



# WOMEN WAR & PEACE II

IMPACT REPORT

PEACE  
IS LOUD

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# EXECUTIVE SUMMARY

Peace is Loud designed and executed a multi-faceted, comprehensive impact campaign for the documentary series, *Women, War & Peace II* (WWPII), which broadcast on PBS in March 2019. Via digital, screening, and partnership initiatives, the campaign placed women at the center of the discourse about global security and re-framed common understanding of modern warfare in an effort to prioritize women, peace and security over militarization.

## CAMPAIGN GOALS

The campaign and its goals were intentionally designed to serve and support grassroots women peacebuilders, who are doing work every day to challenge war and advance the feminist tradition of global peace activism.

### GOAL 1

Americans recognize women as influential actors in resisting violence and building peace.

### GOAL 2

Future generations of policy leaders prioritize women's meaningful participation in conflict resolution and peacebuilding.

### GOAL 3

International women's NGOs advance their Women, Peace and Security advocacy work in their local communities.



# IMPACT

The second series of *Women, War & Peace* catalyzed new dialogue and action across various sectors, including government agencies and foreign policy leaders, international women's NGOs and grassroots groups, news media and journalists, and academic administrators, faculty, and students.

## Campaign highlights included:

- Original reporting created on women's central role in peace and conflict, driven by the campaign's editor roundtables, dedicated reporting series, and local PBS station grants. Additionally, a partnership with NowThis resulted in the outlet's first coverage of Women, Peace and Security (WPS) across two videos with 90,000 views on Twitter alone.
- U.S. government agencies are integrating the series' original content into their staff-wide gender trainings, including:
  - The US Department of Defense has used the series in its mandatory gender trainings. They have also committed to using the series as part of new trainings that will take place under Women, Peace & Security Act implementation.
  - The Individual Training & Learning team for the Joint Chiefs of Staff have committed to integrate the series into new trainings that will take place under Women, Peace & Security Act implementation.
  - The campaign has commitments from the US State Department and USAID to integrate the film into their training program as part of Women, Peace & Security Act implementation
  - Amnesty International and Congressman Bill Keating screened series content in a Hill briefing to gain support for the Afghan Women's Inclusion in Negotiations (WIN) Act (H.R. 4097).



- The Naval War College co-hosted their first consortium for academics, grassroots organizers, practitioners, and military to assess WPS in curriculum across sectors and identify core competencies necessary for a WPS education—all grounded in the *Women, War & Peace* series.
- The series was screened across United Nations (UN) agencies, including at the semiannual staff-wide gender training in the UN Department of Political and Peacebuilding Affairs. The series was also disseminated among relevant staff across the UN DPPA and UN Women, globally. Additionally, screenings took place at the UN Assistance Mission Somalia and the Irish Mission to the UN and foreign embassies including the US Embassy in Dhaka and the Irish Embassy to Cyprus. As a result, young diplomats in Somalia expressed that the film inspired new ways to influence the peace processes in their home countries, and 90% of hosts in this sector reported that their screenings were very effective at inspiring their audience to support women in leadership and change-making roles.
- Original video and written content to inform and mobilize audiences was created and disseminated across digital platforms, with engagement rates continually more than 10,000x the platform averages for media brands, and at their peak, more than 26,000x higher.
- The Northern Ireland Women's Coalition featured in *Wave Goodbye to Dinosaurs* continue to use the film in their ongoing peacebuilding work, an indispensable tool to educate and galvanize young women in particular.

# IMPACT & REACH

## REACH

Significantly, the series was picked up for primetime carriage by all 30 of the top 30 media markets in the United States, representing a potential reach of more than 66 million households—55% of all TV households in the US.

60 

Academic, policy-maker, media, and NGO partners

83% 

Promoted the series, reaching a potential 23 million people

## AUDIENCES

166



Screenings events in 44 countries

28%

Academic

28%

Government & policy builders

24%

International NGOs

18%

Campaign base

## SOCIAL MEDIA



Facebook

96,000

Average monthly reach

176,000

Highest monthly reach

10%

Average engagement rate

13%

Highest engagement rate



Twitter

118,000

Average monthly reach

254,900

Highest monthly reach

1%

Average engagement rate

1.6%

Highest engagement rate

# QUOTES

## SCREENING HOST

"I am certain that we accomplished our purpose: to recognize, nourish and empower each woman as a peacemaker in her own realm, to have each woman experience the joy of community and fill her heart with powerful hope and confident resolve that peace is possible because I am here."

—Paula Miksic, Soka Gakkai International

## FILM SUBJECT

"I have been showing *Wave Goodbye to the Dinosaurs* to different groups of women in Northern Ireland and the border counties in the Republic of Ireland. This history was new to most of them. The film had an amazing impact, with women calling it inspirational, enabling them to see that they can step up and act. I want to thank *Peace is Loud* for enabling me to show the film as part of building women leaders for peace."

—Bronagh Hinds

## FORMER UN PEACEKEEPER

"Having served for over three decades in conflict zones, I was overwhelmed by the truth revealed in these films, and they made me thirsty for even more coverage of conflict areas where women play(ed) such a critical role. But they also left me wanting to do something to contribute to this momentum. The UN Security Council should be required to watch each of these films."

—Nina Lahoud

## SCREENING HOST

"The discussion was amazing and helped women to brainstorm about their role in peacebuilding during the conflict."

—The White Helmets

## ENTERTAINMENT PRESS

"Taking all the films together, the four part-series changes the narrative of who women are and what they can be."

—RogerEbert.com

## DIGITAL AUDIENCE

"I never really thought that women had roles in war. The series highlighted that women influenced the outcome of war in so many different ways. I learned that women are truly a force. Now I believe women are always participating."

—Facebook follower

## PARTNER ORGANIZATION

"The powerful new *Women, War and Peace II* series offers a chance to look beyond the numbers and see the tangible ways in which women's contributions have led to real change."

—Council on Foreign Relations

## PBS MEMBER STATION AND GRANT RECIPIENT

"[At our event], we connected with amazing women in our community who are doing work that so many times gets unnoticed, and celebrated them in a way that they are not used to being celebrated. There were tears. There were cheers. Over and over again, we heard people say that they felt inspired to take action. They were inspired to try to make a difference because they saw all of these women, locally and nationally, thinking big and doing big."

—KLRN, San Antonio, TX

## ISSUE PRESS

"*Women, War & Peace II* premieres at a critical political moment where women are calling for a seat at the table. In uncovering untold histories of those who have made that possible, the series reveals their transformative power and the long road ahead for contemporary peacebuilders around the world."

—Women's E-News

# SERIES SYNOPSIS

In a year when women mobilized and ran for office in unprecedented numbers, *Women, War & Peace* returned to public television in Spring 2019. The new series demonstrates how some of the biggest international stories of recent memory are shaped by women. An all-female cast of directors present four never-before-told stories about the women who risked their lives for peace, changing history in the process.

If today's movements signal a future marked by gender equality, *Women, War & Peace II* looks to the past to see exactly—and how effectively—women can make that happen. The first two films look at two movements: one in Northern Ireland, the other in Palestine, in the late twentieth century. Directed by Eimhear O'Neill, *Wave Goodbye to Dinosaurs* follows the all-female political party in Northern Ireland, where years of violent strife compel a group of Catholic and Protestant women to demand a seat at the negotiating table for the Good Friday Agreement—a deal that stands to this day.

Meanwhile, director Julia Bacha takes us to 1980s Gaza, where, as shown in *Naila and the Uprising*, a non-violent women's movement formed the heart of the Palestinian struggle for freedom. The film revolves around the tragic and remarkable story of Naila Ayesh, a student organizer and activist who joins a secret network of women in a movement that brings together the disparate organizations protesting Israeli occupation.

The second two films of contemporary women activists and organizers chart the path forward for international peacebuilding and security. *A Journey of a Thousand Miles: Peacekeepers*, directed by Geeta Gandbhir and Sharmeen Obaid-Chinoy, follows one of the world's few all-female peacekeeping units.



As 160 Bangladeshi women embark on a UN peacekeeping mission to Haiti following the devastating 2011 earthquake, they confront extreme poverty and devastated healthcare systems in their effort to build peace.

Gini Reticker then transports the series to Egypt in 2011, where the euphoria of the Arab Spring quickly runs into headwinds. In *The Trials of Spring*, the film follows the journeys of three Egyptian women as they fight for the goals of the popular movement: “bread, freedom and social justice” for all. But caught between the military and the Muslim Brotherhood, the women soon find themselves being pushed backwards.

Seven years after the original debut of the mini-series, *Women, War & Peace II* premieres at a critical political moment where women are calling for a seat at the table. In uncovering untold histories of those who have made that possible, the series reveals their transformative power and the long road ahead for contemporary peacebuilders around the world.

# IMPACT CAMPAIGN TIMELINE

2017

**AUGUST 9**

Peace is Loud co-hosts Women, Peace & Security Curriculum Consortium at the Naval War College, convening 25 leaders in the field for two days of dialogue and shared learning.

**OCTOBER 10**

In partnership with the Fuller Project for International Reporting, the campaign begins supporting a Women, Peace and Security reporting series, resulting in 11 stories published in outlets including *Newsweek*, *Time*, and *The Lily*.

2018

**MARCH 12**

*Wave Goodbye to Dinosaurs* premieres in the US at the British Embassy in Washington, D.C. to a sold-out crowd of more than 100 people.

**OCTOBER 11**

Peace is Loud co-convenes the first in a series of roundtables to discuss coverage of women during conflict, ultimately welcoming nearly 50 editors and journalists from major news outlets.

2019

**JANUARY 2**

*Women, War & Peace II* screenings campaign launches, including targeted events at graduate schools, and resulting in more than 150 screenings worldwide.

**FEBRUARY**

The *Women, Peace and Power* short film is completed and disseminated to partners, to be utilized by 75 partners across 30 countries.

**MARCH 1**

“Write Them In” digital campaign begins on social media platforms, reaching nearly 70,000 people.

**MARCH 12**

All four *Women, War & Peace II* film directors, series Executive Producer Abigail Disney, and Nobel Laureate Leymah Gbowee participate in a special pre-broadcast event at Columbia University.

**MARCH 18**

PBS affiliate grant recipients begin hosting special events for hundreds of people across the country with Abigail Disney in attendance.

**MARCH 25**

*Wave Goodbye to Dinosaurs* and *The Trials of Spring* premiere on PBS to 478,000 and 313,000 viewers, respectively.

**MARCH 26**

*Naila and the Uprising* and *A Journey of a Thousand Miles: Peacekeepers* premiere on PBS to 404,000 and 373,000 viewers, respectively.

**APRIL 9**

The campaign’s Facebook Live Q&A with filmmakers garners 100,000+ views.\*

**JUNE**

Peace is Loud wraps majority of campaign work and begins overseeing a consultant to execute remaining activities.

\*Facebook counts any views of three seconds or higher.

# STRATEGIC VISION

## WHY WOMEN?

### On Women, Peace And Security

Traditional approaches to resolving conflict are falling short in the face of surging levels of war, terrorism, and displacement over the past decade. But mounting evidence suggests that including women in peace and security processes could significantly reduce violence and advance peace.

From Northern Ireland to Liberia and beyond, where women influence peace negotiations, peace prevails against the odds. A peace agreement is 35% more likely to last at least 15 years when women participate in its creation.<sup>1</sup>

When women sign peace agreements, the provisions are more robust and more likely to be implemented.<sup>2</sup>

And yet, women still struggle to get a seat at the peace table, where the future of their societies is decided. Since 1990, 92% of peace negotiators have been men.<sup>3</sup>

Women—like men—play myriad roles in war and peace: from soldiers and politicians to peace activists and bystanders. But they are typically under-represented among the warring parties and disproportionately affected by conflicts they rarely begin.

