Voices for Change Legacy Paper

August 2017

VOICES4CHANGE
EMPOWERING ADOLESCENT GIRLS AND WOMEN IN NIGERIA

Using the digital space to catalyse social change at scale

Summary

Mobile phones, the Internet and social media have always been central to V4C's ambitions to educate, support and engage a critical mass of young people in support of gender equality and as a means of challenging negative social norms. By using digital techniques which focus on supporting young women and men to discuss key issues, and build their knowledge, skills, confidence and networks online, V4C has sought to complement the learning and change achieved through 'on-the-ground' activities at scale.

V4C's digital approach has mainly been applied through three activities:

- iampurple.ng:[1] The Purple website, designed to work on even the most basic of web-enabled phones, is part of a portfolio of branded platforms that V4C has created alongside more traditional educational tools such as radio, television and billboard advertising to promote and encourage gender equality.
- The Purple Academy:[2] V4C created Purple Academy as a mobile learning platform to complement and take to scale the work of 'Purple Spaces' – 'physical' safe spaces with young women and men within post-secondary institutions, run by the programme since implementation began in early 2014.
- Social media pages, focusing on Facebook, Twitter and Instagram:[3] This social media presence was intended to support the spread of Purple brand awareness amongst the target audience, but also facilitate discussion at scale on the core issues: women's role in decision-making, violence against women and girls, and women in leadership.

Over the past four years our digital work has led to 168,907 young people from across Nigeria taking part in Purple Academy – 52,147 of whom have reported some form of action taken in support of Purple values. To date, the Purple brand has amassed 156,175 Facebook fans, 11,081 Instagram followers, nearly 5,000 Twitter followers and over 6.8 million unique visitors to the I am Purple website.

The backdrop to V4C's digital work includes the exponential global growth of digital communications in recent years that has led to both winners and losers. According to research, of 3.2 billion people using the Internet globally, two billion are from developing countries.[4] By 2015, mobile phone ownership in Nigeria and South Africa was estimated to have reached almost 90 per cent of the over 18 year olds of those countries.[5] On the other hand, an estimated two-thirds of the population residing in developing countries remain offline; and Africa remains the only region where mobile broadband penetration remains below 20 per cent compared to 78 per cent in Europe.[6] In spite of this digital divide, the interactive nature of mobile and Internet technology still holds a powerful key for programmes like V4C seeking to generate widespread social change.

The gender dimension of using digital technologies is also important for V4C. Research by Cummings and O'Neil (2015)[7] into the impact of digital on women and girls' voice and influence has found that through learning new skills and using digital information and communication technologies (ICTs), women and girls have been able to build self-confidence, increase their economic power

and independence and make better-informed decisions. But the research also found that whilst digital ICTs can be important resources for women and girls' empowerment,
this depends on which women and which context – a finding substantiated by V4C's own experiences of trying to engage high levels of young women online.

By harnessing user feedback and the lessons learned along the way, V4C has adapted its digital content to help address these challenges to positive effect – from finding a language that 'speaks' to young women and using popular topics as entry points for deeper discussion to creating online forums exclusively for young women. For example, towards the end of the programme we found that Purple Academy compared favourably with the national statistics on gender disparity in accessing online content in Nigeria. For example, in 2016 the National Bureau of Communications (NBC) reported a 77 per cent male to 33 per cent female participation, whilst Purple Academy, for example, recorded 51 per cent male and 49 per cent female.

In pursuing a digital approach, V4C developed the following principles:

Co-create content with experts and users: Develop systems and processes that require the input of those with the expertise and experience to help – this includes users who will be best placed to help translate complex and sometimes challenging ideas into digital content.

Adaptation is the key to survival: The design and pilot stage should be regarded as the beginning of an iterative process of development that will require changes and tweaks as the digital platform progresses throughout its lifetime.

Understand how young men and young women interact online: Mobile users are often multi-tasking – viewing different sites at once, perhaps messaging friends, regularly being interrupted by a bad connection – and therefore often engaging for quite short periods of time. These habits are also gendered and need to be taken into account when setting ambitions for digital channels, when designing content, and when evaluating impact.

