



Evaluation of the Music Intervention

August, 2024

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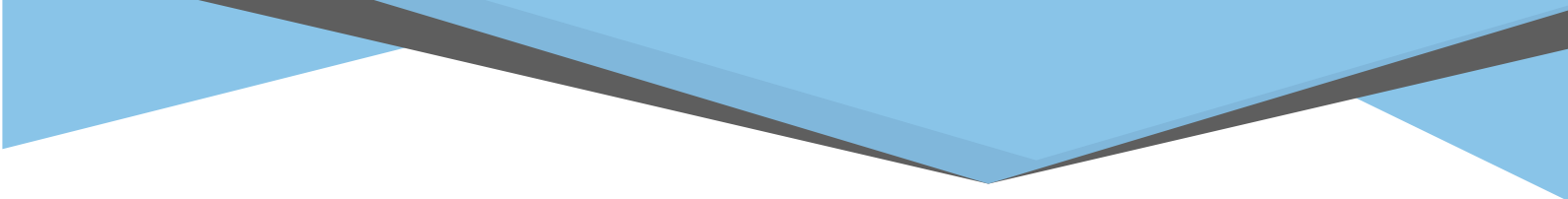
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I. EXECUTIVE SUMMARY

Contextual Brief

Right To Play Lebanon (RTP) has effectively harnessed the power of music to foster social cohesion, enhance life skills, and empower children and youth since 2018 through its Music project series. This initiative has unfolded across several phases, each building on the success of the last. The initial phase, **Music for Development (M4D)**, launched in 2018, focused on integrating basic music techniques with an advocacy component, through coaches training, and culminated in a public concert where youth showcased their advocacy for social issues. Following this, in 2019, the **Music for Social Change (MfSC)** initiative aimed to strengthen the psychosocial and life skills of vulnerable children, incorporating interactive music games, training new coaches, and leading to projects that tackled critical social issues such as violence, right to education and early marriage.

In response to Lebanon's economic crisis and the Beirut blast, the **Music for Emergencies (M4E)** phase was initiated in 2020, designed to support children's psychosocial well-being through engaging music activities that foster resilience and life skills. The most recent phase, **Music for Technology (M4T)**, initiated in 2021, empowered youth to use technological music tools to express and address social and human rights issues, while also creating eco-friendly and safe interactive spaces. Throughout these initiatives, Right To Play has conducted rigorous, evidence-based research, to ensure the effectiveness, relevance, impact and sustainability of the interventions. These programs have catalyzed various community-led initiatives underscoring the transformative role of music in promoting societal development and personal empowerment. These phases illustrate Right To Play's commitment to developing scalable and sustainable interventions that significantly improve the lives of children and young people affected by the crisis in Lebanon.

Evaluation Objective

This report is a product of collaborative efforts made between Right to Play International in Lebanon and external evaluation experts contracted to conduct and report on the evaluation findings.

The primary objective of the evaluation was to thoroughly assess the curricula and four learning approaches – group training, one-on-one coaching, co-coaching, and certified training – used in the Music initiative since its launch in 2018. It focused on analyzing the educational content, training methodologies, and their alignment with the initiative's goals. The evaluation aimed to identify strengths, areas for improvement, and best practices that had driven positive change. These findings were used to enhance future strategies, ensuring the sustainability and scalability of the music initiative.

Evaluation Methodology

The evaluation took place from **March to May 2024** and commenced with a comprehensive desk review. This phase involved an in-depth analysis of past documentation and records to assess the effectiveness and impact of the project's distinct curricula and approaches. The desk review aimed to extract critical lessons and identify key achievements that had significantly influenced the project's direction.

Following the desk review, the evaluation adopted a **qualitative** research approach, specifically through focus group discussions (FGDs). These discussions engaged three key groups: project team members, coaches from earlier stages of the project and youth participants from the Music for Technology (M4T) component. The FGDs explored personal experiences and perceptions, examining how the project's teaching methodologies and content delivery had evolved and the effects on participants' learning and development. This qualitative approach was designed to provide deeper insights into the project's effectiveness and ongoing evolution.

Main Findings

The Evaluation Team (ET) concluded that Right to Play International's music program effectively enhanced life skills, Social Emotional Learning (SEL) the Music program by Right to Play International has successfully enhanced life skills, Social Emotional Learning (SEL), and Psychosocial Wellbeing (PSS) among children through a diverse array of music-based activities. The evaluations revealed significant improvements in the participants' skills and overall well-being.

Life skills development was a major focus, with the 2019 phase showing that 96% of children reported improvements in leadership, self-agency, problem-solving, critical thinking, and self-assertiveness. In 2020, 95.7% of participants demonstrated positive life skills, with those engaged for over a year showing the most significant improvements. The 2021 M4E phase reported that 70% of participants experienced enhanced resilience, with girls showing more visible improvements in communication skills compared to boys. By 2023, the integration of technological elements into the curriculum further broadened participants' skill sets, including digital storytelling and programming. SEL and psychosocial wellbeing also saw substantial gains. In 2019, 89% of children exhibited positive psychosocial attributes, such as better emotion management and increased self-confidence. The 2020 phase reported that 85.5% of participants showed improved SEL and psychosocial skills, with prolonged engagement yielding better outcomes. The 2021 phase recorded significant reductions in mental distress and psychosocial difficulties, creating safe and inclusive spaces for participants. By 2023, there were notable improvements in self-management, confidence, self-esteem, and knowledge about child rights, contributing to a newfound sense of worth and self-appreciation. Cognitive and motor skill development was another area of improvement, particularly during the 2021 M4E phase, which saw better academic performance, and enhanced fine motor skills from playing musical instruments.

The recent 2024 phase of the M4D program further expanded on previous successes by incorporating a Music Production Course aimed at equipping coach participants with skills in music production. The evaluation showed that while participants gained significant knowledge in music production, disparities in access to technology impacted the learning experience. Coaches with access to personal computers at home could practice more effectively, leading to differences in comprehension and course engagement. Despite these challenges, the 2024 phase demonstrated significant learning opportunities, highlighting the need for a more tailored instructional approach.

Main Recommendations & Best Practices

Based on the evaluation findings, several best practices and recommendations emerged to enhance the effectiveness and impact of future interventions:

1. Engaging both coaches and children in the design of activities fosters ownership and involvement, leading to higher engagement and faster learning
2. Pairing coaches together to lead sessions (co-coaching) promotes teamwork and provides opportunities for professional growth and mutual learning
3. Ensuring that children have the necessary foundational knowledge before engaging with the curriculum enhances their learning experience
4. Addressing behavioral challenges through comprehensive training for coaches, on classroom management and child-friendly behavior management techniques
5. Guaranteeing the availability of all required materials before sessions begin minimizes distractions and improves retention rates
6. Equipping coaches with specialized training and foster collaboration to ensure all children fully benefit from and thrive in music activities
7. Using tools to measure cognitive and motor skill improvements provides insights into the full impact of music-based interventions on academic performance and physical coordination
8. Engaging parents and the community creates a supportive environment that reinforces skills and behaviors learned during sessions

II. EVALUATION OVERVIEW

Evaluation Objective

The objective of this evaluation was to comprehensively review the project's curricula and four learning approaches – group training, one-on-one coaching, co-coaching, and certified training – assessing their alignment with the overarching goals since its launch in 2018. To achieve this goal, the evaluation focused on a detailed analysis of the educational content and training methodologies, exploring their effectiveness in meeting the initiative's objectives. Additionally, the evaluation aimed to document best practices and innovative strategies that had driven positive change, identifying key components that were pivotal to the project's success. This process also involved pinpointing strengths and areas for improvement to enhance future strategies and actions.

