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A Qualitative Evaluation of the Global Dialogues Process as seen through the eyes of
Key Stakeholders

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Abstract

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Introduction: Global Dialogues is a community mobilization, education, research and media process that aims to incorporate youth voices into public health communication efforts, strengthen public health organizational networks, and increase empathy and compassion towards stigmatized populations. This evaluation of Global Dialogues as seen through the eyes of key stakeholders sought to answer five questions: 1.) What does the Global Dialogues process look like in different settings? 2.) What do stakeholders perceive to be the strengths and weaknesses of the process? 3.) What do stakeholders perceive to be the impact of the process? 4.) What changes can be implemented to improve Global Dialogues? 5.) How can Global Dialogues strengthen its approach to cultivate compassion and empathy in the long-term?

Methods: Participants consisted of members of the 2014 International Jury. Data collection strategies included 16 semi-structured interviews, five informal interviews, participatory observation, one focus group and document review.

Results: Question 1: Contest mobilization occurs primarily through schools, organizational networks, and social media. Partnering agencies include state and international agencies, civil society and media representatives. African partners prioritize film distribution and use more than non-African partners. Question 2: Key strengths include giving young people voice, creating useful films (“tools for action”), facilitating insight into youth perspectives, and strengthening networks. Key challenges include producing useful films to be used globally and giving back to participating communities. Question 3: Stakeholders perceive the short term outcome of the process to be challenging the way people think about the issues; and the intermediate term outcome as building a multidisciplinary community to identify and respond to needs. Question 4: Suggested changes for improvement include: continuing engagement with young people; strengthening the work at the community or national level; and increasing tools, support and communication. Question 5: Stakeholders believe that empathy cultivation occurs throughout the Global Dialogues process. To strengthen its impact, stakeholders argue that Global Dialogues should restructure the process to provide continuous opportunities for dialogue between young people themselves and with local decision-makers.

Discussion: Global Dialogues should increase opportunities for collaboration between stakeholders; create, update and disseminate tools; and increase continuous engagement with key community-based collaborators.

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Introduction

Young people under the age of 25 represent over a quarter of the world's population (Gore et al., 2011); by 2032, people in this age group are expected to number 2 billion, with 90% living in low-income and middle-income countries (UN, 2009). Many adopt risky behaviors and lifestyles that can (and do) affect their health later in life (Patton et al., 2010; World Health Organization, 2008). Issues of sexual and reproductive health and rights (SRHR) are of particular concern, given that HIV, pregnancy and abortion complications are still leading causes of morbidity and mortality among this population (Patton et al., 2009). Recent studies have shown that leading risk factors for males and females ages 15-24 include unsafe sex and lack of contraception (Gore et al., 2011). These issues are embedded within complex social and political environments that influence and are influenced by issues of gender inequality, sexual diversity and substance abuse, among other things (Greene, Joshie, & Robles, 2012; McQueston, Silverman, & Glassman, 2012).

Given the multifaceted and complex nature of SRHR issues, many advocate using *entertainment-education* to promote social and behavioral change on a larger societal scale. *Entertainment-Education* (E-E) is "the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience members' knowledge about an educational issue, create favorable attitudes, shift social norms, and change overt behavior" (Singhal & Rogers, 1999b). The purpose of such approaches are to influence audiences' awareness, attitudes and behaviors towards a socially-desirable end, and influence the external environment to create the necessary conditions within systems for behavioral and social change. E-E interventions have been

used to promote oral rehydration therapy adoption (Abdulla, 2004), increase collective efficacy to confront intimate partner violence (Usdin, Singhal, Shongwe, Goldstein, & Shabalala, 2004), and address issues of caste discrimination (Singhal, Sharma, Papa, & Witte, 2004). However, E-E is most effective at facilitating behavioral and social change when using a multi-level approach that combines E-E interventions with advocacy and social mobilization (Singhal, Cody, Rogers, & Sabido, 2004).

Global Dialogues

Global Dialogues is a community mobilization, education, research and media process that aims to incorporate youth voices into public health communication efforts, strengthen public health and human rights organizational networks, and increase individual and societal empathy and compassion towards stigmatized populations. They combine community-based participatory research with E-E approaches, particularly through the development and use of short films on SRHR topics. The organization grew out of a 1995-1996 cross-cultural research project in Africa that explored innovative methods of HIV communication for young people. While visiting West African countries, researchers observed that the field lacked culturally-appropriate and linguistically-accessible audio-visual tools (Winskell & Enger, 2005). Based off of these observations, the researchers founded Global Dialogues (originally known as *Scenarios from the Sahel*, then *Scenarios from Africa*); the model facilitates coordination among local partnerships to encourage young people to “situate the epidemic in potentially real-life narratives, and to produce a collection of short films to generate dialogue and reflection at the community level” (Winskell & Enger, 2005, p. 405).

The Global Dialogues process consists of four phases: first, an international contest is held which mobilizes youth up to age 25 to develop creative ideas for short films on sexuality, gender, HIV and/or violence. Next, contest winners are selected in a dialogue-based process in National and International Juries. Juries are expected to analyze the contest submissions to gain insight into young people's needs and use this information to shape and reshape local programs. A team of researchers later analyzes the submissions to gain deeper understanding of youth communication needs, which vary according to region and context. These findings are fed into script adaptation and film production and are published in peer-reviewed journals. Lastly, the winning ideas are adapted into linguistically- and culturally-appropriate films, which are produced and distributed (free of cost) to community-based organizations, non-governmental and governmental organizations, schools and via YouTube. Hundreds of diverse partners participate in the Global Dialogues process, and organizational networks grow and gain in strength (Greiner, 2009).

Evaluation Purpose

Global Dialogues requested an evaluation of Global Dialogues as seen through the eyes of key stakeholders. Using mixed qualitative methods – semi-structured and informal interviews, observations, document analysis and a focus group – the evaluator addressed the following 5 questions:

1. What does the Global Dialogues process look like in different settings?
2. What do stakeholders perceive to be the strengths and weaknesses of the process?
3. What do stakeholders perceive to be the impact of the process?
4. What changes can be implemented to improve Global Dialogues?

5. How can Global Dialogues strengthen its approach to cultivate compassion and empathy in the long term?

These questions were developed in collaboration with the primary stakeholder for the evaluation, the International Coordinator. Data collection occurred during and after the 2014 International Jury, for which collaborators from around the world came to Atlanta, GA to participate in the selection of the top three winning contest submissions.

Evaluation Stakeholders and Intended Users

The evaluation stakeholders consist of the International Coordinator, Research Coordinator, National Coordinators, film directors and producers, and other key collaborators, such as informal partners who coordinate with National Coordinators in contest mobilization, the Juries and film distribution and use (see logic model). Contest participants also represent key evaluation stakeholders, as they will benefit from any changes made to the process that better address their needs. The intended users of the evaluation include the International Coordinator, Research Coordinator and National Coordinators, as they are best positioned to make use of evaluation findings.

Program Description

History

As previously stated, Global Dialogues grew out of a research project that explored innovative HIV communication methods targeting young people. Researchers had observed that educational efforts in Africa placed emphasis on the biomedical aspects of the HIV epidemic and ignored behavioral and contextual factors. As well, a shortage of audio-visual tools existed that were culturally appropriate and linguistically accessible for many communities (Winskell & Enger, 2005). The region lacked high-quality, widely-disseminated health communication to adequately and accurately convey key HIV knowledge in a way that engaged and informed the target audience.

Based off of these observations, the researchers founded Global Dialogues. From the beginning, the organization has depended on community knowledge, strengths and partnerships, and continues to use an asset-based approach by identifying and building upon the knowledge and strengths of the communities where the work is carried out (Greiner, 2009). While originating in West Africa, Global Dialogues grew to include the rest of the continent, and then in 2012 expanded to open doors beyond African borders to countries such as Indonesia, China, Guatemala and the U.S., among others. Prior to the 2014, young people from over 70 countries had participated in Global Dialogues activities (D. Enger, personal communication, June 6, 2014).

Originally, the goals of the organization prioritized the HIV/AIDS epidemic specifically. They included: (1) improving the lives of those infected and affected by HIV/AIDS; (2) reducing the vulnerability of the most at-risk populations; and (3) helping local organizations develop their capacity for HIV/AIDS education (Winskell & Enger,

2005). However, over time these goals have changed to include other aspects of SRHR, including violence against women and children. This shift reflects the shift in current local needs, as “the themes treated evolve with the epidemic” (Winskell & Enger, 2005, p. 409). The current goals include: (1) increasing young people's sexual and reproductive health preventive practices; (2) decreasing unsafe sexual and reproductive health practices and gender inequality; (3) improving social cohesion and collective efficacy in participating communities; and (4) increasing individual and social empathy and compassion.

The Global Dialogues process

The Global Dialogues process comprises five activity areas:

1.) Youth Voice and Mobilization:

The Youth Voice and Mobilization activity area consists of the two contests that Global Dialogues coordinates with partners. First, National Coordinators, those key individuals who partner with Global Dialogues to coordinate contest mobilization, National Juries and film distribution and use in the different countries, mobilize young people to participate in the international scriptwriting contest. In this contest, participants individually or in groups develop creative ideas for short films on sexuality, alcohol/drugs, gender, HIV and/or violence. Contest submissions may come in any form (written, audio- or video-recorded), the most common including fictional scripts, poems, songs, essays and personal testimonies. These submissions are submitted at the national level to the National Coordinators; 20 winning submissions are determined and sent on to compete internationally. The top 20 international winners receive a cash prize and ideas

from scripts are adapted into films. In 2014, 23,312 young people participated in the contest worldwide, with 13,542 entries.

Second, Global Dialogues digitally mobilizes youth participation in a video contest (or “challenge”) using social media such as Facebook. This contest provides young people with the opportunity to create short films that offer solutions or resolutions to a prompt. In 2014, Global Dialogues mobilized youth participation via four different video challenges that “challenged” participants to create and film a resolution to prompts about sexual violence, unplanned pregnancies and HIV status disclosure. The video challenge offers the opportunity for at-large communities and individuals to determine the winner. Participants submit their videos and upload them to the Global Dialogues website, and anyone may vote for the winning entry. No jury participates in the selection of the winning videos. In 2014, 520 of young people participated in the video challenges, with 52 entries.

To participate in either contest, one must be under the age of 25; however, older individuals may participate if they join a team with a leader 25 years old or younger.

2.) New Knowledge on Youth Perspectives:

The New Knowledge on Youth Perspectives activity area encapsulates the National and International Juries and narrative analysis activities, including in-depth qualitative analyses to identify sense-making patterns among the young participants via their social representations of gender, sexuality and violence, among other topics (Joffe & Bettega, 2003; Moscovici, 1981). Winners for the scriptwriting competition are selected in a dialogue-based process in National and International Juries. National Coordinators organize a National Jury composed of collaborating individuals and organizations, many

of whom work directly with youth or are in decision-making capacities of organizations or institutions that have an impact on young people's well-being in their region. Many jurors also participate in contest mobilization and/or use the films in their activities. Each National Jury decides upon their top 20 stories that will go on to compete in the International Jury, where the top 20 winning international stories will be selected, along with the 3 grand-prize winning stories. National Coordinators and other key stakeholders participate in the International Jury. They follow a similar dialogue-based debate format to determine the top 20 winners. In 2014, 18 countries coordinated 19 National Juries (two regions in the US coordinated one National Jury each); most included in-person discussions and debates over the scripts, while others conducted the Juries digitally as jurors lived in geographically-dispersed regions.

Contest submissions are analyzed first in the multi-day Jury process that concludes with a discussion of overall observations about the scripts and jury process, as well as recommendations for the future. These recommendations can be for the jurors themselves about changes to be made in their communities and/or programs, or for Global Dialogues about topics to be explored in future contests. The Jury process can be very emotional, and connections between individuals and organizations often become stronger as a result of the experience (Greiner, 2009; Winskell & Enger, 2005).

After the International Jury concludes, a team of researchers at Emory University analyze narratives from selected regions to gain a deeper understanding of youth communication needs related to the contest topics. These researchers use a narrative analysis methodology (Beres, Winskell, Neri, Mbakwem, & Obyerodhyambo, 2013; Winskell & Enger, 2014; Winskell, Obyerodhyambo, & Stephenson, 2011) to analyze

sense-making patterns in the stories and identify gaps that can be addressed with health communication and promotion efforts. Narratives provide insight into how people make sense of the world and how they communicate their understanding to others (Bruner, 1990); via narratives, young people identify the available cultural resources they call upon to make sense of complex health issues, such as HIV/AIDS, as well as reveal where they require additional support (Winskell, Obyerodhyambo, et al., 2011). Researchers analyze samples of narratives from different countries to identify these cultural resources and health needs. Findings found in the narrative analysis conducted at Emory University are communicated to Global Dialogues partners and National Coordinators, as well as published in peer-reviewed articles or disseminated via conferences.

3.) Social Media for Change:

The Social Media for Change activity area includes script adaptation, film production, distribution and use, and language dubbing activities. Script adaptation involves the incorporation of many diverse perspectives, including but not limited to: the young author(s), local content specialists, directors, producers and/or film crew, jury participants and young people. Pre-testing and further consultations with key stakeholders may take up to several months, with a completed script as the final product. Directors, producers, actors and film crew (from the country where the film will be shot) convert this script into a high-quality short film. Films have been dubbed into at least 31 different languages, including Spanish, French, English, Igbo and Kiswahili. Between three and six films are made each year.

Global Dialogues considers film distribution and use to fall within both the “Local and Global Activism” and “Social Media for Change” activity areas. Films may be

downloaded (free of cost) via YouTube; the link to the YouTube site with the films can be accessed on the Global Dialogues website (www.globaldialogues.org). In the past, Global Dialogues has burned the films to video tapes and DVDs and given them to the National Coordinator, who distributes these resources through personal and professional networks. However, given the current relationship with YouTube, partners may access and download the films for their own use without relying on the National Coordinator. Community-based organizations, non-governmental and governmental organizations, schools and media agencies have used the films in programs aimed at young people. Individuals may also watch the films via computers, tablets or smartphones. The Global Dialogues films receive approximately 20,000 viewings via YouTube per day, 52% of viewers use mobile phones, 36% use computers, and 5.8% use tablets.

4.) Local and Global Activism:

The Local and Global Activism activity area includes film distribution and use, and the application of new knowledge gained from the process to local programs and policies. As a result of the Jury process, Global Dialogues expects Jury participants to incorporate the knowledge gained by the analysis of young people's contest entries into their programs, projects and personal interactions. By reading young people's stories, jurors will gain access to youth perspectives and emerging issues that they (as local decision-makers) may incorporate into their professional lives. Outputs demonstrating this include discussion of the scripts throughout the Juries, and the Observations and Recommendations documents written by jurors.

5.) Monitoring and Evaluation:

Global Dialogues incorporates continuous monitoring and evaluation activities into their approach. These activities document the activities, outputs and outcomes of the process in the diverse environments, and disseminate findings (Winskell & Enger, 2009). Monitoring and evaluation practices include: the Observations and Recommendations documents from the jurors; compilation of regional and national contest and Jury reports; collection of data on contest participation (number of participants, gender, urban vs. rural, etc.); surveys of participating and non-participating youth; network mapping; participatory sketching evaluation of films; periodic internal and external evaluations; and ongoing communication with project partners and participants. Outputs from these activities include: 3 country evaluation reports (Guatemala, Indonesia, and Kenya, countries prioritized by Dutch Ministry funding), 3 network mapping analyses (same countries), 3 school-based quantitative analysis of sexual and reproductive health attitudes (same countries), 1 external evaluation report, and 19 summaries of National Jury Observations and Recommendations.