Invest in a team that understands digital: Involve partners from the beginning of the programme's design who can ensure that digital considerations and opportunities are fully integrated from the start. Build the capacity of staff to understand the potential and practical application of digital channels. Build in processes to ensure the whole programme team is using and engaging with the digital spaces to maximise their potential as a resource.

These principles and the lessons that we have learned along the way can be applied at different levels of intensity, ranging from light touch entry points to a fully integrated strategy.

Entry points:

- Analyse the external context before investing in a digital strategy. What kinds of digital technologies do target audiences use? What are the structural opportunities and barriers to digital access?
- Use a group of beneficiaries to test and discuss ideas, assumptions, branding, imagery and even communications copy from the very start. Use messaging apps like WhatsApp to build a two-way conversation with target audiences, especially if they are young.
- Test a variety of mobile phones to understand the reality of the digital medium and the range of different digital technologies used by target audiences.
- Invest in good design. Ensure messaging is attractive by using top quality graphics and photographs. Use images on social media posts to help users decode the written message.

Significant components

- Research indicates high levels of social media use in developing countries where people are online. In Nigeria, this translates to an estimated 83 per cent of Internet users.[8] Work with social media experts to make the most of this platform – it will not run itself. Social media can also be used as a way to involve stakeholders in the design and development of a programme.
- If the external context analysis shows that mobile web/apps are a feasible channel, give adequate time to work out what the programme actually wants to achieve, how feasible it is, what could be a starting point, what this will cost and whether it represents value for money.

Fully integrated approach

- Hire staff that have experience in online media, including websites and social media. Make sure all work-streams/outputs include a digital aspect to avoid digital becoming one person's responsibility. It should be a thread running throughout the programme.
- Involve a digital consultant during the design process to help understand the full range of ways digital could be applied – from monitoring and evaluation (M&E), to research, to communications, to learning, to knowledge-sharing. Collaborate with a digital partner for the duration of the programme to provide a digital steer throughout and ensure that opportunities are not missed.

1 The approach of V4C and the key guiding principles

With long-term social norm change at scale as our goal, V4C has targeted young women and men with the potential to become change-makers and influencers within their communities. Although using digital channels with this target group seems obvious, it has come with its own set of unique assumptions and challenges. Do we really know how young people engage online? Is online a good way of reaching young women considering the digital gender gap, especially in the north of Nigeria? Which approach would best lead to social norm change at scale? How easy would it be to deliver transformative experiences online – let alone measure their impact?

In pursuing the answers to these questions, V4C has developed the following principles:

Co-create content with the experts and users: this crucial work should not be outsourced; systems and processes that require the input of other members of the programme with the expertise and experience to help should be institutionalised. Involving young people is also critical to generating the right content.

Adaptation is the key to survival: developing digital interventions requires a continuous cycle of testing, learning and iteration. Operating in uncharted waters not only poses challenges and risks, but also presents unique opportunities to be innovative and experimental. The design and pilot stages should therefore be regarded as the beginning of an iterative process of development that will require changes and tweaks as the digital platform progresses – and as the programme's thinking evolves. Seek better ways to engage with young women and men online and ask questions about what works and what does not.

Understand how young people interact online: learn how young men and young women operate and learn in the digital space by regularly analysing data on users' behaviours and patterns of use of the digital products – including differences disaggregated by gender and geographical location. Plan user testing early on in design processes to ensure barriers to access are identified and addressed, and repeat this process with every big change. Recognise that different young people (for example, male, female, northern, southern, rural, urban, etc.) react differently to the content and to the way the digital products are designed. With this in mind, create feedback loops such as user-testing workshops and online surveys and comments to review the digital content and identify what they feel is working and what is not.
Invest in a digital team: hire in-house staff that either have the experience or a keen interest in online media such as websites and social media. Recruit young people onto the digital team to create content that is relevant for the target audience. Involve digital partners from the beginning of the programme's design to ensure that online needs are fully integrated into programme design and thinking from the start, and not as an add-on or silo. Employ an online community manager to closely monitor engagement, help steer discussions and create new ways of talking about the same issue to keep conversations lively and fresh.

