

PROJECT BREAK!  
EVALUATING OUTCOMES  
AND ASSESSING IMPACT.  
EMPIRICAL INSIGHT

RASI toimetised nr. 8

RASI

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TALLINNA  
ÜLIKOOL

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## Preface

The aim of the BREAK! cross-media project is to influence the audience in the direction of open-mindedness regarding gender role stereotypes - to empower (young) people and help them to overcome stereotype based barriers concerning occupational choices. In order to produce change – promoting desirable dispositions and practices and hindering undesirable dispositions and practices among the target groups (young people and those who can most directly influence their career choices – teachers, parents, career advisors, employers) – a cross-media intervention has been designed.

The tasks of the methodological strand of the project are to

- a) propose intervention methods that have proved to be effective in previous interventions,
- b) to measure and *describe* the effects of cross-media intervention, and
- c) to *explain* the observed effects by reference to theoretical frames.

The project is ideologically loaded: it stands for egalitarianism, equal opportunities, social (gender) equality, respecting human rights and human dignity in everyone. This ‘bias’ is necessarily guiding project activities and provides us with framework for designing and assessing the relevance of the intervention. We need to acknowledge that in current context of rising right-wing populism with anti-feminist bias, spreading inconsiderate rhetoric in the public sphere across Europe (Kovats, 2018) such focus may become sensitive in itself. However, acknowledging the two main virtues behind the project – providing best opportunities for every individual to explore and activate their individual strengths and interests also in the labour market without facing barriers by stereotypes; and promoting acceptance also of non-traditional occupational choices and thus reach the more inclusive as well as more productive labour force – the project is inherently relevant across times and ideologies.

On behalf of the project team, we hope you find the approaches taken in this project inspiring and the experiences of the project team insightful.

We have divided the message into three papers: report outlining the requirements, choices and experiences of designing the intervention; report on recommendations on what to consider when planning such an intervention; and report on measuring and understanding outcomes of the project.

Further information is available from project website <http://bre-ak.eu>

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## Executive Summary

We can measure exposure to the campaign by its **reach**, or the extent to which the population noticed the intervention related activities; how did they **receive** the campaign, and what was their **reaction**. Cross-media intervention project aimed to affect the target groups in the desired direction (*raising awareness about gender roles, critical attitude to harmful group norms and stereotypes, increase in egalitarian gender attitudes*). This was confirmed in the case of **public awareness**: 40% of population above 15 years of age had heard about the TV series and 6% of the population watched all the series, and those who engaged in mediated reflection and discussion felt and showed increase in their awareness of gender stereotypes and occupational stereotypes. The analysis of the reactions to the TV series shows via discussions and diaries show that young people realised the core message of the series and their **empowerment-focused learning was confirmed**, but they also suggested that their generation is already more accepting than the previous generations so they thought these need support more. Conveniently, our analysis of reactions from other age groups via diaries and survey shows that the TV series was also able to empower them, thus the farther reach of the direct impact of the TV series. Additionally, radio shows were more popular among other age groups, supporting the need for information and support in challenging stereotypes and intersectional inequality in general. The third important dimension targeted was whether adults influencing young people (teachers, parents, career advisors) get **supportive tools for gender sensitive approach** in their work, and the analysis of the reactions of teachers and career advisors to the training and their written reflections on the TV series as well as on guidelines to approach these topics when working with youth confirm they found these tools helpful and felt more knowledgeable and more confident to approach these topics with youth. However, gender imbalance was observed among those participating in these activities, and in the future more men should be targeted. Also, among participants, more systematic and continuous support in the future was asked for, confirming the need for providing such tools to raise awareness as well as empower those working with young – such as teachers, youth workers, career advisors.

On the whole, the media campaign can be assessed as successful as it reached the target audience and it was adequately understood by viewers – mostly in the framework of self-liberation from restrictive habits and daring to try alternative ways of thinking and acting. Sense of increasing self-efficacy and awareness of empowering potential of mutual support has been most prominent learning experience of viewers (also recorded in viewers' diaries and focus group discussions). Watching the TV series helped young people to feel more confident and strong, ready to pursue one's goals and support others. As the topic of gender (in)equality and occupational segregation and stereotypes was entangled with many other issues in the TV series, so that spontaneously it was rarely perceived by viewers. While this does not mean lack of impact in the attitudes and behaviour, it would suggest that some form of external guidance is necessary for further development of public awareness.

# 1 PROCESS EVALUATION

## 1.1 Was the intervention implemented as designed?

### 1.1.1 The elements of the intervention: cross-media vs multi-platform approach

Initial idea was to use a **cross-media intervention** with interconnected story-lines developed on different channels – TV series, main character participating in various radio broadcasts, multiple social media platforms, interactive website that would unite a micro-social network of fans, main character participating in Estonian pre-Eurovision song contest and her father’s collection of designed work clothes (expressing gender equality and non-stereotypical approach) at Tallinn Fashion Week, issuing of a new CD of the new superstar together with popular performers, a promotion tour across Estonia, a music video on YouTube, creating new hits with gender-equality-topical lyrics, series of articles in mainstream media (Algus, 2017).

In reality a mixture of cross-media and **multi-platform social media campaign** was produced as only some of the elements – TV series and some social media platforms were linked by the story, while other elements functioned relatively independently.

The elements of the project intervention have undergone several transformations during the process of its interdisciplinary design. Many initial ideas and expert suggestions were not realized. These abandoned ideas form a collection of potentialities for successive projects. Below some examples of missed opportunities are provided.

### 1.1.2 The TV series

Initial intent was to involve a **real person** (a girl trying to enter the rap business) as the main character and empower her through the cross-media campaign to gain popularity by creating of her a new superstar NoJik. This idea was abandoned as inappropriate (racist) content was discovered in her social media postings. Instead, a **fictional character** Anna Soosalu was used. The performer of the part was not widely known, and did not aim to become a star in real life (and this may be the reason why Anna’s vlog, launched before the TV series broadcasting, did not catch viewers’ attention, since the claims for the authenticity of such accounts is often crucial for attracting viewers).



MISSING CHARACTERS AND TOPICS<sup>1</sup>

- A character attending **basic school** with the challenge of making life choices (further education, values, hobbies, etc.) would enable young people (13-16 years old) to identify with him/her. A competing Estonian TV series in Russian (Lasnagorsk) that was aired soon after, included such character.
- **Russian speaking characters** – would help to identify by Russian speaking audience and address the topic of the chances and strategies of Russian minority youth in the educational and work spheres, to touch the topic of language based occupational segregation. Although a character’s name was changed into a Russian one (Vadim), his background or specific minority issues were not elaborated in the series.
- **Widened scope of depicted occupations.** In addition to a manager, a politician, a sportsman, a professor, a scientist, a teacher, a psychologist, an IT specialist, a rap-musician, a fashion designer, a yoga teacher, a policewoman, a personnel manager, a journalist, a cook, a dish-washer, a waitress, showing also less prominent, stigmatized or invisible occupations (like an industrial worker, prison guard, courier) would balance the overall picture.
- **A character with special needs** – could introduce the topic of real and stereotype-based limitations in occupational choices. Anna’s stuttering is depicted as something that can be overcome if one tries very hard, but there are conditions (like epilepsy, autism or physical disability) that cannot be changed. Many discussion topics could be brought up in the classroom – for example, the meaning of equal opportunities and positive discrimination, how can these persons realize their dreams.
- **Supportive institutions** that can help young people should be made visible (beside the character of school psychologist), for example concerning career counselling, job seeking, fighting discrimination, etc.
- **Adults’ decisions to change their job** – inclusion of the topic of vocational re-education or retraining could have been useful here (this topic was central in a competing TV series Teine võimalus/Another chance on Channel 2). If the father’s, grandfather’s, and mother’s life changing decision would imply entering some educational institution, it would restore the belief into the value of education in the TV series (which was shattered by Anna’s preference for rap over university studies and her brother’s preference for computer hacking instead of university studies).
- **Content of rap songs** - missed opportunity to create rap songs with socially relevant content, resonating with the focus of BREAK! project. It concerns also the rap song contest on Radio 2 which was organized during the intervention and reflected on the project web site.
- **Diverse sexualities** – missed opportunity to pose positive models, except when the male chef discussed his experiences with “labour market discrimination” abroad, related to his sexuality, and when the journalist was interviewing father she assumed him to be gay because of the occupational change.
- **Single parenthood** – the topic was introduced slightly with Anna’s colleague from work, supposedly a struggling working single mother; and with Anna’s classmate Karmen, supposedly with a dysfunctional single mother; thus, altogether, presenting single

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<sup>1</sup> suggested for the scriptwriting but not realized in the first season

mothers as a group who did not choose this path and who cannot thrive. Clearly, more positive models could have been introduced.

- **(Changing) social value of different jobs** and sectors as well as historical transformation of jobs, occupations and required skills (could have been introduced through the parents' character or grandparents)
- **Negative sides of the slogan** „Why not liberate oneself from all restrictions!?“ – not only does it seem that mostly the solutions are to come from the individuals in need rather than from the institutional support system (except with Anna's classmate Keido, where teacher and school psychologist were involved in finding a positive solution, and with police who provided a way out for Anna's brother), but there may be situations when falling back on stereotypical choice (without much soul searching) is meaningful.

### 1.1.3 Website and social media

Initial idea was to design an interactive website where the main character could interact with her followers, where everybody could participate in the creation of content (e.g. collective writing of rap- lyrics, participation in on-line rap-battle).

In reality, only a project website was launched, and due to lack of moderators, it is not interactive. TV series related Facebook and Instagram sites were mostly dedicated to the promotion of project activities and young persons performing in the TV series.

### 1.1.4 A photo exhibition on non-traditional occupation choices

Initially it was planned to make staged photos of models with accessories (e.g. a woman holding a toy car, depicting a female driver or a man with a globe depicting a male teacher). This idea was severely criticized as stereotype-enhancing approach. As an improvement, it was suggested that a person with a gender-stereotypical occupation might have a non-stereotypical hobby and vice versa. The photos might depict all possible combinations to stress that both stereotypical and non-stereotypical choices can be normal. As an alternative, using photos of real persons who are actually engaged in non-traditional occupations were proposed. Analogous projects have been launched in USA (Breaking Gender Boundaries Photography Project. May 1, 2018. Blackstone Public Library) and also in Estonia (a photo exhibition on female bikers and female soldiers). It was advised to observe heterogeneity of the depicted people – they should represent different career levels, different ages and ethnicities. It was also suggested to use some text beside a photo, for example, answers to questions like 'What is the greatest challenge for you in your work?' or 'What is your advice on how to overcome challenges?' In addition, some facts about gender distribution of the particular profession and information on the learning opportunities should be provided.

In reality, 14 photos of real men and women had been taken. On one side, they were pictured in their natural work environment, and a viewer was invited to guess a person's occupation. On the other side of the stand, the portrait photo of the person was shown and the non-gender-traditional occupation of the person was revealed. The effect would have been probably even better if on the side with the portrait, only the person's name would be revealed, and only in the reverse their occupation, presenting their job title and exhibiting them in their work environment. This way the guessing would have been less suggestive of their working

environment. However, the current way also provides the opportunity of recognising one's own stereotypes even more easily: since the misconceptions are not only related to the gender of the person and their looks (as when relying on their portrait) but can occur despite of the hints by the work context itself. Thus, the so-called 'second order' mistaken attributions will be possible to recognise with the help of the exhibitions.

The initial, 'first order' misconception of one's occupational choice based on their age and gender as expressed by the portrait can be further tested as the project team then prepared an online guessing game based on the portraits. The idea of the photo exhibition was thus used again in the way of the online game and it is made available in Estonian, Russian and English language. The possible shortcoming: as the second and third 'levels' are only accessible when previous attempts have resulted in correct answers, but the player can keep trying until they have 'guessed' all the right answers, without skipping any. Thus it could be further analysed how to develop the game.

### 1.1.5 Thematic notebooks for young people

*The initial idea was to design freely shared school notebooks including quizzes and learning materials.*

*A notebook freely distributed in school will feature different topics central to Break project. Students will be able to use as a usual notebook, however the cover will clearly refer to BREAK, the back of the front cover will feature a fictional scenario about one of BREAKS' themes and the back cover will feature non-fictional data and infographics about the specific topic.*

A team of specialists in didactics, sociology and gender studies designed content for school notebooks in Estonian, Russian and English for different ages. The proposed notebook included reference to the Why not?! series and its alternative endings, humorously breaking myths and stereotypes concerning gender, facts from sociological surveys, information on career choices, occupation-related quizzes and jokes, empowering nudges (how to support others, how to remain firm and make authentic choices, how not to be afraid of re-making one's choices), information on supporting institutions that can help young people (e-mail addresses and phone numbers).

In reality, as the number of the printable pages was reduced, majority of suggestions were not realized. Instead, motivational slogans were created, with emphasis shifted from the system level support opportunities to the individual level responsibility to find one's own solutions.

It is rather difficult to evaluate what was the additional value for the project beyond recognition and reminder. However, the notebooks would indeed be likely to serve as a reminder of the TV series – even if not special independent educational value.

## 1.2 Teamwork: were efforts mobilised across disciplines?

Co-operation of specialists from different disciplines enabled to combine ideas and tools to co-create a joint outcome – multimedia intervention. This was certainly a special strength of the project that all contributing teams could acknowledge.

During the work process the team members learnt from each other and exchanged experiences. As an outcome, awareness about gender equality issues increased among all participants, especially those who were not familiar with the issue before.

At the same time the teams had to overcome several challenges – there were occasional communication barriers and poor coordination of activities, and when all the participants were convinced they have a good idea of what is expected of them, this might have been a misjudgement because of the different disciplinary background.

Planned self-reflection query to get feedback from all participants of the project on the work process and outcomes was not realized within the time-span of the project. This missed opportunity does not allow us to present our fellow participants' accounts on their road to accomplishments or failures and the choices they faced when modifying the initial plans. This missing element of self-reflection and mutual feedback prevents the team also to be fully engaged in transformative learning. It is expected that the team members and other participants (e.g. actors, TV production support personnel, etc.) did go through their learning curve both in relation to the gender stereotypical occupational choices and self-efficacy in changing one's path, and possibly their (stereotypical) beliefs about experts in other fields were lifted. However, this is not acknowledged and reflected upon, thus the possibility to learn was limited.

### 1.3 Was the evaluation implemented as designed?

This work stream oversaw the methodological framework of the project, by analysing the target public's profile and proposing measures for monitoring the public's perception of the media materials produced, as well as assessing how the activities (could) lead to attitudinal and behavioural changes, in line with the defined expected impact of the project

Most of the initial plan was followed through with not many changes, however, some aspects were further developed. For example, experimental approach (randomized controlled trials in schools and youth centers) was simplified for variety of reasons. Mainly, literature review and local expert in impact assessment suggested that correct experimental design is extremely difficult to realize with the available resources and within the time span of the project. The entire intervention consists of many components and it is difficult to isolate the effects of a particular component.

In particular, and following the specifics of the call, we addressed JRC and asked for methodological support. The response was negative:

*Unfortunately the JRC cannot provide such support as no team of behavioural experts was selected to guide project leaders to apply the behavioural approach and there cannot be unequal treatment among the different projects (e-mail from Sara Rafael Almeida 10.07.2017).*

Instead of recording immediate reactions of young people to the TV series, we applied detailed reception analysis in the form of viewers' diaries during the screening of the series, which enabled to get answers to the same research questions like What are the main points they relate to when

watching the films? What changes in level of awareness can be seen? Which are sensitive viewpoints aroused by the series?

Pre-testing of the effectiveness of the intervention material was not possible as initially planned because the process of production of TV series did not allow to pre-test different variants or alternative endings in schools. Instead, the script of the TV series and alternative endings were discussed with the team members with expertise in career counselling, didactics, sociology and gender studies, as well as parenting. A lot of suggestions were made to the script-writer, great part of which were realized in the final version. As cross-media interventions were devised by students, representatives of the target group were directly involved in choosing the appropriate channels of intervention and producing suitable content for young people (photo exhibition, social media). So the behaviourally informed approach was applied in the preparation of the intervention.

Involvement of practicing teachers into the preparation of intervention and supportive pedagogical materials was not fully realized in this Project, and some version of such action research would be fruitful in the future. Instead, teacher educators were directly involved in preparing the materials and a number of teachers took active part in the reception study of the TV series, writing reflective viewers' diaries and providing initial critical feedback to the teaching materials.

Action research with in-service students was carried out in **two BREAK!-related LIFE projects**. LIFE (Learning in Interdisciplinary Focused Environment) is a study course in TLU where students from different study areas collaborate with academics to carry out projects focusing on interdisciplinary problems of their own interest. Work is carried out in teams that consist of 6-8 students, including students from at least three different study areas. In the first LIFE project in the fall 2018 „Elukutseline huumor“ 24 students participated. They studied occupational and gender stereotypes in different spheres and reflected on the individual reception of the TV series „Why not?“. In the second LIFE project in spring 2019 „Miks mitte?! Teleseriaalist õppematerjalideni“ three teams of students elaborated new teaching materials (videos, a theatre show and social media materials) on the basis of the „Why not?“ series and tested them in schools. This LIFE course demonstrated how the BREAK! project could be expanded and diversified by bottom-up approaches. In both cases the students were highly engaged, and positive shifts in understanding and attitudes were disseminated among families, fellow students and target audience in schools (parents, pupils).