Organizational Evolution

Global Dialogues has been in existence for 17 years, and during this time has produced 43 films. Film topics have reflected the evolution of the organization and its focus. The first 13 films, made between 1997 and 2001, promoted prevention of HIV transmission, whereas the films produced between 2003 and 2004 addressed the quality of life for persons living with HIV/AIDS (PLWHA). By 2014, films had also modeled how to support rape survivors, prevent child sexual abuse and use the power of social

media to combat corruption, among other topics. The forms in which the films are distributed have evolved as well, from video cassette to DVDs and now via YouTube.

However, certain key features of Global Dialogues have stayed the same, most particularly the partnership with local individuals in the many different participating countries. The process depends on the collaboration of hundreds of diverse partners with different backgrounds, working in different sectors with different organizations. Many partners are community-based organizations (CBOs) living and working directly with local people in urban, peri-urban or rural environments. Some are run by PLWHA, while others address the needs of a specific population (such as women, street kids, the disabled, incarcerated individuals, etc.). While still others are film directors, actors, production teams, music celebrities, broadcasters, government ministers, international non-governmental organizations (NGOs) or schools (Winskell & Enger, 2005). Based out of the United States, several key partners include the Center for Disease Control (CDC), Emory University and YouTube for Non-Profits. A diverse array of people and specialties is required to facilitate the Global Dialogues process to the extent at which it currently operates.

Resources

Global Dialogues depends on the leaderships of its two original founders, Dr. Kate Winskell, Ph.D and Daniel Enger, who work out of Atlanta, Georgia. Dr. Winskell leads the research team based out of Emory University in the analysis of the written narrative entries. She shares the information taken from this analysis with local partners from the regions where the narratives originated, publishes papers with the conclusions from the analysis in peer-reviewed journals (Beres et al., 2013; Winskell, Beres, Hill,

Mbakwem, & Obyerodhyambo, 2011; Winskell, Brown, Patterson, Burkot, & Mbakwem, 2013; Winskell, Obyerodhyambo, et al., 2011), and collaborates with the CDC on projects that make use of this information, such as Families Matter!. Mr. Enger is the Executive Coordinator for Global Dialogues; he collaborates with local partners on contest, Jury and film distribution logistics, participates in script adaptation and film creation, secures funding and manages donor relations. Current funding comes from the Dutch Ministry and is managed through the organization Hivos. To communicate and coordinate with the various partners, technological resources such as Skype, email, Microsoft Word and Microsoft Excel are utilized (see Figure 1), as well as occasional travel.

On the national level, Global Dialogues depends on their partnerships with the National Coordinators, who coordinate contest mobilization with their local partners, organize the National Juries to determine the national winners, and often take part in the International Jury. The International Coordinator provides verbal guidance and written materials explaining how to perform these activities, but the National Coordinators usually determine their approach based off of their given contexts. National Coordinators may help to dub the films into local languages, translate local scripts into English for the International Jury, or coordinate with others to adapt Global Dialogue scripts for local use such as in plays or radio broadcasts; however, this varies from context to context. While National Coordinators receive a small monetary reward to thank them for the key role they provide, all National Coordinators have a primary occupation – usually with a public health organization – into which they can incorporate Global Dialogues activities. Currently, 19 National Coordinators partner with Global Dialogues in Africa, the

Americas, Eastern Europe, Asia and the South Pacific; there are two National Coordinators from different regions that coordinate the Global Dialogues process in the U.S.

Material inputs that National Coordinators require for contest mobilization include sufficient funding, printing capabilities – such as access to a printer, printer ink and paper – to print off contest leaflets for distribution, transportation to distribute contest leaflets and social media (such as Facebook). Resources needed for the organization of the National Juries include grading forms with a standardized rubric for choosing the winning entries, a space in which the jurors may meet, transportation for jurors, food, and funding.

However, the National Coordinators' existing networks of individual and program partners and allies represent the most important input (see Figure 1). As has been mentioned, these collaborating partners come from diverse sectors, backgrounds and professional interests. Their roles differ as well – some coordinate to mobilize youth to participate in the contest, such as teachers, organizations that work with youth, television broadcasters and social media users with many followers. Others coordinate to distribute and use the films, such as leaders of youth groups or Peace Corps Volunteers. Still others participate in the National Juries, both to organize logistics and/or participate. The network of collaborating organizations and individuals depends on the network of the National Coordinators.

To realize film adaptation and production, resources include creative film directors, producers, film set crews and filming material resources, such as cameras, sound equipment, etc. Script adaptation requires local experts in the film topics, whether

it be prevention of HIV transmission or working with survivors of rape, as well as the script author and local participants with whom to test the script. Film dubbing resources include writers of synch text, dub actors, sound techs and dubbing software.

For film distribution and use, the YouTube Non-Profit Program provides Global Dialogues with access to YouTube through which to disseminate the films globally. In order to access and download the films, a computer, tablet or smartphone with internet is required. In addition, inputs such as jump drives, external hard drives or DVDs are necessary onto which the films may be saved or burned. Inputs necessary for film use vary depending on context; anecdotally, some examples include TVs on buses, airtime for broadcasts on national television stations, projectors in classrooms and individual laptops for small-scale use (Winskell & Enger, 2005; A. Steeves-Reese, personal communication, March 14, 2014).

Timeline

Global Dialogues' activities follow a cyclical timeline: contest mobilization and participation occur during February and March, and entries are due at the end of March or early April. During April and early May, the National Juries convene and decide on the 20 national winning texts to send to the International Jury. National Coordinators or their partners translate the texts into a common language (in 2014, the languages were English and French); National Coordinators and other partners who will participate in the International Jury receive the translated winning texts from the various countries and have approximately a month to read and grade them using a standardized Excel tool. The International Jury occurs between June and July, and the top 20 winning texts – including the top 3 grand prize winners – are chosen. Script adaptation and film production occur

between June and November, depending on how long the process takes. Film distribution and use may take place at any time throughout the year.

Expected effects: short-term

As a result of either Youth Voice and Mobilization and Social Media for Change activities, Global Dialogues expects individuals will converse about contest or film topics with their personal networks, increase their knowledge about said topics, and reflect on what this new information might mean to them personally (see Figure 1). Due to the widespread participation in the contests, Global Dialogues expects participants to increase their knowledge of local and Web-based resources. Additionally, participants may experience therapeutic benefits if they choose to write personal stories of trauma, such as a sense of relief or appreciation for “being heard” (P. Araúz, personal communication, April 23, 2014). Lastly, as a result of Social Media for Change activities, Global Dialogues expects an increase in sexual and reproductive health audio-visual resources, an increased capacity for local lip-sync dubbing, and for individuals watching the films to identify with film characters and story lines.

As a result of New Knowledge on Youth Perspective activities and of Local and Global Activism activities, Global Dialogues and their partners expect to gain increased knowledge of youth perspectives and emerging issues, develop empathy for the contest participants, and learn about local resources (see Figure 1).

Another anticipated outcome from all four aforementioned activity areas is larger and stronger networks among coordinating organizations and individuals (see Figure 1). Global Dialogues aims to heighten the visibility of local resources and services, both via contest mobilization, in which diverse organizations may participate to mobilize youth

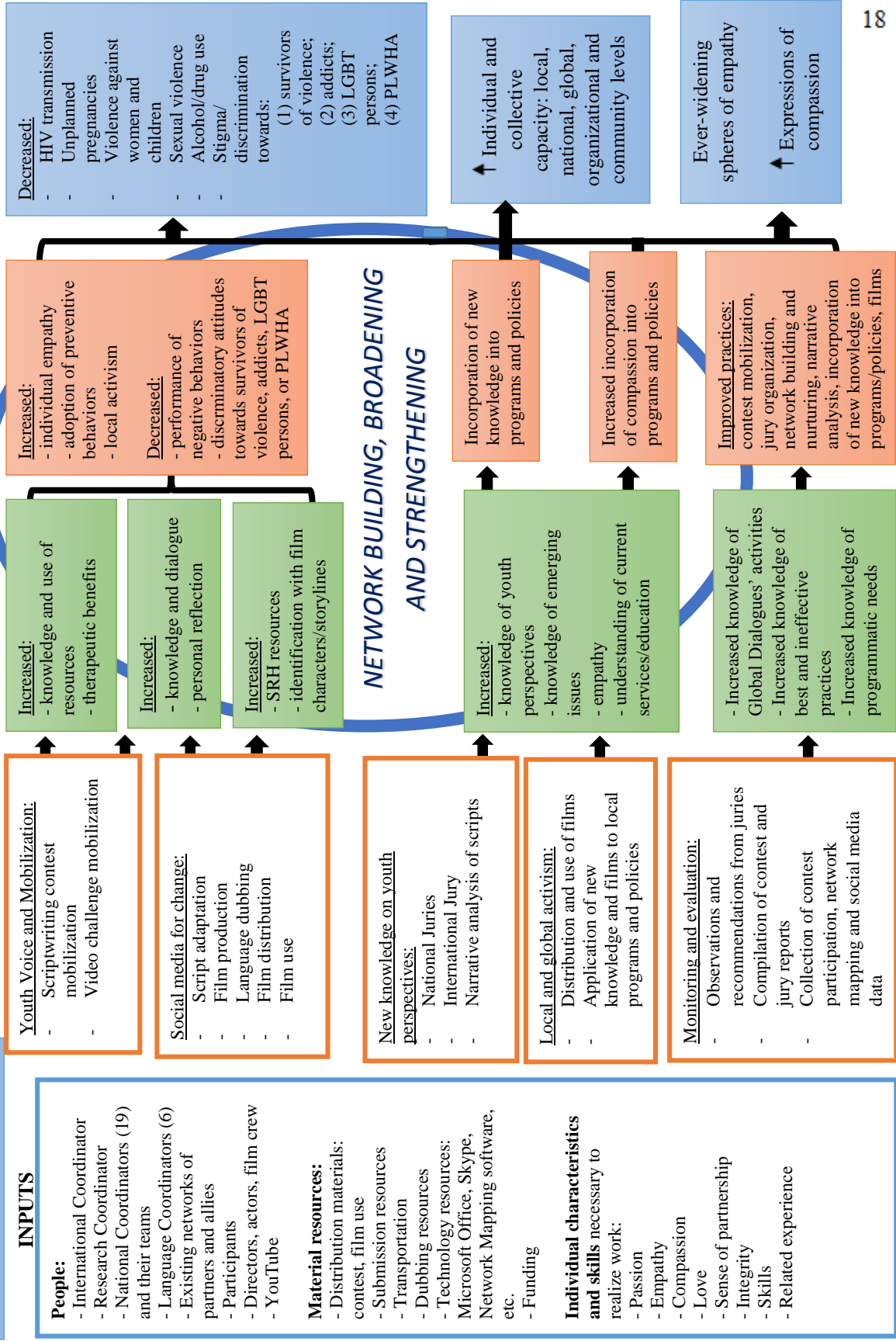
participation, and during the National Juries, when organizations and individuals may expand their professional networks and identify previously unknown local resources. By facilitating an experience in which diverse, passionate individuals may come together, Global Dialogues expects relationships and collaborations to occur that expand beyond the contest, jury and film cycle of activities.

Lastly, as a result of the Monitoring and Evaluation activities, Global Dialogues expects increased knowledge and understanding of Global Dialogues' activities, adaptation of Global Dialogues' approaches to diverse settings and dissemination of new knowledge to local communities and globally via the Web.

Expected effects: intermediate

As a result of Youth Voice and Mobilization and Social Media for Change activities, intermediate outcomes include increased individual empathy, adoption of sexual and reproductive health preventive behaviors and local activism, as well as decreased performance of negative behaviors and discriminatory attitudes towards survivors of violence, addicts, lesbian, gay, bisexual and transgender (LGBT) persons, or PLWHA. As a result of the New Knowledge on Youth Perspectives and Local and Global Activism activities, Global Dialogues expects more local partnerships for non-Global Dialogues activities and for collaborators to incorporate their new knowledge and compassion into their programs and policies. As a result of all four of these activities areas, it is expected that individual and organizational networks will grow in strength and breadth, and decision-makers will develop increased empathy and compassion in response to the SRHR challenges (see Figure 1).

**Figure 1: Global Dialogues
2014 Logic Model**



Expected effects: long-term

Through the various aspects of the Global Dialogues Process operating at the individual, community, society and civil society levels, Global Dialogues stakeholders aim to increase preventive sexual and reproductive health behaviors, decrease sexual and reproductive health risk behaviors, strengthen local capacity and collective empathy to confront sexual and reproductive health and rights challenges, and increase individual and social empathy and compassion towards those affected by the social phenomena the process addresses (see Figure 1).

Literature Review

As stated, E-E approaches use entertainment to strategically communicate about development (including health) issues. E-E methods range from the marketing of individual behaviors to culture-centered participatory articulations of social change agendas. E-E is not a specific communication theory, but rather a strategy for bringing about behavioral and social change. The field is multidisciplinary, made up of several communication theories and development approaches. The use of E-E as a communication strategy has grown significantly in a variety of health, education and development arenas over the past 20 years (Singhal, Cody, et al., 2004; Singhal & Rogers, 1999b; Tufte, 2001)

E-E has followed the key theoretical and methodological trends from communication for development in general. Tufte (2005) categorizes the development of the field into three “generations:”

First Generation: 1950s – 1990s

The first generation of E-E is characterized by the marketing of social behaviors via mass media. These marketing strategies, argues Tufte, define the key problem facing populations as a lack of information. First generation E-E approaches, such as *The Archers*, a BBC radio serial drama aimed at educating English farmers (Fraser & Restrepo-Estrada, 1998), attempted to systematically and accurately convey messages so as to best promote individual behavior change (Singhal & Brown, 1996). During this time, entertainment became strongly linked to mass-media strategies, especially television and radio; thus, E-E interventions adopted these strategies to reach wider audiences (Tufte, 2005).

Mexican director Miguel Sabido was a key pioneer in the use of serial television dramas to promote desired social behavior (Singhal, Cody, et al., 2004; Singhal & Rogers, 1999b). Sabido became inspired after watching the 1969 Peruvian telenovela *Simplemente María*, which motivated audiences to adopt educational goals and desired social practices throughout Latin America in the 1970s (Singhal, Obregon, & Rogers, 1994). He felt that strategies used in radio dramas, such as *The Archers*, could be applied to telenovelas. Via his connection with the Mexican television network Televisa, Sabido was able to produce seven soap operas with built-in social and behavioral messages between 1975 and 1985 (Singhal, Cody, et al., 2004; Singhal & Rogers, 1999b).

During this period, Sabido also conceptualized what became known as the “Sabido Methodology;” this methodology combines elements of Jung’s Theory of Archetypes (1981), Bentley’s (1967) dramatic theory, MacLean’s Triune Brain Theory (1973), Rovigatti’s circular model of communication (Televisa’s Institute of Communication Research, 1981), and Bandura’s (1977) Social Learning Theory (Sabido, 2004). In particular, the Sabido Methodology makes use of the observational learning construct of Social Learning Theory, and its later version Social Cognitive Theory (Bandura, 1986). Bandura (1977) posits that people learn either through direct experience or social modeling; therefore, E-E efforts utilize social modeling to reach a vast audience, model desired behaviors via characters and facilitate the large-scale adoption of said behaviors (Bandura, 2004). Social modeling in E-E strategies include *prestige modeling* (characters who demonstrate culturally-admired behaviors or characteristics); *similarity modeling* (characters who appeal to different audience segments by demonstrating culturally-specific characteristics); and *transitional modeling*

(characters who model the evolution of adopting the desired behavior) (Singhal & Rogers, 1999b).

E-E approaches that use the Sabido Methodology have been shown to be most effective when social modeling occurs via characters to promote the development of self- and collective-efficacy in the audience (Singhal, Cody, et al., 2004). One multiple-method evaluation of a Tanzanian serial drama measured changes in self-efficacy to adopt family planning methods using quantitative and qualitative data collection, and was able to compare differences between an intervention and comparison group (Singhal & Rogers, 1999a). Using Demographic and Health Survey data, Ministry of Health clinic data, and content analysis of audience letters, researchers found significant differences in the perceived self- efficacy and self-reported adoption of family planning methods between the intervention and comparison group (Singhal & Rogers, 1999a). Another study using an observational case study approach found that an educational media program in India increased peer communication and ultimately led to increased collective efficacy to address the multifaceted issue of wife dowries (Papa et al., 2000).