2 Applying digital to V4C's programme design

2.1 Design and pilot

When the team began to design its digital activities, there was a paradox at play: we had very high expectations of what we could achieve, but we also had misapprehensions about how young women and men access digital, what the actual 'products' might look like, as well as concerns about their potential to really affect change. For example:

- When we originally thought about how digital would be applied, we imagined a highly designed desktop site or at best, a smartphone application.
- Whilst urban areas like Lagos were undoubtedly going to be receptive to digital platforms, it was felt that digital would not be as effective in reaching large volumes of young people, particularly girls, in rural areas and in northern states.

Nonetheless, what we had achieved after a year of digital implementation was still exciting: a thriving online community (in the shape of a mobile-friendly website and social media pages), and engaging with the brand and its products, including the Purple Tinz radio series which was made available for streaming and downloading online.

Yet in spite of the progress made in the first year of digital implementation it felt like a lot of our initial concerns had come to fruition: i) we were really struggling to find the right way to make profound transformation in gender norms happen online, and ii) we were reaching more users in Lagos than any other target state, and the male-to-female ratio was highly skewed towards young men.

2.1.1 Lessons from our experience

Work closely with the wider programme team: hire staff that either have the experience or a keen interest in online media such as websites and social media. Recruit young people onto the digital team to create content that is relevant for the target audience. Involve digital partners from the beginning of the programme's design to ensure that digital considerations and opportunities are fully integrated into programme design from the start. Build the capacity of staff to understand the potential and practical application of digital channels.

Good design takes time: in the case of the Purple website, a good approach would have been a two-month design process, followed by prototype testing and then a final build – so allow four to six months for a product that will really deliver what you need. Accept that the digital platform will need revisiting and changing as the programme evolves.

Design with users at the centre: in the case of I am Purple, users were very much at the centre of its design. By engaging users on the site in continual feedback sharing, or by involving Purple Space participants in a series of user workshops in Lagos, we were able to better understand their digital needs, perceptions and acceptance. This was especially valuable when it came to the design of the Purple Academy – we co-developed the approach, tone and basic structure of a lot of the content with Purple Spaces students, brand ambassadors and facilitators.

2.2 Adapt and iterate

Developing the digital space has been a continuous cycle of testing, learning and iteration; seeking better ways to engage with young women and men online and asking questions about what works and what does not.

V4C revised the messaging and content on all of its digital platforms in order to reach and engage with more young women. For example, the programme launched two new components to the I am Purple website: Girlz Talk – a forum created exclusively for young women as a space to talk about issues such as family, sex and relationships – and Sexual Misconduct Scenarios – a series of quizzes and debates designed to solicit the views of both young men and women on sexual harassment and sexual consent. The language used and topics discussed on the web and social media platforms were also reshaped to appeal to more female users. This meant creating content discussing issues such as virginity, sex and menstruation and most counter-intuitively to a gender programme, addressing young women as 'ladies' and 'girls'. Combined with other efforts, we saw a change from a relatively high male-to-female ratio to almost 50:50.

V4C worked with high-profile and influential social media users (mainly across Twitter) to 'spread' the V4C message. Whilst some of them fulfilled their commitment and made regular posts about gender equality, we found they weren't attracting the in-depth level of debate and engagement we were hoping for. We also realised that just because these influencers were high profile, this did not necessarily mean they were popular with the young people we wanted to reach. Working with a new set of influencers more attuned to our target audience, we aligned our digital engagement with our offline campaigns (such as billboards and road shows) and invested in targeted promotions to increase the prominence of our messages, which translated to new active followers and users.

V4C also reviewed its digital design processes – not to make significant changes to the platforms, but to revisit what V4C's target audience looked like, what they were motivated by, what we wanted them to do, and what their journey might look like. This also enabled the team to get a better understanding of what was actually going on in the digital spaces. For example, we found that up to 80 per cent of the users were accessing content using feature phones whereas we'd expected the use of smartphones to be a lot higher.[9]

As time went on, we became better at examining the data generated by users on the site, getting a reality check about the way in which people use online spaces along the way. For example, we found that whilst digital is cheaper and quicker to reach more people at scale and broadcast a message, the reality was that the vast majority of our users only visited once.