As such, when women mobilize for peace, they frequently bring perspectives and priorities that may otherwise be lacking in the halls of power. In Northern Ireland, for example, the Women's

**“ Women are 52% of the population...We have a right to be at the talks table. It's our future that's being talked about. ”**

—May Blood

*Wave Goodbye to Dinosaurs*

Coalition expanded the peace negotiations beyond narrow sectarian agendas to include reconciliation and victims' rights—helping to address the root causes of the conflict. Women also repeatedly build broad coalitions to push for peace across divides. In Liberia, Christian and Muslim women successfully united to demand an end to decades of war through a strategic sequence of protests, petitions, and a Lysistrata-inspired sex strike.

War affects men and women differently. Even though most men do not join armed groups, the vast majority of war's perpetrators—and direct victims of violence—are men. Women are more likely to die from war's indirect effects and experience conflict-related sexual violence. Unpacking gender's influence helps us to uncover the causes and consequences of conflict.

1. Statistical analysis by Laurel Stone, as featured in Marie O'Reilly, Andrea Ó Súilleabháin, and Thania Paffenholz, *Reimagining Peacemaking: Women's Roles in Peace Processes* (New York: International Peace Institute, 2015).

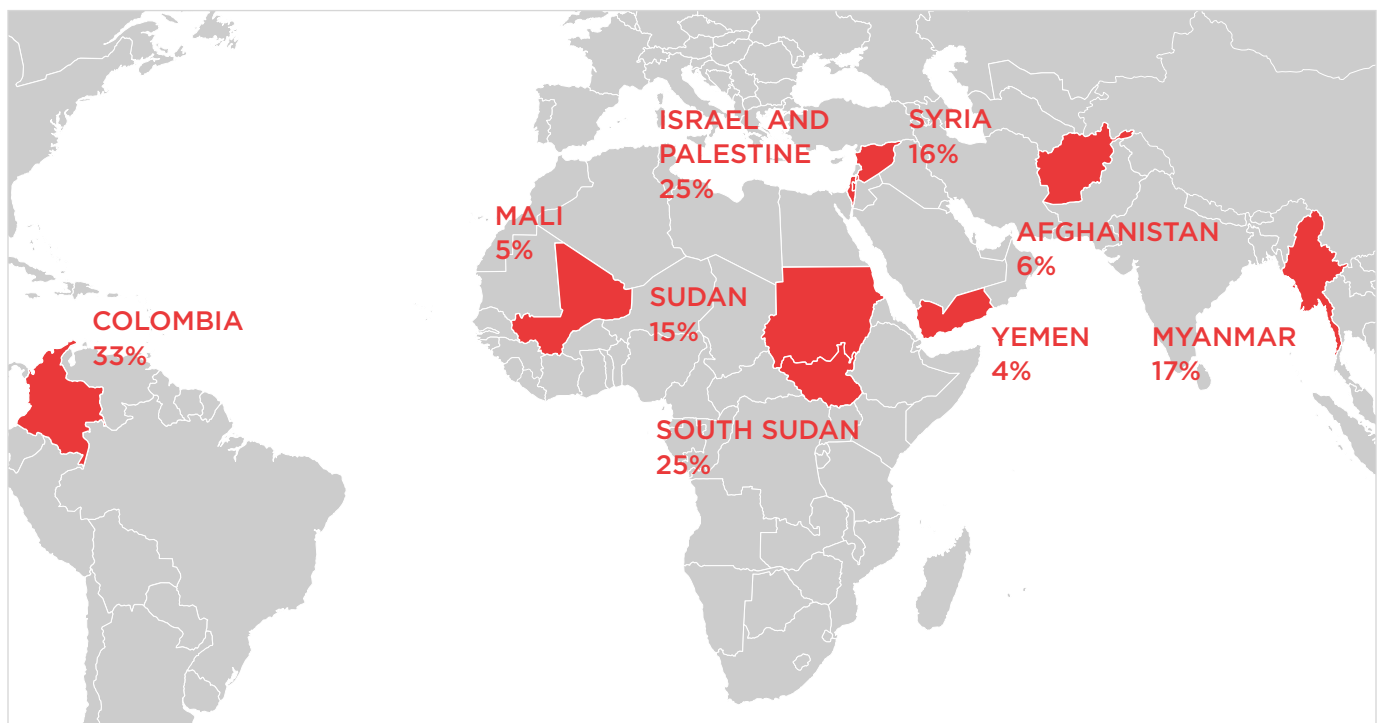
2. Jana Krause, Werner Krause, and Piia Braenfors, "Women's Participation in Peace Negotiations and the Durability of Peace," *International Interactions* (August 2018).

3. Data from UN Women and the Council on Foreign Relations. See Council on Foreign Relations, "Women's Roles in Peace Processes," accessed January 28, 2019, <https://www.cfr.org/interactive/womens-participation-in-peace-processes>.

Moreover, the goals of gender equality and peace go hand in hand. Using the largest dataset on the welfare of women in the world, American scholars have shown that gender equality is a greater predictor of peace than a country's wealth, religion, or level of democracy.<sup>4</sup> Yet, just 2% of funding dedicated to peace and security goes to gender equality or women's empowerment.<sup>5</sup>

In 2000, the United Nations Security Council passed the landmark Resolution 1325 on Women, Peace, and Security, creating a global framework for increasing women's inclusion in peace and security processes. In 2017, the United States passed its own Women, Peace, and Security Act. This bipartisan legislation acknowledges how much progress has yet to be made, seeking to ensure that US personnel advance women's meaningful participation in the prevention, mitigation, and resolution of conflict.

## WOMEN REMAIN UNDER-REPRESENTED IN PEACE TALKS.



4. Valerie Hudson, Bonnie Ballif-Spanvill, Mary Caprioli, and Chad F. Emmett, *Sex and World Peace* (New York: Columbia University Press, 2012).

5. OECD DAC Network on Gender Equality, "Financing UN Security Council Resolution 1325: Aid in support of gender equality and women's rights in fragile contexts," March 2015.

# CAMPAIGN GOALS AND STRATEGY

## 1 Americans recognize women as influential actors in resisting violence and building peace.

### AUDIENCES



- Our base: Women interested in international politics and feminism, particularly active news consumers in major liberal cities between the ages of 35-44 and over 65
- PBS viewers, including fans of the first *Women, War & Peace* series
- Editors and journalists who report on conflict.

### STRATEGY



- Drive series viewership by inspiring, funding, producing, and distributing original content that increases the representation of women peacebuilders and challenges the dominant media narrative of war and peace as men's domain.

### TACTICS



- Digital communications, including social media, email list, and original web content.
- Promotional and publicity efforts, including partner commitments to share with their audiences, pillar screening events in major media markets, publicist press pitching, and PBS station grant recipient promotions.
- Media partnerships, including PBS station grant recipient original content, a journalism fellowship, and editor roundtables
- Strategic messaging that harnesses the momentum of the 2019 feminist movement.
- Domestic and international screenings campaign, including PBS station grant special events.
- Digital ad buys.
- Resource production, including a screening discussion guide and partner toolkits.

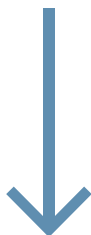
### OUTCOMES

- People watch the series and recommend it to their networks.
- Audiences begin undergoing attitudinal shifts and thinking and speaking differently about women and war.
- Increase of issue coverage portraying women as active agents of change and not passive victims of war.

# CAMPAIGN GOALS AND STRATEGY

## 2 Future generations of policy leaders prioritize women’s meaningful participation in conflict resolution and peacebuilding.

### AUDIENCES



- Students and faculty at international relations and foreign policy graduate programs.
- Policymakers and government officials, particularly those with oversight of the Women, Peace and Security Act implementation.
- Military gender advisors.
- Peace practitioners.

### STRATEGY



- Legitimize and standardize the inclusion of Women, Peace and Security (WPS) and gender analysis within higher education.
- Educate policymakers on women’s unique roles in ending war and building peace.

### TACTICS



- Co-host consortium and produce a needs assessment, policy brief, and identification of the minimum core competencies for a WPS education.
- Participate in a second consortium informed by outcomes of the first.
- Produce *Women, Peace and Power*, a 23-minute short film, and accompanying discussion guide designed for educators and NGOs.
- Produce a five-minute reel designed for policymaker education.
- Work with partners in the WPS field and help them use these new series and reels to further their political advocacy work.
- Spearhead a targeted educational screenings program.
- Deliver the keynote address at the Texas A&M Women, Peace and Security Symposium.
- Execute digital ad buys targeting people working in or with an interest in WPS organizations for streaming and screening requests.

### OUTCOMES

- Produce an attitudinal shift among foreign policy community to value gender mainstreaming.
- Target number of international relationships graduate schools screen the series or *Women, Peace and Power* with accompanying discussions, laying the foundation to incorporate the series and resources into their curricula.
- Policymakers use this information to inform their decision-making.
- The Women, Peace and Security Act becomes law and is implemented fully by all agencies, in accordance with the Act’s strategy.

# CAMPAIGN GOALS AND STRATEGY

## 3 International women's NGOs advance their WPS advocacy work in their local communities.

### AUDIENCES



- International women's NGOs, including but not limited to prior *Women, War & Peace* screening hosts and Peace is Loud partners.

### STRATEGY



- Provide groups with tools to build capacity, engage new audiences, or advance their grassroots advocacy work.
- Amplify their work to new audiences via digital communications.

### TACTICS



- Screenings campaign, including series and reel events, and special events co-hosted by partners.
- Digital communications.

### OUTCOMES

- Organizations host screenings to recruit new members or donors, or engage existing members.
- NGOs use films as training tools for existing members and/or model future work on lessons depicted in films.
- Groups use the reels as educational tools for local stakeholders and policymakers to advance the WPS agenda.

# IMPACT

“The powerful new *Women, War and Peace II* series offers a chance to look beyond the numbers and see the tangible ways in which women’s contributions have led to real change.”

— Council on Foreign Relations



## OVERVIEW

Peace is Loud designed and implemented a multi-faceted, comprehensive impact campaign for the documentary series, *Women, War & Peace II* (WWPII), which broadcast on PBS in March 2019. Via digital, screening, educational, and partnership initiatives, the campaign placed women at the center of the discourse about global security and re-framed common understanding of modern warfare in an effort to prioritize women, peace and security over militarization.

Such initiatives were targeted toward foreign policy leaders; international affairs graduate program administrators, faculty, and students; and international women’s NGOs and grassroots groups. Our experience has demonstrated that well-crafted storytelling has a unique power to put a human face on oftentimes abstract and complex social issues, thereby making them accessible to mass audiences, creating a tool for grassroots organizers and a model for policymakers.

The goal of the campaign has been not to only drive audiences to watch the series on PBS, but also to drive them to our key campaign elements that include deep-dive primers into *Women, Peace & Security* (WPS) and issues at the nexus of gender and security, and furthermore, to spark an attitudinal shift when speaking about women and peacekeeping.

## PARTNERSHIPS

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As part of Peace is Loud's partnerships initiative, we worked with 60 partners across academic, policy-maker, media, and NGO spaces, to amplify WWPII's impact and ignite conversations across different audiences.

Our campaign partners represented a strategic range of target audiences, including organizations such as the Council on Foreign Relations, United States Institute of Peace (USIP), and the U.S. Department of State (government and policy leaders); local PBS stations, Dining for Women, and the New York Women's Foundation (our base); the Fuller Project and NowThis (media); The Josef Korbel School of International Studies, Georgetown Institute for Women Peace and Security, and Columbia University (academic); WILPF, Vital Voices, and MADRE (international NGOs).

Special partnership initiatives for the campaign included a grant program for five PBS stations to create original content connecting WWPII's themes to their local communities; a Women, Peace and Security (WPS) reporting series and media roundtables in collaboration with the Fuller Project; the production and dissemination of *Women, Peace & Power*, a short film following the stories of women peacebuilders around the world; a consortium bringing together academics, policy-makers, practitioners, and military members to identify core components of a WPS education and actionable next steps to bring this education to their respective fields; and a screenings initiative at graduate school foreign policy programs to further educate and build dialogue around the importance of WPS with the next generation of policymakers.

## SCREENINGS

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As part of the campaign's community screenings initiative, over 150 screenings of the films have been confirmed across the globe, speaking to the organic demand for these stories across diverse audiences.