Entertainment-Education interventions make use of the Sabido Methodology in diverse contexts to address a wide variety of issues, including HIV, gender equality and preserving biodiversity (Poindexter, 2004; Population Media Center).

These first E-E generation approaches – media strategies that positively market desired behavior – aim to disseminate information, raise awareness and facilitate adoption of new target behaviors. Tufte (2005) argues that with the work of Miguel Sabido, a “*particular development of the genre* was developed” (emphasis in original text, pg. 163), where mass education and behavior change via media instruments became

popularized. Serial dramas that had formerly been considered purely-entertainment became recognized for their educational potential as a tool for dissemination of information, awareness-raising and behavior change. These strategies target individuals and define the key problem as a lack of information that via modeling can be addressed (Tufté, 2005). However, first generation E-E interventions did not address the underlying structural inequalities, power relationships and social conflicts that influenced individuals' decisions to adopt behaviors.

Second Generation: 1990s – present

In conjunction with a variety of health and development efforts, beginning in the 1990s many E-E practitioners began arguing that marketing behavioral change myopically with a sole focus of securing sustainable improvement in an area of an identified problem (such as health, education or rural development) was limited and ineffective at facilitating large-scale change (Singhal & Brown, 1996; Sood, Menard, & Witte, 2004; Tufté, 2005). A recognized need emerged for furthering the conceptual basis of E-E beyond individual behavior change to incorporate concepts such as collective efficacy, affect and empowerment (Sood et al., 2004). This resulted in the incorporation of participatory approaches into many E-E strategies, especially in the research and evaluation phases, albeit within a diffusion model of communications (the 'diffusion' model of communication consisting of a one-way flow that aims primarily to facilitate behavior change) (Rogers, 1995).

This second generation of E-E approaches diverged from the first generation in their positing of structural elements as a core focus along with individual behavior change. Essentially, society became a unit of change along with individuals. While

second generation E-E strategies did not (and do not) discard first generation behavior marketing strategies, individual behavior change as a goal, nor Social Learning Theory as a theoretical framework, second generation projects attempt to bridge these approaches with elements from the participatory development paradigm (Singhal, Cody, et al., 2004; Singhal & Rogers, 1999b; Tufte, 2005).

Soul City, a South African organization, is one key innovator among second generation E-E practices. The Soul City Institute for Health and Development Communication (Soul City, for short: <http://www.soulcity.org.za/>), is a non-governmental organization (NGO) based in Johannesburg, South Africa. Founders Garth Japhet and Shereen Usdin founded the organization in 1992 to “harness the power of mass media for health and development in South Africa” (Usdin et al., 2004, p. 155). Soul City creates and disseminates several high-quality television series based off of intensive formative research that incorporates participatory data collection approaches with the target audience, and extensive participatory formative and summative evaluations (Usdin et al., 2004).

The “Edutainment vehicle” (Japhet, 1999) model of communication bridges the paradigmatic oppositions of participatory communication strategies (Freire, 1972; MacBride, 1980) and diffusion models of communications (Rogers, 1995). Essentially, the Soul City Model combine behavioral and social marketing strategies with participatory components in the design and evaluation of their programs to promote dialogue, challenge power structures and promote community (Tufte, 2002). This “cyclical communication strategy” (Japhet, 1999) based off of inputs (participatory research and partnerships development) and outputs (achieving project objectives and the

creation of emergent opportunities) represented a major methodological breakthrough in E-E praxis when Soul City initiated these activities in the early 1990s (Tufte, 2005).

Soul City and other second generation E-E approaches diverge from first generation approaches in their interdisciplinary, inclusive strategies that address both individuals and societies. Second generation approaches continue to be popular in E-E practices today, both in the U.S. and abroad (Brown, 2012; Obregon & Tufte, 2014). However, in the past decade a growing number of voices have argued for the redefinition of the key type of problem to address with E-E, arguments in line with post-colonial critiques of the dominating paradigms of development that problematize past assumptions of power, agency and E-E's purpose (Tufte, 2005).

Third Generation: mid-2000s – present

Third generation strategies promote a different discourse, conceptualization and practical methods for carrying out E-E. These approaches facilitate problem identification, social critique and debate articulation, challenge power relations and advocate for social change. Third generation theorists argue that the core issue is not a lack of information but rather the power imbalance that manifests via structural inequality and deeper societal issues (Airhihenbuwa & Dutta, 2012; Obregon & Tufte, 2014; Tufte, 2005). While not excluding but rather in addition to individual behavior change, these E-E initiatives advocate for social change. These strategies fall within the “communication for social change” (CFSC) concept (<http://www.communicationforsocialchange.org/>; Rockefeller Foundation, 1999), whose epistemological aim emphasizes human rights, citizenship and social justice agendas. CFSC uses communication strategies to cultivate empowerment, collective action and the articulation of critical thinking. Third generation

E-E approaches that ascribe to the CFSC epistemological aims and underlying ontology are distinct from second and first generation E-E, or “mainstream” E-E (Obregon & Tufte, 2014, p. 173).

Obregon and Tufte conducted a recent systematic literature review of E-E practice in peer-reviewed publications, book chapters and unpublished theses completed during the period of 2002 – 2010 (Obregon & Tufte, 2014). This review identified interventions that incorporate empowering and participatory approaches, such as those promoted by Paulo Freire (1972) and Augusto Boal (2006), and emphasize civic engagement and participation. Many give greater attention to the cultural dimensions that build on cultural studies, with some focus on the role of narratives and sense-making (Winskell & Enger, 2014). However, Obregon and Tufte found that there was still widespread use of individual behavior change theories, such as Health Belief Model, Social Cognitive Theory and Stages of Change Theory (Obregon & Tufte, 2014).

One key finding of this literature review is the shift from *cultural sensitivity* approaches to *culture-centered* approaches. These two approaches represent different streams of research and practice that share a common goal of addressing the concept of culture in health communication and promotion. The cultural sensitivity approach produces health interventions that incorporate cultural characteristics, values, beliefs, experiences and norms of the target population in the design, delivery and evaluation phases of the intervention (Resnicow, Braithwaite, Dilorio, & Glanz, 2002; Yancura, 2010). Culturally sensitive approaches prioritize creating effective health messages that are responsive to the values and beliefs of the culture, and are built on the assumption that communication efforts must adapt to the characteristics of a culture to be most

effective. Within this stream, culture is viewed as static and measured as a conglomerate of variables identified by the expert as relevant to the effectiveness of a message.

Successful culturally sensitive strategies respond to these identified variables, incorporating them into intervention objectives, design and evaluation, and result in effective behavioral change in the community (Dutta, 2007).

Conversely, culture-centered approaches centralize the voice of the target audience in the articulation of health problems and solutions. Alternative theories and ideas are generated by engaging in meaning-making with participants, and culture is used as a theoretical lens to interrogate dominant paradigms, searching for absences and silences (Airhihenbuwa, 1995; Dutta, 2006, 2007). The amount of agency embodied by participants to articulate alternatives in such spaces varies. Dutta (2007) defines agency as the “capacity of cultural participants to participate in day-to-day actions in response to their contexts based on a deeper understanding of these contexts and structures surrounding them” (p. 322). E-E culture-centered strategies work with existing social structures to find avenues for facilitating agency so as to address problems or emphasize changing structural forces that constrain the lives of marginalized groups (Auger, DeCoster, & Colindres, 2008; Winkell & Enger, 2005, 2014). This shift in the location of expertise from expert to participants reflects the current third generation transition away from the “traditional top-down approach that emphasizes message production to a more egalitarian approach that privileges dialogue and listening” (Dutta, 2007, p. 322).

Obregon and Tufte argue that while more E-E approaches attempt to be culture-centered, the majority implement culturally-sensitive, top-down individual behavior interventions (Obregon & Tufte, 2014). Organizations and funding agencies make use of

the participatory and empowerment language, but continue to employ second generation approaches with a focus on individual behavior theories and top-down diffusion frameworks (Dutta, 2006). In order to transition to third generation culture-centered participatory approaches, Obregon and Tufte argue that practitioners must re-conceptualize theoretical notions of the subject (or audience) as an active player in the production of meaning; of culture as a fluid space for meaning-making and agency; and of social change as a concept embedded in theories of development and change in need of further exploration and research (Obregon & Tufte, 2014).

Evaluating Third Generation Approaches

The current dominance of a results-based managerial approach that utilizes linear logical frameworks have been shown to be problematic given the complex, non-linear and evolving nature of social change (Tacchi & Lennie, 2014). There is a growing interest in using a broader range of evaluation approaches and methodologies to confront the complex challenges evaluators face in CFSC – including third-generation E-E – interventions (Bamberger, Rao, & Woolcock, 2010; Conlin & Stirrat, 2008; Frazier, Massingale, Bowen, & Kohler, 2012). These approaches include participatory methodologies that assess participants' perceptions, interpretations and overall experiences with social change communication interventions. Examples of such methodologies include the Most Significant Change technique (Davies & Dart, 2005), participatory photography (Singhal & Devi, 2003; Singhal, Harter, Chitnis, & Sharma, 2007), and participatory sketching (Rattine-Flaherty & Singhal, 2009).

While these methodologies exist, CFSC and third-generation E-E evaluators argue that there is a need to establish a rigorous, effective, non-standardized participatory

framework that can be adapted to diverse contexts while still yielding accurate, actionable evaluation information. To address this gap, Lennie and Tacchi (2013) developed a participatory framework for evaluating CFSC interventions, including third-generation E-E approaches. The framework is based on four new conceptualizations of evaluation and shifts in evaluation practice:

1. Evaluation should be practiced as an ongoing action learning and organizational improvement process.
2. Evaluation should improve practices, rather than prove impacts.
3. Evaluation should use its processes to support innovation development.
4. Evaluation should shift from external to internal, and include a focus on community accountability.

Lennie and Tacchi argue that an evaluation should have seven components outlined in

Table 1:

Table 1: Evaluation framework components

Evaluation Component	Description: CFSC/Third generation E-E evaluations should...
<i>Participatory</i>	Use creative and engaging methods to involve participants; increase evaluation capacities and use of findings; empower participants.
<i>Holistic</i>	Be based on understanding of wider social, cultural, economic, technological, organizational and institutional systems and contexts.
<i>Critical</i>	Actively and explicitly address issues of power and voice differentials: gender, caste, ethnicity, age, and other relevant differences.
<i>Realistic</i>	Take a more realistic, long-term view of outcomes of CFSC/Third-generation E-E interventions; focus on actual processes of change and networks of relationships and complex contextual factors that influence participants' behaviors, actions, emotions and decision-making.
<i>Learning-based</i>	Be a means of fostering continuous learning, evaluative thinking and organizational evaluation culture; improve organizational evaluation

	systems and capacities; contribute to development of effective policies, strategies and initiatives that address complex goals.
<i>Emergent</i>	Recognize the dynamic nature of communities and local contexts; include principles and processes such as self-organization and continuous feedback.
<i>Complex</i>	Be flexible, participatory, creative and well-planned; facilitated in manner to take complexity into account; attempt to understand how and why social change occurs.

These components aim to provide an actionable framework that can help contextualize CFSC and third-generation E-E strategies in “realistic ways and clarify solutions to complex social problems” (Tacchi & Lennie, 2014, p. 304). Lennie and Tacchi (2014) also argue that, in order to achieve change, CFSC practitioners must re-conceptualize accountability and learning, develop the evaluation capacities to incorporate multiple forms of accountability and learning, and prioritize local knowledge, ideas and innovation. Durá, Felt, and Singhal (2014) echo this call, arguing that metric-driven indicators of social change interventions do not accurately gauge program effectiveness. Rather, evaluations must engage with multiple methodologies, prioritizing participatory approaches that facilitate the discovery of culturally-embedded, user-defined data that outside agents often overlook.

Essentially, CFSC and third generation E-E practitioners argue for creative, participatory evaluations that strengthen the target community’s capacity to analyze and evaluate an E-E program. Such evaluations must be cognizant of the entire social, political, cultural and economic system in which the program operates, as well as the shifting, non-linear, complex nature of social change.

Methods

Evaluation Design

The evaluation was designed to address the five overarching evaluation questions:

- 1.) What is the Global Dialogues process like in the different settings?
- 2.) What are the strengths and weaknesses of the Global Dialogues process?
- 3.) What do stakeholders perceive to be the impact of the Global Dialogues process?
- 4.) What changes can be implemented to improve Global Dialogues?
- 5.) How can Global Dialogues strengthen its approach to cultivate empathy and compassion?

A mixed qualitative methods design was used with multiple data collection strategies including semi-structured and informal interviews (in English and Spanish), participatory observation, a focus group and document review.

Sample

Recruitment:

The International Coordinator sent out initial emails to the 16 International Jury invitees in April soliciting their ideas for the development of the evaluation design and requesting their participation in the evaluation. As well, the evaluator was introduced the first day of the International Jury and requested participation in the evaluation, specifically with interviews and the focus group.

Participants:

Participants consisted of all 15 stakeholders who took part in the Atlanta-based International Jury from June 25, 2014 – June 29, 2014 and one stakeholder who could not attend. 10 of the 19 National Coordinators were represented in this sample. Nine

National Coordinators were excluded from the evaluation due to logistical issues (none could come to the International Jury in Atlanta). Of the 16 participants, four came from Africa, four from Latin America, three from Europe, two from Asia (China and India), two from the United States of America and one from the Southeast Pacific. Table 2 shows the countries participants represent, as well as the role they have with Global Dialogues.

Table 2: Evaluation participants

Country	Role
China	National Coordinator
Great Britain	Co-founder, Emory Research Coordinator
Guatemala (2)	Film producer National Coordinator, film director
India	Process collaborator
Indonesia	National Coordinator
Kenya	National Coordinator
Mexico	National Coordinator
Nicaragua	National Coordinator
Nigeria	National Coordinator
Republic of Georgia	National Coordinator
Republic of Mali	National Coordinator
Rwanda	National Coordinator
U.S.A. (3)	Co-founder, International Coordinator National Coordinator

Data Collection Instruments

The evaluator developed observation (Appendix A), semi-structured interview (Appendix B: English; Appendix C: Spanish) and focus group (Appendix D) guides that corresponded to the evaluation questions. The document review and informal interviews did not follow a specific guide – rather, they filled gaps in the data not generated by other methods. Table 3 shows how different data collection instruments and methods corresponded to the overarching evaluation questions; this is expanded upon in Table 4 (Appendix E).

Table 3: Data Collection Instruments

Evaluation Question	Data Collection Method				
	<i>Observation Guide</i>	<i>Semi-Structured Interview Guide</i>	<i>Focus Group Guide</i>	<i>Document Review</i>	<i>Informal Interviews</i>
<i>What is the Global Dialogues process like in the different settings?</i>		How has your involvement affected the size, breadth and depth of your collaborative networks?	What are the biggest challenges you face when carrying out a contest?	Descriptions of contest mobilization activities.	What have been some challenges you've faced as a National Coordinator?
<i>What are the strengths and weaknesses of the process?</i>	Does the absence of certain GD elements reflect weaknesses? If so, how? What are they?	What are the main shortcomings you would like to see addressed?	What is the value of the National Juries?		What's good about Global Dialogues?
<i>What do stakeholders perceive to be</i>	What arguments are being used for and against	How has the Global Dialogues process had	What is the value of the contest for participants?		