The difficulty of reconciling two different mandates – the need to demonstrate big volumes of users on the one hand to create popularity and sense of 'normative support', and very specific individuals and targets on the other – was raised again when we started investing more heavily in online promotion, using for example, Africa's most popular mobile web browser Opera Mini. Ironically, as soon as we started feeling excited by the scale we were reaching, we realised we had lost control of the nature of the audience visiting the site; our almost 50:50 gender split began to fall away as higher numbers of young men than young women were drawn to the site by the online advertising.

The outcomes of our ongoing analysis also challenged the ambition of using digital to create profound, transformative relationships in high volumes of people: whilst we could see we were gaining traction, getting better at communicating our brand and getting users to engage in content, share ideas, have conversations, we were still struggling to work out how to deliver and importantly, evidence, a deep, transformative online learning experience comparable to that taking place in the physical Purple Spaces.[10]

We also had to challenge ourselves on the idea that where we did manage to have an impact on individuals, we would not necessarily be able to predict or capture where and when that was happening. The feedback we received showed us that impact and learning was happening across the site and social media – not just in the 'learning' activities that were purpose-made. What was interesting is that this feedback focused around feelings of self-confidence, empowerment, and desire to speak up and speak out – so whilst it wasn't evidence of specific, knowledge or attitude-related change, it was evidence of some level of transformation.

2.2.1 Lessons from our experience

Acknowledge the nature of the online world: we learned that the nature of online behaviour does not lend itself to the idea that there is a captive audience to feed things to gradually. Research into using radio conducted in Burkina Faso by Development Media International,[11] has shown that up to ten messages a day are required to be able to scientifically prove that there has been a subsequent related change in behaviour – and it would be very unusual to be able to guarantee that amount of engagement in an online setting.

Social media platforms are not homogeneous: applications such as Facebook, Twitter and Instagram serve different purposes, address different needs and adopt different messaging styles ranging from thought-provoking debate and calls to action to need-to-know-now sound bites and eye-catching promotions. Messaging should therefore be adapted according to each medium used. It should not be assumed that social media users have multiple platform profiles. Conduct market research to identify the online spaces in which your target audiences are gathering.

Context matters: digital does not lend itself well to programmes with a specific geographic scope, unless there is a plan to invest very heavily in on-the-ground communications; for example, where advertising is specifically driving people towards the digital spaces on an ongoing basis.

Social media works best when it feeds off real-life events: conversations online are most active when sparked by real-life events or issues that inspire, provoke or outrage the user group. Social media teams need to be tracking these conversations closely, quickly capitalising on controversial events/debates that can be used by the programme as a way of encouraging deeper discussion, in our case, on gender equality.

User journey plotting is an important part of the design and evaluation process: this involves thinking carefully about how the various types of users will a) hear about the site/digital space, b) get to the site, c) what they will see when they first get there, and d) what they will do afterwards. Regular analysis of this journey will help the programme to respond to users' needs in 'real time' rather than after the event.

2.3 Co-create content

Engaging end users in the design and evolution of the digital spaces is essential. Whilst this had always been a guiding principle for us, it was not possible at the beginning nor could it be done regularly enough in the digital work. As a result, we were unsure about the best way to express our gender equality message, and equip our audience with the skills to 'live and breathe' this message, in a way that was going to make a measurable difference.

In response, we invested in some in-depth user workshops, bringing together young people from across the four target states, including people who were familiar with the Purple brand, and those who weren't. We also ran another workshop with a smaller group of people who had been through the physical spaces in order to help us get the Purple Academy content right. This made a massive difference, as we were able to proceed faster and with confidence that we knew the best way to position this unique offering. Finally, we also made use of WhatsApp to build a user consultation group made of Purple brand ambassadors, facilitators and safe space graduates, and communicated with them regularly to test ideas, ask for their opinions and get feedback on copy.

2.3.1 Lessons from our experience

Don't develop digital content and strategy in silos: many of the challenges we faced around branding, user journeys and reaching the right audience, may have been more quickly resolved had there been more incentive for the different areas to work together to common targets. The in-house digital team must work closely with the communication team to identify and iron out these communication and content issues. It can become a mutually beneficial relationship: digital becomes a channel through which to easily communicate with an audience and to understand how the programme is coming across. In return, the brand team can help get the online communication right.