In addition, the campaign created a robust discussion guide to accompany the films. The guide included key background information, offering insight into and building connective tissue between the political and historical landscape of each individual film, as well as individualized discussion questions for each film, tailored to encourage deep conversations among audiences. The WWPII discussion guide also served a vehicle for collaboration, offering campaign partners opportunities to help design the intellectual framework for discussion and be highlighted as experts.

Special campaign screenings included events hosted by the White Helmets, the Department of Defense, Columbia University, and multiple agencies within the United Nations.



*Women, Peace & Power screens at the National Defense University with an audience of security professionals.*

## DIGITAL

Peace is Loud designed and executed a digital communications strategy to popularize the core concepts of Women, Peace and Security and drive audiences to watch the series on PBS, online, or at special events. As the series premiered only months after a record-breaking number of women were elected to office in the United States, and during a period of increased feminist organizing from the #MeToo movement to the Women's March, the campaign intentionally harnessed this momentum to connect WPS principles to people's daily lives. After identifying the a tagline inspired by *Wave Goodbye to Dinosaurs*—"Women weren't written out of history; they were never written in"—we wove that message into a campaign to, quite literally, write women in.

Via social media and digital communications, we created new spaces for conversations to help our audiences identify women peacemakers in their community, recognize ways in which they are peacemakers themselves, and reflect on

why women's leadership and inclusion are vital in peace processes, from preventing acts of violence to transforming inherently but invisibly violent systems. We prioritized Facebook as the primary platform for engaging with our digital audience, in part because this is the location of the original *Women, War & Peace* community that have stayed engaged in the eight years since the first series aired in 2011.

Special digital initiatives included a [Facebook Live event](#) featuring three of the series' filmmakers in conversation about these core themes of the film and campaign; a month-long social media countdown to broadcast that highlighted an oft-overlooked women changemaker each day; and a week-long guided conversation challenging societal norms on how women have been portrayed throughout history. In addition, our campaign created original content including [video interviews](#) and explainer [blog posts](#), to further engage and educate audiences. Our engagement rates were continually more than 10,000x the platform averages for media brands, and at their peak, more than 26,000x higher.



*Standing room only at a screening of Women, Peace & Power at 2019's UN Commission on the Status of Women hosted by the Irish Mission.*

# PARTNERSHIPS

## WOMEN, PEACE & POWER

In an effort to help domestic and global policy leaders prioritize women's meaningful participation in conflict resolution and peacebuilding, and to advance international women's NGOs advocacy work, the campaign produced *Women, Peace & Power* (WPP), a short film following the stories of female activists, politicians, and ordinary citizens in Afghanistan, Liberia, and Northern Ireland, featuring content from WWPII. The short film was shared widely across civil society and governmental spaces, creating the foundation for sustainable collaborations to push forward the WPS agenda. 75 organizations across more than 30 countries screened WPP and used its accompanying educational materials as part of special events, trainings, or classes.

# 7

Graduate schools, including Harvard, Columbia, and George Washington Universities, that are grooming the pipeline of global and domestic policymakers, laying the groundwork to incorporate WPP and the WPS agenda into their future curricula

# 10

Additional universities

# 19

International civil society groups

# 15

Governmental and multilateral bodies

## SCREENING HIGHLIGHTS

*Women, Peace & Power* was used in the semiannual staff-wide gender training in the UN Department of Political and Peacebuilding Affairs and disseminated among relevant staff across the UN DPPA and UN Women globally.

The US Department of Defense has used WPP in its gender trainings and disseminated the film to its gender network.

The campaign has commitments from the US State Department and USAID to integrate the film into their trainings.

Amnesty International and Congressman Bill Keating screened the reel in a Hill briefing to gain support for the Afghan WIN Act (H.R. 4097).

The Inclusive Global Leadership Initiative (IGLI), hosted by the Sié Chéou-Kang Center at the University of Denver, featured WWPII and WPP in a special Summer Institute workshop led by Peace is Loud Executive Director Jamie Dobie and Just Vision Executive Director Suhad Babaa. The Summer Institute brings together women-identified activists working on the frontlines to promote peace, justice, and human rights around the world to receive advanced training in waging successful nonviolent movements for social change.

The Women's Regional Network, which includes civil society leaders in Afghanistan, Pakistan, and India, will be integrating WPP into an ongoing online course. In addition, Jamie Dobie will join their faculty team for this initiative.

*Women, Peace & Power* has been disseminated within key civil society networks of organizations and individuals focused on WPS, including the International Civil Society Action Network; Global Network of Women Peacebuilders; Peace and Security; and the US Civil Society Working Group on Women, Peace and Security.

100% of survey respondents said screening WPP was effective or very effective at helping their audiences view women as crucial to peacemaking and inspiring them to support women in leadership and change-making roles.

Through conversations leaders in this space, we learned that there was a need for additional shorter segments of *Women, Peace & Power* to be used as essential tools incorporated into advocacy and lobbying efforts worldwide. With this in mind, the campaign produced shorter “chapters,” and distributed them among international NGOs and their local networks.

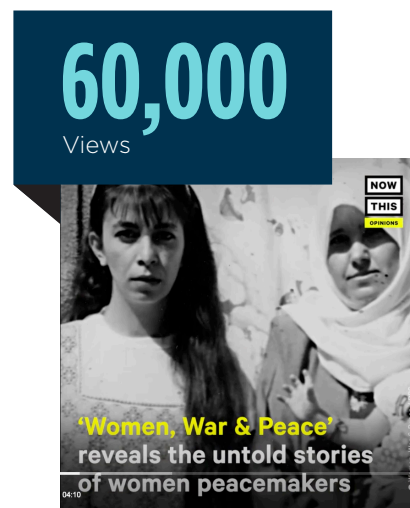
## ISSUE PRIMER

Another key outcome from our partners’ insight was the creation of the WPS primer—a first-of-its-kind resource that succinctly paints the history and current landscape of the WPS agenda, while raising the urgent need for action.

## WOMEN, PEACE & SECURITY ADVOCACY

Campaign partners also helped bridge the core issues presented by WWPII to wider audiences, with the goals of pushing forward conversations about women and peacebuilding and amplifying the series’ relevance within their local communities:

- The Georgetown Institute for Women, Peace and Security (GIWPS) was a hub of activity in Washington, DC. GIWPS supported the series by co-hosting special events at the Canadian and British Embassies, yielding a cross-pollination of global audiences coming together for the evening. GIWPS further supported the series by promoting it via their newly-launched podcast, *Seeking Peace*, reaching wide audiences beyond the Washington metropolitan area.
- The Council on Foreign Relations (CFR), a think tank specializing in US foreign policy and international affairs, published a blog post written by *Wave Goodbye to Dinosaurs* subject and co-founder of the Women’s Coalition political party, Monica McWilliams. The piece highlighted the strategic advantages of including women in peace negotiations and elevated the role of the film as an indispensable tool in discussions among issue stakeholders. CFR also hosted a briefing with actor and humanitarian Angelina Jolie, bringing together WWPII campaign representatives and other partners, to update her on the WPS agenda ahead of her participation in the UN’s Peacekeeping Ministerial.
- NowThis, a progressive media website that features short-form news content and carries over 30 million daily video views, was a powerful media partner of the campaign, producing and promoting a short video featuring WWPII filmmaker Eimhear O’Neill explaining the history and implications of Brexit through the lens of the Good Friday Agreement, while drawing its relevance to *Wave Goodbye to Dinosaurs*. The video has garnered over 60,000 views across social media platforms. Moreover, NowThis’s 60% millennial audience helped the campaign reach a vital demographic in our efforts to educate the public on the role of women in peacebuilding.



## MEDIA PARTNERSHIPS

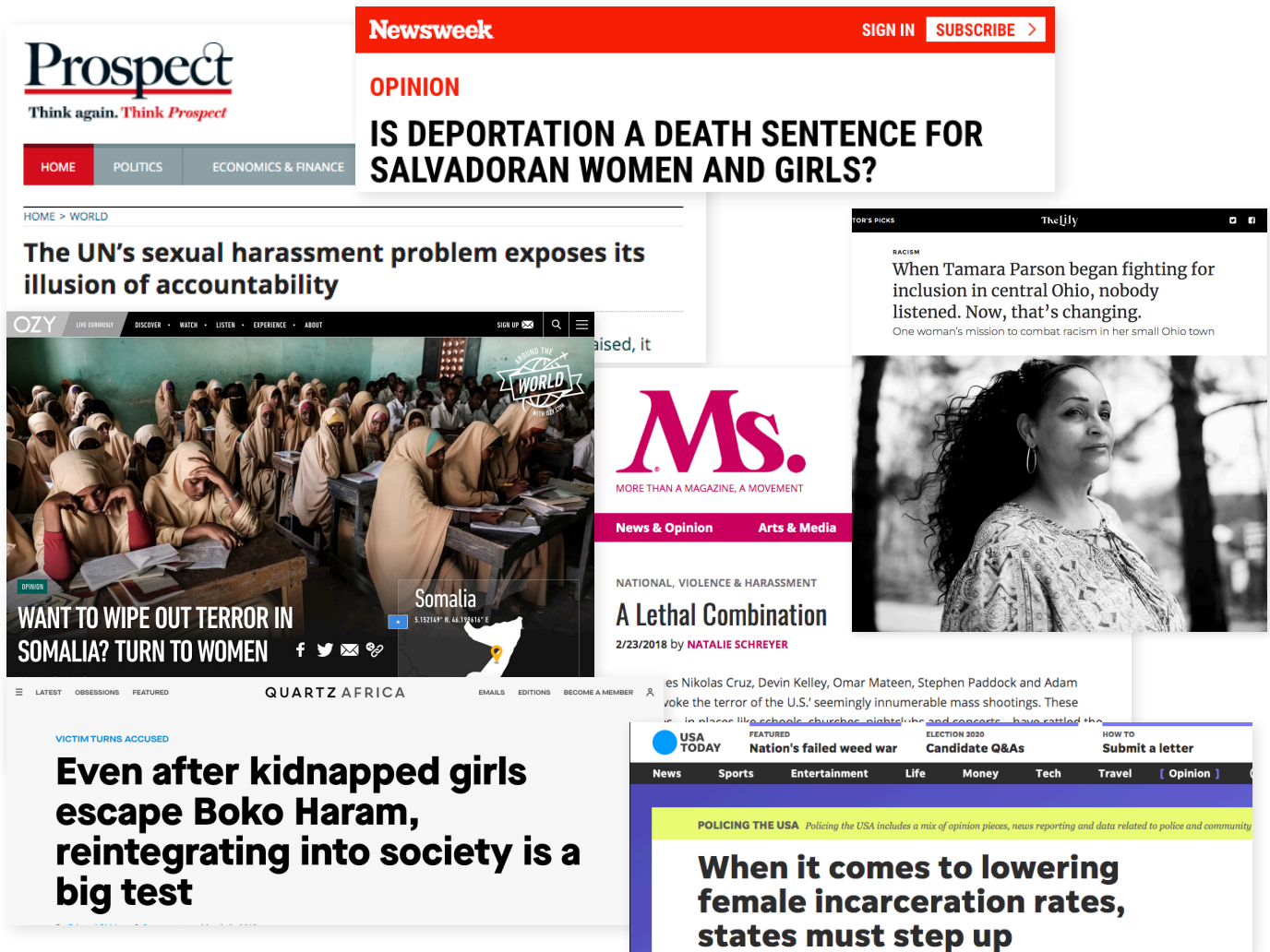
The campaign sought to analyze and shift the way media covers the role of women in conflict, using two strategies:

First, in collaboration with the Fuller Project for International Reporting, a non-partisan, non-profit news organization reporting on the issues that most impact women, the campaign established a program to fund a series of articles and op-eds inspired by *Women, War & Peace II* to shift the narrative on WPS. Second, with the Fuller Project and Our Secure Future, we co-hosted intimate, closed-door roundtables in New York and Washington, DC,

bringing together key members of the media to discuss the role of media in shifting the narrative around women and peacekeeping.

