Effectiveness of Digital Platforms to Reduce VAW

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> **Query:** What is the evidence on the effectiveness of digital platforms (e.g. soap operas, radio programmes, Facebook, Apps, YouTube and Instagram) to reduce violence against women?
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> **Purpose:** To test a soap opera approach to drive behaviour change to address deeply ingrained socio-cultural norms that enable very high levels of VAWG in Bangladesh. Reaching women and girls through traditional outreach and training has had some impact, but digital technology presents an opportunity to increase and widen our reach. Digital and mobile phone penetration is high in Bangladesh particularly among young people. At this stage we envisage the soap opera would primarily target young people (16-25 years), with the scripting of the story youth-led and broadcast on digital platforms used by young people in Bangladesh.

1. Introduction

Traditional and digital media[1] platforms can be important approaches to reach young people with social messaging, with huge potential to transform harmful social norms around gender and violence through public discussion and social interaction. However, these tools are not without risks and challenges. This document provides a rapid review of the evidence on the effectiveness of digital platforms, including soap operas, radio programmes, Facebook, Apps, YouTube and Instagram, to reduce violence against women and girls (VAWG). As these digital platforms are still relatively new, this query also includes any evidence on the effectiveness of more traditional media approaches (e.g. radio, television). This report begins by setting out the methodology and strength of the evidence base (Section 2), before pulling out the key lessons from the evidence on the effectiveness of digital platforms to reduce VAWG (Section 3). Further details on case studies are provided in Annex 1.

2. Methodology and evidence base

The review prioritised existing syntheses where possible in order to draw on the fullest range of evidence possible, given time constraints.

Search strategy: Studies were identified through searches using Google and relevant electronic databases (PubMed, Science Direct, and Google Scholar) for priority sources. Key search terms included: soap opera, radio, television, TV, Facebook, Apps, YouTube, Instagram, technology, digital AND violence against women, GBV, rape AND adolescent, youth, young people.

Criteria for inclusion: To be eligible for inclusion in this rapid mapping, studies had to fulfil the following criteria:

- **Focus**: Research, evaluations and studies of digital platforms and soap opera programmes to reduce violence against women

- **Time period**: 2000 – January 2019.

- **Language**: English and Portuguese.

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[1] Traditional media refers to television, radio and print media. DFID refers to the word 'digital' within its strategy (2018b) as "the tools, techniques, technology and approaches of the internet age". Typically, digital media is used to describe internet forums, blogs, wikis, podcasts, and social media applications (e.g. YouTube, Instagram, Facebook)

- **Publication status**: publicly available – in almost all cases published online.

- **Geographical focus**: low and middle-income countries, but opened up to high-income countries in areas where evidence was lacking.

Overall, the evidence base on the effectiveness of digital platforms and media programming to reduce VAWG is limited, according to DFID's (2014) How to Note on Assessing the Strength of Evidence, i.e. moderate to low quality studies, medium size evidence body, low levels of consistency. The most rigorous studies are over ten years old (e.g. Soul City in South Africa; Programme H in Brazil) or currently awaiting results (e.g. Change Starts at Home in Nepal). Most other studies are either low-quality observational studies or are based primarily on monitoring data on the reach of a programme – for example, how many viewers or listeners, rather than impact. The few systematic reviews that exist on VAWG point to the scarcity of high quality, rigorous research in this area, and particularly a lack of research measuring changes in violent behaviour or experiences of VAWG (Fulu et al, 2014; Trabold et al, 2018).

There is particularly limited data on the effectiveness of digital platforms, partly due to this being a relatively new approach and the rapidly evolving technological context. Various apps and online tools have been developed, but these are mostly not evaluated. There is also an evidence gap in understanding the effectiveness of different approaches for women and girls who are particularly vulnerable to violence online and offline, such as adolescent girls, women and girls with disabilities, and young people of diverse sexualities and gender identities (Faith and Fraser, 2018).

