beneficial because of the trainings it provided, but also because it widened my network of local filmmakers who share similar interests in socially relevant issues.”

Search staff also agreed that the knowledge learning outcomes of media professionals, taken from the training, would be long term and would continue to enhance their future capabilities and work on future projects, taking gender into account. The media professionals will be able to address gender discrimination and SGBV, will be able to avoid stereotypes, and will be gender sensitive in their scripts. As observed by one staff member at Search:

> “I think that the outcomes at the level of the media makers will sustain because most of them or some of them did not really consider gender in their work before and even if some worked before on gender films or scripts, it was not a well-rounded approach which was gender sensitive. [...] And I think that what the participants in this project learned is how to be sensitive in approaching this topic, in order to do no harm, and this will stay with them.”

The findings also indicate that there is a strong possibility that the project achievements will be continued at the community level, since change in relation to shifting social norms around gender is a process and has a snowball effect, which starts at the level of the individual and spreads to the society. As stated by one Lebanese male adult who participated in an FGD in Tripoli:

> “Even if you forgot the whole session today, there will probably be some ideas that will stick in our minds, no matter the length of that discussion.”

On the other hand, according to qualitative data, community members strongly believed that in order to achieve sustainability, the use of media needs to be further accompanied with work at the grassroots level - which indeed has already part of ABAAD’s project component - and by changing the law and policies to ensure accountability and having in place mechanisms to avoid SGBV. Lebanese men in Akkar felt that that such media products as the ones screened in their FGDs would not have long-term impact on the communities because the impact of the media in their community is limited, because either they claimed there is no SGBV in their communities, there are no legal mechanisms to protect from SGBV, or because they highlighted the need for grassroots actions, and the change only happens as a result of activities on the ground with the communities, and other components related to justice and security measures. One male Lebanese adult in the South explained:

> “The state now doesn’t have value or power anymore and people are doing whatever they want because they know for sure that no one would punish them for what they’ve done.”
Young female participants in an FGD conducted in the North acknowledged the impact of such media products; however, some of them thought that the films and mini-series may have short-term effects only. They highlighted that the **films need to be disseminated widely and shown to men and boys to change their perspective on gender and SGBV and raise their awareness**. Similarly, Lebanese male youth from Bekaa highlighted that change is a process and it will take time. They perceived further that it is **linked to generational issues and differentiated between urban and rural** where the customs are rooted differently.

It may also be considered that **some of the films may contribute to the sustainability of this project better than the others**. For perceptions to change, the viewer needs to understand the message of the film or video in a **clear and accessible way**. According to some community members, certain films did not succeed in conveying the message in a clear way, such as the videos from the “It’s Time We Talk About” campaign and the film “Ihtiraa,” which may in part be due to the fact it was a silent film. Some specific technical or aspects related to accessibility may limit the opportunity to use these visual products in future campaigns and activities at the grassroots level. Lebanese female adults who participated in an FGD in Bekaa and saw these films highlighted this issue and stated:

> “There are some societies that won’t correctly understand the messages from this movie [Ihtiraa], because it has a lot of vagueness. So only those who have high skills can understand it and this is not something common among people. Because it is shown so that everyone can benefit from it.”

The project in its current form is **designed to be sustainable as the project participants will use their acquired capacities in their careers** to change perceptions around gender and SGBV. Given that multiple positive outcomes of the project have been **behavioural, perceptual, and knowledge-based**, it is likely that these lessons learned and awareness created among both media professionals and community members will sustain, as indeed noted by both groups themselves. Notably, both media professionals and community members indicated an **enthusiasm to spread acquired knowledge** among their own social and professional networks, suggesting that the project may have sown the seeds for further and wider change to be brought about across communities in Lebanon. Additionally, **the creation of media products themselves ensure sustainability**, if they will continue to be disseminated by the project participants, the implementers, or other organisations. Thus, there may be an opportunity to strengthen sustainability further by ensuring ongoing dissemination of the media products, as well as further strengthening the link between the use of media and additional gender and SGBV support-related activities at the grassroots level, and advocacy for policy and legislative improvements.
Lessons learned and recommendations

**Project implementation period:** The project was implemented in a short time period due to external factors, which resulted in several difficulties for the implementation staff. The timeframe was challenging for different actors, including Search, ABAAD staff, the consultant, and the filmmakers. This aspect especially affected the training consultant, who was solely responsible for giving the gender training, accompanying the filmmakers through mentoring while ensuring tailored feedback. It also affected project participants, who reported feeling rushed to produce their segments, were not allowed sufficient time to apply the feedback given and could not fully plan ahead due to casting and availability issues. Despite this tight timeline, the Search staff managed to make the activities adaptive to the participants’ needs and training was properly given. Due flexibility was applied taking into account the filmmakers’ locations, timelines, and availability. Overall, it is strongly recommended to avoid similar challenges in the future and enable more active participation and higher knowledge retention, by implementing similar projects in a longer timeframe and to consult with filmmakers on the relevant timeframe to incorporate feedback efficiently and plan production.