Initial plan to interview a **sub selection of parents** of underage children to study their views on teaching gender equality and equal opportunities topics at school was not realized. Our re-analysis of previous surveys (Gender equality monitoring 2013, 2016) shows no difference between parents and non-parents in gender related attitudes and beliefs on the population level. An on-going study on specific politically inclined (right-wing) groups of parents will clarify the views and arguments of this particular group on teaching gender equality topics at school. Implemented activities included:

1. **Literature review** was carried out, to review of relevant media impact studies, in particular media impact on children and youth; review of studies on gender stereotypes and gender

segregation in Estonia and other project countries. Results were developed in internal Project working papers and presented in project Outputs, most prominently Output 1 and Output 2

2. **Comparative cross-country analysis** of the data from International Social Survey Programme (ISSP, [www.issp.org](http://www.issp.org)) 2012 module „Family and gender roles“ to indicate the dominant types of respondents’ awareness and attitudinal beliefs and their extent by various socio-demographic groups, and to estimate the needs for culturally sensitive approach with such an universal topic. The analysis was carried out for Estonia, Lithuania and Iceland, and main results alongside with suggestions and implications are presented in project Output 1. In addition, earlier Gender Equality Monitors from Estonia were explored (notably from 2016) to detect which indicators would be most informative in distinguishing individuals according to their gender equality beliefs, and these results are reflected in Output 1 as well as in methodological work of current report.
3. **Ex-ante omnibus survey** among general population to set the baseline before the intervention was designed and carried out. While it was envisaged that a short module of questions would be added to a regular omnibus survey and this would be administered both on paper and online, we were instead able to use a controlled, statistically representative web-panel. We thus managed to include more questions to enable us to cover all dimensions considered important to analyse such an intervention, namely those on awareness, attitudes and behaviour, concerning both gender equality but also self confidence in behaving in case inequality is noticed. This in turn enabled us creating even better indicators than initially foreseen for understanding changes by types of target groups distinguished in the ex-post survey.
4. Repeated, **ex-post Omnibus survey** among the general population, analysis of differences in awareness, attitudes and behaviour intentions among people with and without exposure to the intervention materials, compared to ex-ante survey results was carried out to measure the reach, response and reaction among the general population. We managed to achieve that the ex-post survey included a notable subsample of longitudinal study of respondents who also participated in ex-ante survey, and thus we were also able to trace any changes in the individuals, in addition to revealing results on the national sample of general population. In addition, the possibility to use web panel encouraged us to consider including open ended questions to the survey, thus we have collected narrative answers on the perceived contents and suggested, perceived impact of the TV series in the quantitative dataset. This rich material is also systematised and all the results are presented in current report, and in joint dataset.
5. Targeted analysis of the attitudes of parents of the underage children using **sub selection from the survey** and in-depth interviews with them were planned to study their views on teaching gender equality and equal opportunities topics at school. The ex-ante analysis that contrasted parents with other groups did, however, reveal the diversity of parental views – just like the diversity among the general population, with only some variation in regarding the group sizes for different subsections. Thus, specific in-depth interviews were replaced with the decision to include open ended questions to the ex-post survey, and analysis was paying extra attention to distinguish answers by parents, compared to other groups. The relevant results are reflected in current report
6. **Group discussion/observation** and focus group **interviews** were planned to be carried out with representatives of employers, with the element of **behavioural experiment**, to be organised within the activities of „natural groups“, such as specific meetings, conferences or forums that employer representatives gather regularly anyway. Following the analysis of ex ante data, however, the employers did not seem to be a very specific group based on their values – while

the attitude subgroups among the employers and managers were of different sizes, all kinds of attitudes were also represented among them. Thus, the decision was made to include open ended questions to the ex-post survey, and analysis was paying extra attention to distinguish answers by managers, compared to other groups. The relevant results are reflected in the current report.

7. **media coverage metrics, network mapping and content analysis** were planned to assess the impact of the intervention in the online public sphere (blogs, Twitter, Facebook, new online publications) by analysing the changes in public discourse (its framing, content) about the gender equality issues. It is envisaged that some of such discussions will be prompted and mediated by project team, so the line of argumentation and tone of discussion in un-mediated and mediated contexts can be compared, thus adding the behavioural element. The main research questions are: how is the cross-media project shaping/supporting change in public opinion? How does the project get reflected and discussed in social media? The analysis in fact showed that given the efficiency in implementing the cross-media strategy, the media presence was limited to prompted and mediated discussions, thus clear changes in public discourse were impossible to detect. However, the analysis of **reach** of all the project's own planned outreach activities was analysed in the ex-post study and the contents of the project messages, thus their potential impact, was discussed, and the analysis of the contents of the TV series and the radio broadcasts was carried out. The way the TV series could have shaped the public discourse was limited, however, due to its inability to promote continuous and spontaneous media presence throughout the project. Conclusions from media coverage content analysis are provided in the current report.
8. **group discussions in schools** – focus group interviews were carried out with the element of behavioural experiment to learn if, how and when were students exposed to the cross-media campaign, and how do differ the awareness and attitudes among students who did and who did not. These were combined with the modified approach to randomized **controlled trials** in schools and youth centres (for children aged 13-15, 16-18) and university settings, viewing also alternative variants of the proposed intervention materials and measuring reactions to these in different settings (formal vs informal). Considering the results of piloting, feedback from teachers and youth workers, methodological complexity and relatively low reliability of generalisability of results developed by such a design, as well as the possibility to reach population aged 15-18 in the general population surveys, the approach was modified to research team conducting several group discussions in youth work context, school context, as well as university context. Additionally, viewer diaries were collected from university and high school students and analysed, and conclusions are presented in this report.
9. involving representatives of teachers into the **action research** to prepare the media materials as well as the supporting teaching materials was achieved as the feedback was collected from teachers and involvement of educational experts was secured from the beginning of the project (not only when preparing the guidelines). An attempt was also made to build university teaching around this material developed in the project, and this proved to be quite successful. In addition, **online questionnaire survey**, complemented with **thematic interviews among teachers**, to study do they regard the teaching materials helpful in introducing topics of gender equality in class, was carried out in the context of training courses targeting teachers, youth workers and career consultants. The pre-training online survey, as well as training feedback survey and viewer diaries approach were used to understand the viewpoints and needs of teachers. Also, specific open ended questions were included to the

ex-post survey, and analysis was paying extra attention to distinguish answers by managers, compared to other groups.

In addition, the project team was involved in preparing and conducting training for teachers in Estonian and in Russian, as well as providing input for the radio programmes in Russian language and for the student workbooks. Altogether, these involvements ended up supporting the work for impact assessment.

The following sections will provide detailed overview of the kinds of impacts we could detect with these tools.



# 20 OUTCOME EVALUATION: HOW WILL WE KNOW?

## 2.1 Imagining the audience: ex ante data from population surveys

Comparative cross-country analysis of the data from International Social Survey Programme (ISSP, [www.issp.org](http://www.issp.org)) 2012 module „Family and gender roles“ to indicate the dominant types of respondents’ awareness and attitudinal beliefs and their extent by various socio-demographic groups, and to estimate the needs for culturally sensitive approach with such an universal topic (see Kruusvall, 2018b). Alongside the analysis of Gender Equality Monitor data from 2013 and 2016 (Roosalu et al., 2014, p. 110), these provide general background for gender equality related intervention project (see Output 1), suggesting that dominant view in Estonia supports separating the rules for private and public sphere: while there is a preference to keep the binary gender system and allow for more conservative attitudes in the private sphere, there is clear demand towards equal opportunities and equal participation in public sphere.

To better understand the social practises such as gendered division of labour at home and at work, current gender ideologies and attitudes relevant for project BREAK!, additional analysis have already been carried out (see Kruusvall, 2018a) to help choosing the questions for the project ex ante and ex post surveys. Based on one’s attitudes to gender equality related to four domains (political participation; paid work; family relationships; parenting) the following equality-orientations could be distinguished in 2016:

- 1) Generally egalitarian (with liberal views towards all the four domains) – 20% of population (no difference between the older and the younger; slightly over representing women, native Estonian speakers and those with higher education)
- 2) Generally traditional (with conservative views towards all the four dimensions) – 12% (no age difference; slightly over representing men, non-native-speakers in Estonia, and those with lower level of education).
- 3) With ambivalent views – 68% of population, to be divided into subgroups, including
  - a. 18% liberal leaning in private sphere: 27% of those under 30, 15% of those 30 and above

- b. 10% liberal leaning in public sphere, conservative in parenting: just 3% of the younger and 12% of the 30+ age group.

One could assume the groups would have quite the opposite opinions in regard to BREAK! Intervention.

BREAK! web-based ex ante survey from autumn 2018 allows to have a different look at the data. Based on cumulative index regarding to the eight gender equality attitudes, five groups were distinguished:

- 1) the least oriented to gender equality - 12%
- 2) somewhat oriented to gender equality - 17%
- 3) with average gender equality level - 30%
- 4) somewhat oriented to gender equality - 30%
- 5) the most oriented to gender equality - 11%

Altogether, in Estonia, strong support towards gender equality is characteristic to 41%, low support - 29%, medium support - 30%. Interestingly, there is no age difference. Men are somewhat over represented in groups with least orientation towards gender equality, Estonians are overrepresented in groups supporting more equal opportunities, entrepreneurs and employers are polarised between those with most gender equality appeal and those with not.

Those with higher support to equal opportunities, are more likely to expect that the state institutions should intervene when someone suffers. On the other hand, the groups with lower support find more likely that everyone should stand up for themselves. There are some age differences (older men agree more than younger that economic independence on important also for women; and women 30+ are more likely to feel they would be able to intervene when they witness an unfair situation at work; and they are less likely to agree that subjects at school should be taught similarly to boys and girls).

In strategic view for BREAK! project, however, the ex-ante and ex post surveys (autumn 2018 and summer 2019, respectively) were carried out to determine the situation before the cross media intervention, and compare this to the situation after the intervention. BREAK! project attempts to shift from the stereotypical attitudes to more support for gender egalitarian and to support young people's self confidence in making gender nonconforming choices. The questionnaire reflects upon these three dimensions, discussing level of knowledge, skills, attitudes and norms. Such a choice of questions enables exploring gender ideological beliefs, gendered social practices, as well as perceived empowerment (see review of theoretical models in Raudsepp 2018).

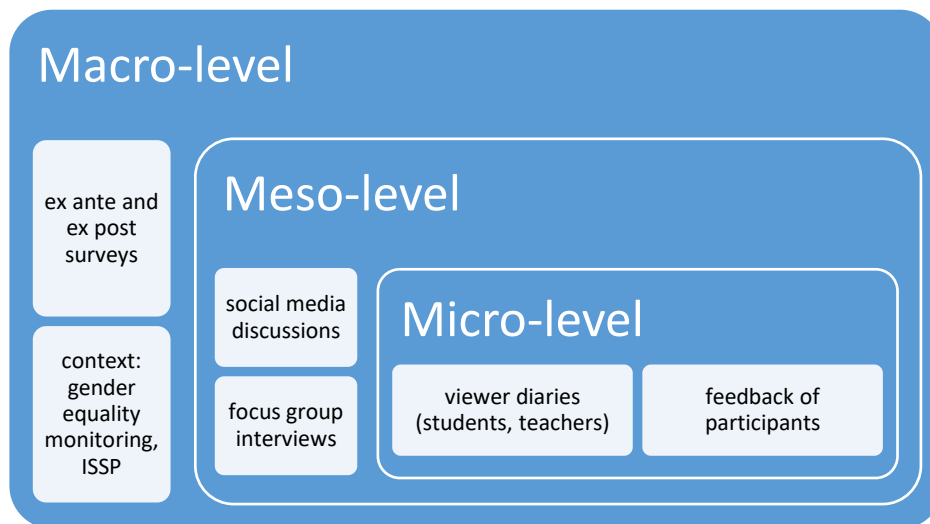
## 2.2 Following outcome evaluation results on different levels

**Outcome evaluation documents short-term results of the project.** Project outcome assessment proceeds on different levels, using both quantitative and qualitative methods. While there is a number of target groups (youth, their parents, teachers, career counsellors, youth workers), we

see youth in the 13-19-years and up to 30 as the main target group of the intervention. Behavioural outcome will not be possible to identify with sufficient accuracy with this topic. We assume the cross media campaign would spark interest in the target group, widen their awareness of gender related prejudice and stereotypes, increases knowledge of options for occupational choice, supports courage to face gender discrimination and stereotype-induced constraints in making such choices.

We assess the outcomes on three level: macro, meso and micro (see figure).

Figure 1



#### MACRO-LEVEL ASSESSMENT

Baseline measurement of gender ideology, attitudes and gendered practices among Estonian population in Gender equality monitoring in 2013 and 2016 helps to understand long-term tendencies of change in gender ideology and gender roles in Estonia. Applying time series design, we can see trends of change before the campaign takes place and select appropriate indicators for outcome evaluation. Impact assessment of the cross-media campaign among the whole population and the target groups is carried out by representative panel surveys *ex ante* and *ex post*. This enables us to describe how the campaign was noticed, understood and assessed by different groups of population, and to measure the change of gender related attitudes and beliefs (one group pre-test/post-test design).

#### MESO-LEVEL RECEPTION ANALYSIS

Reactions of target groups in their natural environments – schools, universities, youth centers, social media:

- a) focus group discussions in schools and youth centers
- b) analysis of (social) media comments and discussions

## MICRO-LEVEL RECEPTION ANALYSIS

Using audience diaries methodology during the period of the original broadcast of the entire TV series enables us to describe the process of reception on the individual level and in different target groups (high school and university students, teachers, youth workers). Feedback analysis of the participants of training sessions allows us to trace the learning process of increasing knowledge during an intervention.

**In sum** – we apply a multimethod approach that helps us to describe target groups' **reactions** and analyse the **effects** of cross-media intervention from different aspects. **Impact evaluation is more comprehensive, and focuses on long-range results, e.g., changes in station policy and in community behaviour that can be attributed to the project.**

## 2.3 Outcome evaluation according to the elements of intervention

### 2.3.1 Methods applied to evaluate outcome

*Ex-ante and ex post panel surveys* on awareness, attitudes and behaviour intentions related to gender equality were carried out, as planned. The number of questions was limited by financial constraints. With sufficient resources additional tools could have been used (for example, to show videos with alternative endings and measure direct reaction to the series).

*Media coverage* metrics was limited to content analysis of public media publications concerning the TV series. Social media coverage remained low and was limited to promotional messages, so it was not possible to analyse the impact of intervention on public opinion concerning gender equality and to compare the line of argumentation and tone of discussion in un-mediated and mediated contexts.

*Focus group interviews in schools* we initially intended to construct a diversity sample, covering different kinds of schools (general and vocational education institutions operating in Estonian or Russian language), different age groups (from upper high school to university students), different geographical regions, different belief orientations (political or life style based youth groups), working and NEET youth.

We stumbled on serious barriers in trying to get access to interview respondents – schools were unresponsive and youth centers could not recruit young people interested in group discussions. Unfortunately the invitation to participate in focus group discussion was not posted on the project Facebook page, an example of uncoordinated teamwork.

It was difficult to find young people who had seen the TV series, so the initially planned study of how and when were students exposed to the cross-media campaign, and how do differ the awareness and attitudes among students who did and who did not – was not realized.

Nevertheless, three group discussions in schools and youth centers were carried out.

*Online questionnaire survey* was carried out with participants of teacher training sessions. Thematic interviews with teachers, as initially planned, were substituted by written feedback from teachers. Our research questions - how were the teaching materials helpful in introducing topics of gender equality in class? What are the best methods to use these? What is the added value of the cross-media support compared to administering the films as part of curriculum? – can be used in a follow-up study, after the teachers have got some experience in using the teaching materials. Teachers' experiences who participated in the training sessions and expressed intention to use the materials in their classes could be a suitable object of further studies. These classes could also be a site for studying immediate reactions of young people to the TV series and alternative endings, as proposed initially in the project (Students could be involved by their teachers in watching the films during the participatory observation and group discussion and they will write essays, to allow for more sensitive viewpoints to be aired. Research questions: What are the main points they relate to when watching the films? What changes in level of awareness can be seen?).

In addition, we planned to send a *self-reflection questionnaire* to all team members to get feedback to the process of project evolvement from different viewpoints. Unfortunately this remained a missed opportunity. In sum, the initial plan was executed with slight modifications. Reflection on the work process as a whole contributes to collective learning and suggestions for future campaign efforts.

### 2.3.2 The exposure to the intervention: summary by elements

The exposure of target audiences to different campaign elements varied.

The central part of the intervention was a 10-episode **humorous TV series „Why not?!“** broadcasted in the autumn of 2018 on national public broadcasting TV channel in Estonian and Russian. The rating of this TV series was good. Its reach in the youngest target group was not high, due to changed habits of media consumption of this group, but it was high among TV series. With the help of nudging (e.g. social media presence, recommendation by friends, teachers or youth workers) it was possible to guide young people to watch the series – once their attention was caught, they were often enthusiastic to watch all episodes.