Examples of soap opera and digital platforms used to address VAWG (see Annex 1 for further examples and details)			
Programme	**Location**	**Activities**	**Digital platforms used**
Soul City IV	South Africa	A prime time soap opera TV series, daily radio drama, booklets, advertising campaign, advocacy and social mobilisation campaign , and national toll-free helpline	None
Voices for Change	Nigeria	TV soap, TV adverts, radio drama, radio talk shows, brand promotion (lifestyle brand called Purple), web/Mobile site, app, online Learning, billboards, and community mobilisation	Facebook, Twitter, Instagram, Mobile App, Web/Mobile site
Somos Diferentes, Somos Iguales (We are Different, We are Equal	Nicaragua	Weekly TV series, nightly radio call-in show, community-based activities such as youth leadership training, capacity and network building with journalists and local organisations	None
A Mass Media Experiment to Reduce VAW	Uganda	Three short anti-VAW videos were produced - approximately 4-8 minutes each, shown at film festivals in 112 rural villages.	None
Main Kuch Bhi Kar Sakti Hoon, (I, a Woman, Can Achieve Anything)	India	An Indian soap opera involving a flagship TV drama serial of 130 episodes broadcast over two seasons. Also included radio and on-the-ground activities	Interactive voice response system (IVRS) Social media outlets
Must Bol	India	Digital campaign for young people to examine violence in their lives and speak out against it. Including short fictional videos photos, posters and blogs.	Youtube channel, A dedicated website with videoblogs, a 'shoutbox' and a team blog

Females in Nigeria	Nigeria	Closed Facebook group with over 1 million members, acting as a support group for women who have experienced violence	Facebook
VOICES Project - Samajdhari (Mutual Understanding)	Nepal	Innovative radio program with 88 episodes broadcast on the state owned Radio Nepal as well as 16 local FM stations. Included training and outreach activities	Mobile phone component to interact and receive information directly
Bell Bajao (Ring the Bell)	India	Television, radio and press advertisements; mobile video vans which encourage audience participation through games, street theatre; celebrity involvement; and leadership training with youth and community leaders.	Interactive website with blog. Recently created 'America 2049' - a Facebook game on sex trafficking
Change Starts at Home	Nepal	9-month weekly radio drama with IVR/SMS listener engagement; Listening and Discussion Groups; Awareness raising and street theatre; Training with religious and community leaders	Interactive voice response (IVR) and short message service (SMS)
Media Matters for Women	Sierra Leone	Local female journalists report on issues relevant to the lives of rural women and girls via podcasts	Podcasts - shared peer to peer via Bluetooth, mobile phone kiosks
Mobile apps	Cambodia	Three apps offering legal information, peer support, anonymous reporting, and personal network alerts.	Mobile apps
Love Journey	Viet Nam	Online photo essay competition, and an offline music concert.	Facebook
17 Man (Men Join Together)	China	Article contests; a model UN session; a debating contest; a moot court held at China's top law school; signature campaign, online quiz	Sina, Weibo, Sohu (popular websites)
Entre Nós (Between Us)	Brazil	Radio soap opera produced and disseminated as a component of Programs H and M; comic books and a soundtrack	None
Clique 180' (Call 180)	Brazil	App which aims to educate users on VAWG, connected with a helpline. Users can pin unsafe locations.	Mobile app
Girl Effect's Yegna brand	Ethiopia	30 minute radio drama followed by a talk show, a music band	Music videos available to download online

3. Lessons learned about the effectiveness of digital platforms to reduce VAWG

Designing programme activities

- **Traditional and new media, including digital platforms, show some promise in driving behaviour change around VAWG, but research suggests that it should be linked with more intensive engagement via offline activities and local action**. Key lessons include the importance of providing opportunities for young people to put new norms and behaviours into practice. In India, a soap opera whose themes include acid attacks and domestic violence - *Main Kuch Bhi Kar Sakti Hoon (MKBKSH) — I, A Woman, Can Achieve Anything* used a 360° communication approach across a wide range of communication platforms[2] to engage the audience. As part of this, it formed 738 community outreach groups.[3] Research found that the groups were spurring interpersonal conversations beyond the group, for example 48% of group

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[2] Including a television and radio serial, an interactive voice response system, social media outlets, and on-the-ground activities.