The primary audience for this evaluation is Right to Play International in Lebanon. The findings and recommendations from this study will inform current and future programming, particularly in terms of sustainability and scalability, ensuring the continued evolution and impact of the music initiative.

Evaluation Approach

The evaluation utilized both primary and **secondary** research methods. These approaches enabled the Evaluation Team (ET) to harness insights from past music interventions and gather data on the newly implemented music project. The evaluation process commenced with an explanatory meeting on **March 19, 2024**, which provided the ET with a comprehensive understanding of the projects' goals, key stakeholders, and the overall operational framework, laying a solid foundation for the following stages of the evaluation. Following this meeting, RTP provided the ET with all relevant and available documentation pertaining to the music interventions.

Primary Qualitative Data Collection

In the qualitative data collection phase of the Music evaluation, particularly for the M4T component, which was the final phase being implemented in 2024, the focus was on conducting FGDs with two key groups (*Table 1*). These FGDs aimed to delve into the experiences and perceptions of the coaches, exploring how the project's training methodologies, content delivery, and engagement strategies had evolved over time and the impact of these changes. Similarly, discussions with child participants offered insights into their experiences with the M4T initiative, highlighting how the integration of music and technology had affected their learning and development. This qualitative approach was designed to foster open and meaningful dialogue, providing valuable perspectives that enhanced the understanding of the project's effectiveness, influence, and evolution, thereby informing the overall evaluation process.

Table 1. Qualitative Data collection activities conducted

REF	CATEGORY	# of PAR	# OF FGDs / KIIs
1	Project Team	1 F	1
2	Project Coaches	3 M / 8 F	2
		2 M / 4 F	
3	Children Participants	1 M / 6 F	1

It should be noted that the ET utilized a hybrid logistical arrangement whereby in-person data collection was prioritized while remote collection was administered according to convenience. Finally, to ensure real-time data collection, all data collected were audio recorded with prior consent from the participating stakeholders. The audio recordings were complemented with the consultants "*Recap and lessons Learned Event*" through which the ET shared their overall experiences, perception and observations regarding the qualitative data collection process. This information was later used to help inform this assessment.

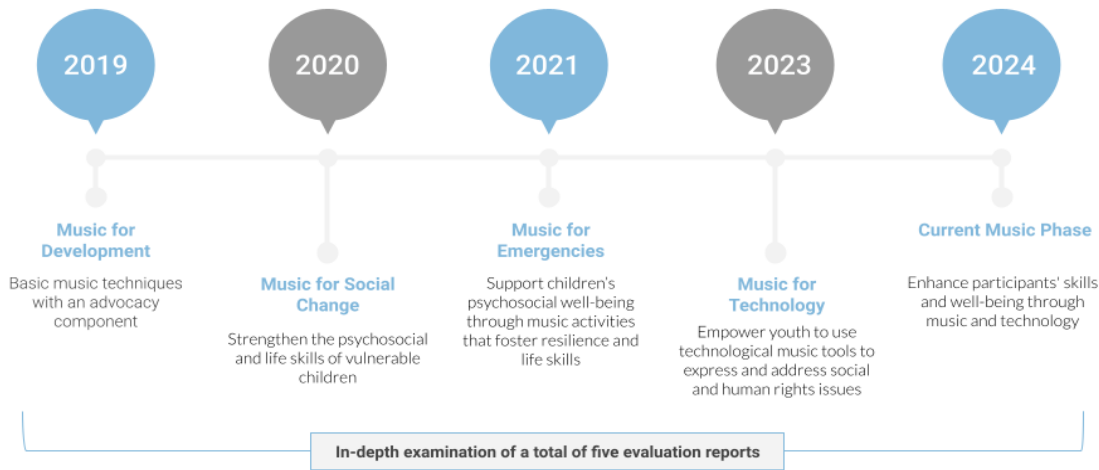
Desk Review | Analysis of Secondary Data

The desk review encompassed a comprehensive analysis of various reports that document the evolution and impact of Right to Play International's music-based interventions over the years. These reports provided a rich source of information, enabling the

ET to assess the effectiveness of different learning approaches and methodologies employed in the projects. The review included an in-depth examination of the following key reports:

- ✓ Music for Development End of Project Evaluation - 2019
- ✓ Music for Social Change - Evaluation Final - 2021
- ✓ Music for Emergency Study - 2021, (4) Music for Emergencies - LEGO Fund - 2023
- ✓ Music for Technology - Evaluation Report – 2023

Figure 1 - Illustration of the music projects along with shared desk review documents



Evaluation Challenges & Limitations

During the qualitative data collection, a significant challenge related to **time** impacted the conduct of one of the FGDs with coaches involved in the M4T component. It is noteworthy to mention that both discussions were scheduled on the same day.

The first FGD, which included 11 participants, naturally extended longer than anticipated. Consequently, the second FGD, with 6 participants, had to be conducted hastily due to the center's closing time - a detail the ET was unaware of beforehand. This unexpected time constraint left insufficient room for an in-depth discussion, potentially compromising the quality and comprehensiveness of the insights gathered. The coaches may not have had adequate opportunity to elaborate on their experiences and perceptions regarding the project's teaching methodologies, content delivery, and engagement strategies. This environment likely limited the depth of feedback and hindered the exploration of nuanced aspects of the project.

III. DESK REVIEW SYNTHESIS

The **Music for Development (M4D)** program by Right to Play International featured a variety of engaging activities designed to enhance *life skills*, *Social Emotional Learning (SEL)*, and *Psychosocial Wellbeing (PSS)* among children. Key activities included creating musical instruments from everyday materials, composing and performing music focused on social themes, participating in interactive music games, and attending workshops on beat and rhythm. Advocacy and awareness-raising sessions were also conducted to provide the participants with the opportunity to address important issues, while team-based learning and *Reflect, Connect, Apply (RCA)* discussions fostered real-life application of skills. Finally, performance events built self-confidence and public speaking skills, and training and coaching for facilitators ensured effective implementation.