**Promotion tours in schools.** In the end of 2018 project advisors from the Board of Equal Treatment together with a team of young actors from the TV series visited 15 schools (one school in every Estonian county) to introduce BREAK! project to youngsters. Approximately 100 students were in the audience at every event, as a record, 240 students took part of the event in Kuressaare. These promotion events got positive feedback in the local newspapers and social media.

**Thematic radio broadcasts** in Estonian (Ühisosa/Common part) (Vikerraadio, from October 2018 to January 2019) and Russian (Skazhi net!/ Say no!)(Raadio 4, from September 2018 to January 2019) dealt with variety of issues related to stereotypes, social equality and discrimination in an informative style. The rating of broadcasts in Estonian was higher than in Russian. The broadcasts engaged the listeners – both live calls (especially in Russian) and online comments on the program websites demonstrated that various issues around gender, social equality and discrimination are personally important for men and women.

**Guidelines for teachers and career specialists** on how to talk about (gender) stereotypes to the students in different classes and in different age groups are available online and in printed form (in Estonian and in Russian). These were introduced to the teachers and career specialists in the trainings, and according to the feedback was collected from the participants, such new innovative tools were very welcome, as participants had felt insecurities as well as lack of tools to work on this topic with youth.

**Seminars for teachers and career specialists.** In 6 trainings in Estonian and Russian languages 153 teachers, youth workers and career specialists participated. According to the feedback questionnaires, we could see the participants as those not aware of the themes and thus surprised and even shocked (when exposed to specific sections of information); those well aware in advance, longing for even more specific and systematic approaches to complement their previous knowledge; and those who had low engagement with the subject matter, but interested in new tools to use within class. In all the trainings, about half had already concrete ways they suggested they would themselves use these tools. Wish for more and maybe next levels of systematic trainings was vocalised in all groups.

**A photo exhibition on stereotypical beliefs and non-traditional occupation choices** was exhibited in 2019 in different parts of Estonia, including Tallinn University, Tallinn Technical University (TalTech), Arsenal center, and shopping center T1 Mall of Tallinn – potentially reaching all customers. Information on the exhibition appeared on social media. The photos from the exhibition were used for an **interactive game „Face or fact?“** launched on the project web site.

Cross-media intervention project with various elements which all are aimed to affect the target groups in the desired direction (*raising awareness about gender roles, critical attitude to harmful group norms and stereotypes, increase in egalitarian gender attitudes*) but each having a specific influencing mechanism and aspect of impact means the individuals could have been accessing the campaign messages from the different sources. To the extent different campaign elements were noticed, will be discussed in the next sections.

### 2.3.3 TV series ratings, provided by Public Broadcasting

The central part of the intervention was a 10 part humorous TV series „Why not?!“ that was broadcasted in the autumn of 2018 on national TV channel in Estonian and Russian. The series was broadcast in Estonian on ETV from Oct 29th to Dec 29th in 2018, premiering Monday nights at 8pm and repeating Thursdays at 11pm and Saturdays at 11:30 or 11:45 am.

The rating of this TV series was good. While its reach in the youngest target group was not high, due to changed habits of media consumption of this group, it was high among TV series.

*Table 1 TV series Why not?! Rating since 29.10.2018<sup>2</sup>*

screening	weekday	time	rating	rating %	average reach
<b>First screening (8 x)</b>	Monday	20.00	54 000	14%	56 000
<b>First screening (2 x)</b>	Thursday, Friday	20.30	56 000	14,2%	56 000

<sup>2</sup> analysis provided by ERR analytic Salme Rannu

<b>Repetition 1 (8 x)</b>	Thursday	23.00	26 000	9,2%	26 000
<b>Repetition 2 (9 x)</b>	Saturday	11.05	20 000	9,4%	21 000

*Rating – average amount of viewers per minute of a broadcast*

*Rating% - TVR, Rating - % viewers of all target group*

*Average Reach – amount of unique viewers who watched the broadcast at least for 10 minutes*

Small difference between the numbers of reach and rating indicates the loyalty of viewers – people remained watching the series for longer than some minutes. People used actively the possibility of re-viewing the series on TV internet site, so during a week from 15 000 to 33 000 viewers were added.

*Table 2 TV series reach by episode by week, by channel: live broadcast; delayed viewing same day; cumulative viewers first week (thousands)*

Parts of the series	Date of broadcast	Viewers of live broadcast (Live)	Follow-up viewers on the same day (VOSDAL)	Viewers during 7 days (Consolidated)
I	29.10.2018	63	6	78
II	05.11.2018	63	6	89
III	12.11.2018	48	12	69
IV	19.11.2018	51	9	79
V	26.11.2018	60	15	84
VI	03.12.2018	55	11	83
VII	10.12.2018	42	11	59
VIII	17.12.2018	42	21	75
IX	27.12.2018	51	0	59
X	28.12.2018	62	1	73
	Mean	54	9	75

There were 221 000 unique viewers who watched at least one part of Why not?! from the beginning to the end on live broadcast, and in addition 21 000 viewers who watched a repeated broadcast. So at least one part of the series was watched by 242 000 persons on ETV (20% of all target groups). Compared to an alternative TV series Pank, the audience of Why not?! was smaller but more loyal (the first part of Pank had 174 000 viewers but it lost more than half of the viewers, the last part had 82 000 viewers).

The series received 926 000 individual viewings (and together with postponed watching, 1 138 000 viewings), 919 000 of these by Estonians and 7000 by Russian-speakers. Women represented 542 000 of these, and men – 383 000, so it was more popular among women. Majority of TV viewers, 552 000 viewings, were above 50 years of age, 268 000 were aged 25-49 and 107 000 under 24 years of age. Majority of the viewings (478 000) were by those with secondary level of education, those with higher education (275 000) were also represented, and 170 000 had less than secondary education. The viewers were over representing rural areas (394 000 viewings), the interest in larger cities (363 000 viewings) and smaller cities (174 000 viewings) was also there.

Why not?! was also broadcasted on ETV+, (a TV channel intended for Estonian Russian speakers) 20 times (with repetitions). The 10 series were broadcast between November 3rd, 2018, and January 10th, 2019, premiering Saturdays at 5:50pm and repeated Thursdays, between 2pm and

5pm. The series was dubbed into Russian (including the lyrics of the Estonian-language rap songs). Altogether, the live broadcasts of the series gathered 25 000 viewings, majority of them Estonians. Most viewings, two thirds, were by women. Those above 50 years of age were the majority (17000 of the viewings), those 25-49 just 4000 and those under 24 – 2000 viewings. About 10 000 of the viewings were by those with less than secondary education, about 8000 by those with secondary education and about 5000 – higher education. Viewings were more likely from the rural areas (14 000), in larger cities (6000) and smaller cities (3000). These numbers reflect the media consumption habits across the groups; mean rating was 2000 (0,6%).

We can conclude that this TV series did not catch the attention of Russian speaking audience. An alternative Estonian TV series Lasnagorsk on the same channel in December got mean rating of direct viewing 3000 (2,5%) and was actively viewed later (7000 viewers (4,7%) during 7 days). That series appeared relatively more popular among the young people (up to 17 years old).

### 2.3.4 The reception analysis by elements of intervention: ex post survey results

Was the intervention accessible, did it get noticed? We have two kinds of data to look into this question: ratings that are usually collected for each programme, and reception analysis.

Reception of the series in different target groups was analysed combining different methods:

- 1) ex post panel survey
- 2) monitoring (social) media reactions to the series
- 3) viewers' diaries
- 4) focus group interviews among young people

The TV series was the most noticed element of the cross-media intervention. Almost 40% of respondents have had some contact with the TV series: 6 % have watched all 10 episodes, 15% have watched at least some of the episodes and 17% have heard or read about the series but themselves did not watch it. Young respondents (age below 30) were more exposed to the TV series, as expected: 29% of young people have watched the series, and in addition 13% have read or heard about it even if not watching, so 42% of young people have had some contact with it (Table 3).

In the sample, among those who have seen all episodes (N=55), 67% were below 30 years of age, 56% were men, and 36% had higher education, 89% are Estonians, thus over-represented among those who watched the series.

Among those who have seen only some episodes (N=151), 28% are below 30, 45 % are men, and 44 % have higher education, 83 % are Estonians, who are overrepresented here relative to their share in the general population.

Among those who have heard/read about the series but not watched any episode (N=177), 23% are below 30, 46% are men, and 46 % have higher education; 76 % are Estonians, similar to the share of Estonians in the population.



This indicates that the minority of the Russian-speaking populations was overrepresented among those who had not heard of the series, pointing to the fact that information about the series was less likely reach the channels they followed.

*Table 3 Have you been in touch with the TV series Why not?!*

	whole sample	below 30	over 30
	N=1003	N=215	N=788
yes, I watched all episodes	6	12	4
yes, I watched some episodes	15	17	15
I have heard/read about the series but did not watch it	17	13	19
Don't know this series	62	59	63
	100	100	100

Majority of viewers (around 80%) watched the series on TV, the proportion of viewers who used website or YouTube watching opportunities, was greater among the young people – 30% of those under 30 watched the series (also) on the ERR website and 14% on YouTube channel. The BRE-AK project website was the least used channel (Table 4).

*Table 4 On which channel did you watch the series?*

%	<i>whole sample</i>	below 30	over 30
	<b>N=383</b>	N=89	N=294
ETV	<b>81</b>	78	82
ERR website	<b>18</b>	30	14
YouTube	<b>11</b>	14	10
project website	<b>1</b>	3	1

Other elements of the campaign were noticed by fewer people: thematic radio broadcasts were noticed only by 4% of respondents, project website by 3% of respondents, promotion tour in schools by 5%, photo exhibition by 7% of respondents. Reflection of the TV series in the mainstream media was noticed by 13% of respondents (23% of the young people) and in social media by 9% of respondents (18% of young people) (Table 5).

*Table 5 Did you notice reflection of the series (or its characters or performers) in the media? Did you notice the following events (even when you did not watch the series)?*

% yes	<i>whole sample</i>	below 30	over 30
	<b>N=1003</b>	N=215	N=788
in the media	<b>13</b>	23	10
in social media (Facebook, Twitter, Instagram)	<b>9</b>	18	7
promotion tour in schools	<b>5</b>	8	4
radio broadcast in Vikerraadio (in Estonian)	<b>4</b>	4	4
radio broadcast on Radio 4 (in Russian)	<b>4</b>	3	4
project website	<b>3</b>	6	2
photo exhibition	<b>7</b>	11	5

It is important to point out that this is self-reported noticing months after the intervention, thus relying on recalling. This means these are really conservative estimates and possibly in the time of first broadcasts, in fact more individuals took notice of these elements, but this did not stay in

their active memory. Thus, these data could be combined with the TV auditorium statistics and the like; however, due to the methodology, we are sure that at least that many individuals really did notice the intervention itself and its various elements reflected in media.

Who thought what of the series will be discussed in next sections.

# 3 RESULTS: HOW WAS THE INTERVENTION ACCEPTED BY THE AUDIENCE?

## 3.1 TV series „Why not?!“: analytical description

### 3.1.1 Script contest

Three teams of well-known script-writers were invited to participate in a script contest. At an introductory seminar (12.05.2017) the underlying intention of the TV series (combatting harmful gender stereotypes, especially concerning occupations) and general principles of cross-media content production were clarified. The aim of the whole project was described as moving towards mentality that is congruent with social equality, avoiding the impression of forcing something on the viewers. We want to change stereotypical thinking so that people would begin to reflect on their attitudes. The serial should be humorous but still rather realistic so that viewers could identify with it. Development and empowering role models should be depicted instead of accusations.

The competing teams received a written instruction/task description where the aim of the project and target groups were described, with a number of examples of relevant gender related issues in Estonia that could be tackled in the series. The script writers were invited to send a synopsis with the description of characters, a full script of one episode, a vision of cross-media storytelling, examples of alternative endings and references to societal issues tackled in the proposed series.

By the deadline (June 2017) two teams had sent their proposals. Both proposals were assessed by the members of BREAK! team independently and then results brought together. The proposal of Why not?! was unanimously preferred. Arguments for the selection of Why not?! conception: it depicts different generations; it is acute and youthful, original and witty; the main character is attractive and cool, on the whole authors present a carefully planned cross-media solution. Main idea – moving towards realization of one’s dreams, in spite of prejudices and restrictive stereotypes, is congruent with the focus of the project.

The selected script proposal was thereafter discussed with TLU team members (educational scientists and sociologists) who made several proposals regarding main ideas and conflicts depicted in the story, and the content of alternative endings. Cross-media design and content were elaborated together with BFM students.

### 3.1.2 Theoretical principles

Among elements of the film that convey meanings (Mikos, 2014), here we focus on characters and actors, storylines and critical situations with double endings. Based on socio-cognitive theory (Bandura, 2006), central components in TV series with social aims are characters representing different segments of the population, adopting beneficial attitudes and behaviour patterns, thus functioning as models for different segments of the audience. Seeing people similar to themselves changing their lives for the better not only helps to create emotional involvement and conveys strategies how to do it, but also raises viewers' sense of efficacy that they can also overcome obstacles and succeed. Three types of contrasting models are used: positive models, negative models and transitional models who are shown to change their adverse type of attitudes or behaviour into beneficial ones. The plot contains various obstacles and effective ways of overcoming them. The viewers are shown how to be resilient in spite of setbacks and where to find social support for personal change. With these means an edutainment TV series can inform, enable, motivate and guide the audience in the socially desired direction, and assists people in their efforts to change their lives by referring to supportive communities and beneficial social institutions.

Entertaining TV series with an educational focus should have a captivating story, characters that function as positive role models, transformation of negative models in beneficial direction. Humour keeps viewers' attention and may neutralize resistance. As in any educational entertainment product, the series has a visible story and underlying educational messages.

### 3.1.3 The characters

#### MAIN CHARACTER ANNA

Earlier, she has found a way to overcome her slight disability of stuttering by practicing rap singing. In the beginning of the series has to cope with negative environment at school (bullying) and at home (stressful situation in family due to father's unexpected decision to quit his job), experiences a failure at a rap contest. A positive role model of overcoming individual and social obstacles to her goal of self-realization. Represents strategies of self-confidence, perseverance and courage to oppose to harmful social pressure and be different from her context. Goes through development from a victim of school bullying, partly excluded from her group into a self-confident young person, able to plan her life and provide support to others.

#### FAMILY MEMBERS

- grandfather – makes unsuccessful attempt to apply for a simple job (confronting gender and age stereotypes), on the surface seems to be a clown who disturbs family routine, but deep inside is mourning his wife (grandmother)

- father – experiencing a mid-life crisis, unexpectedly decides to quit his job and start a new career. Main challenge: to follow one’s mission despite restrictive gender and occupational stereotypes in his new work (fashion designer).
- mother – used to have stereotypically masculine hobbies (fencing, horseback riding, driving motorcycle) but now has “lost her courage” as a mother of two older kids. Used to be successful in work as an expert, now at home with the third child; attempts to return to her previous position, but offered lower level job; instead applies for a managerial position. Her main challenge: to follow one’s interests and to return to work after childbirth and confronting with “glass ceiling” – episode of discrimination + alternative ending
- brother – rebel against routine, an example of “wrong” choices (hacking instead of university studies), positively transforming during the series
- deceased grandmother –an adventurous geology professor, positive model of close family relationship with her husband (a retired history professor)

#### CHARACTERS RELATED TO ANNA’S FAMILY

- father’s male friends – represent traditional masculine stereotypes
- brother’s criminal ‘friends’

#### SCHOOLMATES

- Carmen – transitional character, in the beginning a negative model of school bully, representing conventional image of femininity, has problems in family of origin – but no solution during the series; transforming into positive direction
- Liis –insecure, tries to overcome her anxiety by conforming to perceived group norms and manipulating people, experiences a critical episode of drunkenness and supposed rape; in the beginning a negative character, transforming by the end
- Keido – son of a politician, transitional character, developing from negative model with destructive tendencies (drug dealer, planning bank robbery) to positive (becoming best friend of Anna, supporting her); problems in family of origin find solution with the help of the class teacher and school psychologist .
- Marko – transitional character, developing from an insecure „bad“ boy into a supportive friend of Liis.
- Vadim – an enterprising nerd, positive character, supporting Anna throughout her story, able to produce feminist discourse, if needed.

#### ADULTS RELATED TO SCHOOLMATES

- Keido’s father – high ranking politician, having no time for his son, very authoritarian parenting
- Carmen’s mother – very laissez-faire parenting, drinking problem, “steals” from the child

#### ANNA'S COLLEAGUES IN RESTAURANT

- Waitress - a struggling single mother
- Chef – a gay man with a long period of staying abroad in past

#### CHARACTERS IN OFFICIAL POSITIONS

- School

Male teacher (physical education and class teacher) – controlling and insensitive teacher in the beginning, making clumsy attempts to approach school psychologist as a man, positively transforming by the end.