**Project activities:** The project activities were found to be highly relevant and coherent; however, the implementation of activities revealed some flaws that contradicted the essence of the project and its ToC and may have contributed to some harm and tensions within the group. The competition among media professionals was intense and at times contradicted the participatory approach of the project and resulted in tensions between the media professionals. The “resentment” that these tensions created took away from both the impact and goal of the project, consumed staff resources to address rising tensions, and could have resulted in less sustainability in the long term by preventing certain filmmakers from working together again in the future or from wanting to engage in a similar project with Search or other actors. Therefore, it is recommended in future similar initiatives to not engage beneficiaries into a competition of this nature and to engage all participants in collective and collaborative pieces that could be used for their personal portfolios, and to increase group cohesion. This will also ensure a more sensitive approach towards the challenging economic situation in Lebanon and the filmmakers’ time and resources. A collaborative approach on similar future projects is likely to enhance the impact of such products and to significantly enhance the sustainability of such projects.

**Selection criteria:** The data indicated that filmmakers did not feel they were clearly communicated with on the topics that would be acceptable for the media products, and that some topics that were initially encouraged or tolerated were then rejected. This resulted in a loss of resources for filmmakers who had taken significant time resources to develop an initial idea and disfavoured them for the competition, creating discouragement and in some cases a sense of injustice. It is strongly recommended to increase the transparency around the selection criteria and to give clear feedback on why certain pieces of work are discarded, to increase the ability of future project participants to increase their skills in the future.

**Trainings:** The CGA has proven to be very successful, as reported by the participants, and the gender training was successful but could be complemented if feasible by hiring a professional filmmaker to complement the gender component. The gender specialist indicated that there were not enough human resources allocated to the gender training, which resulted in strain for the consultant. It is recommended to include CGA in similar future initiatives and to ensure that participants are embracing the values and using the acquired skills through regular feedback from trainers and consultations with filmmakers. For future gender training to have a greater impact, it is recommended to make a few changes, such as recruiting a specialist/expert in filmmaking to support the gender expert, which will increase their ability to practically apply the training materials into their work. It is recommended to continue to tailor and personalise curriculums according to the group and their existing knowledge and to keep offering private coaching sessions to project participants. It is also recommended that media professionals receive specific training and support in ensuring that products are creative but also accessible and understandable for their target audience.
audiences, in particular if target audiences are community members from different backgrounds and with varying ages, levels of education, and knowledge on the topic.

**Outreach:** A good practice identified in this project is the use of social media to share the content/videos. Several participants in the FGDs highlighted the important role of social media to raise awareness and the frequency with which they use these platforms. Yet social media alone might not be sufficient to shift behaviours, especially those of older age groups. Film festival attendees highlighted the importance of grassroots initiatives and conversations within communities. The use of focus group discussions for the purpose of this evaluation, with short screenings during those with community members, highlights that a wider scaling out of such activities may be useful for programming rather than simply evaluation purposes. Therefore, if possible within the budget and timeframe, it is recommended to extend the possible long-term outcomes of this project by screening the films and mini-segments in different communities across Lebanon, and to disseminate the content further on social media channels to further reach youth, in collaboration with local grassroots initiatives which could complement such activities.

**Selection of topics and formats:** Participants in the FGDs brought up additional topics that reflect issues in their communities and would have value in being discussed when addressing SGBV, such as substance abuse, violence against men and boys, and abortion. Participants also largely indicated that they wished the content did not solely highlight people going through difficulties, but present practical examples of leaving abusive situations or addressing these situations. Therefore, it is recommended for future interventions to emphasise on offering solutions to community members for each of the problems highlighted and to give concrete resources (such as hotlines or relevant NGO details) for community members. It may be beneficial and sensitive to add messages alerting community members of triggering content and to link such warnings to a hotline number at the end of the films and videos in relation to each topic. Thus, future screening of such movies could be accompanied by awareness sessions and extensive Q&A, involve key local actors, and become part of a broader advocacy platform at the local and national levels.