The reporting series highlighted women's voices in security, conflict, terrorism, and foreign policy, and produced articles in [Prospect](#), [Newsweek](#), [Ms. Magazine](#), [USA Today](#), [Quartz](#), [The Lily](#), and [Oz](#).

The media roundtable initiative generated discussions among editors and writers from the nation's top news outlets on gaps and trends in coverage of women during conflict. Outcomes included new, significant reporting incorporating the perspective of women into conflict coverage.



“ Since the Harvey Weinstein/#metoo story broke in 2017, there has been an uptick in reporting on certain women’s issues, and certainly a cultural awakening and reckoning inside many newsrooms that women’s voices must be better represented. However, that reckoning is not being extended to all beats, and when it comes to security, conflict, terrorism and foreign policy—women still are woefully underrepresented. When women’s voices are left out of the media’s portrayal of conflict, and left out of the conversation that shapes policies, budgets and agendas, their needs are ignored and solutions are missed. ”

—Invitation to media roundtable

## WOMEN, PEACE & SECURITY CONSORTIUM

In partnership with Our Secure Future and the US Naval War College, the campaign co-hosted a consortium of WPS experts to begin a conversation on the challenges and benefits of developing a common understanding to teaching WPS. The consortium brought together a cross-section of academics and practitioners from civilian and military institutions to examine the state of the field of WPS education and training, and explore ways to better support higher education institutions preparing the next generation of foreign affairs leaders. The primary objective of this convening was to strengthen the network of academics and practitioners working on WPS through exploration, dialogue, sharing of resources, and challenging our own expectations of the field.

- Despite the diversity of perspectives, all participants were able to agree on four principles that the group believed should be included in all WPS coursework to provide students a core competency in WPS. These principles are:
  - An understanding of the term “gender”
  - The ability to conduct a gender analysis
  - A history of the WPS movement and its goals
  - An emphasis on consulting with women and centering women’s voices in peacebuilding dialogues

- Subsequently, the campaign and Our Secure Future produced a policy brief outlining key takeaways from the consortium, and distributed it to policymakers, academics, and other stakeholders in WPS education.
- As a result of the convening, the Canadian Defence Academy and The Department of National Defence in Canada are collaborating on a second Women, Peace & Security curriculum consortium to build on the work started at the Naval War College. The stated goal of the second consortium is to be more effective from an organizational learning perspective when it comes to implementing Women, Peace & Security—getting away from stand alone “check the box” type courses and training, and instead moving to a more comprehensive approach.



*Peace is Loud Executive Director Jamie Dobie and Our Secure Future Director Sahana Dharmapuri lead the Women, Peace and Security Curriculum Consortium at the Naval War College.*

## PBS STATION GRANTS

As part of a special program, the campaign helped choose five PBS stations who received grants to create and promote local productions (TV, radio, and/or online) tied to the themes and issues presented in WWPII. Working closely with these grant-recipient stations, we set out to engage American audiences, promote the national broadcast, and connect the films' themes to women peacebuilders in their local communities, through special events across the country.

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In San Antonio, KLRN hosted two special events: a *Naila & the Uprising* screening for an audience of 200 young women, followed by a Q&A with Abigail Disney, and a *Wave Goodbye to Dinosaurs* screening paired with original content and a conversation with Abigail Disney and local activist Shannon Sedgwick Davis. Their original content included segments on women leaders building peace in the San Antonio community.



Photo by @laurenashleysilva

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In Syracuse, WCNY hosted a *Wave Goodbye to Dinosaurs* screening and Q&A with Abigail Disney. The event sparked activity among the local community, including a group of Congolese refugees who now wish to host an additional screening to bring together immigrant communities in the area. WCNY produced a series of shorts highlighting the work of Women Transcending Boundaries, a multifaith community of women, who are now using WWPII in their ongoing work.



Photo by @WCNYCONNECTED

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In Atlanta, Georgia Public Broadcasting (GPB) hosted a special *Peacekeepers* screening and panel discussion with Abigail Disney in honor of International Women's Day and in partnership with women's leadership organizations Dining for Women and the Junior League. In addition to 150 in-person attendees, more than 350 people livestreamed the event, including over 50 Dining for Women chapters. The event also served as the announcement that Dining for Women would be offering WWPII screening kits to its 400+ nationwide chapters, to enable its women leaders to sustain the series' impact. Finally, as part of its grant work, GPB produced the original series [Hometown Georgia Clarkson](#), exploring some of the most vibrant refugee communities in the country.

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In Las Vegas, Vegas PBS devoted an episode of [Nevada Week](#), a state-focused public affairs program, to discussions highlighting the themes of WWPII. The episode featured a panel discussion with Abigail Disney and local women leaders, followed by a Town Hall event, open to the public. Both events allowed for broadcast and in-person audiences to engage with the stories of global and local peacekeeping and social justice work led by women.

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In Roanoke, Blue Ridge PBS hosted Voices Beyond Borders, a companion event to WWPII, where a diverse, multi-generational cross-section of women discussed the role of women in building peaceful and vibrant communities. In addition, the station produced a short series highlighting the stories of six female refugees who have settled in the region.



## JUST VISION PARTNERSHIP

Just Vision is a nonprofit media organization that increases the power and reach of Palestinians and Israelis working to end the occupation and build a future of freedom and dignity for all. They not only produced *Naila & the Uprising*, but they also led their own public engagement campaign centered around the film and actively partnered on Peace is Loud's campaign for the series as a whole. The campaign considers the PBS broadcast of *Naila & the Uprising* a landmark event in itself, offering American viewers access to the often overlooked story of the nonviolent

women's movement at the head of Palestine's struggle for freedom. Furthermore, as experts in the historical and political landscape of the region and conversations around the Israeli-Palestinian context in the US, Just Vision was an invaluable resource in helping craft educational resources for WWPII, and consistently connected the campaign to special events and advocacy opportunities. Their insight and guidance on how to best communicate the complex information related to the film in a succinct and impactful manner was imperative to the goals of the campaign.



# SCREENINGS

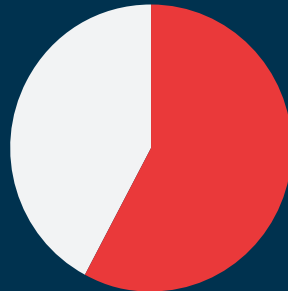
Screenings were a key component in advancing our campaign goal to ensure Americans recognize women's vital roles in resisting violence and building peace. The campaign facilitated screenings with civilian audiences at educational institutions and public libraries across America, as well as with domestic groups including Dining for Women; Women, Peace & Security Funders Group; San Francisco Global Voices Film Festival; American Friends Service Committee; and Civic Hall.

In an effort to help future policy leaders prioritize women's meaningful participation in peace processes, the campaign in turn prioritized facilitating screenings with university graduate programs, government entities, and stakeholders reaching the next generation of policymakers.

## MEANINGFUL PARTICIPATION

166

Campaign screenings



96+

Screenings hosted by academic and government/policymaker

Screening host survey respondents reported that their screening was very influential in inspiring their audience to view women as crucial to peacemaking

97%

Those reaching civilian audiences, reported that their screening was very influential in inspiring their audience to view women as crucial to peacemaking

100%

Audience reported that films were very influential in helping their audience to view women as crucial to peacemaking

95%

Hosts reported that their event was very effective at inspiring their audience to support women in leadership and change-making roles

90%

“A number of people commented that they had learned a lot from the screenings and enjoyed discussing with others...The rest of the discussion centered around [*Journey of a Thousand Miles*] and how some audience members thought women weren’t cut out for that kind of role, while others thought it was appropriate for women to be peacekeepers. The discussion was rich, but not adversarial. The episodes provided a great starting point to talk about women’s roles in peacekeeping and social change.”

— Princeton Public Library

“The feedback was positive and many left with a sense of action, appreciation, and words of praise for the film.”

— Shaneka Ramdeen, Civic Hall

“The discussion [with Nepalese community members and politicians] realized the issue of local women’s exclusions in Nepalese politics and particularly exclusions of women from low castes or rural areas.”

— Heidi Riley, University College Dublin

“The case studies really stuck with the students throughout the semester and they brought them up in later class periods. They also found that the film and discussion left them feeling more positive and motivated than some of our other class discussions.”

— Phoebe Donnelly, Williams College



Wave Goodbye to Dinosaurs film subject Bronagh Hinds poses at a screening with women activists working to maintain the peace at the border of Northern Ireland and the Republic of Ireland.

Events of note include:

- The Department of Defense's Joint Staff screened *Women, Peace & Power* to encourage WPS awareness and to persuade their staff of its importance in their work.
- *Women, Peace & Power* screened at a Commission of the Status of Women session, which brings together governmental representatives of UN entities, Member States, and NGOs from all regions of the world. The event was in partnership with the Irish Mission to the United Nations, and was highly attended by enthusiastic participants. Following the screening, a panel discussion included Peace is Loud advisor Marie O'Reilly, *Wave Goodbye to Dinosaurs* subjects Anne Carr and Monica McWilliams, Nobel Laureate Leymah Gbowee, WWPII Executive Producer Abigail Disney, and Director of Afghan Women Network Mary Akrami.



Panelists Rebecca Turkington, Eimhear O'Neill, Kate Fearon, and Bronagh Hinds speak at the *Wave Goodbye to Dinosaurs* U.S. Premiere at the British Embassy in Washington, D.C.

- As part of CSW, the campaign co-hosted a side event with the International Peace Institute, to further the dialogue in the policymaking space. The evening featured clips from *Journey of a Thousand Miles* and *Wave Goodbye to Dinosaurs*, with a conversation between filmmaker Geeta Gandbhir, film subject Monica McWilliams, and Senior Gender Advisor in the Executive Office of the UN Secretary-General Nagla Valji.
- Peace is Loud hosted a WWPII New York City launch event at Columbia University, in partnership with the school, its WPS program, its Earth Institute, and WNET. The evening featured clips from each of the four films, a panel with all WWPII filmmakers and Leymah Gbowee to discuss the role of media in peacebuilding, and a dialogue with WPS scholars, students, and advocacy representatives in the audience.
- The US National Committee for UN Women screened *The Trials of Spring* at George Washington University's Elliott School, with filmmaker Gini Reticker and film subject Hend Nafea in attendance. The event took place in Washington, DC, where Egyptian President Abdel Fattah el-Sisi was across town, meeting with the Trump administration.

**The campaign sought to advance international NGOs' WPS advocacy work, utilizing the films to propel local action.**

Examples of NGOs that participated in the screenings initiative include Orient Institute; The Asia Foundation; African Women in Dialogue; UN Association; Red Elephant Foundation; Civil Peace Intervention; US National Committee for UN Women; Peace Direct; Women's International League for Peace and Freedom; and Interpeace.

- The White Helmets screened *The Trials of Spring* and *A Journey of a Thousand Miles: Peacekeepers* to celebrate International Women's Day with hundreds of their female members still living in Syria. The screening and the discussion helped recognize the women's contributions to peacekeeping in Syria, and paved the way for the women to continue brainstorming about their role in the conflict.
- Following a screening of *Women, Peace & Power* at a conference hosted by the Centre for Youths Integrated Development, women from Badagry, Nigeria returned home and began hosting town hall meetings and forming groups to engage in peace processes in their community.

**40**

International NGOs screened one or more of the films in the series

**100%**

Reported that they will be screening one or more of the films in the series again

**82%**

Committed to integrating the films into their ongoing work, speaking to the long-lasting nature of the films' impact

**100%**

Reported that their screening was very influential in helping their audience view women as crucial to peacemaking

**82%**

Said that the events inspired their audiences to support women in leadership and change-making roles



Film subject Kate Fearon poses with Irish and Georgian officials at a screening of *Wave Goodbye to Dinosaurs* hosted jointly by the UK and Irish Embassies to Georgia.