Female school psychologist – positive, supports others in breaking stereotypes

- Business and employers:

Male music manager – negative character

Male employer in restaurant (Anna) – negative

Male boss (of mother) – negative

Male investor and SME owner (plumber) - positive

Female boss-to-be (mother) - positive

Female boss in retail sector (see grandfather) – negative

#### GENERAL LIST OF NOTICEABLE PROFESSIONS REPRESENTED

##### Men

- Male rap music star Genka – positive role model, represents himself as a celebrity character in music industry
- Numerous male rappers – negative: cursing etc. features of hyper masculinity
- Male plumber (aspiring baker), owns his company, becomes key investor to father's business, breaks stereotypes – positive character
- Male politician (Keido's father) – negative
- Male chef (Anna's workplace) - negative
- Male truck drivers (father's friends) and their comments on female truck drivers
- Male bodybuilder (father in youth, father's friend)
- Male fashion designer (father)
- Male academic (history professor) – grandfather
- Aspiring male ICT specialist (+hacker) turned to math teacher for middle school to get girls interested in science
- Aspiring male math teacher (previously: ICT specialist + hacker)
- Aspiring male sales clerk (grandfather)
- Male computer hacker

- Aspiring male yoga instructor (grandfather)

### Women

- Female journalist (interviews father on new profession) - negative
- Female police investigator (supports brother) - positive
- Female waitress (Anna's workplace), used to be aspiring stage performer
- Female security guards in the store (grandfather) – ridiculed
- Female security guards at the bank (where boys plan a robbery) [not shown but mentioned]
- Female truck drivers – ridiculed (by father's friends)
- Female chimney sweeper – ridiculed (by father's friends)
- Female yoga instructor
- Female academic (geology professor) – grandmother
- Plus a number of choices for future studies/jobs presented by the graduates at high school graduation

#### 3.1.4 The plot

On the BREAK website the plot is described as follows: "Why Not?!" with its 10 episodes tells a story about 18 years old Anna, who is about to graduate high school and wants to be a famous rap star. However, she is a real nerd and not to mention – she stutters. Everybody expects that she will go to university and study something serious. Even Anna herself senses that her dream is not achievable, until one day everything changes. After his friend's heart attack Anna's father Martin decides to quit his lifelong job as a CEO and start chasing his dream – to become a fashion designer.

The author's summary: „Why not?! depicts Anna's curved and funny journey from a nerd to a hot rap artist. A similar journey with ups and downs go through her mother who applies for a manager' position being a mother of a baby, and her father who quits his manager's position and starts his new career as a fashion designer, fighting prejudices. These developments are accompanied by troubles with her brother and frantic adventures of her grandfather. Fortune loves the courageous and all the characters succeed in the end.“

Emotional trajectory of the story seems to follow the Cinderella-type dynamics (rise-fall-rise) (see Reagan et al., 2016).

The series deals with individual agency – setting high goals, overcoming internal and external barriers to approaching one's goals, importance of finding one's calling, to realize one's talents and capabilities (self-realization in the sphere of work, hobbies) by people of all ages. All main characters meet with challenges and obstacles to their goals, and overcome these by the end of the series.

#### 3.1.5 Underlying agenda

The story touches on wide range of issues on structural (macro-) and interpersonal levels: age and gender based discrimination at work; possibilities and barriers for old people to realize themselves in the sphere of work, matching work and family life; gender role stereotypes (male

responsibility for family's income), gendered stereotypes of behaviour and occupations. Different attitudes to gender equality, including elements of a feminist discourse are depicted.

In addition to gender equality and stereotypes, several other burning social issues are dealt in the series like school bullying and groupthink that may hinder making individual occupational choices.

In the proposal the script-writer brought out the underlying educational agenda for each episode. For example, in the first episode the following topics related to gender equality were touched:

- 1) a ridiculous myth that there are „hormonally“ suitable jobs and activities for men and women
- 2) a myth that women should be housewives and men should earn one's living. Stereotype that girls should not pursue a career at all.
- 3) Youth employment, age and gender based discrimination
- 4) a woman after childbirth cannot return to her job as a less experienced male colleague without family obligations has taken her place.

### 3.1.6 Missing characters and topics (suggested by social scientists to the scriptwriter but not realized)

A character attending **basic school** with the challenge of making life choices (further education, values, hobbies, etc.) would enable young people (13-16 years old) to identify with him/her. A competing Estonian TV series in Russian (Lasnagorsk) that was aired soon after, included such character.

**Russian speaking characters** – would help to identify by Russian speaking audience and address the topic of the chances and strategies of Russian minority youth in the educational and work spheres, to touch the topic of language based occupational segregation. (Currently, one character, Vadim, but speaks Estonian only; successful at school and has own business; geeky type)

**A character with special needs** – could introduce the topic of real and stereotype-based limitations in occupational choices. Anna's stuttering is depicted as something that can be overcome if one tries very hard, but there are conditions (like epilepsy, autism or disability) that cannot be changed. Many discussion topic could be brought up in the classroom – for example, the meaning of equal opportunities and positive discrimination, how can these persons with special needs realize their dreams?

**Foreigners** – to show their possibilities and barriers to compete in the labour market. We see school psychologist returning from a longer stay Iceland and having an Icelandic (to be ex-) partner, but not in connection to work/labour market; also, we see chef returning from longer stay New Zealand, and a comment on working in New Zealand, but no related foreigners;

**Diverse sexualities** – missed opportunity to pose positive models, except when the male chef discussed his experiences with “labour market discrimination” abroad, related to his sexuality (i.e., relationship with the owner's son); and also when the journalist was interviewing father she assumed him to be gay



Less visible or **stigmatized occupations**, on the one hand, and novel **forms of jobs**– to widen the occupational outlook of viewers. In addition to a manager, a politician, a sportsman, a professor, a scientist, a teacher, a psychologist, an IT specialist, a rap-musician, a fashion designer, a yoga teacher, a policewoman, a personnel manager, a journalist, a cook, a dish-washer, a waitress, showing also less prominent, stigmatized or invisible occupations (like an industrial worker, prison guard, courier) would balance the overall picture.

**Father's decision to change his job** – inclusion of the topic of vocational re-education could have been useful here (this topic was central in a competing TV series *Teine võimalus/Another chance* that ran simultaneously on another channel, Kanal 2). If the father's life changing decision would imply entering some educational institution, it would restore the value of education in the TV series (which was shattered by Anna's preference for rap and her brother's preference for computer hacking instead of studies).

**Supportive institutions** that can help young people could be made visible (beside the character of school psychologist and some extension of the role of the teacher), for example concerning career counselling, job seeking, fighting discrimination, providing support in case of school bullying etc.

**Content of rap songs** - missed opportunity to create rap songs with socially relevant content, resonating with the focus of BREAK! project. It concerns also the rap song contest on Radio 2 which was organized during the intervention and reflected on the project web site.

### 3.1.7 Critical situations with double endings

There are 13 episodes in the TV series to which an alternative ending was shot and is available on the project internet site (<https://brea-k.eu/alternatiivsed-lopud/>). These episodes deal with gender stereotypical career choices, gender based discrimination at work, gender, age and nationality influencing chances in the job market, gender pay gap, gender roles in family, gender stereotypes in fashion and clothing, safe sexual behaviour and adolescent pregnancy. The alternative endings represent the socially desired, „correct“ solution to a problematic issue and are meant to be used in guided discussions (in school classroom, youth centres, etc.). They teach how to assert oneself in interpersonal situations, while focusing on one relying entirely on their own courage and strength. While such empowerment of the individual may be a necessary aspect when preparing one for negotiations at work, this solution of self-assertion is usually not available for those with lesser resources or in need to keep the relationship they are in. Instead, at least some of the alternative solutions could have indicated how the experts, such as teacher, psychologist, police, etc. or one's social networks – such as family or friends – provide support in solving the problems. Especially the complete lack of public reference to any institutions in place to support individuals in their career paths throughout their life course was noticeable. Thus this provides a unique opportunity to discuss with the viewers (young or otherwise) the merits and challenges related to individual level solutions in the education and labour market institutions.

## 3.2 General evaluation of the series in the ex post survey

### 3.2.1 Perceived likability of the TV series Why not?

Over third of the viewers in the whole sample and nearly half of young viewers liked the series. Proportion of those who expressed dissatisfaction was low (3%), less than a third remained indifferent (Table 6).

*Table 6 How did you like the TV series?*

	<b>whole sample</b>	below 30	over 30
	<b>N=383</b>	N=89	N=294
I liked it	<b>35</b>	48	31
I did not like it	<b>3</b>	3	3
I remained indifferent	<b>28</b>	23	29
Don't know	<b>34</b>	26	37

The viewers were invited to indicate in open answers why they liked (or disliked) the TV series. The reasons can be grouped into the following broad categories (Table 7):

- 1) reasons related to content – a) daily topics, contemporary issues, b) youthful, depicts issues related to young people, c) tolerance towards different viewpoints, d) positive and empowering message, e) interesting characters

*„I liked the opportunity to get acquainted with young generation's life and activities“  
(teacher)*

*„This broadcast accepts all viewpoints. I like when some topics are treated from a different viewpoint“ (W, below 30)*

- 2) reasons related to connotative meaning or emotional impact – interesting, positive, humorous, realistic

*„It was interesting and suitable for my age“ (W, 15-19)*

- 3) reasons related to realization - high quality, good performers, interesting storyline, music
- 4) reasons related to viewers' engagement – personally meaningful, good references from others

Negative evaluations were justified by perceived dullness, unrealistic content, and one-sided viewpoint.

*Table 7 What did you like/dislike in the series?*

	<b>Examples from open ended answers to the survey [original wording]</b>	
	<b>below 30</b>	<b>over 30</b>

<b>Content</b>	<i>daily topics</i>	aktuaalsed teemad, Huvitav sari oli tänapäeva muredest ja olukordadest, päevakajaline; aktuaalne; Tundus eluline ja huvitav	ajakohane; Aktuaalne noortesari; aktuaalne sisu, eluline; tänapäevane; igapäevane; kaasaegne; kajastab elu nagu on; Käsitles tänapäeval olulisi probleeme; Mulle meeldivad Eesti kaasaegsed seriaalid; näidati nii, nagu meie elus ongi; oli ajakohane; tõsieluline; tänapäevane, elust enesest; igapäevased teemad, väga usutav ja argine
	<i>youthful</i>	noortepärane, noori hästi kirjeldav, noorte probleemid, sõbrad, erinevad suhted; See on huvitav ja just noortele, pole ammu midagi näinud mis on just noortele mõeldud	noortepärane; hea noorte sari; noortest; Keskendub noorte probleemidele, nende lahendustele; Käsitleb noorte inimeste maailma ja püüdlusi; Mulle meeldivad noorte elu näitavad seriaalid/filmid; oli tänapäevased ja noorte probleemid ja maailm; paneb veidi huvi tundma pere ja koolinoorte murede vastu; Päriskuv huvitav noorte elust
	<i>tolerance</i>	See saade pooldab kõiki arvamusi. Mulle meeldib kui räägitakse mõningatest asjadest hoopis teise nurga alt	
	<i>characters</i>	naljakad/erisugused inimesed	head karakterid
	<i>message</i>	Sest see näitas, et oma unistusi täide viia pead ise selle jaoks vaeva nägema	andis noortele usku unistuste teostamiseks; mõttega; seal oli eluks noortele tänapäeva palju õpetlikku; vajalik
<b>Connotative meaning</b>	<i>different</i>	Erines teistest, teistsugune; Tavapärasest erinev lugu; Midagi uut	omapärane
	<i>romantic</i>		romantiline
	<i>interesting</i>	huvitav ja kvaliteetne, Episoodid ei olnud liialt venivad ning neis leidus pisut huumorit. Huvitav teema; huvitav, uus; huvitav sisu; huvitavalt näidatud; kaasahaarav;	huvitav; haarab; huvitav ja haarav; huvitav lahendus; huvitav süžee; huvitav teema; huvitav ülesehitus; kaasakiskuv; põnev; tegevusrohke; väga huvitav

		põnev jälgida; Oli huvitav teema; põnev	
	<i>positive</i>	lahe, hea oli, hea sisu	hea; hea sari; hea sisu; lahe sari oli; normaalne; OK; positiivne; vaatamisväärne; väga positiivse lõpuga
	<i>humorous</i>	humoorikas	humoorikas; lõbus;; parajalt humoorikas
	<i>dull</i>	igav	algus oli paljutootav, aga peale esimest osa muutus igavaks liiga; igav
	<i>understandable, accessible</i>		Arusaadav; ei olnud ülepingutatud.; Ei olnud väga ulmeline.
	<i>not realistic</i>		Ebausutav
	<i>entertaining</i>		hea ajaviide, oli tore vaadata;
<b>Realization</b>	<i>quality</i>	kvaliteetne	
	<i>good performing</i>	heade näitlejatega; Näitlejatöö oli huvitav; noored näitlejad	hästi mängitud; hea näitlejavalik; head eesti näitlejad; super näitlejad olid; väga tublid noored näitlejad, mängisid väga hästi
	<i>plot</i>	huvitav <i>storyline</i> , meeldis seriaali ülesehitus	
	<i>music</i>	samuti kõnetab ennast antud muusikastiil	tutvusin paljude lauludega
<b>Engagement</b>	<i>pesonally meaningful</i>	huvitav oli jälgida ning kõnetas mind; huvitav; samastumistunne	
	<i>vicarious reference</i>	olen head kuulnud	

### 3.2.2 Understanding and interpretation of the content

Viewers were asked to write in open form what do they remember from the TV series. The answers indicate to which aspects of the TV series viewers' attention was drawn in the first place – characters (and performers), storyline and perceived messages. Some viewers paid attention to the expected target audience

*It was meant to be for young people but it was a little bit too obscene and not surprising – situations that can be expected from a youth series (W, 15-19),*

*It was targeted at children, not youth. The content and text of the series was rather cringe. Too cliché-like storyline (M, below 30),*

*A youth serial that is also suitable for the middle-aged (W, over 30).*

Those who did not like the series, either could not remember anything specific, or remembered that the series was boring, waste of time. A young man mentioned that the famous rap singer Genka as an actor was the only reason he watched the series.

We asked the viewers about their opinion what the main message of the TV series was. The responses were classified into the following categories: unclear message (*I did not understand*); depiction of daily life (*To see oneself in a mirror*); instructive (*Educational and instructive*); entertaining; promoting agency (*One can achieve everything if one wants it very strongly* (W, below 30), *Set your goals, you can achieve them, No matter who you are. You have to pursue your dreams, no matter if they do not match your gender stereotype* (W, 15-19), *follow your dream* (teacher), *Do not give up! Dare to be the person who you really want to be* (teacher), *Care less about opinions of others*); depiction of problems of young people (*Young people do not know what to do after graduating from high school – either to go to university under social pressure or try to succeed with their hobbies* (W, below 30); supportive interpersonal relations (*Never give up but you have also to know how to forgive, one has to have empathy, Try hard to achieve your goals but do not forget those who are beside you* (W, below 30); fatalism (*In case of economic chaos there is however a way out.* (teacher), *There is always a solution and one has to remain positive* ; deceptive appearance (*'Don't judge a book by its cover'!* (W, below 30)); fighting restrictive stereotypes (*The aim of the series was to fight against stereotypes and a message was given that it is OK to be different; There are no jobs and activities specially for men or women*).

### 3.2.3 Interpersonal discussions

In addition to noticeability we were interested whether watching the TV series encouraged viewers to discuss it with others. Among the viewers, 10% discussed the series with their family, friends or colleagues. The proportion of those who discussed the series with others was greater (19%) among the young people (Table 8).

*Table 8 Did you discuss the series with your family, friends or colleagues?*

	whole sample	below 30	over 30
	<b>N=383</b>	N=89	N=294
yes	<b>10</b>	19	8
no	<b>90</b>	81	92

Topics of discussion concerned content - social problems and their solutions represented in the series (e.g. family life, school bullying, interests of young people), dilemmas of agency (e.g. try to cope oneself or ask for help), reference to one's own life (e.g. career), film elements (e.g. characters and their relations, plot, visual aspect, shooting locations).

### 3.2.4 Subjective evaluation of the impact of the TV series

According to subjective opinion of viewers, the impact of the TV series is most strong on young people: 47% of the viewers from the whole sample (and 63% of those below 30) think that there might be either strong or weak impact on young people in Estonia. Almost half of viewers below 30 years old claim that the TV series had an impact on themselves (Table 9).

*Table 9 In your opinion, how strong was the impact of the TV series on...*

	<i>whole sample</i>	below 30	over 30
	<b><i>N=383</i></b>	N=89	N=294
<b>...people in Estonia?</b>			
strong impact	<b><i>7</i></b>	11	5
weak impact	<b><i>31</i></b>	43	28
no impact	<b><i>14</i></b>	12	15
don't know	<b><i>48</i></b>	34	52
<b>...young people in Estonia?</b>			
strong impact	<b><i>20</i></b>	24	19
weak impact	<b><i>27</i></b>	39	23
no impact	<b><i>9</i></b>	7	10
don't know	<b><i>44</i></b>	30	48
<b>...yourself?</b>			
strong impact	<b><i>8</i></b>	14	6
weak impact	<b><i>29</i></b>	35	27
no impact	<b><i>32</i></b>	33	32
don't know	<b><i>31</i></b>	19	35

An impact of a TV series may be different, from non-conscious transformations to conscious acknowledgement of changes - becoming aware of something, learning something new, intentional changes in attitudes and actual behaviour. We asked the viewers whether they intend to change anything in their attitudes or behaviour after watching the series.