Understand online user behaviour: bring target audiences together to engage in in-depth user workshops to explore how the digital platform is working for them and how it can be improved. Make use of social media tools such as WhatsApp to build a user consultation group and communicate with them regularly to test ideas, ask for their opinions, and even get feedback on copy.

A 'one-size-fits-all' model is difficult to apply: whilst we continued to look for how to promote the content and attract as many young women as possible, and especially Hausa speakers from the north, we also acknowledged that different modalities would also be needed if we wanted to reach them with the depth necessary.

Look beyond digital spaces as a 'loud speaker' through which to broadcast key messages or encourage certain behaviours: the way users react to content on different topics can tell the programme more about what is resonating, what is not, as well as what gaps there still are in people's knowledge. Make the most of the rich data mining potential from user's conversations, comments and feedback that can be fed into programming in real time to help refine brand tone and make adjustments to the content. For example, a regular monitoring of comments at the end of Purple Tinz episodes enabled the team to easily see whether or not the messages were being understood in the way the programme hoped.

2.4 Targeting hard-to-reach populations

Although we were really gratified to find that enthusiasm across both user groups was extremely high there was one notable exception: the person whom we struggled most to engage was the Hausa girl from rural Kano whose literacy, digital literacy and language made it very hard for her to participate in the same spaces as others we were targeting. This was both a programmatic expectation and a real concern: we had designed V4C to reach young people who were literate and digitally engaged, and we knew that many girls in the north were not. That said, we hoped that as we extended the programme we might find a way to engage young women like her online too. We sought to make our content free through partnerships with mobile providers and others, but more was needed to address the needs of these girls.

We started with a piece of qualitative and quantitative research into the assumption that language was a key factor in lower uptake by northern users. The research[12] – which included a mixture of desk-based inquiry and interviews with stakeholders and Purple students from across our four target states – showed that whilst a small majority of our existing Hausa-speaking users did express a preference for content written in Hausa there was an extremely strong reaction from non-Hausa speakers at the idea of 'favouring' Hausa speakers. Fears were also expressed that the brand would be seen as a Hausa 'thing', and therefore not cool or relevant to some, or indeed, that somehow Hausa speakers 'need' special treatment. In the end, we opted for a discrete 'Purple Hausa' Facebook page, which allowed us to engage with Hausa-speaking young people in a way that was considerate to their cultural and religious beliefs by avoiding sensitive issues such as sex outside marriage and approaching the issue of gender equality only indirectly.

However, this initially exacerbated the gender split: we were growing a new audience in the north, but they were primarily male, and markedly dominated the inputs of their female counterparts in a way that wasn't so salient on the English language page.

Nonetheless, when we started spending exclusively on promotion to females, we did start to see a positive trend. We also shifted the nature of our 'big number' advertising to target girls: accepting that the overall flow would slow down as a result. We also took more care when preparing our content or social media posts: making sure a higher ratio of them were explicitly targeting a female audience.

Survey results revealed that 66 per cent of users had their first encounter with Purple on the Purple Facebook page and over 75 per cent reported that the Purple Hausa Facebook page changed their opinions about gender roles and their own behaviour towards gender equality. Ninety-two per cent of respondents reported that the page gave them new knowledge on the need to improve gender justice in Nigeria. Eighty per cent reported that they had gained confidence to speak up on violence against women as a result of engaging with the page.

2.4.1 Lessons from our experience

Adapting content to address local needs should be done sensitively especially in countries where there is a historical ethnic division: all of our expert and desk research said localising was key, but it wasn't until we probed the full cohort of Purple young people online and off about this decision that we realised the risk we were about to take. Whilst there was enthusiasm by Hausa-speaking users for more Hausa content and culturally-specific content (including imagery), this was roundly rejected by the wider audience. There were also concerns that by giving this 'preferential' treatment, we were somehow signalling that Hausa people 'needed' gender equality programming more, thus deepening existing cultural stereotypes.

When reaching adolescent girls and young women in certain regions, identify the social media channel which is most popular – and start there: in retrospect, creating a closed, girls-only Facebook space for Hausa Purple fans from the start may have been an approach that yielded faster results – and we might have seen then how easy it was to transition them to the website which offered them a more comprehensive educational environment.