<i>the impact of the process?</i>	stories? What does that imply about notions of films' impact?	an impact on your country?			
<i>What changes can be implemented?</i>	What social issues would young people in your country most want Global Dialogues to address?	How should Global Dialogues film production evolve to keep pace with the current media and Internet context?	Do jurors mention future directions when arguing? How? In what directions?		How do you think Global Dialogues should change in the next 5-10 years?
<i>Who can Global Dialogues strengthen its long-term approach to cultivate empathy and compassion?</i>	How should Global Dialogues be changed to better cultivate empathy and compassion?		Do jurors talk about compassion and empathy? How?		

Procedures

The first portion of data collection occurred during the 2014 International Jury, which took place at Emory University in Atlanta, GA from June 25, 2014 – June 29, 2014. The evaluator observed and participated in the entire International Jury process, facilitated the focus group with Jury participants, and conducted eight semi-structured interviews prioritizing participants who did not live in Atlanta. As well, a research assistant observed but did not participate in the International Jury. During the month of July, primary data collection continued and interviews were conducted in Atlanta with the seven remaining International Jury participants. Using Skype technology, the evaluator interviewed one participant who could not attend the International Jury for

health reasons. Follow-up unstructured interviews occurred between July and November to address information gaps.

IRB and Informed Consent:

This evaluation was approved by the Emory University Institutional Review Board. Participants gave verbal consent to the evaluator to permit participatory observation in the Jury proceedings and to participate in the focus group, which participants had requested in response to the initial email by the International Coordinator soliciting input for the evaluation design. As well, verbal consent was given for the non-participatory observation conducted by the research assistant. Participants gave written consent to be interviewed. The participant who was interviewed via Skype gave verbal consent.

Participatory Observation:

The participatory observation consisted of listening to Jury proceedings, translating into Spanish key points for a non-English speaking participant, and participating in group activities. The non-participatory observation conducted by the research assistant included sitting in the back of the different spaces where the International Jury occurred and taking copious field notes according to the important points highlighted by the observation guide. The evaluator developed this guide highlighting specific areas to search for in the proceedings that addressed the evaluation questions. Both the evaluator and research assistant used this same guide to direct their observations. The evaluator and research assistant wrote detailed field notes the first three full days of the event, transcribed and expanded upon said notes during the evening.

Each day the evaluator and research assistant met at least once to discuss observations and emerging issues.

Semi-Structured and Informal Interviews:

15 in-person interviews and one Skype interview were conducted both during the International Jury and afterwards. The evaluator gave a standard introduction and conclusion, then used a 13-question semi-structured guide with probes to interview participants. Interviews were audio- and video-recorded with the consent of the participants, and transcribed verbatim. Segments of interview video-recordings were used to in the creation of a video about Global Dialogues; the evaluator highlighted this possibility in the standard introduction, and requested two forms of written consent: to be interviewed, and to video-record the interviews with the option of using the recordings in a video. The Skype interview was not video-recorded. These interviews lasted on average 45 minutes.

As well, the evaluator conducted seven informal unstructured interviews both during the International Jury and afterwards. These interviews consisted of five in-person and two email conversations. When possible, the in-person were audio-recorded and transcribed verbatim. The two interviews for which audio-recording was impossible were described in detail in transcribed field notes within 12 hours. The length of these interviews ranged from 20 minutes to two hours. Email conversations were copied and pasted into Word documents.

Focus Group:

The focus group session occurred in the Claudia Nance Rollins Building, room 6001, of Emory University. The session was audio- and video-recorded, and transcribed

verbatim. The evaluator used a semi-structured focus group guide that both addressed the evaluation questions and aimed to facilitate a space where Global Dialogues collaborators could share successful practices and lessons learned. This second purpose emerged from participants' responses to the initial email sent by the International Coordinator soliciting input for the evaluation design.

Document Analysis:

While document analysis was not a part of the original evaluation design, this component shed valuable light on evaluation question 2: What does the Global Dialogues process look like in different settings? Documents reviewed included five country reports (Rwanda, Nigeria, Nicaragua, Guatemala and Kenya), two reports for the Dutch Foreign Ministry on Hivos' priority countries (Guatemala, Indonesia and Kenya), and one prior evaluation conducted in Africa in 2008. The International Coordinator facilitated access to these documents.

Data Analysis

The evaluator imported transcribed data into MAXQDA 11 qualitative data analysis software (Verbi GmbH, Germany). The data was analyzed using an Applied Thematic Analysis approach (Guest, MacQueen, & Namey, 2012). This approach is defined as "a type of inductive analysis of qualitative data that can involve multiple analytic techniques" (Guest et al., 2012, p. 4), and facilitates the identification and description of both implicit and explicit themes in the data.

An initial codebook was developed based off of deductive themes originating from the evaluation questions; for example, questions in the semi-structured interview guide that were designed to answer a specific evaluation question were coded "Q1" or

“Q2,” depending on the evaluation question it aimed to answer. As well, deductive codes were developed to capture programmatic activity areas that correspond to the Global Dialogues logic model: for example, “Youth Voice & Mobilization” or “Monitoring & Evaluation.” Inductive themes were first identified as patterns in the data – either across all data or within certain subgroups (interviews with African stakeholders versus non-African stakeholders). The evaluator wrote analytic memos to document the range and depth of these patterns, as well as to develop and test assertions related to them (for example, “personal characteristics of Global Dialogues collaborators are more-highly valued by newer stakeholders”). Once patterns were determined to be themes, codes were developed to capture discrete components of the themes that related to the five evaluation questions.

The evaluator reviewed the data several times, adjusting and adding inductive codes (such as “global vs. regional,” capturing comments relating to issues with regional specificity) to the codebook until a final version was developed (see Appendix F). The evaluator then applied the codes from this final codebook to all transcripts. Throughout the entire analysis, the evaluator strategically memoed for concepts and themes not captured in the codebook, such as outcomes, best practices and inclusion.

To answer the first evaluation question, the evaluator wrote a summary of each participating country’s activities with Global Dialogues, highlighting “Local successes” and “Areas for enhancement.” These summaries were sent via email to corresponding National Coordinators for verification and editing. Changes were made per suggestion by the National Coordinators, and a final draft was sent for approval.

To answer the remaining evaluation questions, the evaluator compared coded and memoed segments across all text, analyzing these segments in the context of the entire interview from which they were drawn with a view to answering evaluation questions 2 through 5. Segments of texts pertaining to each question were highlighted and exported into Excel files according to theme and/or evaluation question. Using these text segments, the evaluator created pictorial diagrams using MAXMAPS delineating relationships between important constructs. As well, taxonomies were created to assess frequencies of certain responses; this approach was particularly helpful for assessing future contest topics.

Data Management

Audio-recordings and data transcriptions remained in the possession of the evaluator. These data were saved onto the password-protected hard drive (“H drive”) available to all Master of Public Health students at Emory University. At the end of the evaluation, recordings and transcriptions will be erased. Video-recordings will remain with the International Coordinator for programmatic use.

Results

Question 1: What does the Global Dialogues process look like in the different countries?

Table 5 presents an abbreviated summary of the Global Dialogues process in the different countries based off of the data provided.

Table 5: Countries represented in evaluation

Countries that have participated for less than 2 years		
Country (year began participating)	Number of 2014 contest submissions	Description
China (2014)	14	<p>*N.C. is an abbreviation for “National Coordinator.”</p> <p>2014 contest mobilization occurred via the Chinese versions of Twitter (Weibo) and YouTube (Youku). The N.C. partnered with public accounts to reach more followers. Given the low number of submissions, the N.C. and one partner chose the winning stories.</p> <p>Local successes: <i>Contest mobilization:</i> Global Dialogues website materials and selected films are now available in Mandarin and accessible to Chinese audiences via Chinese platforms.</p> <p>Areas for Enhancement: <i>Contest mobilization:</i> On-the-ground networking in China with state agencies should be prioritized to maximize the impact of the Global Dialogues process. However, the N.C. is based in Atlanta, which makes such network-building challenging.</p>
Guatemala (2013)	1,663	<p>The Global Dialogues process occurs primarily in the department of Quetzaltenango. In 2014, the N.C. and collaborated coordinated with existing community-based facilitators who mobilized contest participation through their personal networks, which include schools and informal youth networks. As well, a formal relationship with the Ministry of Education has facilitated access to all schools in the department. Lastly, community radios broadcast the contest</p>

		<p>throughout the country. The National Jury consisted of media representatives, social scientists, artists, activists and government officials. The films were used in contest mobilization, as well as in educational sessions with youth.</p> <p>Local successes: <i>National Juries:</i> The National Jury included a diverse array of stakeholders, ranging from educators, activists, media representatives and artists. Participating in the National Jury has widened the N.C.'s network and that of his organization by facilitating introductions and a space to initiate collaboration.</p> <p>Areas for Enhancement: <i>Knowledge use:</i> The N.C. feels unclear regarding how to use the knowledge gained from analyzing the stories to influence programs and institutions. There is a need to identify mechanisms to bridge this gap between research and practice.</p> <p><i>Film distribution and use:</i> Film distribution to date has been contained to public events and community forums. There is a need to emphasize distribution for use in local programs and schools. To address this, the N.C. created a DVD that contains six films that were created in 2013-2014 in Guatemala, with a booklet that describes facilitation techniques for each film. The material will be distributed nationally with the aim of increasing the accessibility and utility of the films.</p>
Mexico (2015)	N.A.	<p>The Global Dialogues contest did not occur in 2014. Rather, the N.C. and her team began mobilizing contest participation in the fall of 2014 in preparation for the 2015 contest. Contest mobilization will occur in the Oaxaca state, with collaborators including the Ministry of Education, the Oaxacan State HIV program, universities and local community-based organizations with networks of youth leaders. The National Jury will consist of key collaborators from the contest mobilization phase, particularly within state agencies and local NGOs. The films will be used during contest mobilization.</p>

		<p>Local successes: <i>Contest mobilization:</i> The N.C. and collaborators conducted a multi-month training with teachers, which aimed to increase knowledge about the contest topics and how to facilitate contest participation. A manual will be created based off of this training cycle for wider dissemination.</p> <p>Areas for Enhancement: <i>Process coordination:</i> Currently, many Mexicans who would be interested in donating to support the Global Dialogues process would not receive tax breaks as the organization is not a Mexican civil association. As well, many may perceive the process as something foreign, rather than a Mexican, and this could affect their motivation to collaborate. The N.C. intends to establish Global Dialogues as a Mexican civil association to address these issues.</p>
Nicaragua (2014)	510	<p>2014 contest mobilization primarily occurred in the northern region of Nicaragua via grassroots feminist networks and Peace Corps Volunteers. The feminist networks are composed of adolescent and adult community health workers and NGOs. Peace Corps facilitated access to schools. The National Jury was composed of adolescent community health workers, teachers, NGO professionals and Peace Corps Volunteers.</p> <p>Local successes: <i>Knowledge use:</i> The N.C. currently coordinates with the team at Emory University to analyze the stories for patterns related to gender-based violence. Findings from this analysis are being incorporated into the curriculum of a local health education and gender empowerment program.</p> <p>Areas for Enhancement: <i>Contest mobilization:</i> The N.C. plans to reach out to state agencies, such as the Ministry of Education in the future. Given the political climate, this was not possible in 2014; however, with the support of Peace Corps, such civil society and governmental collaboration could be solidified.</p>

<p>Republic of Georgia (2014)</p>	<p>26</p>	<p>The N.C. lives in Atlanta, and relies on a key on-the-ground partner to facilitate the process. This partner collaborated with local schools, Peace Corps and local NGOs to mobilize 2014 contest participation. As well, the team uses the Global Dialogues Sakartvelo (Georgia) Facebook page to maintain youth engagement. The National Jury consisted of the N.C. and two collaborators.</p> <p>Local successes: <i>Contest mobilization:</i> Georgian participants continue to express interest in Global Dialogues. They see it as a credible organization, which is high praise given the degree of corruption in similar youth contests in Georgia.</p> <p>Areas for Enhancement: <i>Contest mobilization:</i> The Georgian team will target more collaborators in the future so as to increase contest participation, as well as prioritize contest mobilization in schools.</p>
<p>U.S. (2013)</p>	<p>84</p>	<p>2014 contest mobilization occurred primarily in Appalachia Ohio via local and state universities, local libraries, formal LGBTQ networks and a community-based NGO serving survivors of intimate partner violence. The National Jury consisted of four local decision-makers. Film use has been limited thus far.</p> <p>Local successes: <i>Contest mobilization:</i> Due to contest mobilization, LGBTQ networks from two different universities became connected and jointly attended a state-wide LGBTQ event.</p> <p><i>Knowledge use:</i> The N.C.s used the 2014 stories to create a local performance, which was well attended. The performance was dedicated to Charles Cane, a brilliant young man who faced extraordinary difficulties and who avidly supported the Global Dialogues process in Ohio.</p> <p>Areas for Enhancement: <i>Contest mobilization:</i> Contest mobilization is difficult in public schools due to the overwhelming workload already placed on teachers. A tool should be</p>

		<p>developed that could incorporate the contest into existing curricula without placing additional burden on teachers.</p> <p><i>Film distribution and use:</i> Given that the films are made for African and Latino audiences, their use has been limited in Ohio. There is a need for more culturally-specific films for this population.</p>
Countries that have participated for more than 2 years		
Kenya (2005)	3,007	<p>In 2014, The N.C. collaborated with school partners, government agencies, and local civil society organizations to mobilize contest participation. As well, the N.C. used Facebook, Twitter and organizational websites to maximize Global Dialogues' web presence. The National Jury consisted of key contest partners and took three weeks due to the volume of submissions. The Global Dialogues films are widely used. 10 schools use films as part of their comprehensive sexuality education; collaborating organizations use the films in rural and urban informal education; and youth educators use the films to educate key stakeholders (including policy decision-makers in the health sector) and to mobilize contest participation.</p> <p>Local successes: <i>Contest mobilization and National Jury:</i> The team made a concerted effort to include and facilitate a safe space for LGBTQ persons during contest mobilization and the National Jury. This brought to light the specific challenges faced by this population, and led to collaborators identifying the need to “reach out to [LGBTQ populations]” in the future.</p> <p>Areas for Enhancement: <i>Contest mobilization:</i> Thousands of young Kenyans have participated in the Global Dialogues contest. However, many refuse to continue participating due to lack of feedback as only a small portion are selected as national and international winners.</p>
Nigeria (2005)	1,316	2014 Contest mobilization occurred via schools, local NGO networks, and radio and media coverage,

		<p>primarily in the Imo State. Each year, the N.C. specifically includes policy-makers and relevant state agencies (such as the Imo State Agency for the Control of AIDS) in the National Juries so maximize their exposure to the knowledge gleaned from story analysis. Films are available in the local Igbo language and are disseminated widely.</p> <p>Local successes: <i>Film distribution and use:</i> Use of the Global Dialogues has become widespread in Nigeria. Recently, the Imo State Agency for the Control of AIDS mandated that organizations doing HIV peer education work use Global Dialogues films as part of their discussions with young people. As well, media houses in various states broadcast the films, and buses broadcast the films in daily trips.</p> <p>Areas for Enhancement: <i>Film distribution and use:</i> The N.C. believes that the DVDs should continue to be disseminated, despite easy access to the films via YouTube. DVD distribution circumvents challenges posed by Internet connection, as well as facilitates continued use of the films in group spaces to spark dialogue.</p>
Republic of Mali (2000)	280	<p>2014 Contest mobilization occurred via schools, particularly via autonomous committees within schools – such as HIV committees – that facilitated access to young people while circumventing Ministry of Education bureaucracy. As well, the National AIDS Control Program and NGO partners coordinated contest participation and participated in the National Jury. PLWHA always participate in the National Juries. Due to the support of the National AIDS Control Program, national awards are given to winners in prestigious locales with media coverage. Film distribution occurs via organizational networks and national television channels.</p> <p>Local successes: <i>Film distribution and use:</i> Films have been shown during the Acclimation Cup – reaching an estimated 12 million Malians – and have been used extensively by collaborating partner organizations in their work with young people, particularly in the field of HIV.</p>