11% of young viewers (6% of viewers from the whole sample) have an intention to make changes in their attitudes or behaviour after watching the series (Table 10).

*Table 10 Do you intend to change anything in your attitudes or behaviour after watching the series?*

	<i>whole sample</i>	below 30	over 30
	<b><i>N=383</i></b>	N=89	N=294
Yes	<b><i>6</i></b>	11	4
don't know	<b><i>50</i></b>	51	50
No	<b><i>44</i></b>	38	46

In the response to the request to specify the character of intended changes, both young and older people mentioned 1) an intention to change their interpersonal attitudes and behaviours („I will not condemn others“, „I will be more attentive and sensible towards young people“, „I will be more straightforward with others“,) and 2) an intention to be more agentic („I will try to realize my dreams“, „be more purposeful“). Older respondents mentioned also intentions to change their parenting practices and even readiness to change a career. It is noteworthy that teachers in this group intend to change their professional behaviour in the direction of greater sensitivity to problems of young people and supporting their autonomy: „Be more supportive towards others in the pursuit of their dreams“, „relate to young people with greater understanding“.

### 3.2.5 Conclusions on perceptions

The TV series „Why not?!“ was noticed by nearly 40% of the population and by over 40% of young people. Majority of viewers used TV channels rather than webpages or YouTube for watching the series. Reflection of the TV series in the mainstream media was noticed by 13% of respondents (23% of the young people) and in social media by 9% of respondents (18% of young people). Noticeability of other elements of the cross-media campaign was rather modest – photo exhibition (noticed by 7% of respondents), thematic radio broadcasts (noticed by 4% of respondents), project web page (noticed by 3% of respondents).

Overall impression of the TV series was positive. Nearly half of the young viewers liked it, both for the message and for the realization. Only 3% of viewers did not like the series.

Viewers paid attention to various elements of the series – both its realization (storyline, characters, music, visual), its affective impact and content. Most prevalent answers to questions about general impression and what is remembered from the series expressed emotional experiences (interesting), mentioned characters, performers, storyline and youthful character of realization.

More reflective level of reception concerns interpretation of the main messages conveyed in the TV series. The perceived meanings were first of all related to personal agency – importance of setting high goals and making efforts to attain these, on the one hand, and ability to resist group or social pressure, on the other. Another prevalent perceived message refers to interpersonal relations – valuing tolerance, attentiveness and mutual support.

The question about occurrence of interpersonal discussions inspired by the TV series points to processes of negotiating shared meanings. Only 19% of young viewers discussed the series with others. This result resonates with data of media analysis - scarcity of discussions in the (social) media indicates that the series did not touch visible and controversial topics of the moment that would incite public discussions.

According to viewers' subjective opinion the impact of TV series is most prevalent on young people – 47% of viewers from the whole population and 63% of young viewers expect some form of impact on young people, which is the main target group of the intervention.

Those viewers who claim that the TV series had a strong impact on themselves (8% of viewers, 14% of young viewers) and have an intention to make changes in their lives as the result of watching the series (6% of viewers, 11% of young viewers) are most susceptible to media impact. The direction of intended changes (practicing agency and supporting autonomy of others) is congruent with the aims of intervention.

On the whole, the media campaign can be assessed as successful as it reached the target audience and it was adequately understood by viewers – mostly in the framework of self-liberation from restrictive habits and daring to try alternative ways of thinking and acting. Sense of increasing self-efficacy and awareness of empowering potential of mutual support has been most prominent learning experience of viewers (also recorded in viewers' diaries and focus group discussions).

Watching the TV series helped young people to feel more confident and strong, ready to pursue one's goals and support others.

The topic of gender (in)equality and occupational segregation and stereotypes was entangled to many other issues in the TV series, so that spontaneously it was rarely perceived by viewers. While this does not mean lack of impact in the attitudes and behaviour, it would suggest that some form of external guidance is necessary for further development of public awareness.

### 3.3 Gender equality attitudes and self-efficacy: implicit impact of the TV series

#### 3.3.1 Thinking of the sample

As we saw above, 38% of the sample had some experience with the programme, 21% had seen it over TV and altogether 6% watched all the episodes.

*Table 11 Do you know the youth series „Why not?“*

<i>Yes, saw all episodes</i>	<b>enthusiasts</b>	<b>6%</b>	<b>55%</b>	<b>30%</b>
<i>Yes, saw some episodes</i>	intrigued, but disappointed	15%		70%
<i>Yes, have heard of this, but have not seen it</i>	not intrigued	17%	45%	
<i>No, no idea</i>	not involved	62%		
<i>Total</i>		100%		
<i>N</i>		1003		

We can look at these groups as gradually „surviving“ the chance to see the TV series: the 62% who had not noticed this TV series at all could be just called „not involved“. Of the other 38%, nearly one half (comprising 17% of the total sample) were not convinced and did not start watching any episode, so we can call them not 'intrigued' as this did not catch their commitment. Of the other half of them (21% of the sample), who watched at least one episode, 70% can be called 'intrigued but disappointed': they started watching the series but did not commit themselves. This leaves us with 30% of those who saw at least one episode as enthusiasts, since they continued to see all the episodes (comprising 6% of the whole sample).

There was some small variation among the age and gender groups, as we discussed above: twice as much interest among younger viewers compared to those above 30 years; and some gender differences.



*Table 12 Experiences with TV series 'Why not?' by age and gender, ex post survey*

	All, ex post	Male, <30	Male, >30	Female, <30	Female, >30
Loyal enthusiasts	6	9	5	7	3
Intrigued but disappointed	15	10	15	15	17
Not intrigued	17	11	17	18	20
Not involved	62	69	63	59	60
Total	100	100	100	100	100

But apart from how many people watched the series in each group, our next point of interest is, how those who did watch the series differ from the others according to their gender equality attitudes and opinions. We can see this from the subsection of the sample who participated in both ex ante as well as ex post survey – as in general their rates of involvement in watching the TV series was similar to the general sample. In the following, we will discuss different opinions and attitudes in the total sample after the intervention (ex post survey) and then present the results in the longitudinal subsection of the sample which participated in both survey rounds. As ex ante survey was carried out in October 2018 and ex post survey in July 2019, the results should be understood as reflecting also the changed political reality in the country, since there were two elections: in March, new coalition was formed at the parliamentary elections; and in May, elections to European Parliament were concluded. During the election campaigns but also after these there was a clear public discourse shift in Estonia towards less gender equality and toward more including and even bullying of one’s political opponents, so less tolerance and acceptance of choices that seem unfit with one’s own. This could result in less self-efficacy as well as less support for other people’s freedom of choice, and could lead to less support for gender equality.

We would like to make it explicit that those general shifts could (and in fact should) be reflected also in the survey results. This should further illustrate how the direct impact of any media intervention is a difficult one to measure. To allow for controlling for some of these external shocks the dataset includes data on individual’s political choices in elections alongside with their media consumption habits and gender equality attitudes. However, in this report, we limit ourselves to explore connections between viewing the TV series and changes in gender equality attitudes as well as changes in one’s self efficacy.

### 3.3.2 Changes in attitudes about teaching at schools

In general, all the survey participants on average were more likely to disagree with the suggestion that boys and girls should be taught the same way (average 2,46 on a scale of 4 points, where 1 is „fully agree“ and 4 is „fully disagree“), whereas the most support to the same teaching was shown by younger women (average 2,28) and the least by women over 30 (average 2,60).

*Table 13 Girls and boys should study at school same subjects the same way (incl. crafts and physical education) (averages, four point scale: 1-fully agree; 4-fully disagree)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	2,2	2,2	2,3	1,9	2,5	<u>2,2</u>	<u>2,4</u>
<b>Intrigued but disappointed</b>	2,4	2,6	2,4	2,3	2,6	2,5	2,5
<b>Not intrigued</b>	2,5	2,8	2,6	2,3	2,4	2,4	2,5
<b>Not involved</b>	2,5	2,4	2,5	2,3	2,6	2,5	2,5
<b>Total</b>	2,5	2,4	2,5	2,3	2,6	2,5	2,5

Those who saw all the episodes, were more likely than the average to agree that they should be taught similarly (average in this group was 2,16). Among those women above 30 who did not watch the series even though they had heard of this the support was 2,43 and among the men above 30 who watched at least some episode it was 2,38. The least support to equality is among the men who only heard of the TV series but decided not to watch this (2,80 in the case of those below 30 and 2,64 in the case of those above 30) and younger men who saw at least some episodes.

So there are grounds to conclude that those men who did not watch the TV series were already with lower support to gender equality in teaching, while among women above 30 years who did not watch the episodes were rather more likely to support gender equality at schools and perhaps for them the topics sounded too familiar to earn their attention to watch it.

When we compared the answers of the same respondents in the *ex-ante* and *ex post* survey, we could see how their support to gender equality changed and suggest if this could be connected to the TV series.

As to one's support to gender equal teaching, we cannot see clear connection towards increase: on average, those who saw all episodes actually decreased their level of support to gender equal teaching, and in any other category of viewers, there were no changes compared to ex ante survey.

This can be related to the fact that among those who decided to see the whole series, the level of support to this claim was already stronger than among the other groups, and during the ex post survey, their opinions appear more similar to the other groups. As to why, the specific theme in the TV series of physical education teacher's teaching methods could be the source of negative shift here: if boys and girls are to be taught in similar ways, this appears in the TV series to also mean that similar standards are applied to their grading, and this might sound as a non-desirable result. However, this line of thought could have been noticed only by those who did stay loyal to the TV series for longer time.

The similar problems can be seen when interpreting the support to the suggestion that students should always be able to choose subjects that fit their own interests the best. Some of the difficulty here also stems from the fact that it is not easy to differentiate how this claim is exactly related to gender equality. On the one hand, this seems to be supporting approach opposite to the one

above: either boys or girls can choose subjects according to their interest, or they are taught in a similar way. On the other hand, the apparently democratic approach to organising teaching whereby both boys and girls could choose the subjects according to their preferences might also lead to more gender stereotypical choices, rather than less, since majority of students are socialised according to their gender roles and it may be difficult to resist peer pressure even if some would make non-traditional choices. How is this reflected in our survey?

*Table 14 Girls and boys should be allowed to choose all subjects mainly based on their own interests and abilities (averages: 1-fully agree; 4-fully disagree)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	2,0	2,5	2,0	1,7	1,7	1,8	2,0
<b>Intrigued but disappointed</b>	1,9	2,2	1,8	2,1	1,8	2,0	1,9
<b>Not intrigued</b>	2,0	1,8	1,9	1,9	2,2	1,9	2,0
<b>Not involved</b>	1,9	1,7	2,1	1,7	2,0	2,0	2,0
<b>Total</b>	1,9	1,8	2,0	1,8	2,0	2,0	2,0

Majority of the respondents lean to support choice, and there are no statistically relevant differences between the groups, and maybe younger respondents are a little more likely to support choice more. However, the picture is more diverse when we compare those who actually saw the TV series: of the loyal enthusiasts (who saw all episodes) women are most likely to support the choice, whereas younger men are the least likely to do this. Of the disappointed (who stopped watching the series at some point), the differentiation is more across the age: men and women above 30 years of age supported the freedom more than those under 30 years.

Looking more closely at the participants in the longitudinal study, it appears that among the enthusiasts, the average has increased, while it has decreased among those who were disappointed (and did not commit to watching all the episodes). So it seems that watching the series in full encouraged the committed viewers to support *less* freedom to choose one's school subjects, while those viewers who discontinued watching might have perceived the TV series perhaps even too demanding – and they appeared thus more likely to somewhat *strengthen the choice* element. This apparent controversy might be better understood in line with the second meaning we proposed above, namely, that choice is seen more likely to lead to stereotypical patterns, while limiting choice and teaching everyone the same way might provide everyone with more opportunities in the end.

### 3.3.3 Changes in attitudes about gender roles

#### 'MEN WOULD BE GOOD IN CARING PROFESSIONS'

The respondents were asked if men are suited to fill a traditionally female role (of caring), and in general there is overwhelming support to this claim (average value of 3,77 on a scale of 1...5).

Those who followed the TV series were even more likely to agree with this suggestion, whereas the TV series enthusiasts agree more than those who failed to see all episodes. While younger women are most likely to agree with this (average of 3,95), men above 30 years of age the least likely (average of 3,67), but even in the latter group the support is overwhelming. On the other hand, among the enthusiasts, women both below and above 30 years of age showed more support, while men below 30 years of age were the least supportive. We can clearly see that among the men above 30 years, those who did see only some episodes were significantly more likely than others in their age group to agree with men’s caring abilities.

We can thus suggest the TV series affected the gender equality attitudes of older groups of viewers most positively – or, alternatively, were more likely to appeal to those with more gender equal worldviews.

*Table 15 Men are just as good as women when it comes to care related jobs (averages, 1 fully disagree, 5 fully agree)*

	Total ex post sample					longitudinal subsample	
	All, ex post	Male, <30	Male, >30	Female, <30	Female, >30	ex-ante	ex post
Loyal enthusiasts	<b>4,02</b>	3,33	<b>4,52</b>	<b>3,79</b>	<b>4,00</b>	4,01	4,00
Intrigued but disappointed	<b>3,89</b>	3,73	4,02	<b>3,84</b>	<b>3,86</b>	3,96	3,91
Not intrigued	3,76	3,67	4,04	3,64	3,63	3,68	3,63
Not involved	3,72	3,78	3,82	3,63	3,69	3,70	3,74
Total	3,77	3,72	<b>3,95</b>	3,67	3,72	3,76	3,76

Comparing those in longitudinal subsample does not allow us to detect any effect from the TV series in this regard, as there is no difference in average values. This, however, would not mean there could not have been positive impact for specific (age) groups.

**‘WOMEN ARE GOOD IN JOBS REQUIRING TECHNICAL SKILLS’**

We also explored attitudes about women’s role, and it appeared the population on average shows high support towards this (3,75 in a 5-point-scale), and those who saw each episode even more so (average of 3,91).

*Table 16 Women are just as good as men at jobs that require technical skills (averages: 1-fully disagree; 5-fully agree)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex-ante	ex post
<b>Loyal enthusiasts</b>	<b>3,9</b>	<i>3,2</i>	3,6	<b>4,4</b>	<b>4,4</b>	3,7	<b>3,9</b>
<b>Intrigued but disappointed</b>	3,8	3,5	3,6	4,1	3,8	3,8	3,8
<b>Not intrigued</b>	3,8	<i>3,0</i>	3,5	4,2	4,0	3,6	<b>3,8</b>
<b>Not involved</b>	3,7	3,5	<i>3,3</i>	4,1	3,9	3,8	3,7
<b>Total</b>	3,8	3,5	<i>3,4</i>	<b>4,1</b>	3,9	3,7	3,7

Similarly to the previous analysis, here as well women appear more likely to agree with women's equal to men's ability to work on jobs requiring technical skills, and those that watched all episodes - the most. Among the younger men, those enthusiasts who watched the entire TV series as well as those not intrigued who chose not to watch any agreed the least with that claim, while among the men above 30 years of age, those who had not heard of the TV series. Some experience with the TV series then can be associated with higher average support among younger women and older men, while in younger men, the more likely one was to see the episodes, the less likely they agreed with women's ability to be just as good as men at those jobs.

When comparing the longitudinal results of ex ante and ex post survey, we observe that the women who had some experience with the TV series were more likely to agree with the claim, and the averages changed the most for the enthusiasts and those not intrigued, while no change was observed in those who discontinued, and they may have also been disappointed in the thematic of the TV series.

So one can suggest the reception of the TV series had positive correlation on assessment of the gender roles as more equal for some groups of viewers (notably, men above 30 years of age and women). Considering this specific claim is about women's abilities the agreement may be associated with the changes that Anna, the main female character in the TV series experiences.

### 3.3.4 Changing attitudes about the gender equality in the economic position

#### IMPORTANCE OF ECONOMIC INDEPENDENCE

Respondents overwhelmingly agree that economic self-sustainability is as important for women (the average 4,52), but we can observe important gender differences: men on average agree with it to a lesser extent than women, and the gender difference is most stark among those who kept watching the TV series. So it appears that among the enthusiasts of the TV series, watching the series strengthened the earlier differences in this regard. However, we cannot confirm this for the longitudinal sample on average (as here we combine results for men and women).

*Table 17 For women, economic independence is as relevant as for men (averages: 1-fully disagree; 5-fully agree)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	4,4	4,0	4,0	<b>4,8</b>	<b>5,0</b>	4,5	4,6
<b>Intrigued but disappointed</b>	4,5	4,3	4,4	4,6	4,7	4,5	4,5
<b>Not intrigued</b>	4,6	4,3	4,4	4,5	4,8	4,6	4,5
<b>Not involved</b>	4,5	4,3	4,4	4,5	4,8	4,6	4,6
<b>Total</b>	4,5	4,3	4,4	<b>4,6</b>	<b>4,8</b>	4,6	4,6

So it is more likely that the TV series appealed to male and female enthusiasts for different reasons. Perhaps, also, men were more likely to read the narrative about male protagonist, Anna's father, to mean that for both men and women economic independence is comparably of low relevance, while women, on the example of female protagonist Anna and her mother saw this as comparably of high importance.