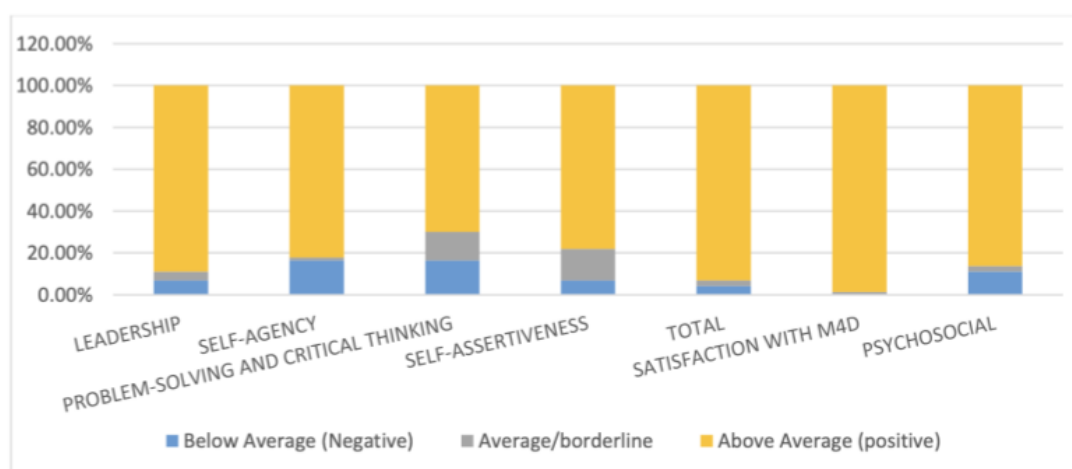
Considering this, the evaluation studies of these interventions aimed to assess the projects against selected OECD-DAC criteria. These evaluations gathered insights into participants' experiences and skill development while examining the factors that facilitated or impeded progress. Additionally, they assessed the long-term sustainability of the projects' outcomes, providing a comprehensive understanding to guide the ongoing improvement and strategic evolution of the program. Consequently, these evaluations employed a series of **mixed-method** approaches. Quantitative data was collected through structured surveys and pre/post tests administered to participants, measuring various life skills and SEL competencies. Meanwhile, qualitative insights were gathered through KIIs and FGDs with various project stakeholders including children, coaches, parents and project coordinators, providing in-depth information on the impact of the music-based interventions and offering insights into implementation processes and challenges. Finally, direct observations of music sessions assessed participants' engagement and application of skills in real-time. These robust methodologies provided a detailed understanding of the projects' effectiveness and informed valuable recommendations for future iterations.

Life Skills

Accordingly, the evaluations of RTP's Music for Development (M4D) program reveal significant enhancements in various life skills among participating children. In the 2019 phase of M4D, activities were meticulously crafted to foster **leadership** skills among children. These activities emphasized motivating groups to achieve common goals, thereby improving participants' *communication, respect, and reflective listening abilities*. This structured approach allowed participants to articulate their thoughts more effectively and lead group activities with greater confidence and efficacy.

The 2019 evaluation (*Figure 1*) indicated that approximately **96%** of surveyed children - out of 76 randomly selected children - reported positive overall life skills, including leadership, self-agency, problem-solving, critical thinking, and self-assertiveness. Leadership and self-assertiveness were the most demonstrated skills, with **93.2%** of surveyed participants exhibiting these traits.

Figure 2 - M4D 2019 Evaluation Results of Life-skills, psychosocial wellbeing, and overall participant satisfaction



Moreover, FGDs with children highlighted that self-confidence and self-expression were significant outcomes of the project. As two participants, from Chiyah & Nabaa respectively, noted:

*At the beginning we were afraid but now we learnt to express ourselves and raise our voices
When we stood in front of people and performed, we became stronger*

M4D 2019 Evaluation FGD Adolescent Participants

The project also addressed **conflict resolution** through games designed around *conciliation, negotiation, and bargaining*, providing participants with the skills necessary to resolve conflicts amicably, both within the project environment and in their everyday lives. *Communication* was a frequently mentioned sub-skill in leadership during FGDs, where participants discussed using eye contact and hand gestures to synchronize their musical performances. Teamwork was another critical component, with participants supporting each other to overcome performance anxiety and collaborating on creating music pieces. These structured activities helped children articulate their thoughts more effectively and lead group activities with greater confidence and efficacy.

The 2020 phase, Music for Social Change (MfSC), sustained these improvements, with **95.7%** of surveyed participants - 80 randomly selected children - reporting positive life skills. Leadership remained the most demonstrated skill at **98.6%**, followed by self-agency, problem-solving, critical thinking, and self-assertiveness. The results were consistent with the previous phase. Children who had been in the program for over a year reported better life skills compared to those with shorter participation, affirming the sustained impact of the program over time.

In the Music for Emergency (M4E) phase, the project successfully fused music education with life skills development. Participants engaged in innovative activities, such as creating musical instruments from everyday materials. This phase also saw significant improvements in life skill development and resilience, with **70%** of participating children reporting enhanced resilience and better life skills. Compared to children in the control group, those in the treatment group showed a statistically significant increase in resilience, as measured by the Child and Youth Resilience Measure (CYRM) tool, from baseline to endline. Qualitative evidence from parents further confirmed these improvements, highlighting enhanced resilience and life skills in their children. Notably, girls in the intervention group in Beirut exhibited more visible improvements in communication skills compared to the control group. Parents also reported enhanced communication skills in their children. Initially, children in Beirut struggled with effective group communication, but by the endline, they suggested implementing rules to respect speaking in turns, indicating improved communication skills.

In addition to life skills, the M4E 2021 study recorded significant advancements in cognitive and motor skills, including heightened IQs and improved academic performance. Structured activities focused on enhancing musical skills and provided participants with opportunities to apply these skills in real-life scenarios, fostering a sense of achievement and belonging. The M4E study highlighted that music inherently involves complex cognitive processes, with participants engaging in tasks such as reading music notes, memorizing pieces, and interpreting musical expressions. These activities challenged the brain, improving cognitive functions like memory, attention, and executive functioning, leading to observed increases in IQ levels and improved academic performance.

Furthermore, playing musical instruments or participating in rhythmic coordination exercises were particularly effective in enhancing fine motor skills. For example, playing the drums or a string instrument required precise hand-eye coordination and fine motor control, developed through repeated practice. This not only improved musical ability but also general dexterity, contributing to better overall physical coordination and agility. The necessity for accurate timing and physical coordination during musical performances helped participants refine their motor skills, which are vital for both musical proficiency and daily activities. Another significant aspect of cognitive enhancement through these music projects was the improvement in sound processing abilities. Participants who engaged regularly with music showed better auditory discrimination and sound processing skills, which are particularly important in environments where communication and listening abilities are crucial.

Finally, the 2023 M4T phase built on these foundational skills by integrating technological elements into the music-based curriculum. Children gained significant knowledge in technological music, particularly in Beat & Rhythm, using **PictoBlox**, a coding education software that combines graphical block-based coding with Python programming. This integration not only enhanced their musical abilities but also introduced them to basic programming and technological literacy, broadening their skill set in a modern, relevant context. Furthermore, the M4T project emphasized teamwork and collaboration through song composition activities. Participants worked together on topics such as children's rights, anti-bullying, and racism, fostering a sense of teamwork

and improving their ability to collaborate effectively. These activities were instrumental in developing both interpersonal skills and a sense of collective achievement.