		<p>Areas for Enhancement: <i>Film distribution and use:</i> While YouTube has increased access to the films, the technological difficulties make it difficult to access them via the Internet in Mali. Malian partners still require the films in DVD form for use.</p>
Rwanda (2007)	652	<p>The N.C. coordinated 2014 contest mobilization via social media, community-based organizational networks and the United Nations Development Programme networks. High school committees such as anti-HIV and anti-drug clubs mobilized contest participation in high schools and universities. The National Jury consisted of media and NGO representatives. Both community-based organizations and state entities use the films in their work, particularly when addressing HIV.</p> <p>Local successes: <i>Contest mobilization:</i> The Rwandan government recently mandated that organizations become self-sufficient, which led to many closing their doors for lack of funds. The N.C. had to rebuild her network of collaborators, but has managed to do so thanks to the wide array of topics Global Dialogues addresses.</p> <p><i>Film distribution and use:</i> Local NGOs use the films to conduct workshops in rural and urban communities. The films are highly valued as the majority of existing resources are documentaries, and not as helpful for engaging youth.</p> <p>Areas for Enhancement: <i>Film distribution and use:</i> The new films that have been created since 2013 need to be dubbed into Kinyarwanda so as to be accessible for non-English speaking Rwandans.</p> <p><i>Contest mobilization:</i> Contest mobilization occurs during Rwanda’s “Silent Month,” a month set aside to honor survivors and victims of the Rwandan genocide. Schools and organizations close and contest mobilization becomes impossible. The N.C. and her team must mobilize before and after the Silent Month.</p>

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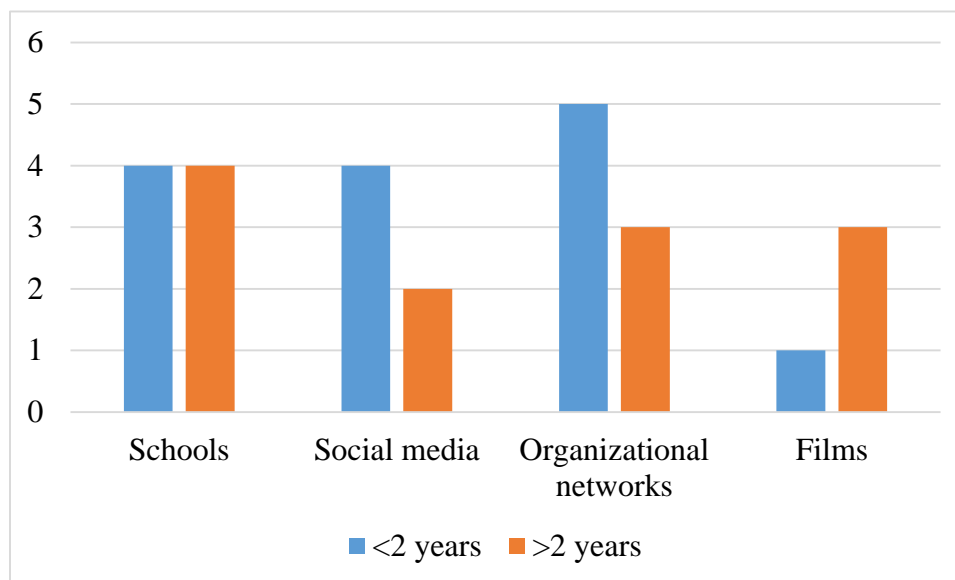
While the process is extremely diverse in the different settings, certain patterns emerge across the country descriptions. For instance, many of the country stakeholders describe similar “local successes” achieved by facilitating the process, such as network building and the use of knowledge gained via narrative analysis in existing health and social programs. As well, certain “areas for enhancement” of the Global Dialogues process are common across settings, particularly related to film distribution and use. These “local successes” and “areas for enhancement” also emerge as strengths and weaknesses in Question 2.

Certain differences are evident between countries depending on how long they have participated in the Global Dialogues process. Countries that have collaborated with Global Dialogues for more than two years (i.e. African countries) mention film use and distribution as both “local successes” and “areas for enhancement” more often than those that are newer to Global Dialogues. These collaborators, who have successfully used the films in the past, are more concerned with access to the films, whereas countries that are newer to Global Dialogues are still searching for ways to use the films. This preoccupation with the films is also reflected in later evaluation questions.

Contest mobilization (Table 6) occurs primarily through schools and organizational networks, although National Coordinators make use of social media platforms (such as Facebook and Twitter) to generate publicity and participation. African countries that have collaborated with Global Dialogues for more than two years also make use of the films to mobilize contest participation. This serves a dual purpose –

participants are able to see a final product of the process, and local decision-makers become familiar with the films.

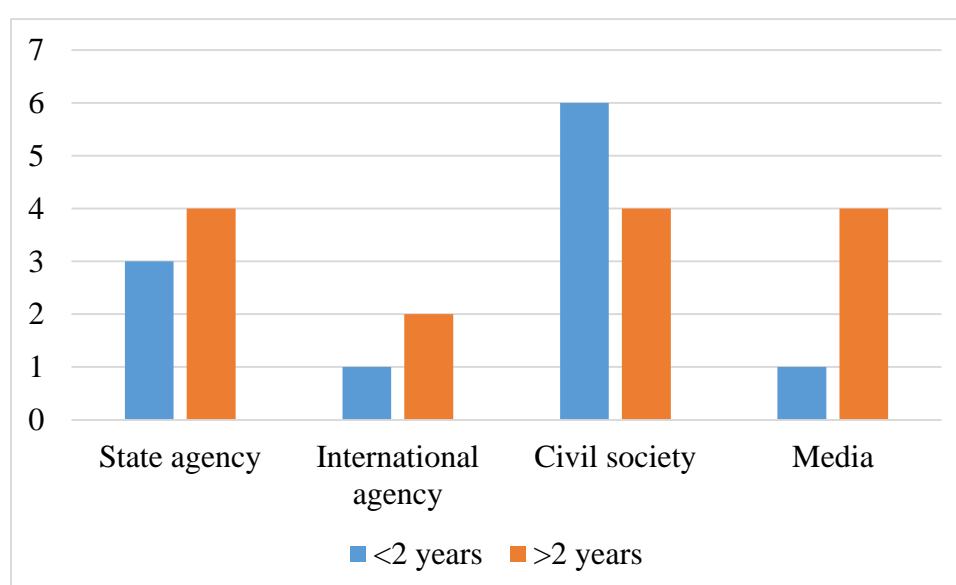
Table 6: Contest mobilization strategies



National Coordinators partner with state agencies (such as the Ministry of Education or Ministry of AIDS), international agencies (such as the United Nations Development Programme), civil society and media representatives to facilitate the Global Dialogues process (see Table 7). All National Coordinators partner with civil society representatives in some manner – ranging from informal youth networks to established non-governmental organizations addressing health challenges. However, all African Coordinators partnered with media representatives. These partnerships reflect African Coordinator’s prioritization of film distribution and use, which is not echoed by the majority of non-African Coordinators. African Coordinators reference the distribution of

films via private bus companies, broadcasts during major sporting events, and mandates from State agencies for use in schools. Conversely, only one non-African Coordinator prioritized building partnerships with media representatives with the purpose of disseminating films. This coordinator also came from the country where many new films are currently being produced, which may explain his desire to prioritize the dissemination of their work.

Table 7: Partnerships



All National Coordinators make use of their personal and professional networks – and increasingly, web-based platforms – to facilitate the Global Dialogues process. Schools, civil society networks and social media are useful mechanisms that most National Coordinators are able to draw on. However, newer National Coordinators who have been with Global Dialogues for less than two years do not prioritize nor make use of the films as much as the African Coordinators.

Question 2: What do stakeholders perceive to be the strengths and weaknesses of the Global Dialogues process?

For the purposes of Questions 2-5, participants will be divided into two categories based on their years of participation: “experienced stakeholder” (have collaborated with Global Dialogues for more than two years) and “novice stakeholder” (have collaborated with Global Dialogues for less than two years).

Strengths

Giving young people voice:

The term “Voice” surfaced consistently in the data, particularly in response to the question: “If you had 30 seconds to tell someone what Global Dialogues is, how would you describe the project?” “Voice” as a theme represents thoughts, ideas, stories, fantasies and fears as expressed by young participants during the Global Dialogues contest. Participants view (and value) the role of Global Dialogues as that of listening to these voices and amplifying them through programs and the Global Dialogues films. “Voice” occurs in three phases: young people talk (via the contest), are heard (via narrative analysis activities), and those voices are amplified (via films and programs).

Participants highlight inclusion as an important factor that facilitates this process in all three phases. During the contest phase, participants indicate the importance of including the “unheard” or “marginalized” voices of young people (novice stakeholder); including these young people’s voices brings their issues “into the mainstream” (experienced stakeholder). By including young people’s voices in public health and human rights dialogue, committed stakeholders are able to “listen to their voices and learn from them,” which occurs by analyzing contest entries during the national and

international juries. Hearing young people's voices is not sufficient; stakeholders must then amplify these voices primarily via the Global Dialogues films, although several stakeholders also mention incorporating lessons learned from analyzing the stories into local and national programs. Thus, young people and their ideas become included in the response to sexual and reproductive health challenges, rather than passive recipients of interventions. Descriptions of the theme "voice" follow the pattern described with essentially no variation.

Contest participation as therapy:

About one-quarter of National Coordinators, all from different continents, reference the therapeutic benefits of contest participation for young people. Several mention the value of writing personal experiences of abuse as a method to facilitate emotional processing. Telling a personal story can help the participant identify resources or recognize their inner strength: "it's important to write because we can see that 'well, we've gone through difficult situations but we can overcome them'" (novice stakeholder).

Films as Tools:

Those who coordinate the process in Africa have a distinct perception of the utility of the process that hinges on the use of the Global Dialogues films. All African stakeholders specifically identify the films as useful tools that support their and their networks' work with young people, a perspective which the two organizational founders echo. The films represent the "perfect tool" to facilitate discussion and engagement with young people (experienced stakeholder). They "are a very useful tool for the purposes of talking about things which are difficult to talk about" such as HIV, sexual and gender-

based violence, and LGBTI issues (experienced stakeholder). Collaborating organizations ask for and use them in their activities. This use of the films by organizations diverges from individuals viewing the films via YouTube - when African facilitators use the films to engage young people, they are considered a "tool for action" with specific purposes (experienced stakeholder). None of the collaborators from outside of Africa identify the films as "tools," nor highlight the films as particularly useful for engaging young people.

Insight into youth perspectives:

Approximately half of the stakeholders mention the insight they gained into young people's perspectives as an important outcome of the Global Dialogues process. This ranges from a personal level to an organizational level. On a personal level, one stakeholder states: "I've learned more from reading the stories from young people than any workshop I've ever attended" (experienced stakeholder). Two different stakeholders argue that reading the contest submissions cultivates empathy among the jurors, and facilitates personal and professional reflection. About one-third of stakeholders reference the utility of this insight in their professional work via programs and initiatives, several of whom were National Coordinators (two Africans, one non-African).

Network building and strengthening:

Network building, broadening or strengthening as a key component of the Global Dialogues process is mentioned by three out of four African National Coordinators, all non-National Coordinator partners or staff, and two out of five non-African National Coordinators who had been with Global Dialogues for two years or less. The African stakeholders mention that participation with Global Dialogues allows for increased

knowledge among collaborators of existing resources such as services and programs: “We know now who’s doing what, with what means, and with what impact” (experienced stakeholder). African stakeholders strategically target partners with different foci so as to maximize the utility of the process. The Global Dialogues staff and other programmatic partners (non-National Coordinators) echo this perception of Global Dialogues’ contribution to local and national networks. As well, one-third of the non-African National Coordinators mention that, via participation with Global Dialogues, they had been exposed to people and organizations previously-unknown: “I believe that the enrichment with the people who you could meet simply by being involved in the contest is incredible” (novice stakeholder). However, the other non-African National Coordinators do not highlight network strengthening or building as a valued component of their participation with Global Dialogues.

Passionate people:

Approximately one-third of the stakeholders mention Global Dialogues’ approach to working with dedicated, passionate people as something they value about the organization. This ranges from personal enjoyment [“there are a lot of wonderful people I’ve met who are a part of this process” (experienced stakeholder)] to professional utility [“it’s really important that people who are engaged in this kind of work meet other people from other countries...so they can build relationships, be inspired” (novice stakeholder)]. These stakeholders described this approach to partnering with “magical people” as a strength unique to Global Dialogues.

Challenges/Areas for Enhancement

Global expansion and loss of utility:

Given the recent expansion, not all regions will receive a film that was directed and produced in their region. Approximately one-third of stakeholders – both African and non-African – question the utility of films that were not culturally-specific, several of whom make multiple comments. Several express doubt, and even a sense of loss, regarding the impact the recent expansion may have on the utility of the films produced each year:

“I know it’s always good to say we got presses throughout the globe, but for us as programmers in terms of tools which are useful for our work, I think we’re definitely on the losing end” (experienced stakeholder).

Others speak more abstractly, doubting whether the issues dealt with in the films will be ubiquitously relevant rather than stating that the films will cease to be useful. One-quarter of the stakeholders express a belief that films will continue to be useful despite a lack of cultural-specificity: several argue that individuals may still emotionally react to a film that does not come from their culture, though these films must be either simple yet powerful, and/or facilitated by a trained facilitator.

Diverse stakeholders speak of this issue, indicating the prevalence of the theme. However, those who express a greater sense of preoccupation and/or sense of loss are African stakeholders, who also identify the films as useful tools in their work. Non-African stakeholders who do not reference the films as a key tool in their engagement with young people do not indicate such a strong preoccupation with the lack of cultural-specificity of the films, although they call into question the issue.

Giving back:

One of the limitations that stakeholders identify relates to the lack of a structured mechanism to provide feedback or appreciation to the young participants. Given that only a small proportion of entries become incorporated into films, approximately one-third of stakeholders argue that young people may not feel that their voices are truly being heard via the process. This can lead to contest fatigue (a waning enthusiasm or sense of discouragement for contest participation) on the part of participants and collaborating organizations, such as schools, and a perception that contest participation is not a worthwhile exercise. Several African National Coordinators reference national prizes as a mechanism that in the past allowed for feedback and interaction with the cohort of young winners.

Stakeholders also express a concern for the lack of a structural mechanism within Global Dialogues to make use of the unused scripts. Stakeholders' views on this issue range from a perception that contest participation provides "relief" even if participants "don't get feedback" (experienced stakeholder) to "young people...might not feel that they are 'getting back' what they are actually investing (in terms of effort, feelings, etc.)" (novice stakeholder). While stakeholders do value the narrative analysis component within the jury processes, one-quarter argue for a need to make use of the vast quantities of entries that do not go on to be included in script adaptation. Some argue for this within the discussion of providing emotional validation to participants, while others perceive this as a missed opportunity to make better use of information in a way that provides direct feedback and results to communities.

Question 3: What do stakeholders perceive to be the impact of the Global Dialogues process?

Short term outcome: Challenging the way people think about the issues by telling a human story honestly

Stakeholders argue that the Global Dialogues process challenges the way people – both participants and communities – view the issues dealt with, specifically through contest participation and watching the Global Dialogues films. Participants and communities are “forced to empathize” via contest participation and the films (novice stakeholder). Stakeholders argue that the story-writing process facilitates personal reflection, dialogue between youth and families, and empathy cultivation. Given that films “give voice” to participants, they provide a useful “pretext for discussion” (novice stakeholder). Stakeholders argue that these films provide a platform for the inclusion of youth in discussion around issues that directly affect them, demystify taboo topics, and facilitate personal reflection. One stakeholder argues that the process, if done correctly, results in “telling a human story honestly,” which facilitates the cultivation of empathy (experienced stakeholder).