#### SUPPORT FOR MEN'S PRIVILEGES IN GETTING A JOB

However, there is rather low support in Estonia for men's privilege in regard to the right to a job in the case of high unemployment (average 1,96).

*Table 18 When jobs are scarce, men have more rights to get a job than women (averages: 1-fully disagree; 5-fully agree)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	<b>1,7</b>	2,8	1,8	<b>1,3</b>	<b>1,2</b>	2,1	<b>1,8</b>
<b>Intrigued but disappointed</b>	2,1	2,1	2,1	2,2	1,9	1,8	2,0
<b>Not intrigued</b>	1,9	2,6	2,2	<b>1,8</b>	<b>1,6</b>	1,9	2,0
<b>Not involved</b>	2,0	2,1	1,9	2,1	1,8	2,0	2,0
<b>Total</b>	2,0	2,2	2,0	2,0	<b>1,8</b>	2,0	2,0

The enthusiasts were even the least likely to agree with this, while the disappointed who interrupted watching the series were the most likely to see men as having more rights to a job – and this difference appears the most in the case of women. On the other hand, among those not involved and not intrigued by the series the women are less likely than men to agree with men's disadvantaged position in the case of unemployment. We see women above 30 years and men under 30 years of age to agree less with this (perhaps related to the labour market position of these groups).

The longitudinal analysis shows that among the enthusiasts, the support to this claim has generally weakened, while among the disappointed and the uninterested who did not watch any episodes of the TV series the agreement with the claim has somewhat increased.

Watching the TV series might thus have (a possibly indirect) impact on negative attitude towards men's privilege, while disappointment in the series might further strengthen the agreement to men's privileged position. A reminder of the changes in political context in Estonia that target gender inequality rhetorically might be due here, and the TV series could have served as a vaccine against this.

In total, here, as well as in the previous sections, the averages from before and after are quite similar.

### 3.3.5 Changes in self-efficacy and readiness to stand up for the equality

#### 'I WOULD INTERVENE'

The respondents tend to lean toward the belief that they would be able to intervene in case they witnessed unequal treatment (the average of 2,91 on a scale of 4 points where 4 means the respondent feels they would definitely be able to do it and 1 that they definitely would not be able to do it).

*Table 19 I would intervene when I see someone treated unfairly (averages: 1- no, I definitely could not manage; 4- yes, I definitely could manage)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	3,0	2,4	2,8	<b>3,2</b>	<b>3,1</b>	2,9	<b>3,1</b>
<b>Intrigued but disappointed</b>	2,9	3,1	2,9	3,0	2,8	2,9	2,9
<b>Not intrigued</b>	2,9	2,9	2,9	2,8	2,9	3,0	2,8
<b>Not involved</b>	2,9	2,8	2,9	2,9	2,9	2,9	2,9
<b>Total</b>	2,9	2,8	2,9	2,9	2,9	2,9	2,9

There are no statistically relevant differences according to one's experience with the TV series or among the gender and age groups.

However, there is gender difference among the series enthusiasts who saw all episodes: women feel more confident than men that they would indeed intervene in case of witnessing unfair treatment. It is possible that the female protagonist managed to empower women, but served as further disempowering (younger) men.

We find support to this suggestion when comparing the results in the longitudinal analysis: compared to the ex ante results, there have been changes especially among the enthusiasts towards increase in average self-efficacy.

'I WOULD STAY TRUE TO MYSELF'

Our respondents were more likely also to agree that they stay firm and act as they consider right, even when others advise them to act differently (the average 3,04 in the scale of four points where 4 means the respondent feels they would definitely be able to do it and 1 that they definitely would not be able to do it)

*Table 20 I stay firm and act as I consider right, even when others advise me to act differently (averages: 1- no, I definitely could not manage; 4- yes, I definitely could manage)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	3,0	2,9	2,9	2,9	<b>3,3</b>	3,1	3,1
<b>Intrigued but disappointed</b>	3,1	3,2	3,1	3,1	3,0	3,1	3,1
<b>Not intrigued</b>	3,0	2,8	3,1	2,9	3,0	3,1	3,0
<b>Not involved</b>	3,1	3,1	3,1	3,1	3,1	3,1	3,1
<b>Total</b>	3,1	3,1	3,1	3,1	3,1	3,1	3,1

There are no statistically relevant differences in self-efficacy in this regard according to one's exposure to the TV series or one's age and gender groups. If anything, the women enthusiasts above 30 years of age show more self-confidence than other groups. The longitudinal analysis could not reveal any changes.

WHO IS CONSIDERED RESPONSIBLE FOR SECURING EQUAL TREATMENT IN SOCIETY

Respondents see that the state has to make sure there is equal treatment (average of 1,54 in a scale of three points). It appears that among the enthusiasm, there is lower support for state responsibility and higher support for everyone's individual responsibility, underlining the message of the TV series that highlighted the importance of individual self-efficacy and paid less attention to institutional mediators of support.



*Table 21 A. Equal treatment is first of all obligation of the state. State should guarantee that all groups of society are treated equally. B. Equal treatment is everyone's own business, each person has to stand for himself. (scale 1...3 where 1- statement A, 2- statement B, 3 -neither A nor B)*

	Total ex post sample					longitudinal subsample	
	Total	Male, <30	Male, >30	Female, <30	Female, >30	ex ante	ex post
<b>Loyal enthusiasts</b>	<b>1,8</b>	<b>1,9</b>	<i>1,3</i>	<b>2,0</b>	<b>2,3</b>	<b>1,7</b>	<b>2,0</b>
<b>Intrigued but disappointed</b>	1,6	1,6	<i>1,4</i>	<b>1,8</b>	1,5	1,5	1,6
<b>Not intrigued</b>	1,6	<b>2,0</b>	<b>1,7</b>	1,5	1,6	1,4	1,6
<b>Not involved</b>	1,5	1,7	1,5	1,5	1,3	1,6	1,5
<b>Total</b>	1,5	<b>1,8</b>	1,5	1,6	<i>1,4</i>	1,5	1,5

In terms of differences between gender and age groups, it appears women above 30 years of age feel more likely than others that everyone should be able to rely on the state to guarantee equal treatment, while younger men are the most likely to believe it is everyone's individual responsibility to see that equal treatment is secured. Among the enthusiasts and those intrigued but disappointed, men above 30 years of age expect state responsibility more than younger men, while younger women are more likely than those above 30 years of age to support individual responsibility when they felt disappointed in the TV series, but less likely than them to support individual responsibility among the enthusiasts. Among younger men and women above 30 years of age, the enthusiasts count on state to a less than average degree.

The longitudinal analysis suggests that in the second round of the survey the enthusiasts emphasise state responsibility to secure equal treatment of all groups somewhat less than other groups. This may be related to the TV series showing how protagonists achieve success in pursuing their less gender stereotypical aspirations due to their own efforts rather than expecting or asking for help and being supported by public institutions, such as schools or career consultants. On the other hand, this attention to more individualist approach in responsibility might resonate with the general changes in social environment that is less supportive of gender equality: if one cannot anymore rely on state being supportive of equal rights, perhaps the individuals really have to work harder in securing equal treatment of all groups. This might be then the effect of self-selection into the group of TV viewers: those with individualistic beliefs were more likely to keep watching, and their alignments were strengthened over the period, while in all the other groups the shifts did not occur.

### 3.3.6 Conclusion regarding the changes in attitudes and self-efficacy

In conclusion, the survey data allows us to suggest the TV series had a larger effect on the gender equality opinions and attitudes among women. This may be related to the main protagonists more explicit fight towards more gender equal opportunities. Among the enthusiasts who watched all the episodes some changes can indeed be observed:

- about teaching children - in terms of relating to choosing subjects at school according to one's preferences;

- about gender roles - in terms of opinions about women's ability to work the jobs that require technical skills;
- about economic aspects - in terms of privileging men in obtaining jobs in times of high unemployment;
- about self-efficacy – to stand up in case one notices unfair treatment; and to rely more on individual efforts than state's ability to secure equal opportunities.

On the other hand, improving gender equality also relates to men's attitudes and beliefs, and we cannot find many positive improvements in this regard related to the TV series. Among the intrigued but disappointed viewers who discontinued watching the TV series some of the changes actually appeared towards the opposite, suggesting us to conclude that at least in some cases, the disappointment is connected to the idea that the TV series presented situations and values that disagreed with the respondents, among other things.

One more problematic group appears the one of younger men, partly because there was not too many of those in the longitudinal sample, so some of their opinions and especially changes in these remained somewhat more difficult to interpret and explain in a variety of cases. It is possible that some in our sample of enthusiastic viewers among young men were drawn to the series for example because of the musical background (Estonian rap is not very commonly used in the entertaining youth series), and the female protagonist's successful aspirations in the field that also managed to portray the male rap contestants unfavourably might have triggered negative reaction.

On the other hand, younger people may be more likely to be impacted by radical political changes, and perhaps more intrigued by populists partly for the opportunity to see *something interesting* happening. Thus, during the political spring 2019 in Estonia, the younger men might have been more likely affected by the emergence of political parties and politicians that enjoy shocking and make fighting gender equality their cause. Contrary to this, younger women might have been more likely to support the cause of gender equality, and especially in their case the need to see the TV series as an ally might have been important.

While this analysis was unable to differentiate the effects of the TV series from the general effects of social changes, it is important to have this in mind as a relevant aspect in understanding the impact.

## 3.4 Viewers' diaries

### 3.4.1 Method

The aim was to get micro level reception data by using semi-guided reactions of viewers from their written diaries.

The method of viewers' diaries enables to get detailed information on the process of individual reception of the TV series.

Respondents kept diaries by reflecting on their direct impressions after watching each episode of the series by answering a set of guiding questions concerning viewers' engagement, emotions and thoughts related to the film (see the instrument in Appendix 2). We encouraged viewers to use discursive mode of reception (Michelle, 2007) and focus on the series „message“ content. The diaries were kept both in Estonian and Russian.

### 3.4.2 Samples

Viewers' diaries were kept by different samples: high school students (16-17 years old), university students of different specialities participating in LIFE project in autumn semester 2018 (N=20, 20-42 years old), a group of social work students (N=15, 19-45 years old) and a group of teachers (N=9, 20-62 years old). They represent different target groups of the project: young people and teachers, among whom there were also parents and employers.

### 3.4.3 Analysis

Qualitative thematic analysis method (Braun & Clarke, 2006) was applied to reveal the main tendencies in viewers' perceptions – general impression of the series and its separate episodes, emotional engagement with the story and identification with characters, interpretation of the messages conveyed by the story, individual positioning in relation to the messages, perceived changes in cognitions, valuations or behavioural intentions.

### 3.4.4 Findings

#### GENERAL IMPRESSION OF THE SERIES

Different viewer perspectives were revealed. Majority of respondents expressed overall positive impression of the series.

Overall **positive evaluation** of viewers was justified by such aspects of the series as good performers, good script - plenty of action , humour, interesting characters, evolvment and inner growth of almost all characters, good dialogues (“variegated and juicy verbal part”), depiction of actual issues, happy end, instructive content. “It was very interesting, as well as funny, at times tough and instructive” (F, 21) I was surprised how enjoyable the series was visually, how intense and thrilling (F, 24).

Viewers on ambivalent position mentioned both positive and negative aspects in the series. One viewer mentioned that she was confused as she could not determine the genre of the series – was it a drama? a tragicomedy?

Among **negative aspects** unrealistic and absurd situations, too simple structure, superficiality and occasional dullness, difficult to understand the main idea, unpleasant musical background were mentioned. Two viewers confessed that repeatedly they had to interrupt the viewing as situations seemed to be too unrealistic for them. One viewer criticized bad performing and stereotypical characters. Critical comments mentioned that the series was overloaded with different story-lines and issues, being too concentrated, not funny enough. For some viewers the theme of drugs was unacceptable in a youth serial.

**Rap music** used in the series was assessed differently. There were viewers for whom rap was most attractive element in the series (M, 23). So the initial aim to attract viewers who normally do not watch TV series may have realized. Several viewers mentioned that Anna's rap song had interesting lyrics and that the rap battle was interesting to watch. However, negative reactions to rap music in the series were much numerous. Repulsive reactions to rap were mentioned by high school students, university students (Russian speakers) and teachers. Arguments against rap were both specific (low quality rap in the series), as principally denying this style as vulgar and conveying wrong message to young people (propagating drugs and violence). Male chauvinism/toxic masculinity expressed in some rap songs might be counter-productive by strengthening gender stereotypes instead of attacking them. Rap lyrics may be a good topic for discussion in classroom and possible continuation of the series might use more socially oriented rap music.

The series' relation to other media context was perceived differently. On the one hand, compared to other Estonians TV series, *Why not?!* was evaluated as more interesting and impetuous, having exceptionally good dialogues. On the other hand, several viewers noticed resemblances to previously seen series, in particular some US youth series (13 reasons why) but also a Ukrainian TV serial where problems of a teenage girl were depicted (compared to *Why not?!* in the context of more considerate parenting).

#### EMOTIONAL ENGAGEMENT

Emotionally engaged viewers felt resonance to their own experiences (for example, being a victim of school bullying or discrimination at work, having made wrong occupational choices or having experienced a mid-life crisis). Non-engaged viewers followed the story from a greater distance, which did not prevent them from perceiving its message.

#### IDENTIFICATION WITH THE CHARACTERS

Diversity of fictional characters in the series enabled the viewers to select among different persons to identify with.

The main character Anna was unanimously perceived as a very positive role model. Viewers noted her honesty, strong character, perseverance, responsibility, bravery, but also empathy, softness, delicateness, caring and conciliatory behaviour. It was noted that she did not evolve during the series, her character was ready from the start.

Liis (Anna's friend) was perceived as the most repulsive character during most of the episodes by all respondents. Her attempts to overcome her anxiety and low self-confidence by silly, mean and manipulative tactics in the first part of the series were assessed negatively. Her happily ended accident and social support to her new boyfriend were perceived as a relief.

Almost all other characters were perceived as close and sympathetic by at least some of the viewers. Middle-aged viewers could identify with Anna's parents (through topics of middle-age life changes) and grandparents (through topics of mourning and age discrimination), but also with the male teacher or cook in the restaurant. Younger viewers could identify with Anna's

brother Gustav (recognizing similar situation of making wrong choices in their own life) whose path of transformation was especially remarkable in the series (a wrong choice leading to a major trouble, which was overcome and lessons learnt). One teacher noted that Gustav's decision in episode 9 to share his lesson with others is very important in the film – "learning from mistakes and one's experience – this theme addresses young people" (F, 56).

Anna's family members were evaluated ambivalently.

Mother was criticized for low empathy towards her family members, stereotypical housewife's reactions in the beginning, but her decisiveness in pursuing her career later in the series was applauded.

On the one hand, Anna's father's braveness to make radical life change was admired, on the other hand, this choice was perceived as irresponsible towards his family. On the whole, father's calmness and persistence were appreciated.

The character of grandfather evoked confusion. In the beginning he was perceived as clown, but later his attempts to offer support to other family members were appreciated. One respondent noted that his relating to his deceased wife was the healthiest family relation in the series, although imaginary. His difficulties in dealing with loss and mourning were assessed as instructive for all ages.

Several respondents noted that all characters had to face some challenges, and through the series they evolved through overcoming these challenges, leading to a positive solution in the end. "Each one has his/her own pain and his/her own challenge. It is interesting to observe how they find solutions" (F, 36, teacher)

#### IMAGINED TARGET GROUPS

Viewers were divided between those who thought that the series is addressed only for young people making their life choices, and those who claimed that all age groups could find something interesting and instructive. It was noted that older people can learn about the actual issues of young people and parents can learn how not to treat their children. Everybody can learn how to stand for his/her rights. Victims of school bullying, harassment or discrimination can feel that they are not alone and learn how to cope. Many viewers discussed the series with their family members (teenage children, spouses, parents) or with fellow students and colleagues.

#### CRITICAL TOPICS THAT CAUGHT ATTENTION

Viewers paid attention to the depiction of unhealthy relations in different spheres of life – in family, in school and at work. Wrong parenting practices (in Anna's and Keido's families) and superficial relations without proper regard between family members were noticed as "bad examples". School bullying as a major problem was noted by majority of respondents. Unhealthy relations at work concerned mainly gender and generational discrimination (Anna's and her mother's relations with the bosses).

Demonstration of various stereotypes – related to *socio-demographic groups* defined by gender, age or wealth, related to *occupations or roles* like a parent or an excellent pupil, related to *appearance* like a blonde young woman– was noticed by viewers. For some, references to stereotypes in the film were too obvious and straightforward, for some – too much hidden behind other relevant social issues. Several viewers confessed that if they were not informed about gender stereotypes as the target agenda of the series, they would have overlooked this topic.