# DIGITAL

## FACEBOOK LIVE

After audiences watched the series on PBS or online, our campaign created an opportunity for people to connect directly with filmmakers Gini Reticker, Julia Bacha, and Geeta Gandbhir. We crowdsourced questions from our social media followers in advance of the event to help us guide the conversation toward the audience's interests, and we also took questions while broadcasting live. The dialogue covered the filmmaking process, the directors' relationships with the film subjects, and the significance of sharing stories of women making change in the world. Social media audiences watched in real-time as well as after the broadcast, culminating in more than 100,000 views.\*

*\*Facebook counts any views of three seconds or higher.*

**100,000+**  
Views

MADRE  
April 10

Gini Reticker, Executive Producer of "Women, War & Peace II" chats with Julia Bacha and Geeta Gandbhir -- two women filmmakers whose works are included in the series.

104,955 Views

Women, War & Peace was live.  
April 9 at 8:30 AM

Meet the filmmakers who are writing women into history -- and the future!

Enjoy this Q&A with Gini Reticker, Executive Producer of 'Women, War & Peace' and Director of 'The Trials of Spring'; Geeta Gandbhir, Director of 'A Journey of a Thousand Miles: Peacekeepers'; and Julia Bacha, Director of 'Naila and the Uprising'.

## WRITE THEM IN

Inspired by our series tagline ("Women weren't written out of history; they were never written in"), we sought to correct that injustice by "writing them in," identifying one unsung woman changemaker every day as we counted down to the series broadcast. We built on the core components of the WWP series to change the conversation around women, war, and peace by curating content to spotlight women typically unrecognized as influential actors but actively engaged in building a more just, peaceful world. Collectively, we reached 45,000 people on Facebook with a 6% engagement rate (12,000x the platform average), and 24,000 people on Twitter, with a 2% engagement rate (22,000x the average).



### FACEBOOK

**45,000**

Reached

**6%**

Engagement rate  
(12,000x the platform average)

### TWITTER

**24,000**

Reached

**2%**

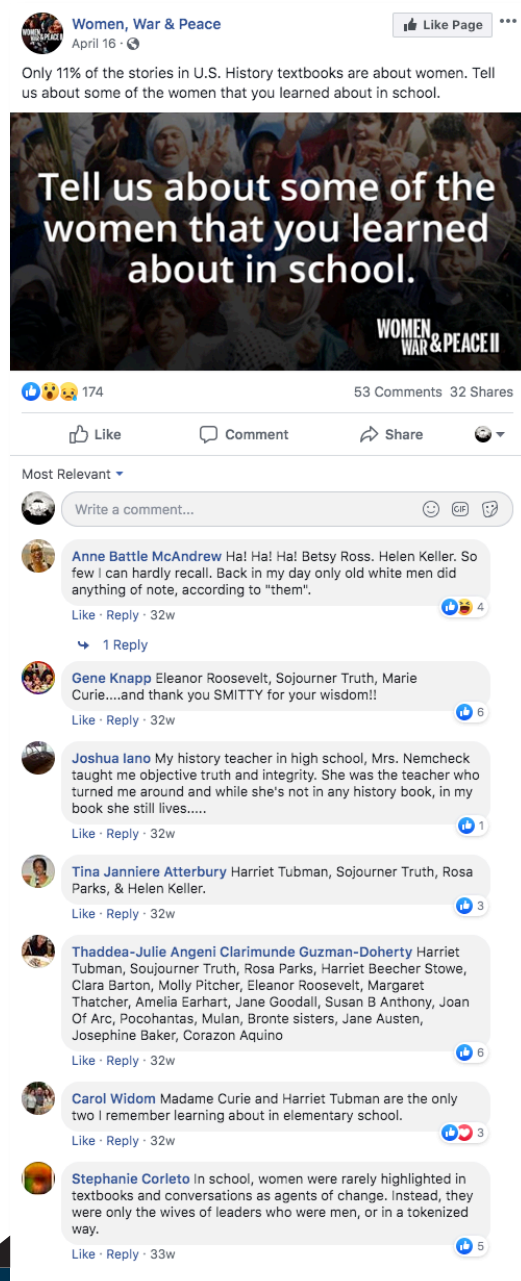
Engagement rate  
(22,000x the platform average)

## WEEK-LONG DIALOGUE

We initiated a collaborative Facebook conversation about the ways our society talks, thinks, and learns about women in history. This was an opportunity to engage directly with our social media audience, build on their responses, and direct this ongoing conversation to reinforce the series' themes. For instance, one of our dialogue prompts was, **“Only 11% of the stories in U.S. History textbooks are about women. Tell us about some of the women that you learned about in school.”**

After reviewing responses, we noted a trend in the next day's prompt: **“Most of you learned about Marie Curie, Harriet Tubman, and Susan B. Anthony. Who have you learned about since that you believe should be included in textbooks?”** The response was robust, and people began speaking to each other directly, building on previous comments and appreciating the women others had recognized as leaders.

We then incorporated a key series talking point—that when women are part of the peacebuilding process, peace is more likely to be sustained—into our next question, asking for other examples of arenas where women's participation creates better outcomes. Answers ranged from politics to Indigenous leadership to science to all aspects of society. Over the course of the week, we reached 18,000 people with a 10% engagement rate. At 20,000x the platform average for media brands, this high engagement speaks to our audience's eagerness to uplift women's stories and voices.



Over the course of one week:

**18,000** **10%**

Reached

Engagement rate

## OUR DIGITAL CAMPAIGN CREATED ORIGINAL CONTENT INCLUDING:

### VIDEO INTERVIEWS

We edited existing long-form interviews with each film's director into short videos optimized for social that highlighted the themes of the campaign. The videos received more than 101,000 views.

### LEYMAH GBOWEE VIDEO

We filmed a "tune-in" video with Leymah Gbowee, star of *Pray the Devil Back to Hell* from the original *Women, War & Peace* series, to promote the new broadcast, reaching 18,000 people.

### PARTNER TOOLKITS

We created two toolkits with videos, graphics, and sample text to help partners spread the word about the series announcement and broadcast. After sending the broadcast toolkit to 3,500 recipients, we estimated its potential reach at 18,592,454 people on Facebook and 5,277,537 people on Twitter through partner shares alone.

### PODCAST AD

We ran an ad on Ambassador Melanne Vermeer's *Seeking Peace* podcast, in an episode featuring series subject Monica McWilliams, to promote the broadcast.

### BLOG POSTS

We wrote explainers to help audiences contextualize each of the films in the series, as well as understand the Women, Peace and Security field more broadly. The blog posts on the 1987 Intifada, Women and Peacekeeping, Northern Ireland and the Good Friday Agreement, and the Arab Spring were all published on PBS's website and highlighted on our social media feeds.

### BROADCAST PREMIERE LIVE TWEETS

We live tweeted throughout each of the film's PBS premieres, garnering 50,000 organic impressions on Twitter, the highest amount of impressions achieved at one time during this campaign.



## DIGITAL ADVERTISING

The campaign identified specific audiences to receive Facebook advertisements, informed by target outcomes including engagement, link clicks to blog posts, and video plays. In addition, we pursued traditional Facebook ad buys to bolster screening requests, brand awareness, and page likes. The majority of our ad spend was targeted to three audiences:

### Group 1

Women between 35-45, within 25 miles of major liberal cities, who had an interest in feminist organizations or progressive media outlets.

### Group 2

People of all ages, genders, and geographic locations interested or employed by organizations advancing the Women, Peace and Security agenda

### Group 3

Women above 35 in the United States interested in PBS or key local affiliates

# ADDITIONAL FEEDBACK AND OUTCOMES

Several members of the Northern Ireland Women's Coalition featured in *Wave Goodbye to Dinosaurs* continue to use the film in their ongoing peacebuilding work, and reported that young women have approached them in tears after viewing the film.

University College Dublin hosted a screening of *Wave Goodbye to Dinosaurs* for Nepalese activists, community, and politicians. As the host reported, "The discussion was very vibrant, and people were surprised at the role of women in the negotiations in Ireland. The Nepalese audience were surprised that such discrimination against women took place in Ireland." When the panel of women politicians said this type of gender discrimination did not take place in Nepal, the audience actively "challenged this political position. The discussion also realized the issue of local women's exclusions in Nepalese politics and particularly exclusions of women from low castes or rural areas."

The UN Assistance Mission in Somalia hosted a screening of *Women, Peace & Power* to train young diplomats in conflict resolution, mediation and negotiation through the lens of Women, Peace and Security. After the film, discussion participants expressed that the film showed them new ways to influence the peace processes in their home countries.

After attending a *Wave Goodbye to Dinosaurs* screening, a staff member from the National Democratic Institute was inspired to write an article for The Pulitzer Center: [Women are Holding Northern Ireland Together—But How Long Can This Be Sustained?](#)

Mercy High School's social justice program dedicated a full unit project to the series. As part of the project, students watched and discussed one of the films with a woman

**"I hope you are still receiving outstanding feedback from the event like I am. It was a special night for women everywhere and I feel that, with our combined efforts, we made substantial contribution to the celebration of International Women's Day! My hope is that this the beginning of relationships that will carry into the future for our endeavors seeking gender equality."**

— Beth Ellen Holimon, Dining for Women President

**"*Women, Peace & Power* is an excellent example of the importance of having women 'at the table' and part of the peace process."**

— Dr. Kelsey Norman at the University of British Columbia's Department of Political Science

**"[Thank you for bringing forward] women's crucial role in the peace process in Northern Ireland and wider social role that women can and do play in resolving conflicts and bringing peace to their societies."**

— Audience feedback from WCNY Syracuse PBS event

**"We had about 200-250 [attendees] which is pretty amazing for the UN on a Friday afternoon! We were so thrilled to partner with you on this event."**

— Permanent Mission of Ireland to the United Nations

at least 10 years older than them, answered the discussion guide questions, and planned a virtual inter-school event in which students and parents would come together with teachers and community members to watch and discuss the significance of the film they chose. This school used all of our campaign resources, including the full discussion guide, *Women, Peace & Power*, and our Facebook Live interview with the directors. This was an especially noteworthy event as the school has a human rights focus and is mostly attended by immigrant families and other families of color—audiences impacted most greatly by the inequities that our campaign combatted.

Johns Hopkins School of Advanced International Studies screened *Wave Goodbye to Dinosaurs* for their students (with an in-person conversation with Bronagh Hinds) and alumni association to encourage community between the two groups and further peace engagement within the alumni community.

The UN Peace University is integrating the full series into their future curriculum to train leaders of peace missions and movements.

The Irish Department of Foreign Affairs and Trade has fully integrated *Wave Goodbye to Dinosaurs* into its global programming and peace work.

The policy and advocacy coordinator at Saferworld, an NGO working to prevent violent conflict, similarly complimented *Women, Peace & Power* as “fantastic,” and shared information on how to screen the reel and series with the gender advisors across Saferworld’s offices.