**Monitoring and evaluation:** The baseline assessment was found to not allow for in-depth monitoring of the media professionals. It is suggested, for future projects with similar designs, to conduct baselines after the selection of project participants to support in monitoring progress throughout the project as well as allowing comparison between endline and baseline findings, to better measure changes in perceptions related to gender and S/GBV. For such exercises, scenario-based questions could be used to compare results on a similar topic as well as open-ended questions to monitor the changes in perceptions or actions. Additionally, the two components of the project were evaluated separately, which did not allow this evaluation to assess the overall impact of the intervention and if the work on the two components could achieve impactful and sustainable changes in terms of SGBV. This could be a key lesson learned for future cooperation.

**Partnership:** The qualitative data indicated some limitations in coordination between Search and ABAAD and, at times, a lack of clarity on the roles and responsibilities of the two partners. These shortcomings resulted in confusion for the filmmakers especially and impacted planned project activities such as the visits to shelters. There was overall a lack of coherence between the two components of the project as it was not clear whether, and how, the synergy would achieve the overall objectives. Therefore, it is recommended in future projects and partnerships to ensure modes of coordination and clear division of roles are set, and expected outcomes are well understood, at the very beginning of the project, including before engaging with participants and other stakeholders. This will not only allow smooth partnerships and coordination, but will facilitate clearer communication with the project participants, reducing the opportunity for confusion, misunderstandings, or any tensions. It is also recommended to have one evaluation covering both components to assess the overall impact and the full ToC.
Overall, this project represents a positive and significant effort towards a long-term change in perceptions on gender norms and SGBV through media products in Lebanon. The key lessons elaborated upon may help to address shortcomings - either in this project or in future similar initiatives - which will result in more coherent and impactful projects, starting by a strengthened partnership, ensuring a longer time is secured for implementation, a sensitive approach ensuring the respect of the do-no harm principle in all activities, and a careful selection of media content, and greater transparency around the selection of media products to achieve maximum impact. This innovative project highlights key best practices and lessons learned that will further increase the impact and the sustainability of future similar interventions, increasingly relevant at the time of writing in Lebanon.
4. Conclusions

The objectives and the activities of this twelve-month project became even more relevant during the implementation phase than at the design phase, in large part due to the ensuing socio-economic crisis in the country and the steep increase in reported protection and SGBV cases. The project successfully worked on preventive and responsive measures, whether by building awareness and encouraging positive changes in S/GBV and gender or by highlighting to communities the services provided by ABAAD for the protection of victims.

Overall, it is fair to conclude that the project has been effective, impactful, and represents a necessary step of a broader long-term effort. The project successfully achieved the intended changes among the project participants in terms of their perceptions on gender and S/GBV. Some shortcomings were worth highlighting with regards to how much the films produced have affected changes among the wider community in the short-term. As discussed above, while the media does hold an important part into defining norms and highlighting trends and behaviours, other structural factors such as the economic context, the judicial system, and the accepted norms and traditions of a society also shape this outcome. Thus, significant success in changing perceptions through media productions does not necessarily result in behaviour change at the societal level without any meaningful shift in the structural factors.

Regarding the content of the activities and the effectiveness, the trainings delivered were mostly well received by participants, specifically the peacebuilding and social change trainings. It is worth noting that the portion of the training that was held online had a lesser effect on project participants than in person sessions. The social change and gender training delivered by Search were overall well received by participants, who credited its quality and usefulness. The data does however point to the limitation that no dedicated film maker trainer was incorporated into the gender training, which diminished its impact.

Overall coherence and coordination between partners exposed key challenges. Slow responses affected the film production and the monitoring and evaluation process, leaving filmmakers with little time to implement the feedback into their productions. Despite these challenges, Search responded well by taking on parallel preparations for upcoming activities, showing strength in organisational skills and coordination. The filmmakers largely credited Search staff for being responsive, inclusive of their feedback, and supportive.

The project also was successful at accommodating contextual and logistical challenges into the project implementation. Although there was a short timeframe, Search did well in ensuring tailored training content and continuous mentoring and feedback throughout the implementation, focusing on shifting perceptions and knowledge related to gender and SGBV among the media professionals themselves, which proved critical towards the project’s success. Additional efforts are worth highlighting from the project team, as Search's informal and direct discussions with the project participants were key contributors to the perception changes observed among media professionals.