Using digital spaces is extremely effective at engaging young men with gender equality: whilst we spent a lot of time concerned about the gender balance of our audience, we should also celebrate the fact that we have successfully converted many thousands of young Nigerian men to the Purple cause. Gender equality is a journey both young women and young men need to embark on together – something which the young people we worked with reminded us of constantly. It is important to be able to leverage the ability to engage men online, whilst ensuring a clear strategy which engages young women in equal measure.

2.5 Measure success

How easy is it to deliver transformative experiences online – let alone measure their impact? In determining the success of the virtual space, V4C needed to rethink how to measure success beyond quantitative user data. This was challenging, given we were working to indicators and targets that had been set prior to the design and iteration of the online learning space itself. And, as the programme evolved, V4C moved on from just what participants were learning to something more meaningful – i.e. how were people becoming active on gender as a result of what they had learned – and how were they doing this? Why were they doing it?

We wanted to measure their excitement and enjoyment of engaging with gender issues and any changes in their behaviours that had emerged as a result. It is hard enough to rigorously measure knowledge and attitude shifts in a face-to-face context because of the nature of personal transformation.

At first, a survey at the beginning and end of each lesson of our online course was introduced to measure qualitative evidence of any change. We did this because we were aware of the need to capture at least some degree of impact as soon as possible, given the rate of drop-offs inherent to the online environment. Quite quickly we discovered that these were having a negative impact on users moving onto the next lesson, so they were moved to the end of the chapter. This created a compromise, as we were then not getting feedback from those who had dropped out earlier on in the course. Putting a long, dry survey at the beginning of a course which users are taking on their phones, with an awareness of the data they are spending, was creating massive drop-off rates. V4C shifted towards shorter surveys, asking users to answer questions designed to allow users to self-report any perceived change they experienced.

2.5.1 Lessons from our experience

The impact of mobile with a geographically limited programme cannot be fully captured because mobile does not work that way: for example, Purple Academy has had 168,907 online participants from across Nigeria – however, as the results framework has focused just on four states, we have had to discount many of these because of our decision to only monitor success in four target states and not elsewhere. Any evidence of impact to participants outside these states has had to become part of a valuable 'side-product' rather than part of our main effort. It is important to discuss with the M&E team and those working on value for money analysis how to capture these benefits to ensure that the broader impacts are understood.

Changes in behaviour and attitude can happen at any time and as a result of just one or more engagements: M&E frameworks and targets need to be flexible enough to accept that online spaces provide opportunities for users to report change not just when the programme assumes or wants it to happen.

Online measurements are not always scientific: the risk with this is that people tend to self-report using a bias towards positive responses. What we are missing is a sense of what users who decided to drop out did and didn't understand, and to what extent they had experienced an increase in knowledge or a shift in attitude nonetheless. Clearly this is problematic and needs to be addressed. Nonetheless, it is not specific to digital; this is a challenge most attitude/behaviour change programmes face.

Table 1 Recommendations for programmes

Entry point	Significant component	Fully integrated approach
Use a group of beneficiaries to test and discuss ideas, assumptions, branding, imagery and even communications copy from the very start.	Analyse the external context before investing in a digital strategy. What kinds of digital technologies do target audiences use? What are the structural opportunities and barriers to digital access?	Make digital and social media experience (or a willingness to learn) a key requirement for staff to ensure that they will make the most of the opportunities offered by this channel
At the most basic, messaging apps like WhatsApp can be used to build a two-way conversation with target audiences, especially if they are young	Continue to involve stakeholders to help your programme to evolve deeper digital engagement across your work	Avoid digital becoming one person's responsibility. Ensure it is a thread running throughout the programme
Test your content on a variety of mobile phones to understand the reality of the digital medium, the user experience and the range of different digital technologies used by target audiences.	If the analysis of the external context shows that mobile web/ apps are a feasible channel, time must be given to go through a proper design process and help work out what the programme actually wants to achieve, how feasible it is, what could be a starting point, what will this cost and whether it represents value for money	Get a digital consultant heavily involved during the design process to help you understand the full range of ways digital could be applied – from M&E, to research, to communications, to learning, to knowledge-sharing
Invest in good design. Ensure messaging is attractive by using top quality graphics and photographs. Use images on social media posts to help users decode the written message.	Work with social media experts to make the most of social media platforms. Social media can also be used as a way to involve stakeholders in the design and development of a programme	Make the consultant with expertise in social action online a partner for the duration of the programme to provide a digital and social media steer throughout and ensure that opportunities are not missed