**“Such a beautiful and inspiring night. Really grateful to Peace is Loud and excited for more events and collaborations ahead.”**

— Mikaela Luttrell Rowland, WPS Program at Columbia University

**“We were thrilled to work with all of you and to see the excitement in the audience. What an inspiring group of women! Feedback from colleagues who attended has been very positive.”**

— Jennifer Genrich, The Earth Institute at Columbia University

**“It was an excellent campaign, and the films are powerful reminders of the many roles women play in building peace.”**

— Bridget Moix, US Senior Representative and Head of Advocacy at Peace Direct

**“I hosted an intimate *Women, Peace & Power* viewing party yesterday afternoon with a dozen of my consulting colleagues who work on global issues. We met for more than three hours at my home and had the most amazing discussion afterward. We also come up with some interesting advocacy ideas in addition to those in the discussion guide—like writing to all presidential candidates to make sure they know about the WPS agenda and ask what their plans are to implement a strategy to implement the WPS Act.”**

— UN Association member Karen Mulhauser

**“We are hopeful that the [screening] will be a catalyst for action here in Cyprus and we will continue to support women’s groups in both communities as they mobilize (within their own communities, and also on a bicomunal – or cross-community – basis). The themes of the film had great resonance here in light of the frustration felt by women and civil society in respect of their exclusion from the ongoing peace process.”**

—Irish Embassy, regarding screenings hosted for Turkish and Greek communities in Cyprus

**“Many picked lessons which they felt they could use to influence back home in the processes their countries were engaged in. It was so inspiring to get all the feedback especially from countries dominated by patriarchy.”**

—United Nations Assistance Mission in Somalia

**“Most of the men in the room came up to me afterward and thanked me for showing the film.”**

—TAMU Bush School

**“[The films] feel like powerful conversation starters and can be very useful in inspiring attendees to take action in their local communities. The [audience] feedback was positive and many left with a sense of action, appreciation, and words of praise for the film.”**

—Civic Hall

**“It has been such an effective tool at kicking off a discussion about women in the peace process, and we [can] build on that momentum.”**

—United Nations Peacekeeping Force in Cyprus



# BY THE NUMBERS

## PARTNERSHIPS

**60** Total campaign partners

Target audiences reached through partnerships:

- 36.6% International NGOs
- 26.6% Campaign base
- 25% Policy builders / government
- 8.3% Academic
- 3.3% Press

Potential reach of partners who promoted the series on social media:

**18.5M+**

Facebook users

**5M+**

Twitter users

**23.8M**

Total

## SCREENINGS

**166** Total screenings



**80**

*Women, Peace & Power*



**15**

*A Journey of a Thousand Miles: Peacekeepers*



**29**

*Women, War & Peace II Full series*



**9**

*The Trials of Spring*



**45**

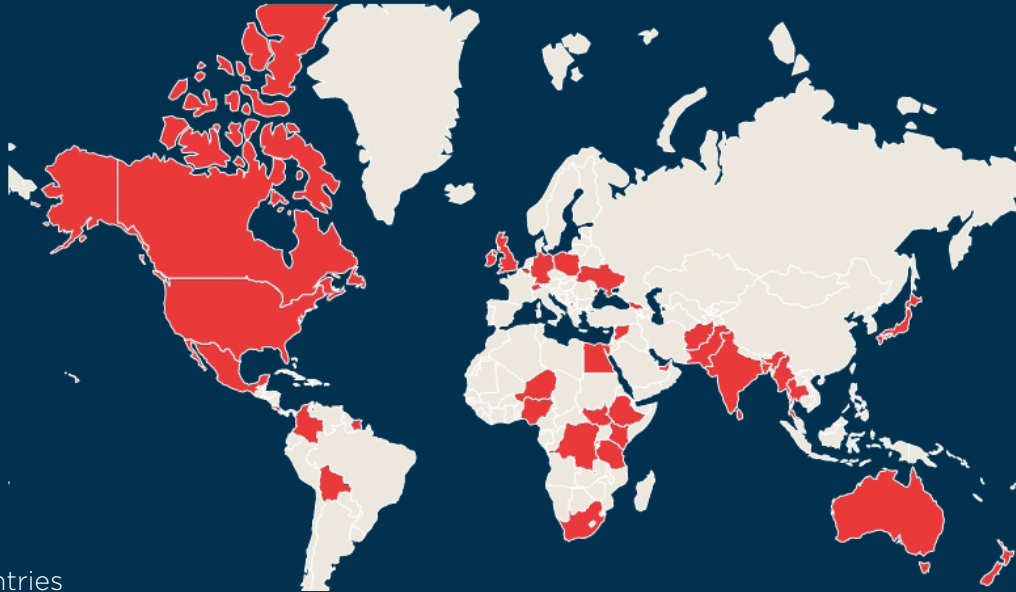
*Wave Goodbye to Dinosaurs*



**5**

*Naila and the Uprising*

## SCREENING LOCATIONS



**44** Countries

- |             |          |         |                  |              |               |
|-------------|----------|---------|------------------|--------------|---------------|
| Afghanistan | Cyprus   | Ireland | New Zealand      | Scotland     | Thailand      |
| Australia   | DRC      | Israel  | Niger            | South Africa | UAE           |
| Bangladesh  | Egypt    | Japan   | Nigeria          | South Sudan  | Ukraine       |
| Bolivia     | Ethiopia | Kenya   | Northern Ireland | Sri Lanka    | United States |
| Brussels    | England  | Kosovo  | Pakistan         | Suriname     |               |
| Canada      | Georgia  | Lebanon | Poland           | Switzerland  |               |
| Colombia    | Germany  | Mexico  | Portugal         | Syria        |               |
| Costa Rica  | India    | Myanmar | Rwanda           | Tanzania     |               |

## AUDIENCE

Average audience size:



**16,000\***

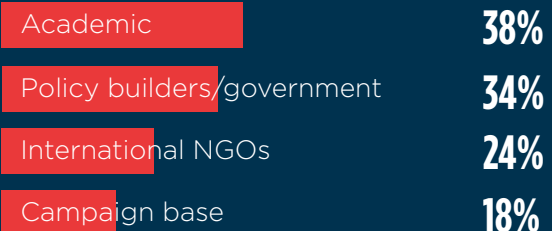
Total audience reached via screenings

*\*Estimate based on survey responses*

Screening hosts by target audience:

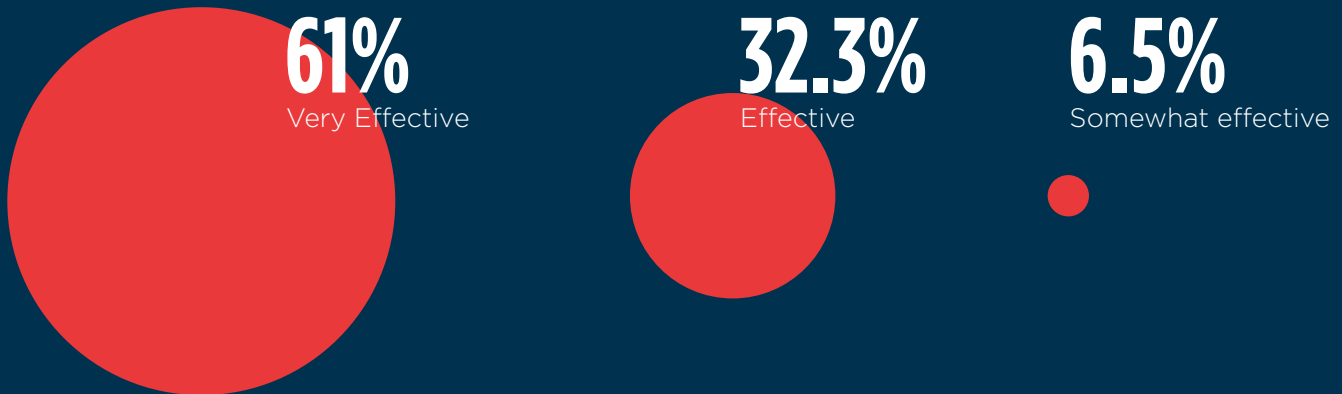


Screening attendees by target audience:

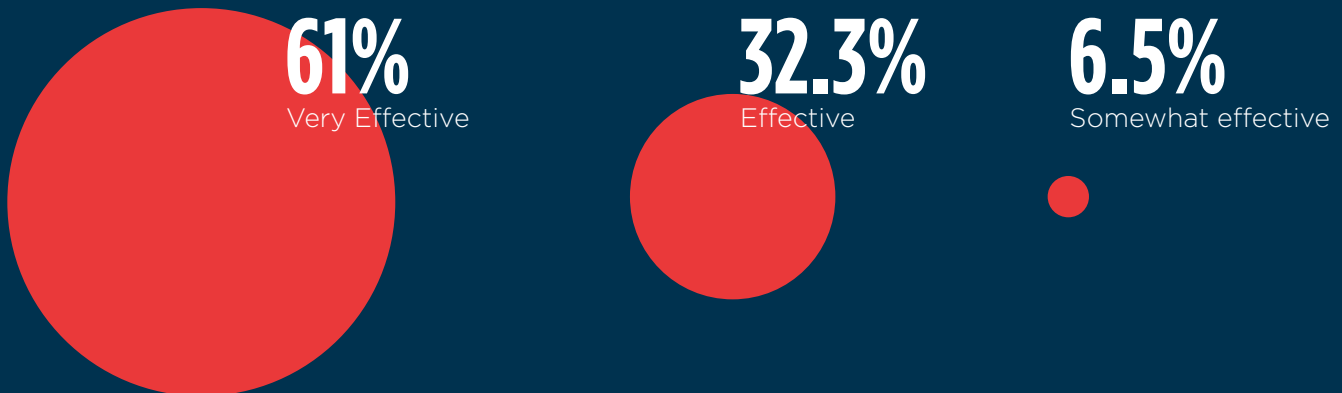


## SURVEY RESPONSES

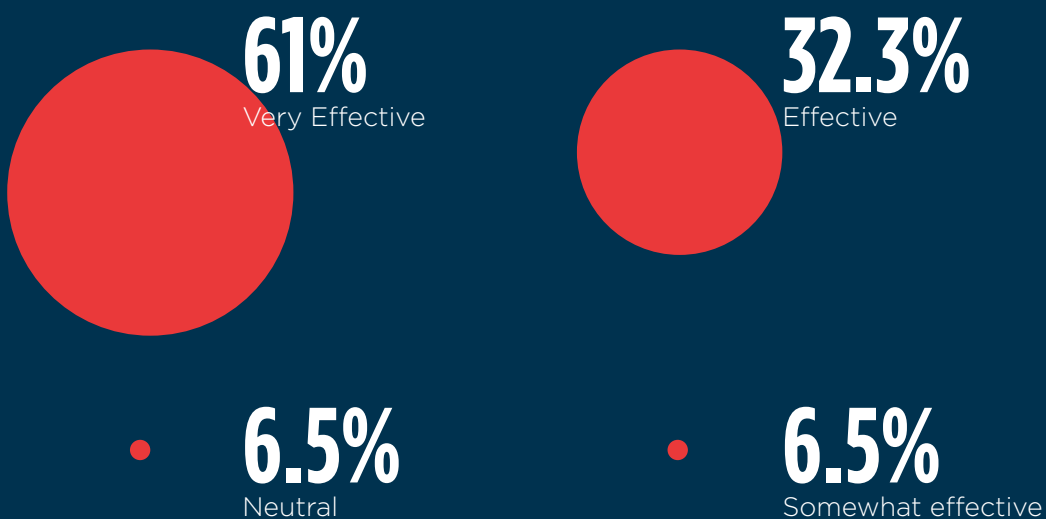
How effective was your screening at achieving your goals?



How influential do you think the film was in helping your audience view women as crucial to peacemaking?



How effective was the film at inspiring audiences to support women in leadership and change-making?



## Sample of screening host goals

- Provide course material for a Harvard class
- Present women's role in peacekeeping at a Police Academy in Poland
- Discuss the role of grassroots women in peace meditations and negotiation, comparing Irish and Nepalese contexts at University College Dublin
- Train young diplomats on conflict resolutions, mediation, and negotiations through a Women, Peace and Security Lens at United Nations Assistance Mission in Somalia

## Themes

- Schools and organizations predominantly acquired *Women, War & Peace II* as a permanent part of their libraries and curricula, and 71% of hosts reported that they will use the films in an ongoing manner. As such, one-off screenings were rare, and we anticipate a high number of future screenings, integrated into sustained coursework and programming.
- Screening hosts reported event goals that aligned with our campaign goals. When 93% of hosts reported that the screening were very effective or effective at reaching their goals, this means our larger campaign goals were also advanced through the vast majority of events.