[3] The programme partnered with 10 NGOs in the states of Bihar and Madhya Pradesh to infuse MKBKSH viewing/listening with community outreach groups: 202 groups in 3 Districts of Bihar and 536 groups in 5 Districts of Madhya Pradesh. These groups were called Sneha Groups, named after Dr. Sneha, the protagonist in the soap opera.

members reported talking about the issues raised in the soap opera to family, 37% to friends, and 13% to frontline health or social workers (Wang, and Singhal, 2017). In India, *Bell Bajao* found that mobile video vans, accompanied by staff and youth advocates, were extremely effective in mobilising communities and enabled the public to ask questions about domestic violence and women's rights (Breakthrough, 2011). In Nigeria, Voices for Change (V4C) observed that people that had physical interaction with the programme had the most intense change, but that others who were targeted indirectly through mass media also sometimes reached a position from where they are able to act on gender inequality: "brand/mass media campaigns are an important part of creating change but may not be enough, by themselves, to create profound change in most cases. Rather, they can create the conditions for further influencing by those that experienced intensive inputs – they are the next generation of low-hanging fruit" (Milward and Nelson, 2017: 5). Other examples of media/digital programmes involving 'offline' discussion groups include Soul City (South Africa), Change Starts at Home (Nepal), Programme H and *Entre Nós* (Brazil and beyond), and *Somos Diferentes, Somos Iguales* We Are Different, We Are Equal (Nicaragua)).

- **Evidence suggests the type of communications platform (visual vs. verbal) appears to play a role in influencing behaviour change**, although further research is needed and attributing change within a multi-media programme can be complex. Data from Nigeria's V4C programme found a difference in attitude and behaviour associated with hearing the media talk about violence against women in the Purple Tinz (radio show) versus seeing violence portrayed in the media. This suggests that seeing or hearing depictions of violence can reinforce harmful descriptive norms, the sense that violence is common and acceptable. In contrast, hearing violence being discussed provides listeners/viewers the space to analyse and challenge their own perceptions and harmful norms (see box below).

Influencing Behaviour Change: Lessons from DFID's Voices for Change (V4C) programme

Whilst the results are not clear-cut and there is more to learn about how to effectively use mass communications, communications platforms which specifically created **space for discussion and interrogation were shown to be particularly effective**. For example, findings from V4C suggests that seeing more scenes of violence against women portrayed on TV/radio corresponds with higher VAWG (perceptions and behaviour), whereas **discussion of VAWG on TV and the radio correlates with a decline in VAWG at home**. This hypothesis is consistent with findings from V4C's qualitative surveys where interviewees credited **discursive spaces** as being particularly influential in the development of new ideas and shifting personal attitudes and behaviours.

The impact of online content is mixed. Evidence generated by V4C finds that individuals participating in the Purple Academy and Purple online (Purple E-Spaces) felt more willing to speak up against violence. Yet, findings from V4C show very different results from **light versus intensive web engagement**. People with intensive online Purple Academy exposure (completion of a module) reported four to eight times greater change in their support for gender equality, including their willingness to speak up against VAWG, compared to those with general Purple Academy recognition. Analysis of the Attitudes, Practice and Social Norms Survey (APSN) results suggest that people who had only light exposure to online Purple content are consuming digital media from a much broader range of sources as well – and this wider online engagement is different from people who have no exposure to online Purple content. This matters because, simultaneously with programming online, there were many other spaces and forums where gender was being discussed in unmoderated, and often negative, ways.

Sources: V4C (2017 b); Denny,E et all (2017)

Storylines and messaging

- **Storylines and messages should be piloted with target audiences** to ensure they are understood correctly and to minimise any unintended negative effects (Avis, 2017). The evaluation of Soul City soap opera in South Africa highlighted the importance of formative research with both audiences and experts to develop and field test storylines and materials to ensure their effectiveness. DFID's V4C programme also gained valuable lessons about messaging, both in pre-test and in the annual communications review. At the launch of the brand, whilst users found the Purple brand appealing and the communications relevant, there was no association with gender equality. This resulted in the programme re-branding to 'Purple: 50/50' (the 50/50 suggesting gender equality) which created a dramatic shift in users understanding of the core brand message

- **The most effective messaging is tailored to audiences using social marketing principles and creating a supportive environment** that enables the intended audience to make changes (Avis, 2017). – e.g. by mobilising communities in support of the campaign. For example V4C's Purple 50/50 lifestyle brand unified communications encouraging a sense of a wider gender equality movement rather than disparate activities (V4C, 2017a and 2017b). Identifying how gender equality and non-violent behaviour will benefit the audience was at the core of communication.