Among the unintended outcomes of the project has been the shifted team dynamic brought about by the introduction of a competitive component. This competition has influenced the dynamic among the media professionals negatively, bringing about internal financial and legal complexities, and perceptions among participants that some topics such as abortion and LGBTIQ+ were out of bounds for the media products. It appears here that greater transparency from the beginning would have alleviated some of these concerns and allowed an efficient implementation of the “do no harm” approach towards film makers.

In terms of efficiency, the project prioritised efficiency well, including through recruiting local expertise and developing mini-series that would be posted on social media platforms rather than on costly television networks. Search’s team allowed the project to deliver beyond the original plan and include further activities to support the project’s ToC within the established budget. This efficiency has allowed Search to
produce a larger number of segments, which in turn allowed for more diverse content to be produced and more community members to be reached. It did not, however, necessarily affect the quality of the films produced or the quality of the training.

Nonetheless, the project was successful in supporting the media professionals to integrate gender sensitivity into their work, leading to the creation of media products that were well received by both film festival attendees and community members. The content produced was highlighted by all actors as strong and positive starting points in shifting societal attitudes towards gender, VAWG, and SGBV in communities in Lebanon. Potential for the sustainability of these project activities can be observed from the data, including among media professionals, the majority of whom believed that they would use their newly gained skills and knowledge across their personal and professional lives, as well as spreading awareness among wider members of their social networks.
5. Recommendations

1. This evaluation highlights the importance of programming around gender and SGBV in Lebanon and confirms the relevance of using media outputs in doing so. It is recommended to ensure consistent and long-term resource allocations to achieve long-term behavioural change and concrete shifts in social norms. To the extent feasible, Search and ABAAD should ensure the future use of the mini-series and films produced through this project in upcoming campaigns, events, or projects focusing on SGBV as they are useful awareness and communication tools. The outputs produced in such projects could be further mainstreamed in other types of programming and across sectors (protection, livelihoods, WaSH, awareness sessions) to ensure a maximum impact and an overall cohesion in projects supported by the organisations and any partners. It is recommended for future evaluations to be conducted after further dissemination of the media products, to measure more sustained and wider impact among community members.

2. The focus group discussions and the data collected from filmmakers show that youth, and particularly student groups, as effective and engaged voices of change within their communities. It is recommended to build upon their knowledge of communities, as well as their technological literacy and engagement, to secure long-term presence in the relevant groups, build partnerships, and engage them in awareness campaigns. This would allow similar programmes to reach and increasingly include relevant groups in design, to further maximise impact and sustainability. Such targeting could include university groups, as well as established influencers of different demographic groups, who already benefit from a platform, to spread such messages effectively.

3. Search should consider targeting communities according to their needs for awareness and to allocate resources towards a proper needs assessment on issues related to gender and SGBV, that would also take into account other organisations working in certain communities to avoid duplication and maximise efforts at the sector level. To increase the impact, it is recommended to advocate with municipalities and to further include local leaders, municipality officials, women’s local groups, women human rights defenders, and grassroot initiatives who already benefit from an established base of support and can reach a targeted audience. Their engagement at the local level could benefit the promotion of media outputs/films and their inputs would be especially impactful to refer women to relevant actors of support.

4. The data highlighted that long-term change in perceptions and behaviour was largely prevented by structural factors such as the justice system, as a culture of impunity prevails in this context. In future projects, it is thus highly recommended to seek relevant partnerships and collaborations to lobby for structural changes and reforms at the national level, and to lobby for an increase in resources allocated to centres helping women. Such efforts, in combination with sustained and consistent programming to raise awareness through media, would create an impactful synergy that would increase the overall impact and sustainability of future programming working towards gender equitable societies. Where advocacy is not a programmatic focus in the future, officials could still be invited to the screenings of any media products to nonetheless encourage behavioural and policy change among officials and advocacy actors.
### Annex 1: Classified outcomes and contributions