*Peace is Loud Director of Film Campaigns Stephanie Palumbo and Bronagh Hinds speak to students at Johns Hopkins University's School for Advanced International Studies before a screening of Wave Goodbye to Dinosaurs.*

DIGITAL



Followers

50,710

Facebook followers

16,900

Twitter followers

MONTHLY REACH

Campaign average

95,985

118,125

Campaign high

176,196

254,900

ENGAGEMENT RATE

Campaign average

10%

(20,000x the platform average for a media brand)

1%

(11,000x the average)

Campaign high

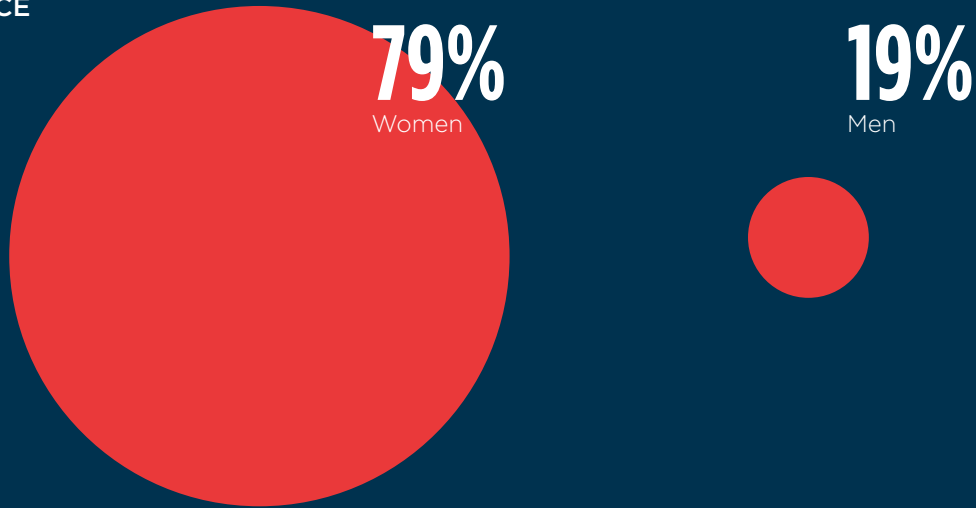
13%

(26,000x the average)

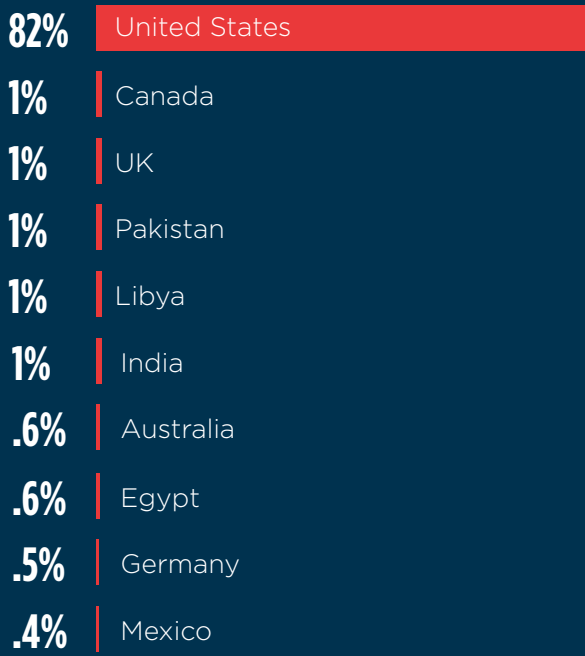
1.6%

(18,000x the average)

AUDIENCE



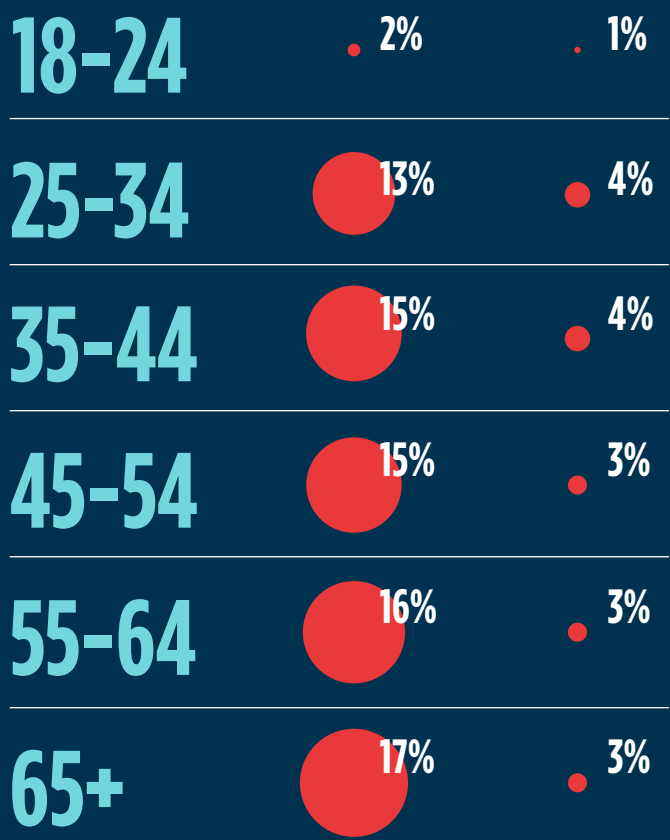
LOCATION



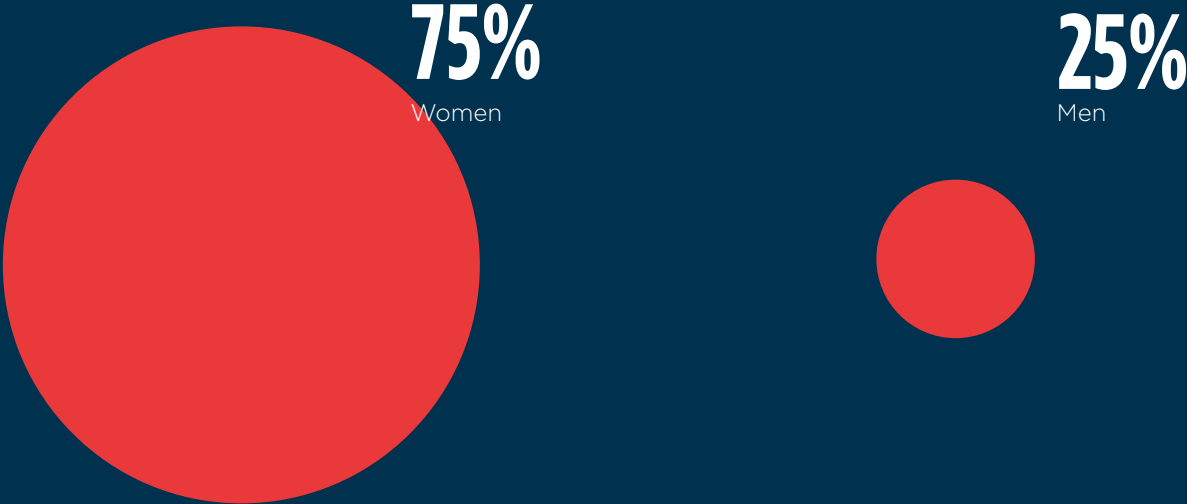
AGE

WOMEN

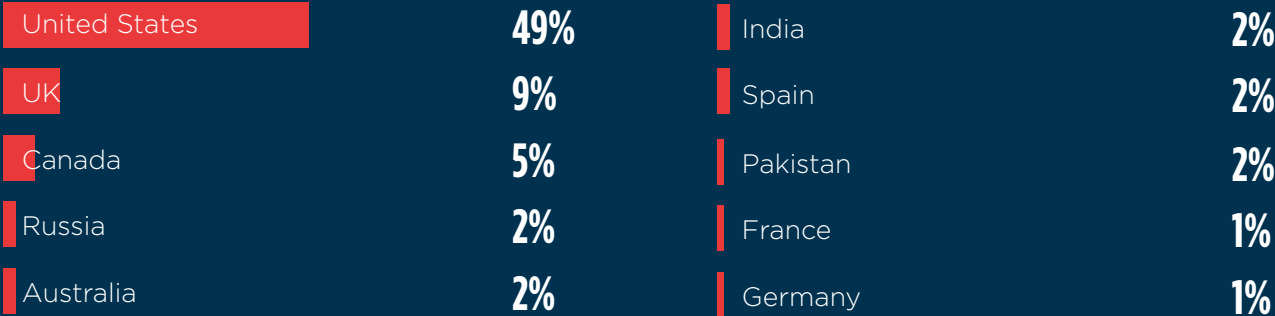
MEN



AUDIENCE



LOCATION



HIGHEST PERFORMING POSTS



30-second Wave Goodbye to Dinosaurs teaser

237,266 Reached 134,000 Views



Naila and the Uprising teaser

98,145 Reached 62,000 Views



WWPII trailer

107,970 Reached 94,000 Views



Video interview with filmmaker Sharmeen Obaid-Chinoy

49,262 Reached 11,000 Views



Facebook Live Q&A with filmmakers Gini Reticker, Geeta Gandbhir, and Julia Bacha

108,905 Reached 104,904 Views

## NOTABLE ENGAGEMENT

Influential accounts including Gloria Steinem, Mariska Hargitay, and *Ms. Magazine* tweeted promoting the film, and we received retweets from journalist Alicia Menendez and writer and feminist Soraya Chemaly.



**MARISKA  
HARGITAY**



**GLORIA  
STEINEM**



**MS. MAGAZINE**

## PRESS

*Women, War & Peace II* garnered 122 press hits, including coverage in *The New York Times*, *Documentary Magazine*, *Amanpour & Co*, *Forbes.com*, *Now This*, *Ms. Magazine*, *Bust Magazine*, *RogerEbert.com*, and *Town & Country* (online), among other outlets.

Based upon audience estimates, this project has secured press coverage from media outlets with an estimated potential total audience of over 182,000,000, calculated based on each outlet's circulation or readership.

**122**

Press hits

**182 MILLION**

Estimated potential total audience

The New York Times

Forbes

documentary  
magazine

Ms.

Roger Ebert.com

Amanpour & Co.

BUST

NOW  
THIS

VIEWERSHIP

1,568,000

Total viewership

BROADCAST VIEWERS

STREAMING VIEWERS



*Wave Goodbye to Dinosaurs*

478,000

13,321



*The Trials of Spring*

313,000

4,519



*Naila and the Uprising*

404,000

4,215



*A Journey of a Thousand Miles: Peacekeepers*

373,000

5,522

\*Note that the *Wave Goodbye to Dinosaurs* and *The Trials of Spring* broadcasts were bumped by 30 minutes for breaking coverage of the Mueller Report release.

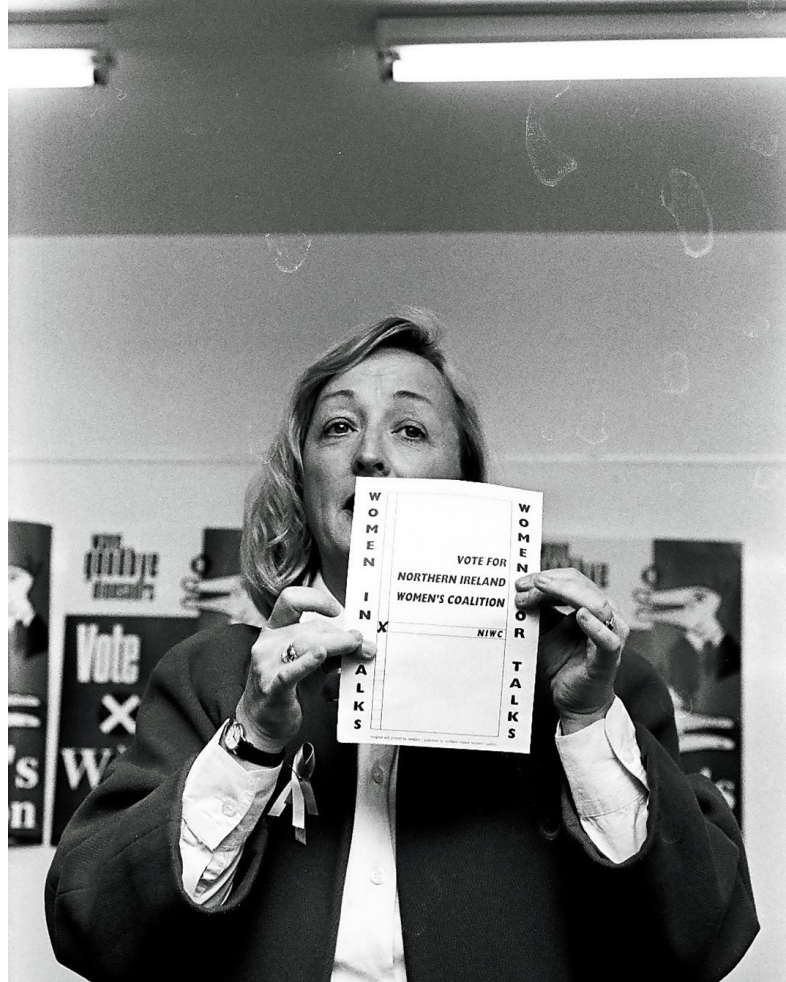
# LESSONS LEARNED

Peace is Loud is the only organization in the social impact storytelling field that has worked in deep partnership with the organizations, institutions and leaders in the Women, Peace and Security (WPS) movement ecosystem. As such, we were well-positioned to build on the first *Women, War & Peace* campaign and utilize our existing relationships in the WPS field to craft the second series' campaign goals and strategy, informed by our partners' most pressing needs. These partners expressed a hunger for storytelling tools to advance their advocacy and policy-making work; train their members, students, or faculty; and communicate the urgency and value of their work to a wider public audience. We often received feedback that the WWP series is unique in its ability to advance the larger goals of the WPS movement by putting a human face on an otherwise abstract topic.