- **Programmes should avoid reinforcing harmful descriptive norms[4] that VAWG is widespread and instead look to reinforce protective norms or put positive norms in place**. For example, in Nicaragua, Paluck and Ball (2010) note that it appears possible that the plot of the television series and radio call-in programme *Somos Diferentes, Somos Iguales (We are Different, We are Equal)* may have reinforced negative descriptive norms, such as the perception that sexual and physical abuse are widespread problems. By advertising how common a problem is, there is a risk of normalising this behaviour. For example, in Nigeria positive messages around self-fulfilment, career success and loving romantic relationships were developed from V4C's research into the values young people held. The meta-narrative of gender equality within relationships was promoted by the Purple 50/50 tagline, creating a sense of identity as a 50/50 person who will be the best they can be and support others to reach their full potential.

- **It is also important to channel individuals into opportunities to act on messages, such as supporting and advertising a hotline to report violence**. For example, Soul City in South Africa partnered with a national toll-free helpline with online counsellors and a comprehensive national database to refer callers to ongoing support at community level - approximately 180,000 calls were answered on 4 lines over 5 months. When raising awareness or trying to change social norms, it is an ethical imperative to ensure that details of local support services are accessible for people who have experienced violence (see later section on safeguarding).

- **A single brand identity unifies communications, encouraging wider sense of a movement for change.** For example, the Girl Effect programme developed different brands in close association with girls: *Ni Nyampinga* in Rwanda (meaning "the beautiful girl – inside and out – who makes good decisions" in Kinyarwanda) and *Yegna* in Ethiopia ("ours" in Amharic). In Ethiopia, the Yegna brand focuses on a **branded edutainment package** (radio drama, talk show, music, and a network of Yegna ambassadors who hold weekly 'listening parties') that creates a platform to have a national conversation about some of the cultural norms holding girls back, such as violence against girls. Nigeria's V4C 'Purple' brand was effective in its ability to attribute individuals' change and to which particular media platform through the annual Social Norms Attitude and Practice Survey, The findings informed programming choices to maximise impact and value for money.

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[4] Descriptive norms are what people think other people do

- **Saturation (or intensity) of messaging is key to changing behaviours.** For example, research in Burkina Faso on using radio programming concluded that up to ten messages a day are required to be able to scientifically prove a subsequent related change in behaviour (Murray et al, 2018). However, such high-intensity broadcasting is challenging to achieve in practice; instead the study recommends developing messages across a range of channels - short 60 second advertising spots combined with longer dramas and opportunities to interact.[5]

Broadening access to digital platforms

- **Rigorous research can help identify which communications platforms are most accessible and used by the target audience.** National data may be out-of-date or not disaggregate by factors such as gender, age, religion/culture, disability. Small scale pilots can help with understanding diversity and inclusion.

- **Evidence suggests that it is also important not to rely solely on digital platforms – the most effective programmes provide alternative options** to ensure young people who are not digitally connected are not being left behind: For example, in Brazil, Promundo's *Entre Nós ("Between Us")* radio soap opera aired on community radio and was broadcast in places young people frequented - schools, beauty salons, cyber cafes. In rural Sierra Leone, Media Matters for Women (MMW) broadcasts audio podcasts at 15 Listening Centres that MMW builds and manages through community promoters in and around towns[6], often attracting around 100-200 people to hear the weekly broadcasts.