Table 2. Select anecdotes from M4T adolescent FGD & Training participants reflecting on their experiences and skills gained during the project

LABEL	QUOTE
LIFE SKILLS - INTERPERSONAL (OUTCOME 1)	<i>“During the event, there were a lot of people who came that I did not know but I was able to answer their questions - about the project, what they did, and how they were able to develop themselves. These are questions that I was not prepared to answer but I was able to do so during this event.”</i>
ADVOCACY - CHILDREN’S RIGHTS (OUTCOME 2)	<i>“It made me know more about myself and my rights especially as a child and with regards to work. I've also developed a love for music. [...] Before we used to always say that it is impossible to change this community. But, today, we can see and feel that this is just the beginning of change.”</i>
INTERACTIVE SAFE SPACES (OUTCOME 3)	<i>“What I liked most about the project was the anti-bullying activities as well as the fact that during the song composition activity and event preparation activity, we were all equal. All of our voices were heard and everyone’s opinion mattered”</i>

It is noteworthy to mention that **performance events** across all phases played a crucial role in reinforcing learned skills. Children reported significant gains in self-confidence and self-expression during stage performances, which allowed them to demonstrate their skills and engage with community members, receiving feedback and building confidence. Moreover, Coaches played a **pivotal** role in the project's success. They received training on musical materials and play-based approaches, followed by *one-on-one coaching* to refine their skills. This method was beneficial in ensuring that coaches were well-prepared to handle various situations and different types of children, enhancing the quality of sessions.

Social-Emotional Learning (SEL) and Psychosocial Wellbeing

Moreover, the music program aimed to enhance social-emotional learning (SEL) and psychosocial wellbeing among children. The evaluation of the projects revealed significant **positive** outcomes in these areas, as evidenced by both quantitative data and qualitative feedback from participants and stakeholders.

As such, in the 2019 phase of M4D, activities were designed to help children manage their emotions, build self-confidence, and foster healthy social interactions. As a result, approximately **89%** of children showed positive psychosocial attributes. Interactive music games played a significant role in this development, as they encouraged participants to express themselves, build self-confidence, and regulate their emotions, thereby promoting constructive management of emotions and behaviors. This led to a healthier self-perception and greater emotional resilience. Over **75%** of children - out of 76 randomly selected children - reported often asking for help from family and friends and thinking positively about their strengths. They also frequently attempted to resolve quarrels among peers and stood up for themselves without upsetting others. The qualitative data from FGDs further supports these findings. Children frequently mentioned that performing on stage played a crucial role in building their self-confidence and ability to express themselves. Coaches also observed significant improvements in self-confidence and communication skills among the participants. They noted that the project helped break shyness and encouraged teamwork, with children meeting outside sessions to prepare for their performances.

They were excited and expressed what they’d learnt in front of their neighbors and families... they felt safe and comfortable to express themselves inside the center.

M4D 2019 Evaluation KII Principal

However, challenges in emotional management persisted, particularly among male children, indicating a need for targeted emotional support strategies. The examination of self-agency showed that while most children (**88%**) reported often succeeding in their tasks and expressing their opinions freely, a significant percentage still struggled with emotional management. For example, 58% reported often losing their temper when upset, and 47% reported getting into physical fights when irritated. Additionally, male children were 40% more likely to report rarely or only sometimes expressing their feelings compared to their female counterparts, with 64% of male children compared to 24% of female children reporting difficulty in expressing their feelings. This was further addressed in the phase that followed.

The 2020 phase, MfSC, continued to emphasize SEL, resulting in **85.5%** of children - from a sample of 80 randomly selected participants - showing enhanced psychosocial skills. These skills enhanced communication and teamwork, especially through non-verbal cues during musical performances, which complemented the acquisition of life skills. Furthermore, as previously mentioned, the evaluation emphasized the benefits of prolonged engagement (*Figure 2*). Like the life skills component, children involved in the project for over a year also reported better psychosocial skills, with a score of **20.7** compared to **18.4** for those with shorter participation ($p=0.033$). This score was derived from a *9-item* index, each measured using a four-point Likert-type scale, where higher scores indicated better acquisition of these skills. Statistical significance was assessed using a two-sample t-test, confirming that the difference in scores was significant.

Moreover, during focus group discussions, both children and their coaches shared insights on the project's impact. Coaches mentioned that prolonged engagement allowed children to better express their feelings and manage emotions constructively. Parents observed that their children became more self-confident and communicative.

One girl became more open with her parents, especially her father, and she started to ask for what she needed. Another didn't have the courage to walk alone and was afraid of others but became bolder and confident after the sessions. One boy became a bit calmer at home.

MSC 2021 Evaluation Report

The 2021 phase, M4E, further emphasized the impact of these interventions on SEL and psychosocial well-being. This phase included a clinical trial with 66 children aged 12-17 from six community centers across Beirut and Mount Lebanon. The intervention consisted of 16 sessions over two months, using the **K-6 Distress Scale** and the **Strengths and Difficulties Questionnaire** (SDQ) to measure outcomes before and after the intervention. Results showed significant improvements: the K-6 scale indicated a reduction in mental distress ($p\text{-value} < 0.0001$), and the SDQ reflected a decrease in psychosocial difficulties ($p\text{-value} = 0.0004$). These findings suggest the music-based intervention effectively enhanced participants' psychosocial well-being, providing better coping mechanisms and reducing distress and difficulties. Moreover, it is noteworthy to mention that the M4E project created safe and inclusive spaces where children felt protected and free to express themselves. These environments, coupled with the emotional safety provided by trained coaches, were pivotal in supporting children's mental health. The project taught effective coping mechanisms through music-based activities, helping children manage stress and anxiety. The supportive relationships built between children and their peers, as well as between children and coaches, established a network of care and support. Furthermore, the project's **trauma-informed** approach ensured that activities were sensitive to the needs of children who had experienced significant stress and adversity.

Box 1. M4E key relevance findings

1. **Socio-economic context:** M4E has proven adaptive to changing contexts, responding to the increasingly violent environment in which children live. The project has done so by helping them work together and creating a new sense of community that includes all participants without discrimination.
2. **M4E design:** M4E's design proved adaptive and flexible, not only in relation to increasing violence and discrimination faced by children, but also in identifying new needs and including both Lebanese and refugee children. The strong adaptability to the context and flexibility of the M4E booklet are key to ensuring project inclusiveness for children from different contexts and backgrounds.
3. **Safe spaces - Right To Play** put great emphasis on creating inclusive and safe spaces where children can express themselves freely and improve their life skills and resilience through different activities. Apart from one location whose management is out of Right To Play's sphere of intervention, all locations were found to be physically safe and friendly for children. The environment created by the coaches was adequate for participants' needs and particularly friendly for children.
4. **Children's wellbeing -** M4E proved strongly relevant to children's needs, especially in terms of safety and in addressing children's exposure to normalized violence, including in their households. While at baseline both boys and girls used to rely frequently on hitting and violent behaviors, at endline, when asked how they would behave whenever facing difficulties in their life, children spoke about more adaptive behaviors and more constructive conflict resolution strategies. The increased importance attributed by children to play with friends confirms the relevance of providing safe spaces. Caregivers' level of understanding and support grew over time: by the endline parents better understood the relevance of M4E and reported being satisfied with the pilot's results.
5. **Children's relationship with caregivers -** Findings from the Child and Youth Resilience Measure (CYRM) survey and the FGDs overall indicate positive relations of children with their parents and caregivers. However, differences between baseline and endline, control and intervention did not outline a clear enough pattern to identify and isolate a contribution of the project to the improvement of relationships with caregivers.