3 Recommendations for programmes considering work in the digital space

In this section, we look at how the learning from V4C might be used by other programmes considering digital engagement as a means of targeting young people in support of gender equality. The recommendations have been framed from 'light touch' to significant and full-on application in order to demonstrate the potential depth of use.

4 Further resources

Desai, P. (2017) Using Social Marketing to Shift Discriminatory Gender Norms, V4C Legacy Paper, Abuja: Voices for Change.

Fancy, K. (2017) Engaging Young People as Agents of Change, V4C Legacy Paper, Abuja: Voices for Change.

Gorman, C. and Amazon-Brown, I. (2017) Using Online Spaces to Deliver Gender Education in Nigeria, V4C Stories of Learning series, Abuja: Voices for Change.

End notes

1 http://iampurple.ng/home/purple/.
2 http://iampurple.ng/home/purple-academy.
3 facebook.com/purpleNaija, twitter.com/purplenaija and instagram.com/purplenaija/.
4 International Telecommunication Union: ICT facts and figures 2015, www.itu.int/en/ITU-D/Statistics/Documents/facts/ICTFactsFigures2015.pdf.
5 Pew Research Centre: Cell Phones in Africa, www.pewglobal.org/2015/04/15/cell-phones-in-africa-communication-lifeline/.
6 Ibid.
7 www.odi.org/sites/odi.org.uk/files/odi-assets/publications-opinion-files/9622.pdf.
8 PEW Centre, Spring 2013 Global Attitudes Survey, www.pewglobal.org/2014/02/13/emerging-nations-embrace-internet-mobile-technology/.
9 A feature phone is a mobile phone that incorporates features such as the ability to access the Internet and store and play music, or take a photo, but lacks the advanced functionality of a smartphone.
10 See V4C Stories of Learning: Using Online Spaces to Deliver Gender Education in Nigeria.
11 www.developmentmedia.net/burkina-faso.html.
12 Localising Purple? (2016) Research Report Summary, E1M for V4C, www.v4c-nigeria.com/resources/researchreports.

About V4C

Voices for Change (V4C) is a £29 million programme funded by UK Aid, working to strengthen the enabling environment for gender equality in Nigeria. The programme targets young women and men aged 16–25 years old. It operates in four states in Nigeria: Enugu, Kaduna, Kano and Lagos and for some activities at federal level. V4C is a unique example of a programme applying social norms theory at scale and is addressing the structural barriers to gender equality, in particular, discriminatory and harmful attitudes, behaviours and social norms. The three normative areas that V4C seeks to change are women's voice and leadership, women's role in decision-making and violence against women and girls.

V4C recognises that for young women to be better supported, change needs to happen at scale – not only at the individual level, but also within wider society.

- At the individual level, V4C works with adolescent women and girls to provide them with the skills, knowledge and confidence to challenge, together with men, boys, religious leaders, traditional leaders and networks of men and women, discriminatory social norms and create change in their colleges, homes, workplaces and communities;
- At the community level, V4C works with men and boys, religious and traditional leaders, and networks of women and girls to create a critical mass of support for gender equality, accelerating change and shifting negative norms;
- At the social-structural level, V4C works to change discriminatory laws, create better policies, and direct assets towards women and girls, sending a message about changed social norms through political and legal structures.

Conceived as the pilot stage of a twenty-year vision, V4C began implementation in October 2013 and will end in September 2017.

Credits

This paper is one in a series of V4C legacy papers that have been written to share practical guidance and learning on the different approaches and strategies used by the programme. For more information, visit www.v4c-nigeria.com.

This paper has been written by Clare Gorman with Isabelle Amazon-Brown. Readers are encouraged to quote and reproduce material from this summary in their own publications. In return, V4C requests due acknowledgement and quotes to be referenced as above.

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