One respondent noted that the topic of (possible) rape (episode 6) and female refusal to male approach attempts (episode 7) were not elaborated sufficiently enough in the series. These are topics that should be discussed more thoroughly at lessons.

#### MESSAGE INTERPRETATION

Three main topics emerged in the responses: agency and perseverance, social support and optimistic fatalism.

Majority of respondents noticed that the series conveys the message on the importance of self-confidence and **belief in one's capabilities**. The theme of agency appeared in several variants: 1) boldness in goal setting - dare to dream, set high goals to yourself, 2) immunity to social pressure/others' opinions or expectations - do not let others to stop you, stay yourself, believe in yourself, keep your dreams in spite of external pressures, 3) practical realization of goals - act, make effort to realize your dreams, take your life in your own hand, dare to make changes, make an effort, try hard, hard work leads to results 4) agency in social relations - be brave enough to intervene as a bystander if confronted with injustice, 5) agency means also responsibility for one's decisions and actions.

The theme of perseverance was perceived in two aspects 1) do not give up, stand up after falling, setbacks are normal part of life, learn to lose and try again 2) turn your weakness into your strength.

The topic of **social support** was mentioned in the context of family, friends and colleagues. On the one hand, good relations, trust, solidarity and support can help in case of trouble, on the other – love and inspiration from others can help to attain high goals. “Do not leave yourself or others alone with troubles”, was a recipe taken from the series. The principle “Love saves the world, good overpowers evil”, was formulated by a teacher.

On a more abstract level, some viewers perceived the main message as **optimistic fatalism**: “Everything will set down if you do not interfere”, „Each bad thing may be a beginning of something good”, “One has to accept defeats”, “Each end is the beginning for something new”, and “There is always a solution”.

In addition, several viewers mentioned the theme of truth vs appearance/hiding (facade does not reflect the true person, all secrets will be revealed some day).

Gender role stereotypes were noticed by these viewers who were guided to pay attention to them (LIFE project and teacher training participants). A high school pupil formulated the main message as “women should not strive to be like men, their strength might be in their weakness” (F, 17).

CONNOTATIVE (AFFECTIVE) MEANINGS.

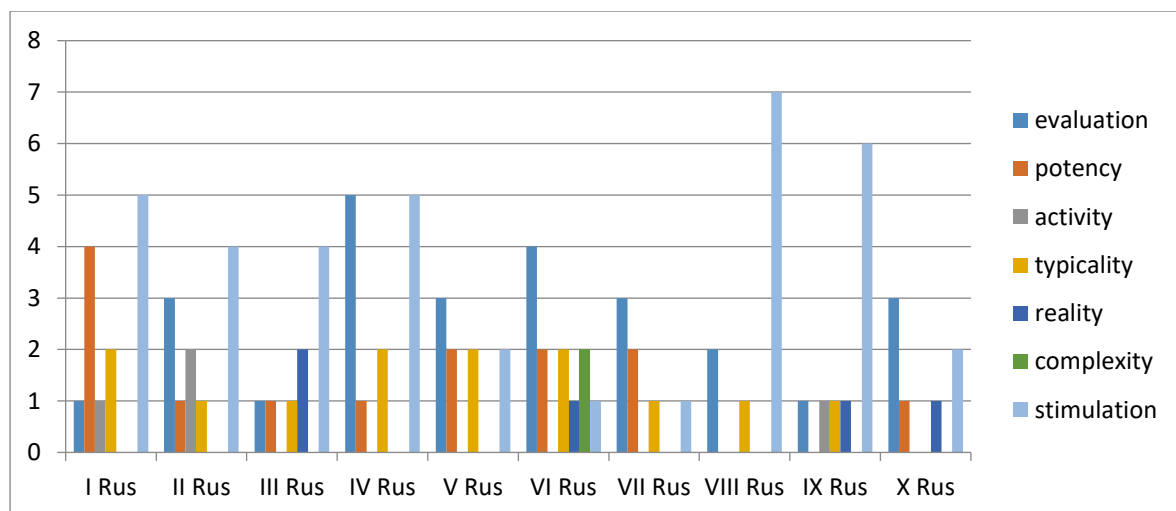
We encouraged viewers to characterize each episode by three adjectives in the diaries. This data enables to characterize most vivid impression from the episode and feelings associated with it for each respondent. Not only adjectives but also nouns and sentences were written as a response.

Two kinds of analyses were performed. Firstly, the three adjective were categorized according to basic semantic dimensions – evaluation, potency and activity (Osgood et al., 1957), as well as typicality, reality, complexity and stimulation. Words depicting film elements or phenomena depicted in the episode, were categorized as message.

dimensions	Definition	examples
evaluation	good – bad	positive, gratifying, silly, disappointing, cool, successful, sad, arrogant, lonely, insecure
potency	strong-weak	self-confidence, dream, daring, promising, inspiring, dangerous, instructive
activity	active – passive	tempting, live, fast, irritating, cosy, calm, spontaneous
typicality	typical- exclusive	strange, usual, trivial, unexpected, original, strange, peculiar
reality	imaginary-real	not real, absurd, lunatic, realistic, absurd, recognizable, idiotic
complexity	complex-simple	a mess, clear, problematic
evolvment	constant- changeable	changing
stimulation	interesting- boring	intriguing, engaging, fun, humorous, curiosity, boring, surprise, dramatic, shock, exciting, unforeseen situation

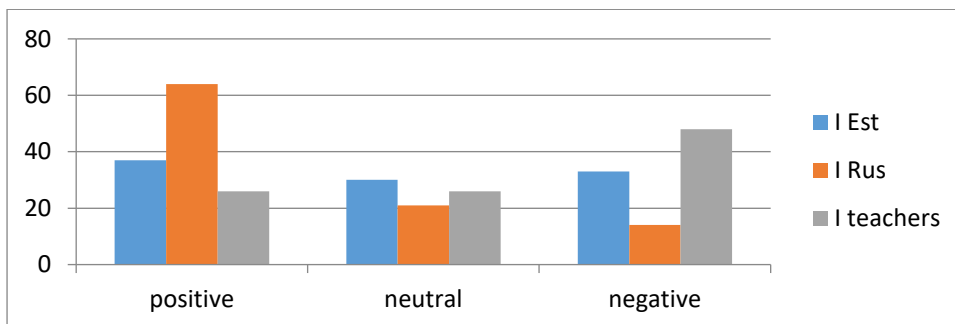
An example of the dimensions of affective meanings of 10 episodes in the Russian language group of students is depicted on Figure 2. Prevalence of stimulation dimension in almost all episodes refers to the strength of entertainment orientation.

*Figure 2 Connotative meanings of TV series 10 episodes in Russian language students group*

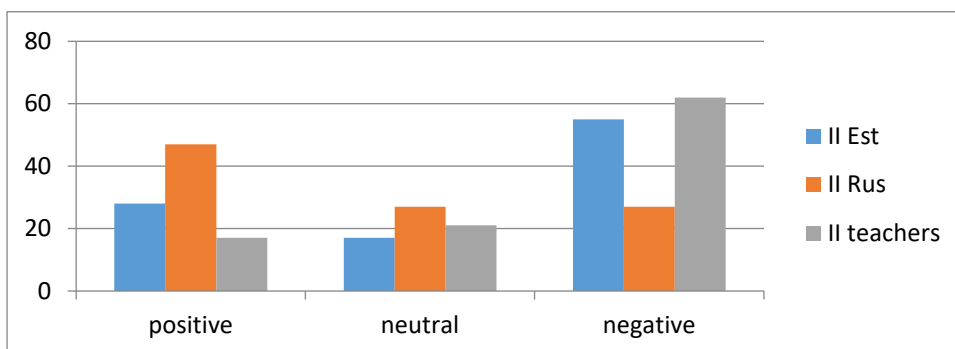


Secondly, all the words were categorized according to their general valence as positive, neutral or negative. As the words pertained to different levels of generalization (relating to episode as a whole or some of its elements), this analysis enables us to compare the overall feeling tone of different episodes. Proportion of positive, neutral and negative affective meanings related to each episode in different groups of viewers is presented on Figures 3-12 Gradual increase of responses with positive valence, culminating in the final episode, especially among the teachers, is remarkable.

*Figure 3 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 1.*



*Figure 4 . Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 2*



*Figure 5 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 3.*

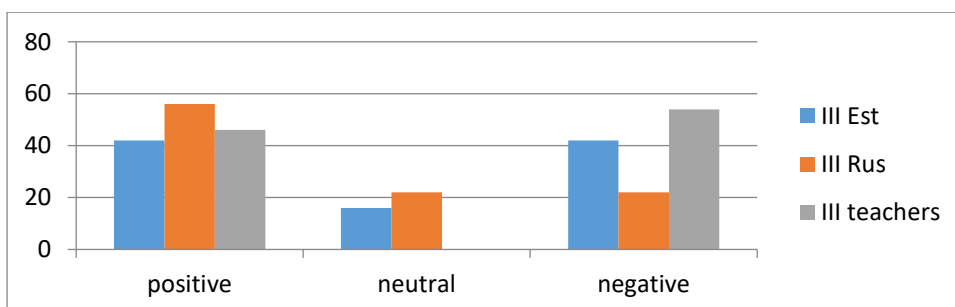




Figure 6 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 4.

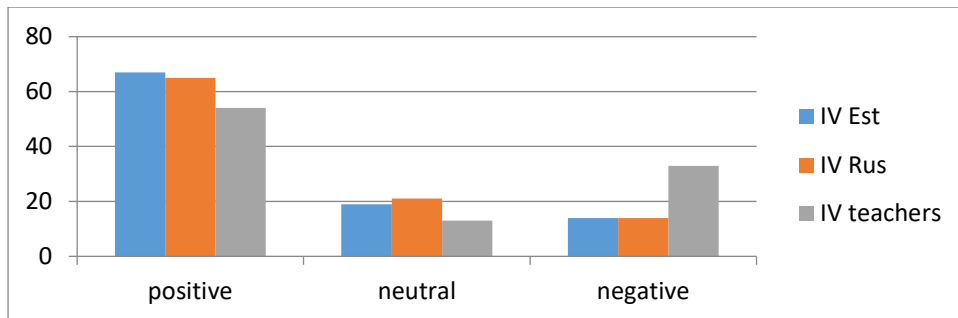


Figure 7 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 5.

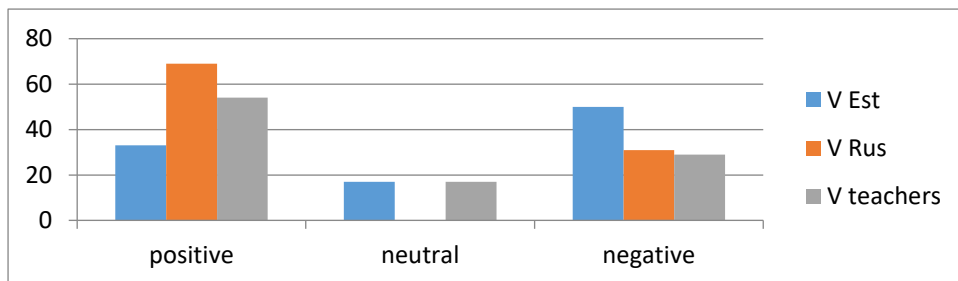


Figure 8 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 6.

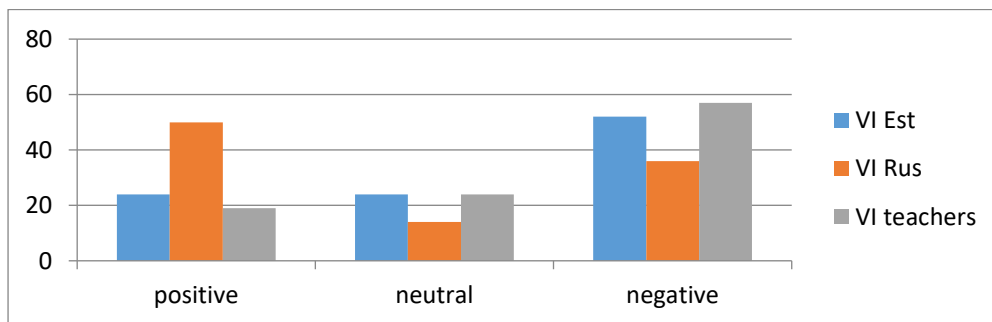


Figure 9 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 7.

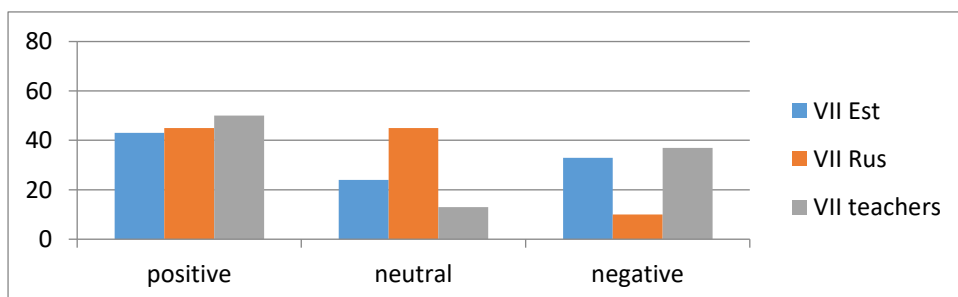


Figure 10 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 8.

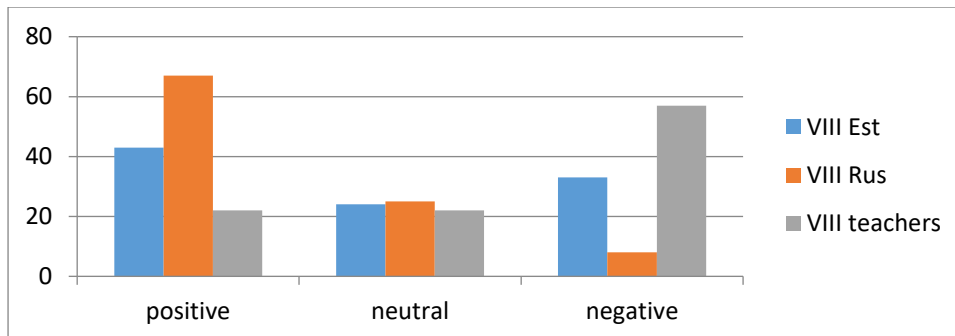


Figure 11 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 9.

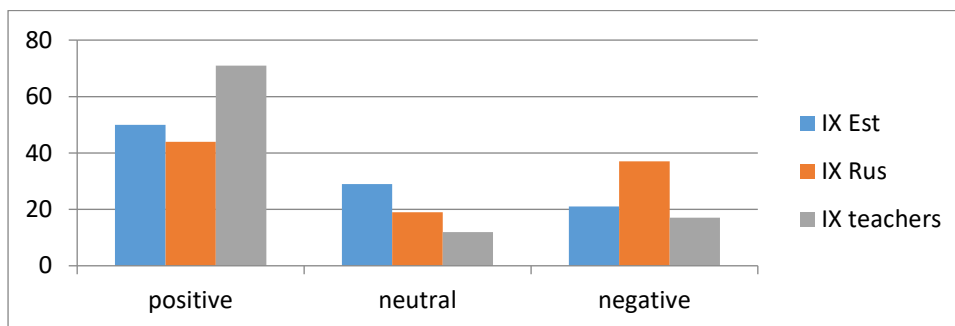
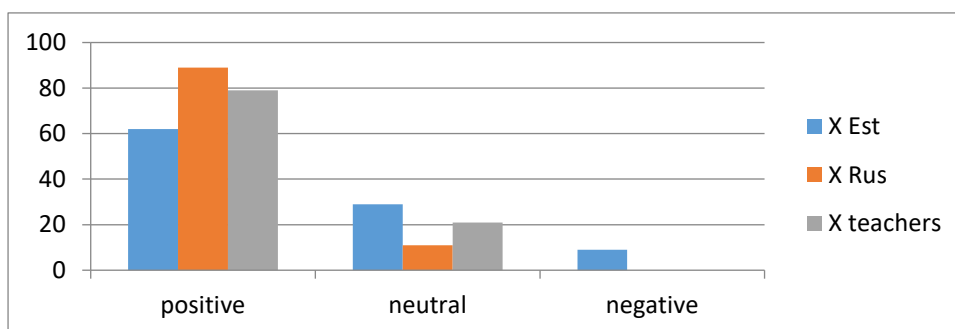


Figure 12 Proportion (%) of words with positive and negative affective meaning in different viewers' groups for episode 10.



This analysis shows that TV series managed to get the viewers on board (note, though, that in this case the participants were asked to watch the series, so they were not necessarily those who would have found it on their own and then kept watching to the last episode) in terms of providing emotional attachment (there were generally less words used with neutral meaning to describe this) and the positive recognition increased. Also, the method applied overall was fruitful.

## PERCEIVED SUBJECTIVE CHANGES

Viewers were asked to write after each episode whether they have noticed any subjective changes after watching it (for example, learnt something new, started to intend to change one's attitudes or habits).

Some viewers noted that nothing changed. Part of such responses came from unengaged viewers. Other viewers without perceived change noted that they have always been open-minded and tolerant, immune to stereotypes. The series just supported their established position ("I was confirmed that I am going in the right direction" (F, 36).