Intermediate outcome: Building a multidisciplinary community to identify and respond to needs

Via contest participation, the National Juries and the films, stakeholders believe that the Global Dialogues process facilitates the development of a multidisciplinary community at the national level to identify and respond to the needs of young people. Contest mobilization and the National Juries allow different organizations to learn of each other and the resources offered in their regions or fields. These activities bring to

light the “similarity of how they look at issues,” thereby shedding light on how societies view problems and building a sense of importance of the issues (experienced stakeholder). Stakeholders argue that, via contest mobilization and the National Juries, organizations and local decision-makers learn about young people’s realities and are able to rethink how to address said realities via their programs. Stakeholders mention tools that have been developed using contest entries, and that organizations make an effort to include young people in program activities as a result of collaborating in the Global Dialogues process. African stakeholders also highlight the films as useful tools to facilitate discussion around taboo topics, and therefore increased organizations’ capacity to discuss SRHR.

Question 4: What changes can be implemented to improve Global Dialogues?

Changes to the International Jury

1.) Selection criteria and ranking confusion:

Almost all new stakeholders express some misgivings or confusion both before and during the International Jury regarding how to judge the stories based off of the selection criteria. The concept of identifying a “nugget” as described in the Selection Criteria (Appendix G) proved abstract and challenging for stakeholders who had never been to an International Jury. One stakeholder stated that he felt perplexed when trying to use the selection criteria to assess non-written submissions, such as painted artwork and sculptures. Another argued that “not having very clear criteria created an obstacle” (novice stakeholder). One-quarter of the stakeholders expressed a desire for a defined rubric targeting selected issues or points that form a basis on which to grade the stories.

However, one African stakeholder argued very strongly against this option, stating that “it is our business to understand what young people are writing in the language in which they’re doing it” (experienced stakeholder). No African stakeholder expressed any such confusion with the selection criteria, and no stakeholder offered a solution to resolve this issue.

As well, several novice stakeholders felt confused about how ranking during the International Jury resulted in the top winning stories. Three stakeholders believed that if a story had been voted against by another juror, that story would not be considered for a winning spot. Stakeholders discussed this confusion in plenary during the focus group, and offered the solution that the ranking protocol be re-explained in the moment of voting, rather than simply at the beginning of the Jury.

2.) Footnotes:

A debate emerged relating to the use of footnotes (and other alterations or clarifications) in the submissions. Certain stakeholders felt that the footnotes were useful to clarify cultural specificities and help readers understand nuances being communicated in the stories. Others argued that the core message of international winners should be universal, and that footnotes detracted from readers’ experiences. One stakeholder offered the solution of permitting footnotes to clarify relevant messages, but not for titles (for example, different ways to address elders in a community). However, participants did not reach a unified consensus for the issue.

Beyond the International Jury

1.) Continued engagement with young people:

Approximately one-third of stakeholders argue for a need to continue engaging with young people and communities beyond the contest cycle. As has been mentioned, several feel that the non-winning scripts essentially “get banked” or “become waste” due to the current structure of Global Dialogues’ activities, and this leads to young people to lose interest in or not value contest participation (novice stakeholder; experienced stakeholder). One stakeholder argues that it is the obligation of Global Dialogues and their partners to ensure that communities and young people “get back what they invested” in the contest (novice stakeholder).

Ideas to address this issue include: giving certificates to national winners; including a scrolling script or posting stories on the Global Dialogues website; identifying mechanisms to incorporate the stories or findings from narrative analyses into local programs and initiatives; and connecting young participants with local artists to create art based off of stories.

2.) Strengthen work at the community or national level:

Approximately one-third of stakeholders argue for a need to continue prioritizing and strengthening Global Dialogues’ work at the national and community level, particularly with regards to film use. This includes continuing to make and distribute DVDs of the films, as many organizations and individuals do not have the capacity to easily access the films via YouTube; strengthening relationships with local television networks; and making sure that facilitation tools are available for partners to access when using the films to facilitate discussion. One stakeholder remembers that a manual existed that provided facilitators with a step-by-step guide to using the films; he argues that this manual needs to be updated to include the current films.

Stakeholders seemed to be making an argument that, while technology has increased the accessibility of the films, “breadth should not replace depth” (experienced stakeholder). That is, Global Dialogues should continue to prioritize the utility of the process at the national and community level.

3.) Tools, support and communication:

The majority of non-African National Coordinators who joined Global Dialogues’ team in 2013 indicate that they would appreciate more communication, support, tools and/or learning opportunities so as to better facilitate the process in their regions. Communication could either be with the International Coordinator or with other members of the Global Dialogues team. Novice stakeholders perceive the African National Coordinators as sources of insight into facilitating the Global Dialogues process, and valued the opportunity at the International Jury to hear their perspectives and experiences. Stakeholders suggest making use of web-based platforms to facilitate knowledge-sharing and opportunities for collaboration.

As well, these newer stakeholders either reference a desire for specific tools that could facilitate introducing the process into different regions or are unaware of existing tools. As mentioned above, one stakeholder who has collaborated with Global Dialogues for several years does mention one such tool that aided facilitators’ use of films, but believes that this tool needs to be updated.

Question 5: How can Global Dialogues strengthen its approach to cultivate compassion and empathy in the long term?

Global Dialogues' founders and key stakeholders define empathy as the ability to be sensitive to the experiences of another person, and compassion as the wish to relieve the suffering of the other person. Compassion depends on empathy. Theoretically, once a person identifies with and feels sensitive to another person's suffering, they naturally feel compelled to see their suffering alleviated. Thus, cultivating empathy through different activities will result in an increased number of compassionate acts.

Stakeholders believe that empathy cultivation occurs throughout the Global Dialogues process: via contest participation, young people are called upon "to use their imagination to relate to others" (experienced stakeholder); decision-makers hear previously-unheard voices via the Juries and incorporate the new information into local programs and policies; and the films amplify these voices further, thus providing continuous opportunities for film viewers to empathize with the stories and characters.

However, half of the stakeholders argue that this process can be intensified by continued engagement in the various activities. Currently, the structure of the Global Dialogues process inhibits continuous engagement with contest participants and collaborators. These stakeholders argue that Global Dialogues may intensify and enhance the cultivation of empathy and compassion by restructuring the process in a way that provides continuous opportunities for dialogue between young people themselves and with local decision-makers. Some ideas for specific changes include:

- Targeting specific marginalized populations, such as people living with HIV;

- Creating programs that connect young participants from different regions and facilitating dialogue and engagement;
- Prioritizing advocacy as a component of Global Dialogues' activities.

Suggestions for how to better cultivate empathy and compassion followed similar patterns as suggestions for other ways to strengthen the Global Dialogues process.

Essentially, stakeholders argue that the process needs to be deepened – engagement with participants and collaborators should be ongoing, and the knowledge generated from such activities should be used to accomplish a specific aim.

Discussion

Major findings in context of prior evaluations

Global Dialogues has maintained continuous evaluation activities that contribute towards their “culture of learning” (Winskell & Enger, 2005, pg. 408). The last external evaluation occurred in 2008, consisted of an evaluation of the scriptwriting contest, the national and international juries, and film distribution and use. This evaluation differed from the 2014 evaluation, in that the evaluator was able to include a wider variety of stakeholders – including contest participants, many African National Coordinators and other collaborators – as the evaluator was based in Africa. As well, the 2008 evaluation included only African stakeholders, as the process was based solely in Africa at this time point. This evaluation revealed that stakeholders perceived the contest as an opportunity for young people to express themselves, present solutions and become linked to existing resources, primarily community-based organizations. The overall process provided decision-makers with an opportunity to listen to young people, learn from them, and go on to use the newfound knowledge in existing programs. Lastly, stakeholders interviewed in this evaluation believed the films filled a gap by providing culturally-appropriate, on-target tools for working with young people.

The 2008 evaluation generated a condensed list of recommendations for Global Dialogues, some of which emerged in the current evaluation as well. 2008 evaluation participants suggested that Global Dialogues explore possibilities to make use of the contest entries that were not turned into films; increase training and guidance to selection teams and participants; heighten the visibility and increase publicity via the website; improve the breadth and efficiency of film distribution; dub the films into more languages; widen the focus of the contest to include other problem areas; and develop mechanisms to ensure more continuous activity between contests.

Several key changes have occurred since 2008. First, Global Dialogues took the suggestion of these stakeholders and expanded the focus of the contest to include other problem areas, such as substance abuse, gender-based violence and sexual health beyond HIV. Second, in 2013 Global Dialogues expanded beyond African borders to include countries in Latin American, Eastern European, and Asian regions. It was during this time that Scenarios from Africa transitioned into Global Dialogues. The thematic and geographic expansion were reflected in the diverse backgrounds and perspectives of the 2014 International Jurors, as well as the length of experience with Global Dialogues that jurors had. African National Coordinators prioritized the films as key tools to address HIV. As well, African National Coordinators most often spoke to the intermediate and long-term outcomes of Global Dialogues, such as increased collective capacity and decreased stigma towards PLWHA when speaking of the impact of Global Dialogues. This contrasts with the non-African National Coordinators, who did not prioritize HIV as the key issue to address with the Global Dialogues process, did not highlight the films as

key products that came out of the process, and more often spoke of outputs (such as contest participation) when discussing the impact of Global Dialogues.

Based off of the findings from this current 2014 evaluation, stakeholders continue to perceive the Global Dialogues process as a valuable action model that provides a space for young people to voice their concerns and for decision-makers to learn from them. Several of the 2008 suggestions for improvement have been addressed, such as improving the organizational website, facilitating increased access to films via the relationship with YouTube, widening the contest thematic focus and dubbing the films into more languages. However, three of the seven 2008 suggestions for improvement were reiterated in 2014: make use of the non-winning contest entries; increase training and guidance; and develop mechanisms to ensure more continuous activity between contests.

Limitations

This evaluation had several limitations. First, the sample only included stakeholders who were scheduled to attend the International Jury in Atlanta. Stakeholders living abroad who could not attend the Atlanta-based International Jury, including eight National Coordinators from Africa who have collaborated with Global Dialogues for many years, were not included in this evaluation due to logistical and language barriers. As well, only one representative from each country was included in the sample, again due to logistical and language barriers. The exclusion of these stakeholders represents a possible gap in evaluation findings, in that the evaluator was unable to go in-depth into multiple perspectives of the local realities that influence the implementation of the Global Dialogues process.

As well, semi-structured interviews were video-recorded with the purpose of using segments of interviews in a video about Global Dialogues. This may have led to a social desirability bias in the response of stakeholders during these interviews. To address this issue, the evaluator made an effort to triangulate data collection with mixed qualitative methods and create non-video-recorded spaces outside of semi-structured interviews in which stakeholders could discuss their perspectives. These non-video-recorded informal interviews revealed more criticism of Global Dialogues than the video-recorded interviews, indicating that stakeholders may have felt uncomfortable expressing negative comments while being video-recorded. The evaluator followed up with additional questions generated by the non-video-recorded informal interviews with further in-person interviews or email questions; these follow-up contacts were especially important for filling in any gaps in the semi-structured and informal interviews.

Lastly, the evaluator alone coded and analyzed the qualitative data. Qualitative analysis benefits from multiple perspectives and iterative dialogue about the data, without which nuanced elements of the data's themes may go unexplored or poorly understood. Without having a co-researcher with whom to analyze the data, the evaluator may have missed or misunderstood the data, thus skewing the results.

Implications for Global Dialogues

Based off of the evaluation findings, the evaluator recommends that Global Dialogues be reshaped in the following ways:

- 1.) Increase opportunities for learning, collaboration and tool-sharing between National Coordinators: Global Dialogues could use web-based platforms – such as Google Drive and Facebook – to provide a centralized location for increased connection and

collaboration between National Coordinators, including the sharing of tools (such as how-to manuals for different components of contest mobilization and film use), dissemination of successful practices and lessons learned. This would provide a space for National Coordinators to learn from each other and adapt tools for use in their local context. This would also be simple, low-cost and require little extra work from the International Coordinator.

As well, time should be allotted during the International Jury for National Coordinators to engage in discussions about successful practices, common challenges and any other comments or concerns they might have. This will allow novice National Coordinators to gain insight into the Global Dialogues process, as well as increase the personal connections between the network of National Coordinators.

2.) Address selection and ranking confusion before the International Jury: Currently, the selection criteria and ranking protocol for the selection of the winning international scripts are communicated in a “Selection Criteria” document (see Appendix F: Selection Criteria) that is emailed to jurors along with the 200 winning national stories. The document is six pages long and written in English. Given the overall confusion by newer National Coordinators in the 2014 International Jury, this tool should be revised with input from National Coordinators so that it better communicates the selection and ranking protocols. If possible, this tool should be offered in multiple languages, including French and Spanish, so as to eradicate potential confusion due to language barriers.

3.) Create, update and disseminate tools: Currently, National Coordinators learn how to facilitate the Global Dialogues process based off of in-depth, individual conversations with the International Coordinator. Different National Coordinators with more

experience have gone on to develop tools for contest mobilization, jury facilitation, and the translation of knowledge from the analysis of the narratives into existing health promotion efforts. However, there are few existing, written resources that National Coordinators can turn to if they desire to replicate successful practices communicated to them from other stakeholders, and those that exist are either out of date or poorly disseminated. Global Dialogues should prioritize the creation of tools that teach newcomers how to best facilitate the Global Dialogues process in diverse settings, update existing resources to reflect Global Dialogues' current approach, and make these tools available and accessible for its diverse partners.

4.) Increase continuous engagement with key community-based collaborators: Ideally, Global Dialogues would increase continuous engagement with young participants; however, this is not feasible nor cost effective given the number of participants each year. Rather, Global Dialogues could identify specific community-based stakeholders with whom to expand and deepen collaboration. As stands, contest mobilization begins in January and the International Jury concludes in June; therefore, collaboration with Global Dialogues stakeholders does not occur July through December. Global Dialogues should prioritize supporting the translation of knowledge derived from analyzing narratives in the National Juries into existing or emerging local health promotion efforts, such as health education or advocacy strategies. This will continue engagement with National Coordinators as well as their collaborators (which may include young participants) throughout the course of the year. This will also ensure that youth voices are amplified via community-based programs, in addition to the films.

Future Evaluations with Global Dialogues

Evaluations of the Global Dialogues process are especially complicated given the dispersed locales where the process occurs. As well, different stakeholders have different skillsets, not all of which are compatible with public health evaluation methods.

However, it would be beneficial to better understand the Global Dialogues process more in-depth on a case-by-case basis that compares and contrasts the process in different contexts (perhaps analyzing the process in Nigeria, where the National Coordinator has coordinated the process since 2005, with Mexico, where the process began in 2014).

Such an evaluation would use the framework of Tacchi and Lennie (2014), prioritizing a mixed methods approach and the inclusion of diverse stakeholders – such as contest participants and collaborators – at the national level to better understand the necessary elements to best realize the Global Dialogues process. A case study evaluation approach would require significant technical support from collaborators at Emory University, but could provide a valuable opportunity to both deepen understanding of the Global Dialogues process and strengthen Emory University's collaboration with community-based partners.

Implications for E-E Practice and Evaluation

Global Dialogues stakeholders perceive the organization as a third generation E-E approach. Contest participation provides an opportunity for young people to make sense of the issues, collectively negotiate new meanings and build new norms (Winskell & Enger, 2014). Young participants and local partners provide the expertise and make sense of the information generated via the contest, Juries and films (Winskell & Enger, 2005, 2009). Global Dialogues does not attempt to control interpretation of the films via common mechanisms such as epilogues; rather, local facilitators and audiences have full

ownership over their understanding of the film narrative (Winskell & Enger, 2014). Partners use the films as dialogue-starters, and facilitate individual and collective sense-making via discussions. Thus, the “target audience” articulates both the health problems and solutions, and generates alternative ideas and theories by engaging in sense-making activities. Local partners and communities strengthen their agency to respond to local challenges based off of a deeper understanding of young people’s needs and available human, informational and material resources. Global Dialogues moves beyond the first and second generation approaches, and fulfills what Obregon and Tufte propose: “a more holistic, interdisciplinary, culture-centered and audience sensitive theoretical basis” (Obregon & Tufte, 2014, p. 172).