**Table 6: List of classified outcomes and corresponding contributions**

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Outcome</th>
<th>Contributions</th>
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<tr>
<td></td>
<td>Intended and positive</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Media professionals have enhanced capacities to produce gender and GBV-sensitive media products in Lebanon (outcome indicator 5), including knowledge of the importance and how to integrate content around gender and SGBV into their work, using correct and sensitive terminologies in scripts, avoiding stereotyping characters, and formulating gender-sensitive proposals.</td>
<td>Contributions were from the Search component of the project - including the tailored trainings (in particular the media for social change and gender trainings) and professional experiences gained through the production of media projects. Although impactful, some limitations in contribution could be seen from the “media for social change” training which media professionals could have been more technical and media related.</td>
</tr>
<tr>
<td>2</td>
<td>Media professionals report changed perceptions and consequent behaviours on gender, social norms, and GBV issues (outcome indicator 6), with examples including knowing the importance of and how to address people in their daily lives in a gender-sensitive way, using correct and neutral pronouns, and showing respect for people’s identities.</td>
<td>The main contribution was the Search component of the project, including the tailored trainings (including the gender training, the media for social change training, and the CGA training), informal discussions with and encouragement from Search staff, and discussions and learning among the group from one another in safe spaces. Media professionals also noted that external factors also influenced this outcome, including having female family members, influence from friends, and improved trends towards social awareness in Lebanon regardless.</td>
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<tr>
<td>3</td>
<td>Media professionals were able to spread awareness regarding gender and GBV-sensitive issues in Lebanon using media (revised specific objective), with the films and mini-series shown in the film festival, on social media, and in FGDs leading to greater awareness on these issues among community members, and also prediction among community members that further dissemination of products would enhance wider community awareness.</td>
<td>Direct contribution was from the Search component of the project, and the trainings, which allowed the production of the media products used to spread awareness on key gender and SGBV topics, as well as the dissemination formats.</td>
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<td>4</td>
<td>Media professionals report increased knowledge and awareness on gender issues, including knowledge of the differences between gender and sex, and understanding the meaning of GBV.</td>
<td>The main contribution was the Search component of the project, including the tailored trainings (including the gender training, the media for social change training, and the CGA training), informal discussions with and encouragement from Search staff, and discussions and learning among the group from one another in safe spaces. Media professionals also noted that external factors also influenced this outcome, including having female family members, influence from friends, and improved trends towards social awareness in Lebanon regardless.</td>
</tr>
<tr>
<td>5</td>
<td>Media professionals report changed perceptions, greater knowledge of, and increased tolerance of different cultures, nationalities, and backgrounds.</td>
<td>Contribution to this outcome was from working together on the project with a diverse group of media professionals, and the CGA training.</td>
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<tr>
<td></td>
<td>Unintended and positive</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Some media professionals report changing their own gender identities and/or pronouns after having learned more around the concept of gender.</td>
<td>The main contribution was the Search component of the project, including the tailored trainings (including the gender training, the media for social change training, and the CGA training), informal discussions with and encouragement from Search staff, and discussions and learning among the group from one another in safe spaces.</td>
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<td><strong>7</strong></td>
<td>The film festival and the screening of films related to gender and SBV led to an increase in the number of women reaching out to ABAAD for support.</td>
<td>Contributors to this outcome include Search and ABAAD and the programme as a whole, including the production of media products and the training that went into them and the decision to host a film festival and incorporate awareness around accessing support.</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Dynamics of conflict, arising from the competition component of the media products and perceived lack of communications around this, altered the essence of the project and created emotional and financial disputes among project participants.</td>
<td>Contributors to this outcome include the Search project, the selection of films from ABAAD, and the handling of communications and transparency, as well as the individual characters and relationships among the group.</td>
</tr>
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<td><strong>9</strong></td>
<td>Some media professionals felt that their perceptions of the role of the humanitarian sector in media for social change had been damaged through perceptions that the content of their media products had been censored.</td>
<td>Contributors to this outcome include the Search project, the selection of films from ABAAD, and the handling of communications and transparency.</td>
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<td><strong>10</strong></td>
<td>Some media professionals found that the space offered to them in the programme had not been inclusive and respectful, and reported having been subjected to discrimination and homophobia.</td>
<td>Contributors to this outcome include the Search trainings and workshops, the individual characters and relationships among the group, and reportedly a tolerance at times to discriminatory attitudes from project participants.</td>
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# Annex 2: Evaluation matrix