Finally, the M4T (2023) phase demonstrated significant transformations among participants. Through digital storytelling and the River of Life tool, adolescent participants vividly described their experiences, noting substantial improvements in their self-management skills, confidence, self-esteem, and interpersonal skills (*F: 22 Qtd FGDs & Training*)¹. These enhancements in SEL were complemented by the knowledge gained about child rights, contributing to their newfound sense of worth and self-appreciation. Moreover, the project not only fostered self-appreciation but also inspired participants to consider how they could extend the project benefits to others. This **chain reaction** effect was particularly evident in discussions about future endeavors, especially among those who participated in the digital storytelling training. Participants expressed a strong desire to help other children benefit from similar opportunities.

I hope to coach a lot more children and groups so I would be able to transfer all the knowledge that I gained throughout this project. I hope that I can help other children further develop themselves and not feel incomplete or lacking.

M4T 2023 Evaluation Digital Storytelling Participant

¹ M4T 2023 Evaluation Report

IV. FINDINGS FROM THE LATEST MUSIC PHASE | 2024

This section outlines the findings from the **latest music** phase, which included various activities designed to enhance participants' skills and well-being through music and technology. One of these activities is a Music Production Course aimed at equipping coach participants with skills in music production. The project also implemented a co-coaching approach to bridge the gap between less experienced and more adept coach participants, some of whom were under 18 years old. In terms of project reach and beneficiaries, the curriculum was implemented during this phase with 28 children in Ishraq center and 44 children in Baasir center, while M4T curriculum was implemented with 18 children.

Since the objective of this evaluation was to comprehensively review the projects' curricula and learning approaches, assessing their alignment with the overarching goals since its launch in 2018, it focused on analyzing the educational content and training methodologies, exploring their effectiveness in meeting the project objectives.

Music Production Course

Consequently, the Music Production Course aimed to equip coaches with skills in music production using the **CU-BASE** program to teach the basics of music, DJing, and advertising. The course involved 16 coaches from Beirut and Saida, certified by the *Ministry of Education and Higher Education (MEHE) in Lebanon*. However, participant experiences varied significantly based on access to technology and prior exposure. This section will discuss the various outcomes of this course.

- 1. Participants' Reception** - The ET noted significant differences in the experiences of coaches in the music production course, despite receiving the same material. Access to personal computers at home played a crucial role in how participants interacted with the course content. Those with computers could practice and prepare better for sessions, while others struggled with technology during class. This disparity led to differences in comprehension, with some participating coaches able to focus solely on the music content while others grappled with basic computer skills. As a result, technologically adept coaches absorbed the material more quickly, leaving others lagging. Consultations with course participants revealed that this situation either forced proficient students to wait for their peers to catch up or left struggling students feeling unable to fully benefit from the course.
- 2. Course Duration** - A common sentiment among course participants was that the sessions were too short to cover all the presented material comprehensively. The course included a substantial amount of content, leaving insufficient time for detailed explanations or practical exercises due to time constraints. This posed challenges for coaches with varying levels of background knowledge in music.

Even though I have previously taken music education, the fact that it was my first time working with the CU-base, the immense quantity of information that was being given per session made it difficult even for me to grasp the material

FGD M4T 2024 Coach Participant in Music Production Course

- 3. Course Certificate** - FGD coach participants had mixed views on the value of the certificate they were expected to receive upon course completion. While some expressed eager anticipation and saw its utility, others were indifferent. Here are some perspectives from FGD participants:
 - ✓ *I don't think there are many opportunities relevant to music in Lebanon. However, I'm planning to travel and I'm excited to take the certificate with me.*
 - ✓ *It will be a great asset to me, personally. I have a small music studio where I teach students. The certificate will further endorse my credentials as a music teacher.*
 - ✗ *If I'm being honest, I don't think this certificate will benefit me in anything related to 'real-life'.*
 - ✓ *My goal is to open a music center, a music school. It will include a music production department. So, holding a certificate in music production is certainly beneficial to me.*

In conclusion, the value of the course certificate received mixed reviews from coach participants. Some viewed it as an asset for future opportunities, while others were indifferent, expressing uncertainty about its practical benefits. These diverse perspectives highlight the varying expectations and aspirations among participants. Overall, the Music Production Course provided significant learning opportunities, but the challenges related to technology access and course duration need to be addressed to ensure more equitable and comprehensive learning experiences for all participants.

V. LEARNING APPROACHES

RTP adopted different learning approaches to enhance engagement and learning outcomes among coaches. Insights gained from desk review and qualitative data analysis demonstrate the impact of these approaches on the overall success of the interventions. The effectiveness of these learning approaches was measured through various methods, including FGD feedback from children and coaches.

The **participatory** approach was a cornerstone of the learning strategies employed in the M4T phase (2023). This approach involved designing activities with input from both coaches and children, ensuring that all participants felt heard and valued. The absence of a fixed curriculum allowed for flexibility and adaptability, facilitating higher engagement and faster learning. This approach was praised by coaches and children for creating a sense of ownership and involvement among the children, reporting that the inclusive nature of this approach led to more enthusiastic and engaged participants who were eager to learn and contribute. Children enjoyed the activities and felt more invested in the project. Consequently, positive feedback from both coaches and children indicated that they were more motivated and took an active role in their learning process, significantly enhancing the overall educational experience. Furthermore, this approach was specifically highlighted for its effectiveness in creating a child-centered learning environment. According to the M4D 2019 evaluation report, **70.6%** of the coaches received an **A score**, the highest score category, for creating positive, child-centered learning environments and following experiential, play-based learning methodologies. This indicates that the participatory approach not only engaged children but also ensured that learning was conducted in a supportive and inclusive atmosphere.

We benefited from sharing different ideas and saw how each one of us was able to amend and apply the games in new ways.

M4D 2019 Evaluation FGD Coach Participant

In the M4D phase (2018-2019), a structured training and **one-on-one coaching** approach was also implemented to develop the skills of the coaches before they began working with the children. Coaches received initial training on musical materials and play-based approaches, followed by one-on-one coaching by RTP staff and the trainer to further refine their skills. This approach was also well received, with coaches expressing appreciation for the tailored support and guidance they were provided. It not only improved their technical skills but also boosted their confidence in leading sessions and managing diverse groups of children. The individualized attention helped coaches address specific challenges and develop strategies to enhance their effectiveness.

{The One-on-One approach} was very beneficial especially since many coaches did not have the experience to approach certain situations and different children character types

M4D 2024 Evaluation KII Project Officer

Furthermore, the **group training** was highly effective in elevating the coaches' knowledge and skills. **71%** of the coaches showed improved knowledge in key areas such as child development stages, play-based learning, session planning, communication, facilitation, managing groups and behavior, safety, and inclusion. Additionally, **83%** of the coaches demonstrated enhanced knowledge and skills in human rights and advocacy. This comprehensive training, combined with the supportive coaching methods, significantly contributed to the coaches' ability to deliver impactful sessions and foster a positive learning environment for the children.

Finally, the **co-coaching** approach was another significant strategy used in the latest 2024 music phase. This approach paired two coaches together to lead sessions, promoting teamwork and collaboration. While some pairs demonstrated healthy collaboration and mutual support, others experienced challenges due to differences in experience and skill levels. Despite these mixed results, the co-coaching approach was recognized for fostering a collaborative environment and providing opportunities for professional growth. Coaches who participated in this approach developed better teamwork skills and learned from each other's experiences. This method highlighted the importance of pairing coaches with complementary skills and experience levels to maximize the benefits of co-coaching.