- **People with disabilities can face particular barriers to accessing traditional and digital media.** DFID's Strategy for Disability Inclusive Development 2018-23 notes the importance of considering the differential needs of girls and women with disabilities, and ensuring they can access the same opportunities to participate (DFID, 2018a). No examples were found during this query of media or digital tools on VAWG which have considered the needs of people with disabilities. DFID have highlighted various ways that digital technologies can overcome barriers, including: voice recognition, magnification, and text-to-speech functionality for people with visual, cognitive, learning, and mobility disabilities; text messaging, telephone relay, and video captions for persons with hearing and speech disabilities; and hands-free navigation and gesture-controlled interfaces for people with severe mobility impairments (DFID 2018b; World Bank, 2016). Programmes can also work offline with Disabled People's Organisations (DPOs) to reach people with disabilities who cannot access digital platforms. Further advice and information can be accessed at DFID's new disability helpdesk.[7]

Working with young people around digital platforms

- **Formative research is important in understanding how young men and women use different digital platforms.** In Nigeria, V4C's (2017c) legacy paper on using digital[8] spaces noted that young people often engage for short periods of time, while they multitask with other activities, view different sites at once, message friends, as well as being regular interrupted by bad connections. Programmes need to take these habits into account when designing content for digital platforms and when evaluating impact.

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[5] https://www.developmentmedia.net/methodology.html
[6] Such as Kenema, Makeni, and Waterloo located in three different provinces
[7] Contact email: enquiries@disabilityinclusion.org.uk
[8] Note that V4C findings refer to digital (online/mobile) only. Usage of radio, tv etc is less complex.

- **Co-creation with young people is important to get the content and messaging right.** For example, the 'Springster' online mobile-first platform (formally Girl Effect Mobile) was 'designed for and created by girls'. Girl readers submit their own stories via a monthly 'Your Words' contest, and connect with each other using features such as commenting threads, polls and reactions.[9] In DFID's V4C programme in Nigeria, young people were engaged in a 'user experience and content design workshop' to design the look, feel and initial content of the 'I am Purple' website and employed young people as core staff to support content creation and moderate social media.

- **Young people engage in different ways depending on their age - evidence suggests it is important to offer a range of age-appropriate opportunities.** In India, Must Bol used creative digital media platforms for young people to examine violence in their lives and speak out against it. Must Bol found that different online activities attracted different age groups; photo contests attracted younger people, whereas a blogathon attracted an older group (Liou, 2013).

- **Evidence suggests that musical and artistic approaches are effective ways of engaging young people, as are celebrities and other influencers.** In Brazil, Entre Nós soap opera was accompanied by a set of comic books and a soundtrack. In Viet Nam, celebrities participated in a digital campaign 'Love Journey' by being 'models' in a sample photo essay, creating a campaign music video and writing songs on healthy relationships that they performed at a musical concert. In Ethiopia, Girl Effect created the Yegna girl pop group to accompany a radio drama and talk show that championed the potential of girls. In Nigeria, popular musicians created a music video, supported the campaign through live appearances and promoted Purple through their social media channels.

- **Challenges to engaging young people around digital platforms to prevent VAWG** include literacy, cultural norms, only reaching certain young people who have access to digital technology, as well as risks to privacy and safety (see following section) (Avis, 2017). For example: V4C Purple mobile platform had consistently lower numbers of young women engaging on the site, closely reflecting the national statistics of male/female online users (M 77%, F 33%). Additional investment went into women targeted advertising and content that spoke directly to young women. As a result overall user numbers dropped but resulted in almost equal number of male and female users: (M 51%, F 49%). Whilst being equally popular and relevant amongst the wealth groups, the purple radio show was most successful in reaching the lower wealth quintiles (Denny and Hughes, 2017)

Safeguarding

- **Risks with digital (mobile/online) spaces need to be carefully planned for, monitored and mitigated against.** Risks associated with the use of digital platforms include trolling, grooming and abusive content, as well as risks to digital privacy – all of which need to be carefully managed and mitigated. For example, the V4C Purple website and social media platforms were closely monitored for signs of backlash and abuse, and in response to abusive content posted on the Facebook page, a number of users were banned from the platform.

- **Importance of moderators and rules to ensure digital spaces are safe for young people –** For example, the closed Facebook group 'Female in Nigeria' (Fin) (with over a million members) gets hundreds of applications for posts every day but they are managed and approved by a group of 28 volunteers. About 40-100 make it on the page. It also has strict rules, including not judging each other, removing negative comments, and no religious-themed advice ("Fin is not a place of worship").