Table 7: Evaluation matrix

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Evaluation questions</th>
<th>Data collection methods</th>
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<tbody>
<tr>
<td></td>
<td><strong>Harvesting questions</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>What are the changes that have occurred among project participants in relation to their views on gender and SGBV?</td>
<td>Survey with media professionals FGDs with media professionals KII with Search KII with ABAAD</td>
</tr>
<tr>
<td>2</td>
<td>What are the shifts in social norms towards VAWG and SGBV among the wider community?</td>
<td>FGDs with community members</td>
</tr>
<tr>
<td>3</td>
<td>Who were the main contributors to the change in perceptions? What is the role of Search and the media productions in affecting these outcomes? What have the other influences been and how substantial have these been?</td>
<td>FGDs with community members FGDs with media professionals</td>
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<tr>
<td></td>
<td><strong>Relevance</strong></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>To what extent did the intervention’s objectives and design respond to promote an enabling environment in Lebanon which allows the shifting of social norms?</td>
<td>Desk review KII with Search KII with ABAAD KII with trainer FGDs with community members FGDs with media professionals Survey with film festival attendees</td>
</tr>
<tr>
<td>5</td>
<td>To what extent did the intervention’s objectives and design of Search’s contribution respond to promoting access to safe and quality prevention and response services to SGBV and VAWG?</td>
<td>Desk review KII with Search KII with ABAAD KII with trainer FGDs with community members FGDs with media professionals</td>
</tr>
<tr>
<td>6</td>
<td>To what extent has ‘do no harm’, gender sensitivity and barriers been taken into consideration in the design and implementation and what were the effects?</td>
<td>KII with Search KII with ABAAD FGDs with media professionals</td>
</tr>
<tr>
<td>7</td>
<td>Have experiences from previous interventions been used successfully to improve the overall quality of the project?</td>
<td>KII with Search</td>
</tr>
<tr>
<td>8</td>
<td>To what extent did the intervention’s objectives and design contribute to Search Levant Strategy?</td>
<td>Desk review KII with Search</td>
</tr>
<tr>
<td>9</td>
<td>To which extent the intervention was designed in an inclusive manner?</td>
<td>KII with Search FGDs with media professionals Surveys with media professionals</td>
</tr>
<tr>
<td></td>
<td><strong>Effectiveness and impact</strong></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>To what extent has intervention been effective in meeting the essence of the ToC and achieving its results and planned outcomes?</td>
<td>KII with Search KII with ABAAD KII with trainer FGDs with community members FGDs with media professionals Social media analysis</td>
</tr>
</tbody>
</table>
| 11 | What unintended outcomes (positive and negative) emerged from project implementation? | KII with Search  
KII with ABAAD  
KII with trainer  
FGDs with community members  
FGDs with media professionals  
Survey with media professionals |
| 12 | What factors (positive and negative) have had the greatest influence on the achievement of results? | KII with Search  
KII with ABAAD  
FGDs with community members  
FGDs with media professionals  
Survey with media professionals |
| 13 | To what extent has the intervention been able to contribute to longer-term effects (impact)? | KII with Search  
KII with trainer  
FGDs with community members  
FGDs with film professionals  
Survey with film professionals  
Survey with film festival attendees  
Social media analysis |
| 14 | Were the criteria of selection (media professionals and production houses) appropriate to support the effective achievement of the intervention’s objectives? | Desk review  
KII with Search  
FGDs with film professionals  
Surveys with film professionals |

**Efficiency and value for money**

| 15 | To what extent have resources been allocated and utilised in an efficient manner to achieve value-for-money? | Desk review  
KIs with Search |
| 16 | How efficient was the delivery of the intervention in terms of expenditure and implementation of activities? | Desk review  
KII with Search |
| 17 | Is there an opportunity lost in the design of the intervention? | KII with Search  
FGDs with community members |

**Sustainability**

| 18 | To what extent are the benefits of the programme likely to sustain in the long term? What are the main factors behind this? | KII with Search  
KII with ABAAD  
KII with trainer  
FGDs with community members  
FGDs with film professionals |

**Cross-cutting issues**

| 19 | How and to what degree did the project adapt in response to monitoring data and contextual factors and/or changes? | KII with Search |
| 20 | What efforts have the project made to adapt to these changes, if any? | KII with Search |
| 21 | To what extent have these adaptations been effective and adequate? | KII with Search |
| 22 | How effective was the M&E process and systems designed for the intervention? | KII with Search |

**Lessons learned**

| 23 | What lessons can be learned or good practices can be identified from the implementation of the project? | Cross-cutting |
Annex 3: Inception report (including tools)
Annex 4: Documents consulted

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Annex 5: Evaluation Terms of Reference

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