VI. BEST PRACTICES & RECOMMENDATIONS

The evaluation of Right to Play International's music project yielded significant insights into enhancing the effectiveness and impact of future interventions. This section outlines the best practices identified from the music projects and provides detailed recommendations for improvement.

Best Practices

- **Engaging Activities** - One of the most effective practices identified in the music program was the incorporation of interactive and hands-on activities. These activities, such as creating musical instruments from everyday materials, composing and performing music, and engaging in music games, significantly enhanced life skills, SEL, and PSS among the participating children. The diverse range of activities kept children engaged and provided practical opportunities to develop and apply new skills in a supportive environment.
- **Advocacy and Awareness** - Another critical component was the integration of advocacy and awareness-raising sessions on social themes. These sessions allowed children to address important issues and fostered the real-life application of skills through team-based learning and Reflect, Connect, Apply (RCA) discussions. This approach not only raised awareness but also empowered children to actively participate in societal change.
- **Performance Events** - played a crucial role in building self-confidence, public speaking skills, and self-expression among participants. These events provided children with a platform to showcase their talents and receive constructive feedback, significantly boosting their confidence and sense of achievement.
- **Training and Coaching** - Comprehensive training and coaching for facilitators were essential to the successful implementation of the program. Tailored support and one-on-one coaching sessions enhanced the facilitators' skills and confidence, ensuring they were well-prepared to lead sessions effectively and manage diverse groups of children.
- **Prolonged Engagement** - The music programs demonstrated that prolonged engagement leads to better outcomes in life skills and psychosocial well-being. Longer-term interventions proved more effective in bringing about significant changes, as sustained participation allowed for continuous development and reinforcement of skills.
- **Safe and Inclusive Spaces** - Creating safe and inclusive environments where children felt protected and free to express themselves was crucial for supporting their mental health and emotional well-being. The music program prioritized these environments, ensuring that all participants felt comfortable and supported throughout their involvement.
- **Participatory Approach** - This approach involved engaging both coaches and children in the design of activities. It fostered a sense of ownership and involvement, leading to higher engagement and faster learning. By allowing input from participants, the program created a more inclusive and effective learning environment.
- **Co-Coaching Approach** - This approach, which paired coaches together to lead sessions, promoted teamwork and collaboration. This method provided opportunities for professional growth and mutual learning among coaches, enhancing the overall quality of the program.

Recommendations

Foundational Knowledge for Participating Children - Ensuring that children have the necessary foundational knowledge before engaging with the music for technology curriculum can significantly enhance their learning experience.

During focus group discussions, it became clear that certain prerequisites would help children better understand and benefit from the activities. Out of the seven child participants, three found no challenges, one struggled with English, and three found the material difficult due to a lack of prior knowledge. Similarly, consultations with coaches revealed that some faced difficulties due to unfamiliarity with the material. Hence, the music program should prioritize assessing and addressing these knowledge gaps to ensure all participants can fully engage with the curriculum and maximize their learning outcomes.

Additionally, adjusting the training to suit coaches with different levels of experience or using the one-on-one or co-coaching methods can help attend to the diverse learning needs of coaches. These approaches have already demonstrated effectiveness in supporting coaches from various backgrounds, enhancing their ability to deliver the curriculum effectively.

Table 3. FGD M4D Child participants feedback in relation to the project material and challenges

REF	CATEGORY	FREQ
1	New & Unfamiliar Topics	3
2	English Language / Terminology was difficult	1
3	None	3

Addressing Behavioral Challenges - Addressing behavioral challenges is also crucial. Comprehensive training on classroom management and child-friendly behavior management techniques should be provided to coaches. Additionally, coaches should be assigned to groups that do not include their friends or relatives to maintain discipline and ensure a professional learning environment as one of the challenges expressed by some coaches during their training sessions is the difficulty participants face in taking sessions seriously due to their existing friendships with the presiding coach.

Sometimes I find it very hard to hold a session because many of the children are my friends or relatives, so they don't take the class seriously. It's difficult because they'd interrupt the other children as well.

M4D 2024 FGD Coach Participant

Moreover, managing emotions among children was also highlighted as a significant challenge in the latest music phase. Participants often struggled with controlling their tempers and engaging constructively in conflicts. This issue was more pronounced in male participants, with a notable percentage reporting difficulties in expressing their feelings appropriately. The emotional intensity that can come with the expressive nature of music and performance sometimes exacerbated these challenges. This challenge was also evident in the M4D 2019 phase, indicating a recurring issue that requires ongoing attention and targeted interventions.

To further improve emotional management, future projects can incorporate more robust emotional support mechanisms. This includes the integration of targeted workshops on emotional intelligence and conflict resolution into the curriculum. Additionally, providing continuous access to counselors or psychological support can help participants navigate their emotions more effectively, especially during high-stress periods like public performances. Prolonged programs also seem to be effective, as the involvement of children in longer-term interventions was shown to cause positive changes at an outcome level.

Ensure Consistent Resources - Ensuring the consistent provision of necessary resources and materials before starting sessions is crucial for minimizing distractions and improving retention rates among younger children. One significant challenge identified was that younger children often felt bored and unable to pay attention during sessions. The ET identified two primary factors contributing to this issue: (1) *the unavailability of needed resources and (2) less than ideal facility conditions.*

Although musical instruments were always available, some activities required the use of papers, pens, and other similar materials. These were not always available, and the time it took to procure them often led to children becoming bored and less interested in the session.

Although musical instruments were always available, sometimes an activity would require the use of papers, pens, and other similar materials. These were not always available, and the time it took to procure them usually made the children bored and less interested in the session.

M4D 2024 FGD Coach Participant

To address this, the program should prioritize the availability of all required materials before sessions begin. Ensuring a consistent provision of necessary resources enhances the coaching experience for both coaches and children by minimizing distractions and improving retention rates. Additionally, the adequacy of facilities, including reliable electricity, air conditioning, and minimal noise pollution and external interruptions, is essential for creating an optimal learning environment and maximizing retention.

Capacitating Coaches - In the music production course, it was evident that coach participants had varying levels of knowledge and skills in both music and technology, which affected the course's overall effectiveness. To address these knowledge gaps during the course, coaches organized themselves into teams when necessary. Each team, consisting of two or more individuals, was formed based on the strengths and weaknesses of its members. This collaborative and team-based / **co-coaching approach** proved particularly effective, as it allowed participants to leverage each other's resources and combine their skills and knowledge to achieve shared goals.

I teamed up with one of my classmates since he was more knowledgeable than me when it comes to computers, but I was better versed with regards to music.

M4D 2024 FGD Coach Participant

To ensure that every child benefits from music activities, it is essential to **equip** coaches with specialized training that empowers them to tailor their sessions to meet the diverse needs of children at varying skill levels. Furthermore, by fostering a collaborative, **team-based** coaching environment, coaches can pool their strengths and compensate for individual knowledge gaps. This method enables them to adapt exercises and offer personalized support to each child. By working together, coaches can create an inclusive and dynamic learning environment where all children, regardless of their abilities, can participate, progress, and enjoy the full benefits of music. This approach not only enhances skill development but also fosters confidence and enthusiasm among the young participants.