We conducted precise outreach to potential partners we identified as most strategic to achieving our campaign goals, and as a result, saw a higher than average participation rate—83% of groups we outreached to promote the series, and one-third became involved at the deepest level in our engagement scaffold.

These high partnership engagement rates speak to the importance of identifying target audiences when developing campaign strategy, rather than casting a very wide net and diluting our work. We were able to be more efficient and effective by identifying partners with an existing investment in the core campaign issues, and combined with the uniqueness of the films as a tool, our outreach fueled successful collaborations with academic, military, government, and advocacy audiences.

In addition, as a partner in the WPS space, Peace is Loud was able to integrate WWPII across our programs and pitch thematically-aligned speakers to the series' most committed screening hosts. Our outreach received a 50% response rate, far higher than



cold pitching, and thereby advancing WPS and campaign goals through an atypical avenue based on our unique model.

Though we were intentional in crafting campaign strategy, we were also nimble and changed course when new needs arose. For instance, when we learned that the Women, Peace & Security Act had been passed in Congress and that shorter story content would be valuable to our partners tasked with implementation of the Act, we produced *Women, Peace and Power* and its chapters to fulfill that need. Similarly, when we reflected on our robust digital engagement, we decided to make an investment into hosting a Facebook Live, which was not originally part of our strategy and required time, labor, and financial commitments, but ultimately benefited the campaign by advancing its themes to a broad audience and resulting in more than 100,000 views—one-third of the views that the films themselves received. (While the news cycle increased the first series' viewership, as film subject Leymah Gbowee won the Nobel Prize

days before broadcast, breaking news on the release of the Mueller Report hampered audience numbers on the second season and actually delayed the broadcast time by thirty minutes.)

Working with four feature-length films, one short film, and a series of short reels meant that we had to prioritize distributing different content at different times—not to minimize the content, but to optimize it for a variety of audiences. This resulted in an unequal number of screenings per film, but quantitative metrics only tell part of the story, as each part of the series and WPP played equally vital parts in creating qualitative impact throughout the campaign.

We also continue to refine our methodology for assessing qualitative impact, including behavior and attitudinal change. We see it as critical to separate this from metrics and quantitative impact, which are also important, but are not always the best indicators for measuring the

impact. In our experience, the methods for assessment utilized should always be based on the defined goals and outcomes set at the start of the campaign, so you know you are measuring the right things along the way.

Due to bandwidth and capacity issues we were unable to fully assess the methodological needs for Goal 1, in assessing viewer knowledge, behavior and attitude change. For example, we could have utilized a media-impact research system like The Participant Index (TPI), developed by Participant Media in close consultation with the USC Norman Lear Center's Media Impact Project and the American University School of Communication's Center for Media & Social Impact. Using a mixed-dataset method that compiles social media conversations, viewership information and audience opinion data, TPI provides insights about what an audience learns (knowledge), feels (attitudes), and does (behaviors and actions) in response to viewing a piece of social-issue-focused entertainment.



# LOOKING AHEAD

Over the last eight years, *Women, War & Peace* has proven to be a landmark cinematic event, elevating the voices and stories of women at the frontlines of conflict and offering a storytelling backbone to the WPS agenda. In a time where international conflict has become an ever-present fixture in our headlines, women's involvement in peacebuilding was an important indicator for peace sustainability and progress. The women at the center of all four *Women, War & Peace II* films once again helped propel forward the education of the American audience as well as future policy leaders, and advanced conversations and change among members of the media and key policy stakeholders.

With 60 active partners, more than 160 community and educational screenings, and far higher than average digital engagement rates, the WWPII campaign achieved its short-term goals of beginning to shift media and public perceptions, educate future generations of policy leaders, and advance the work of international NGOs. However, since we understand that true, long-term change in perception and policymaking would require years if not decades to achieve, we built a sustainable structure of programs and resources so the campaign didn't end when our work wrapped.

Films from both series continue to be in request from potential hosts worldwide, speaking to the long-lasting direct impact these stories hold. Foreseeing this need, the campaign ensured that they would continue to be made available to audiences worldwide. Upon wrapping the active campaign work, Peace is Loud immediately transferred the community screening initiative to Collective Eye, a non-profit educational documentary film distributor, and Fork Films, the series producer. Collective Eye will manage new ongoing screening requests of the WWPII films, while actively promoting the series to university libraries and other important educational outlets, in an effort to sustain the academic outreach first paved by the campaign. Fork Films will



continue to readily facilitate screenings for the series' first season films. Most recently, the campaign heard from a Hong Kong based NGO wishing to screen *Trials of Spring* to elevate discussion around sexual violence at demonstrations, in an effort to suppress this from happening at the ongoing Hong Kong protests.

In addition, Teresa Casale, a previous Policy Advocate for the International Center for Research on Women, joined Peace is Loud as a Women, Peace and Security consultant to assist in wrapping campaign projects beyond the campaign's formal end date. Her work includes continuing any vital ongoing partner conversations, spearheading special events initiatives, and distributing two new policymaker reels to WPS stakeholders who will use them in their ongoing work.

The 2019 post-campaign special events include a Women Peace & Power screening and academic discussion led by Peace is Loud's executive director at Princeton University's Woodrow Wilson School of Public and International Affairs, and a screening

in partnership with the International Peace Institute and the United Nations Office of Rule of Law and Security Institutions.

In tandem, there will be two additional media roundtables, in partnership with The Fuller Project and Our Secure Future. Given the tangible outcomes from the New York and Washington D.C. events, our partners were keen to continue the initiative, this time bringing together a community of journalists and editors in California, in an effort to continue the shift in media representation of women and conflict. These roundtables will continue to inform the work and priorities of not only the media organizations represented at the events, but also our partners and co-hosts at The Fuller Project and Our Secure Future.

Finally, the campaign finalized two additional policymaker reels. In the course of creating the short film *Women, Peace & Power* on

women's roles in peace processes, Peace is Loud received feedback that a 5-minute reel on the topic would be most useful to brief policy leaders on the issue of WPS. It was decided that in light of the current peace and security landscape, U.S. foreign policy priorities, and the footage available to draw from, the two 5-minute films would focus on the Afghan peace process and the efforts to end the war in Yemen, while keeping women's roles in both regions at the heart of the films. Thanks to funding from Our Secure Future, Peace is Loud had the opportunity to record a message from Senator Chris Coons that is being included in an effort to reach D.C. policymakers in particular. The campaign is active contact with partners regarding future use and distribution of these two reels, including the State Department, USAID, and the Department of Defense, who will all be integrating them into their WPS Act implementation plans.



# CREDITS

## Impact Campaign Credits

### PEACE IS LOUD

Director of Audience Development and Digital Strategy

**Stephanie Corleto**

Executive Director

**Jamie Dobie**

Film Campaign Coordinator

**Kaitlyn Hamby**

Senior Adviser for Women, Peace and Security

**Marie O'Reilly**

Director of Film Campaigns

**Stephanie Palumbo**

Digital Engagement Coordinator

**Emily del Carmen Ramirez**

Film Campaign Manager

**Florencia Varela**

### WOMEN, WAR & PEACE II SERIES CREDITS

Executive Producers

**Abigail E. Disney**

**Gini Reticker**

Supervising Producers

**Aideen Kane**

**Angie Wang**

Executive Producer of Development

**Tom Casciato**

Director of Finance & Accounting

**Ameena Din**

Chief Business Development Officer

**Molly O'Brien**

VP of Operations

**Juli Kobayashi**

Impact Producers for Peace is Loud

**Jamie Dobie**

**Stephanie Palumbo**

Executive Assistant to

Abigail E. Disney

**Dominique Bouchard**

Post Production Supervisor

**Brandt Gassman**

Production Manager

**Kirsten Norr**

Production Coordinator

**Kelly Bachman**

Funding Strategist

**Tracie Holder**

Legal Services

**Iddo I. Arad, Esq., Frankfurt  
Kurnit Klein + Selz**

Title Design

**Moniker New York**

### FORK FILMS

**Kathleen Hughes**

**Stefanie Diaz**

**Sarah Feuquay**

**Hope Carmichael**

**Vivien Levine**

**Alexis Pancrazi**

### PEACE IS LOUD

**Joanna Hoffman**

**Florencia Varela**

**Kaitlyn Hamby**

**Johna Hoey**

**Codey Young**

**Samantha Garland**

### TECHNICOLOR- POSTWORKS NEW YORK

**Christopher DiBerardino**

**Randy Matuszewski**

**Elliott Taylor**

**Dylan Puchala**

### MAJOR FUNDING PROVIDED BY

**Starry Night Fund**

**Agnes Gund**

**Valley Fund for the  
Advancement of Women**

**& Girls held at the  
Women's Foundation  
of Southern Arizona**

**Gloria L. Joseph**

**Julie Parker Benello**

**Martha Gallo**

**Serena Simmons Connelly**

**Tim Disney**

**Susan Disney Lord and  
Scott Richard Lord**

**Barbara B. Dobkin**

**Bill Haney**

**Harnisch Family Foundation**

**Lostand Foundation**

**Elizabeth Hemmerdinger**

**Alexandra A. Herzan**

**Deborah Slaner Larkin**

**Meryl Streep**

**Lynda Weinman**

**Barbara Bridges**

### SUPPORTED BY

**Dalio Foundation**

**Twink Frey**

**Suzanne Lerner**

**Marissa C. Wesely**

**Linda Stein**

**Lois and Manual Oliveira**

**Joel Bass and Lisa  
Kenny Bass**

**Rachel B. Chanoff**

### ORIGINAL SERIES CREATED BY

**Abigail E. Disney**

**Pamela Hogan**

**Gini Reticker**

© Nervous Breakthrough  
Productions 2018

## **FORK FILMS/NBP SERIES FUNDERS:**

### **MAJOR FUNDING PROVIDED BY:**

Starry Night Fund, Agnes Gund, Valley Fund for the Advancement of Women & Girls held at the Women's Foundation of Southern Arizona, Gloria L. Joseph, Indigo Foundation, Martha Gallo, Serena Simmons Connelly, Tim Disney, Susan Disney Lord and Scott Richard Lord, Barbara B. Dobkin, Bill Haney, Harnisch Family Foundation, Lostand Foundation, Elizabeth Hemmerdinger, Alexandra A. Herzan, Deborah Slaner Larkin, Meryl Streep, Lynda Weinman, Barbara Bridges

### **SUPPORTED BY:**

Dalio Foundation, Twink Frey, Suzanne Lerner, Marissa C. Wesley, Linda Stein, Lois and Manual Oliveria, Joel Bass and Lisa Kenny Bass, Rachel B. Chanoff

### **PEACE IS LOUD IMPACT CAMPAIGN SUPPORTED BY:**

Compton Foundation  
Our Secure Future: Women Make the Difference,  
a program of One Earth Future