However, given the increasingly-expansive reach of internet technology, the Global Dialogues films are seen in a variety of settings that diverge from the “target audience.” The effects of such widespread and diverse viewership is not currently understood. How are films developed for Nigerian audiences being used and understood among Indonesian audiences? US-based audiences? Mexican audiences? How can E-E evolve as a field to best harness Web technology while still adhering to third generation preoccupations with culture-centered problem identification and structural inequality? And how can third generation E-E programs such as Global Dialogues continue to prioritize the strengthening of community capacity despite this lack of control of who sees their films and how those films are seen?

Lennie and Tacchi’s (2013) framework provides useful guidance for the creation of evaluation approaches to assess this changing landscape. By shifting evaluation practice to an internal process that aims to continually improve practices and support

innovation development, third generation E-E practitioners such as Global Dialogues can develop the tools to better assess and understand how E-E facilitates social change. Greater priority should be placed on how social change occurs in these diverse environments, and whether certain components are found across settings that can be replicated as “best practices.” Lastly, Global Dialogues and other third generation E-E programs should prioritize the assessment of culture-centered strengthening of community capacity that may (or may not) be occurring as a result of their E-E products, and what role new technology may play in facilitating this change.

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Appendix A: Observation Guide - International Jury Activities

Evaluation questions:

- 1.) What are the strengths and weaknesses of the GD process?
- 2.) What is the process like in different settings?
- 3.) What do the stakeholders perceive to be the impact of the GD process?
- 4.) What changes can be implemented to improve Global Dialogues?
- 5.) How can GD strengthen its long-term approach to cultivate compassion and empathy in the long term?

Thursday morning, informal observations –

- How do jurors organize themselves? Different groups? Different alliances?
- What do jurors get excited about? Certain jurors more/less engaged? What does that look like? Signs of frustration?
- Do jurors talk about compassion/empathy? Is it on their radar? If they do, how? If they don't, what do they talk about as most important?

MAIN QUESTION: What is the most important to jurors?

- What did they do to make you think that?

Thursday afternoon/Friday morning sessions: Things to observe -

- During presentations, which stories are being promoted? Which are being demoted?
- What arguments are being used?
- Do jurors mention GD goals when arguing? Which goals? How does the debate around goals flow?
- Do jurors mention future directions when arguing? How? In what directions?

- Do the arguments used reflect jurors' perception of GD's impact? Role in different settings? If so, how?
 - o Does this say anything about what they perceive to be GD's strengths? If so, how? What elements are repeatedly referenced as valuable?
 - o Does the absence of certain GD elements reflect weaknesses? If so, how? What are they?

Saturday: Things to observe –

- What arguments are being used for and against stories?
 - o What does that imply about how they perceive the utility of the films?
 - o What does that imply about their perception of the role of Global Dialogues?

Things to look for: to be searched for throughout observation of formal planned activities and informal interactions.

- Goals
- Impact
- GD role // purpose
- Strengths
- Weaknesses
- Future directions
- Compassion
- Empathy

Appendix B: Semi-Structured Interview Guide (English)

Standard introduction: My name is Robyn Singleton, I am a Master of Public Health student at Emory University. I have been asked by Global Dialogues to conduct an evaluation of the Global Dialogues process, the purpose of which is to analyze the Global Dialogues process and its outputs through the eyes of diverse stakeholders, identify strengths and weaknesses of the process, and analyze stakeholders' perception of the process's impact.

In order to obtain this information, we are interviewing participants of this year's International Jury. This interview will consist of open-ended questions that you may answer in as much or as little detail as you desire. The interview will be video-recorded, and your answers may be used in the Global Dialogues presentational video that will be developed later this year. Interviews should last no longer than 45 minutes.

With that in mind, we request your support and participation in this evaluation. As a primary stakeholder, you have an insider's perspective into the Global Dialogues process and how participating has affected your community, networks and organization. If you choose to participate, you will have the right to ask that parts or all of recordings of your interviews be destroyed at any point, or that only specific sections of your interview be considered for inclusion in the presentational video. You may also opt to be interviewed but not video-recorded.

Are you willing to be interviewed by me, Robyn Singleton?

Yes, I am willing to be interviewed for the purposes of this evaluation.

Signature:

Yes, I am willing to be video-recorded in this interview and will allow segments of my interview to be used in the Global Dialogues presentational video.

Signature:

Thank you for your cooperation.

About the interviewee:

- 1.) Could you please give your name and the country you represent?

- 2.) When you're not busy with Global Dialogues activities, what kind of work (or studies) do you do?

- 3.) When did you start to be involved with Global Dialogues and what role(s) have you played?

- 4.) What motivates you to be involved with Global Dialogues?

About Global Dialogues:

- 5.) If you had 30 seconds to tell someone what Global Dialogues is, how would you describe the project?

- 6.) In your opinion, how has the Global Dialogues process had an impact in your country?

- a. Probe: Do you have an example you could share?
- 7.) What are the main shortcomings of the project that you would like to see addressed?
- a. Probe: Anything else?
- 8.) What should Global Dialogues be sure not to change?
- a. Probe: Anything else?
- 9.) This year (and in year's past, in the case of veteran coordinators), how has the knowledge gained from the study of contest narratives been applied to improve activities, programs and/or policies?
- a. Probe: Could you give me an example?
- 10.) **Question for Kate**: Please tell me about the Global Dialogues narrative analysis at Emory. How is it done and what is the rationale? What are you learning?
- 11.) In your opinion, what social issues would young people in your country most want Global Dialogues to address?
- a. Probe: What about areas beyond sexual and reproductive health and rights?
 - b. What social issues do you (interviewee) want Global Dialogues to address?
- 12.) A key objective of Global Dialogues is to expand, deepen and broaden networks of people and organizations working collaboratively.

- a. In your context, how is Global Dialogues succeeding or not succeeding at achieving this objective?
 - b. How has your involvement in Global Dialogues affected the size, breadth and depth of your own collaborative networks?
 - i. Probe: Could you give me an example?
 - c. What should Global Dialogues do to better bring people and organizations together?
 - i. Probe: Could you give me an example?
- 13.) In your context, how is Global Dialogues succeeding or not succeeding at cultivating empathy and compassion for people suffering from discrimination?
- i. Probe: Could you give me an example to understand better?
 - b. How should Global Dialogues be changed to become more effective at cultivating empathy and compassion?

***At this point, turn off the video camera.**

14. How is Global Dialogues doing coordinating and managing the project internationally?
- a. Probe: Can you expand on that?
15. Are there any aspects of project coordination and management that Global Dialogues is handling well?
- a. Probe: Can you give an example?

16. In what aspects does Global Dialogues need to improve its project coordination and management?

a. Please detail specifically how to address those shortcomings.

Standard conclusion: Thank you for your time and input. Global Dialogues will use the information gathered from these interviews to strengthen their work around the world. If you have any questions or comments, feel free to express them now or later via email: Robyn Singleton, rsingl@emory.edu.

Appendix C: Semi Structured Interview Guide (Spanish)

Introducción estándar: Mi nombre es Robyn Singleton, soy estudiante de salud pública en la Universidad de Emory. Estoy llevando a cabo una evaluación para Diálogos Globales para analizar el proceso y sus impactos desde la perspectiva de los coordinadores nacionales y otros colaboradores.

Para ello estamos entrevistando a los participantes del Jurado Internacional. La entrevista consistirá en 16 preguntas, que pueden contestarse en mucho o poco detalle. La entrevista será grabada, y segmentos de su entrevista pueden ser usados en un video sobre Diálogos Globales que se realizará antes del fin del año. Las entrevistas no deben de durar más de 45 minutos.

Solicitamos su participación en la evaluación. Como colaborador/a principal, usted tiene una perspectiva clave del proceso de Diálogos Globales y cómo la participación en el mismo ha afectado su comunidad, su organización y su red profesional. Si usted decide participar, tiene derecho a pedir que solo partes de la entrevista sean consideradas para inclusión en el video; además, tiene derecho a pedir que no le grabemos.

¿Está de acuerdo/a con que yo, Robyn Singleton, le entreviste?

Sí, consiento estar entrevistado/a para la evaluación:

Firma:

Sí, consiento que mi entrevista sea grabada, y que segmentos sean usados en el video sobre Diálogos Globales.

Firma:

Gracias por su colaboración.

Sobre el/la entrevistado/a:

- 1.) ¿Me puede dar su nombre y el país que usted representa?
- 2.) Cuando no se ocupa con las actividades de Diálogos Globales, ¿Qué tipo de trabajo (o estudios) realiza usted?
- 3.) ¿Cuándo comenzó a colaborar con Diálogos Globales, y qué papeles ha desempeñado?
- 4.) ¿Qué le motiva a colaborar con Diálogos Globales?

Sobre Diálogos Globales:

- 5.) Si tuviera 30 segundos para explicar qué es Diálogos Globales, ¿Cómo lo describiría?
- 6.) En su opinión, ¿Cómo ha impactado Diálogos Globales a su país?
 - a. Probe: ¿Me puede dar un ejemplo?

- 7.) ¿Cuáles son las limitaciones del proyecto que a usted le gustaría que trabajaran?
- a. Probe: ¿Algo más?
- 8.) ¿Cuáles son los aspectos del proceso que no debe cambiar Diálogos Globales?
- a. Probe: ¿Algo más?
- 9.) En su experiencia, ¿Cómo ha sido usado el aprendizaje sacado del análisis de las entregas (cortometrajes) para mejorar actividades, programas y/o políticas?
- a. Probe: ¿Me puede dar un ejemplo?
- 10.) Pregunta para Kate. Ignora.
- 11.) En su opinión, ¿Cuáles problemas sociales a los jóvenes les gustaría que abordara Diálogos Globales?
- a. Probe: ¿Algunas áreas fuera de la salud sexual y reproductiva?
- b. ¿Cuáles son los problemas sociales que a usted le gustaría que abordara Diálogos Globales?
- 12.) Un objetivo importante de Diálogos Globales es fortalecer la coordinación de redes de personas y organizaciones.
- a. En su contexto, ¿Cómo se logró o se falló a lograr este objetivo?

- b. Debido a su colaboración con Diálogos Globales, ¿Cómo han cambiado las redes colaboradoras de su organización?
 - i. Probe: ¿Me puede dar un ejemplo?
 - c. ¿Qué debe hacer Diálogos Globales para fortalecer más la colaboración de redes de personas y organizaciones?
 - i. Probe: ¿Me puede dar un ejemplo?
- 13.) En su contexto, ¿Diálogos Globales logra o no la cultivación de empatía y compasión para personas sufriendo por la discriminación?
- a. Probe: ¿Me puede dar un ejemplo para entenderle mejor?
 - b. ¿Qué puede hacer Diálogos Globales para mejor cultivar la empatía y compasión?

Apague la cámara –

- 14.) ¿Cómo está la coordinación y manejo desde Atlanta del proyecto internacional?
- a. Probe: ¿Puede explicar eso un poco más?

15.) ¿Hay algunos aspectos de la coordinación que Diálogos Globales maneja bien?

a. Probe: ¿Me puede dar un ejemplo?

16.) Con respecto a la colaboración internacional, ¿En qué aspectos necesita mejorar Diálogos Globales?

a. Por favor, explíqueme cómo enfrentar estas dificultades.

¿Tiene usted alguna otra pregunta o quiere hacer algún comentario?

Conclusión estándar: Muchas gracias por su tiempo y apoyo. Diálogos Globales usará la información obtenida por estas entrevistas para fortalecer y mejorar su trabajo en los diversos países. Si usted tiene cualquier pregunta o comentario, me los puede comunicar a través de correo electrónico a rbsingl@emory.edu.

Appendix D: Focus Group Guide

About the contest:

- 1.) What do you think is the value of the contest for participants?
- 2.) What is the value of the contest for contest organizers?
- 3.) What are the biggest challenges you face in carrying out a contest?
 - a. What solutions have you found for these challenges?
- 4.) In your opinion, why do some kids choose not to participate?
 - a. What can be done about that?
- 5.) **Optional – only ask if not already answered by previous questions:** What are the most effective strategies for carrying out a successful contest?

About the National Juries:

- 6.) What is the value of the National Juries?
- 7.) What are the challenges of taking full advantage of the National Juries?
 - a. What solutions have you found for these challenges?

About the films:

- 8.) What do you think is the value of the Global Dialogues films?
- 9.) What do you see to be the limitations of the Global Dialogues films?

- 10.) What are the challenges to using of the Global Dialogues films?
- a. What solutions have you found for these challenges?
- 11.) How should Global Dialogues film production evolve to keep pace with the current media and Internet context?

Appendix E

Table 8: Construct Table

Evaluation question	Method	Question
1.) What is the GD process like in different settings?	Interviews	<p>Q5: If you had 30 seconds to tell someone what Global Dialogues is, how would you describe the project?</p> <p>Q9: This year (and in year's past, in the case of veteran coordinators), how has the knowledge gained from the study of Global Dialogues contest narratives been applied to improve activities, programs and/or policies?</p> <p>Q10: Question for Kate: Please tell me about the Global Dialogues narrative analysis at Emory. How is it done and what is the rationale? What are you learning?</p> <p>Q12b: How has your involvement in Global Dialogues affected the size, breadth and depth of your own collaborative networks?</p> <p>Q15: Briefly, please describe the Global Dialogues jury phase.</p>
	Facilitated Group Discussion	<p>Q3.) What are the biggest challenges you face in carrying out a contest?</p> <p>Q3a.) What can be done about that?</p> <p>Optional Q5.) What are the most effective strategies for carrying out a successful contest?</p>

		<p>Q7.) What are the challenges of taking full advantage of the National Juries? Q7a.) What solutions have you found for these challenges? Q11.) What are the challenges of taking full advantage of the Global Dialogues films? Q11a.) What solutions have you found for these challenges?</p>
	Observation	
2.) What are the strengths and weaknesses of the GD process?	Interviews	<p>Q5: If you had 30 seconds to tell someone what Global Dialogues is, how would you describe the project? Q7: What are the main shortcomings of the project that you would like to see addressed? Q8: As we improve Global Dialogues in the future, what should Global Dialogues be sure <u>not</u> to change? Q14: Are there any aspects of project coordination and management that Global Dialogues is handling well? Q15: In what aspects does Global Dialogues need to improve its project coordination and management?</p>
	Facilitated Group Discussion	<p>Q1.) What is the value of the contest for participants? Q2.) What is the value of the contest for contest organizers? Q4.) Why do some kids choose not to participate? Q6.) What is the value of the National Juries? Q9.) What is the value of the Global Dialogues films? Q10.) What are the limitations of the Global Dialogues films?</p>
	Observation	<p>- Do the arguments used reflect jurors' perception of GD's impact? Role in different settings? If so, how?</p> <ul style="list-style-type: none"> o Does this say anything about what they perceive to be GD's strengths? If so, how? What elements are repeatedly referenced as valuable? o Does the absence of certain GD elements reflect weaknesses? If so, how? What are they?
3.) What do the stakeholders perceive to be the impact of the GD process?	Interviews	<p>Q4: Why are you involved in Global Dialogues? Q5: If you had 30 seconds to tell someone what Global Dialogues is, how would you describe the project? Q6: How the Global Dialogues process had an impact in your region?</p>

		Q12a: A key objective of Global Dialogues is to expand, deepen and broaden networks of people and organizations working collaboratively in response to the causes at hand. In your context, how is Global Dialogues succeeding or not succeeding at achieving this objective?
	Facilitated Group Discussion	Q1.) What is the value of the contest for participants? Q2.) What is the value of the contest for contest organizers? Q6.) What is the value of the National Juries? Q8.) How did organizing and/or participating in the National Jury impact you and your work?
	Observation	<ul style="list-style-type: none"> - Do jurors mention GD goals when arguing? Which goals? How does the debate around goals flow? - Do the arguments used reflect jurors' perception of GD's impact? Role in different settings? If so, how? - What arguments are being used for and against stories? <ul style="list-style-type: none"> o What does that imply about how they perceive the utility of the films? <p>What does that imply about their perception of the role of Global Dialogues?</p>
4.) What changes can be implemented to improve Global Dialogues?	Interviews	<p>Q7: What are the main shortcomings of the project that you would like to see addressed?</p> <p>Q8: As we improve Global Dialogues in the future, what should Global Dialogues be sure <u>not</u> to change?</p> <p>Q11: In your opinion, what social issues would young people in your country most want Global Dialogues to address?</p> <p>Q11b: What social issues do you (interviewee) want Global Dialogues to address?</p> <p>Q12c: What should Global Dialogues do to better bring people and organizations together to address the challenges at hand?</p> <p>Q14: Are there any aspects of project coordination and management that Global Dialogues is handling well?</p> <p>Q15: In what aspects does Global Dialogues need to improve its project coordination and management?</p>
	Facilitated Group Discussion	Q12.)How should Global Dialogues film production evolve to keep pace with the current media and Internet context?