Adjust Time Allocation - Adjusting the time allocated for courses is crucial to ensure comprehensive coverage of all material, allowing coach participants to fully comprehend the content and engage in practical exercises and group work. Based on feedback from attendees, the ET recommends extending the duration of the music production course to provide adequate time for these activities. One significant issue highlighted was that when a student encountered difficulties applying the presented material, the instructor would spend considerable time assisting that student, sometimes up to 10 minutes. Meanwhile, the rest of the class would have to wait, leading to unnecessary disruptions and lost instructional time.

Sometimes, a student would have difficulties applying what was presented. So, the teacher would go and assist this student. This could take up to approximately 10 minutes. Meanwhile, the rest of the class is waiting for the teacher to be able to continue the session.

M4D 2024 FGD Coach Participant

To address these time-related challenges, implementing the co-coaching approach or having an assistant coach support the instructor during sessions can be highly effective. This method enables the assistant coach to address individual student inquiries and provide personalized assistance, allowing the instructor to continue instructing the rest of the class without interruption. This approach ensures that all students receive the support they need without causing delays or disruptions to the overall session.

Adapt Learning Approaches - Adapting learning approaches based on the needs and feedback of participants is essential for the success of the M4D program. Incorporating flexibility into the curriculum allows the program to cater to the diverse needs and backgrounds of participants. This approach proved particularly effective during the COVID-19 pandemic, as demonstrated in the MSC phase, where both online and in-person sessions were used to maintain engagement.

Flexible delivery methods are vital to ensure that learning continues uninterrupted during external disruptions. This adaptability helps accommodate various learning paces and styles, ensuring that all children can benefit equally from the program. The M4D program should continue to use participatory and flexible learning approaches to create a supportive and inclusive learning environment, allowing for the dynamic needs of the participants to be met effectively.

Measure Cognitive and Motor Skill Development - Incorporating tools to measure cognitive and motor skill improvements is crucial for understanding the full impact of music-based interventions on academic performance and physical coordination. This can provide valuable insights for further enhancing the program's effectiveness and tailoring it to meet the specific needs of participants.

Music inherently involves complex cognitive processes, such as reading music notes, memorizing pieces, and interpreting musical expressions. These activities challenge the brain and improve cognitive functions like memory, attention, and executive functioning. The M4E phase demonstrated significant advancements in cognitive skills, including heightened IQs and improved academic performance. To effectively measure these cognitive improvements, tools such as IQ tests and the *Child and Youth Resilience Measure (CYRM)* can be employed. The CYRM tool, used in the M4E phase, assessed resilience and showed statistically significant increases from baseline to endline among participating children. Similarly, using standardized IQ tests can provide quantitative data on cognitive enhancements, helping to track progress over time and adjust the curriculum to further support cognitive development.

Playing musical instruments or participating in rhythmic coordination exercises is particularly effective in enhancing fine motor skills. For example, playing the drums or a string instrument requires precise hand-eye coordination and fine motor control, developed through repeated practice. This not only improves musical ability but also general dexterity, contributing to better overall physical coordination and agility. Structured activities focusing on these skills can be assessed using fine motor skill assessments, which track improvements in hand-eye coordination, dexterity, and timing. In addition to standardized tests, direct observations, case studies, and feedback from parents and teachers can provide qualitative insights into how music-based interventions impact cognitive and motor skills. Parents can provide insights into changes they observe in their children's behavior, academic performance, and physical coordination at home, while teachers can offer perspectives on how these skills translate into classroom performance and social interactions. This feedback can complement quantitative data, providing a comprehensive view of the program's effectiveness.

Parental and Community Involvement - Involving parents in the program helps create a cohesive support system for children, both at home and within the community. Parents can reinforce the skills and behaviors learned during the sessions, providing continuity and stability. The MSC phase demonstrated that when parents were engaged, they observed notable improvements in their children's self-confidence, communication skills, and emotional regulation. For instance, parents reported that their children became more open and communicative, showing greater self-confidence and assertiveness.

Moreover, community involvement extends the support network beyond the immediate family, integrating the efforts of local organizations, schools, and community leaders. This collective approach can amplify the program's impact, ensuring that children receive consistent encouragement and validation from multiple sources. Community events, such as public performances and advocacy campaigns, allow participants to showcase their skills and raise awareness about important social issues, fostering a sense of pride and accomplishment. They also provide opportunities for children to engage with community members, receive feedback, and build relationships as well as help break down social barriers, encouraging a more inclusive and supportive community.

Foster Long-Term Sustainability - Ensuring the long-term sustainability of the program's outcomes requires continued community engagement and leadership among participants. Apart from the M4T phase, where participants expressed a commitment to paying forward what they have learned, there were concerns about whether the positive changes from the other phases would persist after the structured support ended. To ensure that the skills and psychosocial improvements continue to benefit participants, careful planning and community involvement are essential.

The evaluations recommended fostering continued community engagement and leadership among the participants themselves. By encouraging children to lead community-based music initiatives, the projects can create self-sustaining cycles of learning and mentorship. This approach helps maintain the momentum of positive changes and ensures that the benefits extend beyond the duration of the program. Additionally, establishing partnerships with local organizations can provide ongoing support and resources, making the initiatives more resilient and less dependent on external funding. These partnerships can offer the necessary infrastructure and backing to sustain the program's impact, ensuring that the skills and improvements gained during the program continue to thrive in the community.

VII. ANNEXES

Qualitative Data Collection Tools

Focus Group Discussion Guide 1 - M4T Project Coaches

Focus Group Discussion #	
Date & Time	
Location	
Participant Profiles	• Enrolled in course only: _____ • Active Coach only: _____ • Enrolled in course + Active Coach: _____ • Enrolled in course + Former Coach: _____ • Enrolled in course + Former Student: _____
Gender of Participants	• Male, number: _____ • Female, number: _____
Names of Facilitator & Co-facilitator	

Hello! My name is (Facilitators' name) and this is my colleague (Co-facilitator/Notetakers' name). We are independent external evaluators, hired as consultants to conduct the evaluation of Right to Play's Music For Technology project.

You have been asked to participate in a focus group discussion due to your participation in this project as coaches. First, we would like to thank you for taking the time to participate in this discussion. The purpose of this discussion is to understand more about your experience with M4T as it pertains to its various curriculums, Learning approaches, as well as your experience as coaches.

*Before we start this discussion, we would like to share with you some **ground rules**:*

- *Everyone is welcome to participate*
- *There is no right, or wrong answer and we encourage you to share your opinions freely and openly*
- *If you feel uncomfortable at any time, you can refuse to answer, and you can leave the discussion at any time*
- *You should focus on the discussion and not have side chatter*
- *Any digital device possessed (Phone/tablet/etc.) should be turned off - if possible*

The focus group discussion will take approximately 45 minutes. The information provided will be kept confidential and will be solely used to inform this on-going evaluation. Finally, we would like to ask for your permission to record this discussion. The recording will be used for transcription purposes and will be deleted after the fact. Do I have your permission to record this interview?

★ **ICE BREAKER** - Briefly, can you tell us about yourself?