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[9] For more information, see: https://www.girleffect.org/what-we-do/mobile-platforms/springster/

- **Ensure digital platforms provide a way for young people who have experienced violence to access support.** For example, in Nigeria, the V4C Purple website featured a dedicated page with links to organisations and services for survivors of VAWG. In South Africa, Soul City partnered with a national toll-free helpline staffed by counsellors.

Monitoring and Evaluation

- **Monitoring and evaluation of traditional and digital media approaches to reduce VAWG remains a key evidence gap, where investment is needed to avoid the risk of programmes being unable to demonstrate impact.** Of the 17 examples reviewed for this query, only nine had evidence of impact on attitudes and two on violence perpetration or victimisation. DFID's (2017) review of the VAWG portfolio cautioned of the risks for innovative DFID media programmes which are not able to demonstrate impact (e.g. attracting negative public attention and being shut early).

- **Evaluations of traditional and new media programmes often generate complex results, which can take time to interpret**. Both *Somos Diferentes, Somos Iguales* in Nicaragua and V4C in Nigeria found mixed changes in attitudes, behaviours and norms relating to VAWG, which varied by geographic and programming areas. In Nigeria, there was strong evidence that V4C has brought about significant change amongst individuals who engaged in physical and virtual Safe Spaces, targeted trainings and mass media communications.

- **Evidence suggests the most effective programming builds in opportunities for learning and adapting in response to audience feedback and wider changes in the political and socio-economic context.** In Nepal, the DFID-funded 'Change Starts at Home' programme which aims to reduce intimate partner violence between married couples uses Listening and Discussion Groups[10] to ensure that the radio drama content is relevant and applicable, as well as to explore issues in greater depth. Listener reactions and feedback are shared with the radio production team to guide the content of future episodes, and adapt messaging accordingly (Clark et al, 2017).

- **Digital platforms can provide transparent and accessible mechanisms to generate real time beneficiary feedback at scale, close feedback loops and provide a 'pulse check' for offline activities.** For example, the Indian soap opera *Main Kuch Bhi Kar Sakti Hoon (MKBKSH) — I, A Woman, Can Achieve Anything* (2014 - present) pioneered the use of an Interactive Voice Response System (IVRS) which provided a discussion forum for viewers and a way to share feedback. The IVRS platform had 1.7 million calls from more than 390,000 unique phone numbers across 29 out of 36 India's states. Independent analysis of the IVRS data noted that IVRS was reached "media dark" areas through Mobile Vaani networks and Community Radio Stations, giving voice to less privileged audience members: "No media initiative, anywhere in the world, has received such a high level of audience participation in real time at such a scale" (Wang and Singhal, 2017: 1)

Costs and Value for Money

- **High upfront costs are often incurred by programmes using digital platforms and communications approaches** to allow for design, testing and adaptation, according to a review of DFID's VAWG portfolio. It also noted that the timeframe needed to achieve social norm change, and the front-loading of inputs can skew Value for Money assessments in the early stages of programming (VAWG Helpdesk, 2017). So while costs may come down over time, it should also be noted that costs may increase in subsequent years if additional investments are needed to

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[10] 2 male and 2 female groups per study site meet weekly for 39 weeks

develop the intervention, based on programmatic learnings, as was the case with V4C in Nigeria.[11] More costing information is forthcoming in 2019 from DFID's What Works to Prevent VAWG research programme.

- **Digital platforms can be resource intensive during implementation.** For example, in India, the *Must Bol* digital campaign for young people[12] noted that they needed more staffing. During the last quarter of the campaign, when both on- and offline work was the strongest, there were only three full-time people working on the campaign – a larger group would have been much better (Liou, 2013). In Cambodia, a key lesson from DFID and Asia Foundation's support to three mobile apps which aim to end violence against women[13] is that apps often have hidden costs, requiring investments to maintain complex backend systems and websites. It is therefore important to fully understand from the outset the process and the time/cost requirements involved, as well as whether any other similar digital platforms exist which could be adapted.