	Observation	<ul style="list-style-type: none"> - During presentations, which stories are being promoted? Which are being demoted? - What arguments are being used? <ul style="list-style-type: none"> o Do jurors mention future directions when arguing? How? In what directions?
5.) How can GD strengthen its approach to cultivate compassion and empathy in the long term?	Interviews	<p>Q13a: Another overriding objective of Global Dialogues is to cultivate empathy and compassion for people who are affected by the social phenomena that the project addresses. In your context, to what extent is Global Dialogues succeeding or not succeeding at this objective?</p> <p>Q13b: How should Global Dialogues be changed to become more effective at cultivating empathy and compassion?</p>
	Facilitated Group Discussion	
	Observation	<ul style="list-style-type: none"> - Do jurors talk about compassion/empathy? Is it on their radar? If they do, how? If they don't, what do they talk about as most important?

Appendix F

Table 9: Codebook

Code name	Definition
Q1: Strengths and Weaknesses	Aspects (inputs, activities, outputs or outcomes) of GDP that interviewees identify as positive; aspects identified as needing improvement.
Q2: Process	Structural code to be applied to questions that relate back to Evaluation Question 2: What is the GD process like in different settings?
Q3: Impact	Structural code to be applied to questions that relate back to Evaluation Question 3: What do stakeholders perceive to be the impact of the process?
Q4: Changes for Improvement	<p>References to and suggestions for changes, things to keep the same, and/or future directions that GD can pursue.</p> <p><u>When not to use:</u> When a stakeholder is remarking on a strength or</p>

	weakness/challenge of the process, but not referencing it as something to specifically address.
Q5: Empathy/Compassion	<p>Code to be applied to questions assigned to Evaluation Question 5: How can GD strengthen its approach to cultivate compassion and empathy in the long term? Also applied to comments, references using the words "empathy" or "compassion" within other questions not pre-constructed to answer this question.</p> <p><u>When not to use:</u> For comments within other questions that relate to empathy and compassion, but don't use these words. Memo in these instances.</p>
Topics	<p>Social areas and topics that are mentioned by NCs as important to them/their countries, and then what they think YP find to be important and/or relevant, and would want to write about in future contests.</p> <p><u>When to use:</u> References to specific topics that can be included in future contests.</p> <p><u>When not to use:</u> Social issues that are expressed as important but not specifically for GD to include as a future theme</p>
Personal Characteristics	<p>Characteristics or emotions expressed by or about GD's collaborators that influence their participation with GD. For example: Passion, honesty, integrity, etc.</p> <p><u>When not to use:</u> references to personal characteristics that do not pertain to the GDP. Exclude descriptions of professional activities. Ex: "GD has been useful for me in the field I work in."</p>
Global vs. Regional	Comments or responses related to recent expansion of GD or the impact of a global approach on the GDP in local settings.

	<p><u>When not to use:</u> References to global or regional coordination, or challenges in local settings unrelated to recent global expansion.</p>
Youth Voice & Mobilization	<p>Comments or responses that mention the following activities: Scriptwriting contest mobilization; video contest mobilization.</p> <p>Associated short-term outcomes: increased knowledge and use of local and Web-based resources/info; increased knowledge of and dialogue about the topics; and broader/stronger networks.</p>
Social Media for Change	<p>Anything mentioned related to activities: script adaptation, film production, language dubbing, film distribution and use.</p> <p>Associated short-term outcomes: Increased knowledge of the topics, dialogue with personal networks, identification with film characters and storylines, SRH audio-visual resources, and capacity for lip-sync dubbing.</p> <p><u>When not to use:</u> when interviewees refer to past activities that they have conducted for GD. Ex: "I was hired to coordinate the dubbing of films in 2005..." CAN include past films and film use.</p>
New Knowledge	<p>Anything mentioned related to activities: national and international juries, and narrative analysis of scripts.</p> <p>Associated short-term outcomes: increased knowledge of youth perspectives, emerging issues, empathy among decision-makers and broader communities, understanding among jury participants of current services and education, and stronger/broader national and international networks.</p>
Activism	<p>Anything mentioned related to activities: Distribution and film use, application of new knowledge and films to local programs and policies;</p>

	<p>Associated short-term outcomes: increased knowledge of youth perspectives, emerging issues, empathy among decision-makers and broader communities, understanding among jury participants of current services and education, and stronger/broader national and international networks.</p>
Monitoring & Evaluation	<p>Anything mentioned related to activities: observations and recommendations from juries, participatory sketching evaluation of films, compilation of regional and national contest and jury reports, collection of data on contest participation, network mapping, collection of social media data, periodic internal and external evaluations, ongoing communication with project partners and participants;</p> <p>Associated short-term outcomes: increased knowledge of GD activities, adaptation of GD's approaches, and dissemination of new knowledge to local communities and globally via the Web.</p>

Appendix G: Selection Criteria



GlobalDialogues

Selection of Winning Contest Entries

Selection Criteria 2014

As a Global Dialogues juror, you will be reading and discussing young people's contest contributions with a view to selecting the winners. In order to ensure that the process is fair to young people in all participating countries, it is important that the same selection criteria be used everywhere. This document presents the criteria to apply, or the things to bear in mind, as you go about selecting winners.

Global Dialogues' focus

As in past and future Global Dialogues' contests, the 2014 edition invited young people to address HIV/AIDS & sexuality, as well as related social phenomena that help us to gain insights into the social context of youth sexual attitudes and behavior.

At www.globaldialogues.org, the project website, you can find and download the official contest leaflet in numerous languages. It is essential that you take a moment to read that leaflet carefully, as it will give you a clear idea of the information young people had as they embarked upon writing their contest entries.

What we are looking for are stories (or ideas or themes within stories) that could be adapted into engaging, useful films to address HIV/AIDS and sexuality and/or related "upstream" social phenomena, such as gender-based violence and drug and alcohol abuse.

Please bear in mind that Global Dialogues film production teams often combine elements from two or more contest entries to create a hybrid script. For example, we could easily imagine that stories that focus mostly on sexuality might be blended with stories about drugs and alcohol to generate compelling film scripts.

Specific elements that *increase one's chances to win*

What specific elements make for a *useful* film on HIV/AIDS and sexuality and/or related social phenomena? What specific things should a juror be looking for in a winning contest entry?

To answer that question, jurors are invited to read each contest entry from three different perspectives:

1) The perspective of members of your community who might one day watch a film based on the contest entry you are reading – on television, in a screening conducted by on local organization, or on the Web. Web-based distribution of Global Dialogues films makes it possible for us to address highly sensitive topics more head-on than in the past, when we always had to worry about censorship at national TV stations in conservative countries. We now have the freedom, and the responsibility, to say what really needs to be said.

2) The perspective of organizations that might one day use a film based on a given contest entry in their activities in the field.

3) The perspective of someone who is personally affected by the issue(s) raised in the film. Depending on the contest entry, this could be, for example, a person living with HIV, a member of the sexual diversity, someone who is addicted to drugs – or one of their family members or friends.

1) The perspective of members of your community who might one day watch a film based on the contest entry you are reading. Please ask yourself:

a) Would people in your community (including people who watch video online) be able to **identify** with the characters and the situation presented in this film?

b) Would this film be considered **original and creative** in its approach, perspective or tone so as to **capture the attention** of the public? Would the film **trigger constructive dialogue** within a family or a community or **give rise to personal reflection**? Remember that Global Dialogues films are not dry and didactic, but rather creative and entertaining works that contain important messages.

c) Would this film **touch people's emotions** in such a way that it might contribute to a **change in attitudes or behavior**?

2) The perspective of organizations that might one day use a film based on this contest entry in their activities in the field. Please ask yourself:

a) Would you use a film based on this contest entry in awareness-raising or counseling activities? Why? What **objectives** would you be able to achieve by using this film?

b) What **specific messages** would you be able to convey by using this film?

c) Does this film deal with a **topic** that you feel must be given priority attention in the next group of Global Dialogues films – perhaps a topic that has not yet been addressed to your satisfaction in any available film and which you feel is of great current importance?

3) The perspective of someone who is personally affected by the issue(s) raised in the film. Please ask yourself:

Would this film be hurtful or offensive to those most directly affected by the issues raised? Or would it generate a sense of **hope and optimism** among them and a sense of **understanding and solidarity** for them among the public at large?

Potential: a key consideration

Jurors are not likely to find ready-to-shoot scripts. Rather, if all goes well, you will find intriguing ideas or concepts, possibly also story lines, that could serve as the basis or the starting point for an adapted screenplay. *You're looking more for seeds than for mature plants.*

It is very important to remember that the winning contest entries will go through a rigorous adaptation process before filming begins. The original contest entry will be studied by professional filmmakers and by specialists in the area of the contest entry's main social issue. Each will make suggestions for improvements, and a new draft of the

script will be written. Provisional scripts will be tested and retested in focus-group settings. The young author(s) will be involved in the adaptation process. The original contest entry for one of the existing Global Dialogues films was adapted, tested and rewritten 15 times before the film was shot.

The adaptation process allows the Global Dialogues team to do many important things:

1) In their original contest entries, young people often make mistakes when it comes to the basic facts of HIV/AIDS & sexuality or related social issues. For example, a young author might write that a person who becomes infected today will fall ill with symptomatic AIDS next week. Such errors can be corrected in the adaptation process. Therefore, they are not a reason to reject a given contest entry.

2) Within many contest entries, you will find individual elements (a creative idea, an intriguing character, a topic of vital importance...) that could be developed into an outstanding film. You might feel that the overall contest entry is not great, but you sense that a specific element within the contest entry has the **potential** to be developed into something very useful.

For example, the Global Dialogues film *Iron Will* is based on a creative idea by Malick Diop Yade of Senegal. His original contest entry was altered quite considerably, but the basic idea was felt to have huge potential for a lighthearted, non-moralistic film about male abstinence: A man who can't control his attraction for women mistakenly believes that a pair of iron underpants would be a good solution. The adapted screenplay is based on that basic idea. The final film is very different from Malick's original story line; he provided the fundamental concept.

Past juries have noted that stories submitted by very young participants often contain wonderfully creative ideas that have strong potential to be turned into useful films. By considering young children's contest entries from this perspective, they are able to compete quite effectively with much older participants.

In 2005, the Senegalese Global Dialogues jury, and then the international jury, enthusiastically determined that the following text should be among that year's contest winners. This is the entire text submitted by Salimata Sy, age 11:

"Aïcha is a secretary who is looking for a husband. She gives her criteria and makes a poster. Poster:

I'm looking for a husband:

- a man between 30 and 45 years old
- a man who accepts to get tested for HIV

Call me at the number

END"

This text was adapted and transformed into the film *Looking for a Brave Man*, directed by Kidi Bebey of Cameroon and shot in Burkina Faso. Please watch that film on YouTube (our channel is www.youtube.com/globaldialogues) bearing in mind Salimata's original script. This will give you a sense of the magnitude of the adaptation process.

You can watch *Looking for a Brave Man* in English:

<http://www.youtube.com/watch?v=ED0MTIqRJz4&list=PL241B41BCA3862154&index=10>

Or you can watch the French original version with English subtitles:

<http://www.youtube.com/watch?v=SgPLHhobJhY&list=PL5FC85F0780E960BA&index=8>

3) Through the adaptation process, a winning contest entry can be shortened and simplified. Some young people submit stories that could serve as the basis for full-length films; others address a multitude of different topics in one story. It is possible that a 10-page text might contain just one paragraph, or one brilliant idea, or raise one critical topic that jurors feel should be turned into a film. The new Global Dialogues films will all be short, certainly under 13 minutes in duration, and each will focus on just a few key messages.

4) Please bear in mind that animation (cartoons, filmed puppetry...) is always an option for Global Dialogues film production. We don't have budgets for expensive special effects, but basic animation is often within our reach.

*So, as you read and debate young people's contest entries, please remember to ask yourself: **Does this contest entry, or specific elements of it, have the potential to be made into a highly useful film?***

Factors that should *not* influence your choice of winners

Your jury should choose as winners those contest entries deemed most likely to serve as the basis of **useful films**.

The following factors should *not* be applied as selection criteria:

- 1) Grammar and spelling. If you can understand what the young person is trying to say, then it's OK. Members of the jury will note that some of the texts have errors in grammar and spelling. Please be patient with these texts and take extra time to try to understand what the young author was expressing. In some cases, the young authors could have written their text in their 3rd or even 4th language.

- 2) Presentation. Cleanly typed texts, nicely drawn pictures, etc. -- all of that doesn't matter at all. It's the *content* that matters.

- 3) Effort. In the case of some contributions, you might feel inclined to say: "Oh, but the young person who made this contest entry clearly put in a huge amount of effort. It's not a great contest entry, but she tried so hard! We've got to honor her effort and declare her a winner." Please don't do that.

The goal of the selection process is not to reward effort, but rather to reward quality as determined by potential usefulness. The jury must select contest entries that will make for useful films.

All juries are free to honor effort in other ways, for example by expressing appreciation for an author's efforts through a personal message to the author or by giving them an "honorable mention" award.

4) Text not relevant to stated topic on list of suggestions. The official contest leaflet contains a list of suggested topics. Participants may choose from those topics or write about any other related topic they wish.

Jurors sometimes find that participants claim that their text is about one of the suggested topics, but that that is in fact not that case. This is no reason to disqualify or even penalize such participants. If the text pertains to the overall contest themes – directly or indirectly -- then it should be graded normally.

Factors that reduce one's chances to win

1) Plagiarism. In the past, Global Dialogues jurors have come across texts that were obviously copied from existing material. Such texts must be disqualified.

2) Excessive similarity to an existing film. If the story line and/or primary messages of the contest entry you are examining closely resemble a film you know of and appreciate, then it would probably not be a wise investment to create a Global Dialogues film based on this contest entry.

In closing, some comments on quotas:

There are no quotas of any type to be applied. Don't penalize anyone because of the topic they've chosen or who they are.

Main topic of text: If you find that most of your highest marked texts are about, say, gender-based violence, that's fine. Don't drop one or more of them from the top of your list for reasons of quotas.

Gender: If it starts to look that almost all of your winning texts were written by one gender, so be it. No one should be penalized in the judging process because of their gender.

Nationality, ethnicity, religion: We're not out to strike a national, ethnic or religious balance among the winners; we're after the best texts.

Many thanks and best of luck to the jurors!