- ➔ *First name*
- ➔ *Role in project (current coaches / former coaches / enrolled in course)*
- ➔ *Time period being a coach*
- ➔ *Region*
- ➔ *Partner Organization*

Curriculum

1. What type of training did you undergo prior to becoming a coach?
 - *Was it adequate in preparing you to coach children? How so?*
 - *Did you participate in other curriculums? In what capacity? (student / coach)*
2. How would you compare the different curriculums that you participated in?
 - *In terms of strengths, weaknesses and expected outcome*
 - *In your opinion, should they be taken in a particular sequence? For example, M4D then M4T, etc.*
 - *In your opinion, should they be adapted to cater to different types of students, such as*
 - *Different age groups?*
 - *Different regions and communities?*
 - *Different baseline knowledge in tech/music/English?*
3. Based on your experience, can students participate in music for technology without having prerequisites?
 - *What challenges are students expected to face if they directly enroll in M4T?*
 - *Is it difficult to use the technology without a baseline knowledge?*
 - *Does enrollment in M4D provide students with the needed preparations to participate in M4T?*
 - *What are the most critical elements to learn from M4D prior to participating in M4T?*
4. In your opinion, can the rate of children dropping out be attributed to the type of curriculum applied?
 - *If yes, how so? Please elaborate.*
 - *If not, what do you believe are the primary reasons for children dropping out?*

Learning Approach

5. As new and veteran coaches, how would you assess the different learning approaches utilized? (*Training / Peer to Peer / Co-coaching / Courses*)
 - *What were the primary benefits gained from each approach? How did the approach impact your coaching?*

Profile-specific

6. **Hay al-Gharibi** - The children who participated have not been exposed to technology before, they had no previous experience handling laptops, and they had no previous skills with English
 - *Tell me about your experience with them and what were the challenges faced in that regard?*
7. **Meiki tool** - Coaches in contact with children who received the musical instrument
 - *Were there any benefits of the instrument post project? If yes, can you provide an example?*
8. **Coaches from the South** - Assisted children in writing advocacy songs and participated in M4D & M4T
 - *Tell me more about your journey and what did you learn throughout?*
9. **Focal Point - Baasir**
 - *What are your thoughts on the organization partaking in the project as a first time directly implementing activities with children?*
 - *What is your perspective on mothers being coaches in terms of empowerment, advantages / disadvantages?*

Music Course

10. How would you assess your overall experience with the music course, in terms of: (1) *Clarity*, (2) *Content condensation*, (3) *Arabic and English Terminology*, and (4) *Allocated time for each session and for overall course*
11. How has the music course personally benefited you in daily life beyond being a coach?
 - *Would you say that the certificate provided you with work opportunities (at current job or new employment)*
 - *In your opinion, is there a career that could be made from this endeavor?*

12. Would you say that the challenges faced while teaching younger age groups are different than those with older age groups? How so? Please elaborate.

Best Practice & Recommendations

13. What are the best practices for age-appropriate music education, including the sequence of Music for Development, Emergencies, and Technology?
- *If the proper age to start music for technology is 13, what is in your opinion, the minimum age to start music for development?*
14. What recommendations do you have regarding prerequisites, such as:
- *Life skills*
 - *English baseline*
 - *Technology baseline*
 - *Music background*
15. If you could do it all over again or if you could design a similar project, what would you do differently and why?
16. Would you like to add anything?

THANK YOU FOR YOUR TIME!

Focus Group Discussion Guide 2 - M4T Child Project Participants

Focus Group Discussion #	
Date and time	
FGD Location	
Participant Nationalities	- Lebanese, number: _____ - Palestinian, number: _____ - Syrian, number: _____ - Other, specify: _____, number: _____
Gender Distribution	- Male, number: _____ - Female, number: _____
Participant Age Groups	10 - 12: _____ 13 - 15: _____ 16 - 18: _____
Names of Facilitator & Co-facilitator	

Hello! My name is (Facilitators' name) and this is my colleague (Co-facilitator/Notetakers' name). We are independent external evaluators, hired as consultants to conduct the evaluation of Right to Play's Music for Technology project.

You have been asked to participate in a focus group discussion because you are participating/have participated in the M4T project. First, we would like to thank you for taking the time to participate in this discussion. The purpose of our discussion is to understand more of your experiences, thoughts and feelings regarding your participation. The focus group discussion will take approximately 45 minutes. The information provided will be kept confidential and will be solely used to inform this evaluation.

Before we start this discussion, we would like to share with you some **ground rules**:

- Everyone is welcome to participate
- There is no right, or wrong answer and we encourage you to share your opinions freely and openly
- If you feel uncomfortable at any time, you can refuse to answer the questions & you can leave at any time
- You should focus on the discussion and not have side chatter
- Any digital device possessed (Phone/tablet/etc.) should be turned off - if possible

Finally, we would like to ask for your permission to record this discussion. The recording will be used for transcription purposes and will be deleted after the fact. Do I have your permission to record?

Ice Breaker

Activity 1 | Ball Tossing

Facilitator: Throw a small ball to any of the participants at random, and the person who holds the ball introduces him/herself to the group: first name, age, place of residence, and favorite hobby. After he/she is done, they throw the ball to the next participant who didn't introduce themselves yet, and so on. Continue until all participants have had the chance to briefly introduce themselves.

Before we start this discussion, we would like to get to learn more about you and your interests. So, can you briefly tell us about yourself?

Introduction

Activity 2 | Cardboard Placement

Facilitator: Divide the large cardboard into 5 equal sections and write down the following title in clear and large letters:

- Parents (mom, dad, caregiver)
- Sibling / relative (sister, brother, cousin)
- Teacher / coach
- Friend / neighbor
- Other

Have the participants sit in an oval circle and place the cardboard in the middle. Provide the participants with sticky notes and ask them to each place it in the corresponding section

1. How did you first hear about the project?

Project Assessment

Activity 3 | Brief Discussion

Facilitator: Once participants have finished placing their sticky notes on the cardboard, remove it and return the seating to the regular FGD seating arrangement. Then, one by one, ask participants the following:

2. Which element of the project did you enjoy the most? why?

Activity 4 | Whiteboard

Facilitator: Place a whiteboard on a table facing all participants. Divide it into 5 equal sections and write down the following titles:

- The subject matters of the sessions were new to me and were sometimes confusing
- I struggled with the technical aspect of session
- I was unfamiliar with the English terminologies used
- Not enough time was dedicated to the project activities
- I found something else as the most difficult element. What was it?

3. **Please place a sticky note underneath the section that represents the element that you found as most challenging.** You can select as many sections as you want to place sticky notes underneath them. If your answer includes “Something else”, please state what it is to the co-facilitator so they can write it down on the whiteboard.

Activity 5 | Raise of Hand

Facilitator: Select the three elements that received the most answers. Then by the raise of hand, ask the following question for each selection

4. What makes this element of the project challenging?

Final Thoughts

Activity 6 | Group Work

Facilitator: Divide participants into 4 groups of twos and provide each group with a piece of paper and a pen. Write the following question in large clear letters on the whiteboard and ask each group to write an answer that the two members agree on.

5. If you can change one or two elements of the project, what would you change and why?

THANK YOU FOR YOUR TIME!