- **Costing studies of soap opera approaches have calculated low unit costs, due to the large numbers of people reached.** For example, South Africa's Soul City soap opera cost US$0.23 per person reached by television, US$0.07 per person reached by print media, and US$0.01 per person reached by radio (in 2000). These low costs were largely due to the massive reach of the programme; Soul City 4 (the series on violence against women) reached 82% of the population in South Africa.

- **However, data on unit costs should be used with caution as other approaches may have more evidence of effectiveness**. Evidence reviews have concluded that although edutainment approaches may have lower unit costs per beneficiary, they are not necessarily more cost-effective than more intensive activities such as community mobilisation (e.g. SASA! in Uganda) (Fulu et al, 2014).

Sustainability and scale-up

- **Schools and educational institutions provide entry points to scale up programming for young people, as well as offline discussions.** For example, in Brazil, Promundo began collaborating with the Education Secretariats and schools in the states of Rio de Janeiro and Bahia to adapt and integrate *Entre Nós ("Between Us")* radio soap opera into the public education sector. Similarly, in China, the 17 Man campaign united more than 100,000 students across top universities campuses in Beijing, Shanghai, Guangzhou and Hunan, in both digital and virtual activities. In Viet Nam, the Department of Education supported Love Journey activities in schools.

- **There are several examples of promising practice in partnering with private sector organisations to leverage distribution networks and expertise in social marketing, branding and communications.** For example, in Ethiopia, Girl Effect partnered with the leading water company – Ambo Mineral Water – to further publicise the Yegna brand. Ambo Water printed the Yegna logo and programme schedule of the Yegna radio show on the stickers of five million bottles, as well as on 20 Ambo trucks. Distribution of the bottles was mainly targeted at girls in

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[11] For example, V4C's unit costs of social media reach was £0.31 per person reached by social media (Y1), decreasing to £0.02 (Y2), £0.01 (Y3), but then £0.171 (Y4). However, other parts of the programme came down consistently, for example the physical safe space costs (Armitage and Hughes, 2017).

[12] Must Boi encouraged young people to examine violence in their lives and speak out against it. The campaign specifically targeted mainly urban middle-class youth aged 18-25, and consciously aimed to work more with young men

[13] The three apps are: Krousar Koumrou (animated features and a sharable quiz which aims to change negative attitudes and be an educational tool to increase knowledge to end domestic violence); Safe Agent 008 (a personal network notification app for users to be able to discreetly and quickly contact up to 10 trusted family and friends if they feel unsafe); and 7 Plus (to help food and service sector workers feel confident and able to claim their rights to be free from harassment and violence in the workplace)

rural areas of Amhara region, where the Yegna marketing director noted that "Ambo reaches everywhere in the country and this creates an opportunity for us to connect to the inner society that we could not reach only through radio and television … Partnering with Ambo means that we can leverage their extensive distribution network to increase awareness of Yegna and drive more listeners to the show."[14] In Brazil, Promundo partnered with SSL International to design a new brand of Durex condom that spoke for and to young people. Promundo's 'peer educators' - young men recruited from the community developed the 'Hora H' condom, which translates as "in the heat of the moment" after young men reported hearing their peers saying "Everyone knows you shouldn't hit your girlfriend, but in the heat of the moment you lose control" (Ruxton, 2004).

- **Evidence suggests that programmes that partner with local organisations and build capacity are the most sustainable.** For example, in Nepal, the VOICES project combined an innovative *Samajhdari (Mutual Understanding)* radio programme with a comprehensive community outreach initiative that provided legal literacy training, formed listener and dialogue groups and trained women leaders as 'community reporters' and community leaders. Local radio stations and organisations also benefitted from enhanced professionalism on talking about violence against women. An impact assessment of the programme noted that the sustainability of radio/digital technology is improved by 'offline' activities such as outreach and training in communities: "Although the program has now ended, these organisations and media reporters will continue to play a crucial role in reporting and preventing violence" (Equal Access, 2010: 44)

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[14] Abdu, J. (2014) 'Ambo partners with Girl Hub to promote radio show', Addis Fortune, October 5 2014.

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