Alternatively, many viewers noted that after watching the TV series they became more "self-reflective and tolerant towards differences". Awareness of various stereotypes and their restricting force was mentioned by majority of respondents. Greater reflexivity emerged also towards TV series. A student (F, 26) wrote: "I realized that my usual serial watching is superficial and does not plunge into the contextual background. As the result, I miss the messages that a serial intends to convey and hence I lack critical mind towards them. Subconsciously they influence me certainly and that worries me. I intend to watch some serials again with a more conscious gaze to see what I have missed previously". Reflexivity as inner conversations with oneself or with others is a road to the (co) construction of new meanings. It should be stressed that in case of viewers' diaries the increased reflexivity was induced by the assignment and supported by additional information on the stereotypes and the intention of the series.

Viewers became aware of various socio-psychological phenomena like latent motivations of people (grandfather's hidden mourning), discrepancy between a displayed facade and a real person (Karmen), group dynamics (bullies attacking the vulnerable).

Perceived change in the form of an intention to be more agentic was mentioned often. "It is necessary to dream more, I should be more brave" (F, teacher) "One should dream and wish. And realize these dreams yourself, nobody else will do it for you. (F, teacher). Viewers perceived regaining their confidence after watching the series, their creativity and ambitiousness were re-invigorated. In the interpersonal sphere intention to intervene in case of harassment or bullying was arisen.

Many viewers made practical implications concerning interpersonal relations after watching the film. As parents, they expressed an intention to be more attentive to worries of their children, to encourage them to speak about their concerns, and to be a positive role model for the children. Avoiding to be little other persons' dreams was another behaviour intention that was activated in viewers.

## PROPOSITIONS FOR THE FOLLOW-UP

Several viewers wished a follow-up to the series and made propositions concerning its content and form. Engaged viewers are interested in what will happen to the characters after they have graduated from secondary high school, in particular they want to see different consequences of non-traditional occupational choices. One respondent expressed a wish to watch a similar series with instructive content specially designed for adult audience.

Teachers who watched the series in parallel with alternative endings, made several propositions to improve these. There was an opinion that there should be much more alternative endings and they should be better linked to the series. One could use “thought bubbles” to show hidden thoughts of characters, explaining what prevented them to behave more assertively.

#### EXAMPLES OF DIFFERENT TYPES OF RECEPTION

In each group of respondents there were persons with different orientations and types of reception. Below some examples of oppositional, negotiated and dominant/preferred types of reception are given.

##### *Oppositional reception*

Aleksander (M, 23, student) assessed the whole series critically. He was emotionally disengaged and expressed aversion towards the absurdity of many situations and characters, especially young drug dealers. The only character with whom he sympathized was the cook who looked most realistic. He found the content confusing and could not find any coherent messages conveyed by the series. The only appealing element for him was rap music.

Jana (F, 22, student) was critical towards the script and acting. She admitted that it was difficult to watch the series as many situations reminded her of her own negative experiences. She did not like illogical plot, inconsiderate relations between the characters and too coarse exposure of stereotypes. Rap music was repulsive for her. She claimed that did not learn anything from the series, the main message for her concerned social support in difficult times.

##### *Negotiated reception*

Viktorija (F, 46, student) denies the relevance of the topic of gender equality. She assessed the series ambivalently. In the beginning she was critical, watching it seemed to be waste of time for her. She empathized with Anna’s mother who reminded herself, and admired Anna’s strong character. At first she could not understand the focus of the series among many themes. A breakthrough occurred in the 8<sup>th</sup> episode after which she began to enjoy the plot and was delighted by the overall happy end. She did not pay special attention to stereotypes, the main message for her: it is important to be a good person.

Marianna (F, teacher) is enthusiastic in relation to gender equality issues, she is gender aware. She watched the series very attentively together with alternative endings and took a critical position: for her the series was too concentrated and full of relevant social and interpersonal issues, so that gender stereotypes remain hidden behind other relevant topics. She marked that the topic of gender stereotypes was hidden behind other issues probably deliberately (a method used in Coca Cola ads) in order to augment the non-conscious influence. She expressed concern about the possibility of strengthening the existing stereotypes by some elements of the series (rap lyrics, clueless male teacher character seeking a partner). Her reception is guided by more vigorous vision of gender equality and high moral standards of interpersonal relations than present in the series. She intends to use the series and alternative endings in her work with young people: “I think that production of this series and variety of its content will enable more kinds of

uses than just speaking about gender stereotypes. Inclusion of these topics in the plot in a natural way helps to influence viewers' attitudes better to the so called normality".

*Dominant/preferred reception*

Kai (F, 21, student) was an engaged and trusting viewer. She assessed the series very positively. She felt strong resonance with her own experience of having made a non-traditional educational choice and overcoming others' criticism. She felt that watching the series increased her courage and self-confidence, reinforced her determination of not abandoning one's dreams. She also noticed the message of mutual support in the series (do not denigrate other's dreams).

### 3.4.5 Conclusion

The viewers' diaries present a nuanced picture of how the series was perceived and understood by various viewers' groups. Our sample includes respondents from the ages 16 to 62 years old, both men and women, Estonian and Russian speakers. Viewpoints of high school pupils, university students, teachers and parents were represented.

Reflective audience feedback showed how variously the series was perceived. Predominantly the series was assessed positively, people could identify with different characters and recognize the situations from their life. The protagonist Anna was unanimously perceived as a positive role model.

Majority of diary keepers observed subjective change in the direction of greater self-confidence and efficacy. „Never give up your dreams“, „With perseverance and support from others one can achieve any goals“, „To dream big and get things done“ – such comments of encouragement and hope were expressed by both young people and the teachers, by Estonians and Russians. We can conclude that at least for part of the audience the series was positively inspiring. An important factor in realizing one's goals is self-confidence in one's capacity to achieve success. Watching the series promoted self-confidence, which potentially helps to follow one's heart, to make individual choices resisting social pressure and to overcome barriers to one's goals (including harmful group norms and stereotypes).

In addition to the promoted agency, the series also reminded of the importance of mutual help and solidarity. Thus both agentic and communal values were reinforced. The Why not?! series is a **symbolic resource** for many viewers that supports to initiate changes in oneself (for example, in the direction of greater self-confidence) or in one's relations with others (towards more considerate parenting and more student-sensitive teaching).

Viewers became aware of harmful stereotypes that often automatically guide our life. By bringing such stereotypes to conscious reflection viewers can critically distance themselves from these stereotypes and if necessary, to overcome or ignore these. By discussing the issues that were reflected in the series with others, viewers get acquainted with variety of viewpoints and can see implicit assumptions and arguments related to the existing norms and collective beliefs. This can lead to questioning or negotiating these norms. Reflexivity and social interaction are the main paths to social change through co-construction and modification of collective meanings and

thinking habits. Reflexivity is also a necessary condition for transformative learning and re-education.

Viewers' diaries demonstrated clearly that in order to awake such reflexivity, some additional nudges are required – in our project either a requirement to write down one's impressions, a guided discussion or an external agent (teacher, youth worker) who would help to direct attention to relevant issues in the series. Only watching the series did not actualize the topic of stereotypes or gender equality.

When watching the series was accompanied by guidance (as in LIFE project and teacher training course), viewers could easily identify reference to various stereotypes (which were not so obvious for "naive" viewers. When watching the series is accompanied by watching the alternative endings and guided group discussions, possibly supported by online and printed Guidelines, the transforming effect would be even more pronounced and more focused on overcoming the restrictive gender stereotypes, in addition to the observed empowering effect. Hence our recommendation: try to catalyse viewers reflexivity by different means – by involving them in guided (social) media discussions, by participating in the creation of new educational materials, etc.

The data produced by viewers in their diaries is rich and it can be used for various purposes. Here we could refer only to most general tendencies in overall impression, message understanding and subjective changes. The diaries can be analysed further, for example to find out how different elements of each episode (characters, action sites, situations, dramatic development, humour, etc.) were received by different types of viewers (what works?). Another research question might be – which kinds of individual trajectories do different viewers experience during the watching. Diaries may also give guidelines to future script-writers by indicating viewers' expectations to the follow-up series.

## 3.5 Focus group interviews with young people

**Aims:** to study how Estonian youth perceive the TV series, with a particular focus on the depiction of gender and gender stereotypes in the series.

### 3.5.1 Research questions

How do Estonian youth perceive representations of gender in the TV series?

- Whether and how does the series help to break gender stereotypes?
- Which specific characters and events in the series best help to challenge gender stereotypes? How?
- What didn't work? What could the authors of the series have been done differently?
- How do Estonian youth evaluate the potential of the TV series to ...
- ... encourage young people to make unconventional choices?
- ... empower young people?
- ... encourage young people to intervene when witnessing injustice?

### 3.5.2 Sample, method of data collection and data analysis

Three focus group interviews, in total 16 participants:

- FG 1: 8 youth (four boys, four girls), aged 16-19, duration 29 minutes
- FG 2: 4 youth (two girls, two boys), three under 18, one above 18, duration 1 hour 38 minutes
- FG 3: 4 youth (all girls), 17-18 years old, duration 1 hour 13 minutes

One FG interview took place with youth in Tallinn, two others in other parts of Estonia.

Informed consent was obtained from all participants prior to the interview. It was ensured to them that they remain anonymous in all publications based on the study.

Efforts were made to recruit more youth to the study. We contacted all teachers and youth workers who took part in the trainings of the project with a request to help us find interviewees. We offered to come to their school or youth centre to conduct interviews. We received only a few responses to our request. Some initial agreements with a few schools and youth centres did not lead to interviews, as the schools and youth centres were unable to find research participants interested to participate in the study. Contacting the training participants ultimately yielded one interview. The other two focus groups were formed using personal contacts of the interviewers.

As only one out of the 16 interviewees had seen the series before (a couple of episodes), all interviews were preceded by joint watching of two episodes of the series.

The subsequent interviews were conducted using a previously compiled interview guide. The first part of the interview focused on the participants' general perceptions of the series – what they liked, what they didn't like (including characters events etc.) and why. The second part focused specifically on representations of gender and gender stereotypes in the series. The youth were encouraged to add other observations about the series.

All interviews were recorded and transcribed by the students.

The interviews were analysed using a qualitative thematic analysis. All interviews were first coded separately. This process was guided by the research questions. Codes from all interviews were later grouped into categories which represented main themes emerging from the data.

### 3.5.3 Main findings

HOW DID FG PARTICIPANTS PERCEIVE REPRESENTATIONS OF GENDER IN THE TV SERIES?

WHETHER AND HOW DOES THE SERIES HELP TO BREAK GENDER STEREOTYPES?

According to the FG interview participants, the series helps to break gender stereotypes for those youth who can identify with the characters, for example, being in a similar situation themselves. Interestingly, the research participants were of the opinion that the series helps to challenge

gender stereotypes particularly among older people, because younger people already live more non-traditional lives and make more unconventional decisions.

According to the youth, in today's society, it is no longer strange for people to be in gender-atypical roles, for example, for a woman to be working in a managerial position or perform as rapper, and for men to design clothes. The youth claimed that the more one encounters such examples, the more they become normalised. Overall, the youth felt that the series encourages everyone to make choices that they are happy with, and not choose according to what others think is appropriate. The youth claimed that gender and age should not determine people's career choices.

Societal change can be achieved if gender issues get more coverage. The more gender-related problems are talked about in the society, the more knowledge people will have, which leads to positive change. The youth emphasise the potential of the series to encourage first and foremost older people to make changes in their lives, as young people are already more open to everything considered atypical.

WHICH SPECIFIC CHARACTERS AND EVENTS IN THE SERIES BEST HELP TO CHALLENGE GENDER STEREOTYPES? HOW?

The research participants identified Anna's father Martin as the best example of a character breaking gender stereotypes. The youth liked his decision to become a fashion designer in older age, against stereotypical ideas of what men's career choices should be. Also, Anna's mother Moonika was cited as a good example of how a woman can work in a managerial position while being a mother to a small child. The youth thought that this character sends viewers a positive message about women not having to choose between work and family.

Anna's character was positively perceived as an "atypical girl", as she was seen as someone who doesn't care what others think. The interviewees felt they could identify with Anna for example through the way she dresses – in a way that was not typically "girly".

Additionally, the character of the grandfather was well liked by the research participants. This character was liked because of his sense of humour and enthusiasm. He was described as unconventional and challenging boundaries about how older men should behave. For example, his activity as a yoga teacher was cited as unconventional, in a positive sense. Also, it was noted that he was atypical because he stayed at home and played an important role in the household, typically associated with women.

WHAT DIDN'T WORK? WHAT COULD THE AUTHORS OF THE SERIES HAVE BEEN DONE DIFFERENTLY?

The main criticism concerned the plausibility of particularly some scenes and situations depicted in the series. For example, it was thought that Anna's classmates Carmen and her friends are too mean and reality, such exaggerated behaviour is not easily found.



The youth noticed some contradictions that decreased the plausibility of the plot for them. As an example of one such inconsistency, it was pointed out that Anna's family was depicted as wealthy, yet, when her father quit her job, the family had no finances to rely on.

Also, the youth did not find plausible the scene where Anna goes to a job interview and is informed by the employer that her salary would be smaller because she is a woman. Some interviewees claimed that young people are not gullible to be fooled with such obviously false information and would not agree to such contracts.

The participants mentioned the scenes depicting drug dealing in school as something they found difficult to identify with, as this was considered not realistic.

As a missing or underdeveloped problem, the youth mentioned verbal as well as cyberbullying, which was considered a significant problem for youth. Research participants would have liked this issue to appear more prominently in the series. Some interviewed youth however were not bothered by the implausibility of the series, as for them, the aim of the series was not to illustrate everyday life, but to communicate certain messages.

Overall, while the youth did not think that the plot and particularly some scenes were very plausible, they found the themes presented in the series relevant.

HOW DID FOCUS GROUP PARTICIPANTS EVALUATE THE POTENTIAL OF THE TV SERIES TO ...

- **... encourage young people to make unconventional choices?**

Overall, the characters that young people can identify with were seen as having a positive impact on their choices. At the same time, it was thought that making unconventional choices is already relatively easy for young people, as the society has become much more accepting towards difference or behaviours and ways of being that were not considered acceptable some decades ago. Thus, some youth thought that the series does not change young people's behaviour much, as young people are already open to making atypical choices. It was emphasised that the series could give courage to older people to change their lives.

- **... empower young people?**

Overall, research participants considered the series to be empowering to youth. The series encourages them to make untraditional choices. In one FG, participants thought that the series functions rather as entertainment for young people, without much potential for empowerment.

According to the research participants, the series gives young people ideas about possible situations and opportunities in school, at work and elsewhere, helping to prepare them for the future and giving them courage. It is empowering to see that making unconventional choices could bring about positive feedback and this gives young people confidence about their choices. The interviewees brought the example of Anna's father whose choice to quit his managerial position serves as a positive example to others, as it suggests that one should do what they like, not what is expected of them.

It was also pointed out that because the series deals with finding solutions to some complicated problems in people's lives, gives a sense of hope to young people, as their own problems may seem solvable as well.

The participants believed that depicting certain situations in the series helps to initiate discussion about these topics, which may result in turning something unconventional into normality. This helps young people to make choices that may not be the most popular in the eyes of others, but desirable for themselves.

- **... encourage young people to intervene when witnessing injustice?**

The interviewed youth were of the opinion that witnessing someone being unfairly treated encourages the viewer to intervene in these situations. The respondents thought that not many people have encountered bullying at school and therefore the series could be used to inform people of this phenomenon.

Some interviewees thought that the series does not have a great impact on youth to intervene in unjust situations, because youth already are motivated and have enough courage to do this.

#### 3.5.4 Conclusions and recommendations based on group interview

Overall, the series received a positive reception. In one FG interview, participants thought that the series could have a sequel, with new actors and topics.

Several of the main characters were well-liked and seen as challenging gender stereotypes. The main criticism towards the series was the perceived implausibility of some scenes and character behaviour. However, there were different opinions about the function of the series – while some were looking for depictions resembling “real” life, others thought that the main function of the series should be to entertain and/or convey certain messages. In the latter case the plausibility of events was not necessarily an expectation.

It was suggested that the series might have bigger impact on older people to make unconventional choices, rather than on youth, who were seen as already more open to making atypical career and life choices.

In two FG interviews, participants thought that the series functions well as a study material in class that would be interesting and useful for students. The training material accompanying the series was introduced to teachers and youth workers attending training courses organised as part of this project. It would be useful in the future to study what particular exercises in the training material work best with youth and collect their feedback on how the series functions as a study material in class.

In further studies, more youth could be interviewed to study some of the themes more in depth, including depictions of gender and challenging gender stereotypes. Attention could be paid to potential gender differences in this, with a larger sample. Also, it would be important to interview ethnic minority youth (in Estonia, youth from Russian minority), to understand how they perceive the series and whether and how their perceptions differ from those of Estonian youth.

Given that the youth emphasised the potential of the series to encourage older people to make unconventional choices, it would be interesting and useful to study how older age groups perceive the series.

Methodologically, FG interviews worked well to study the perception of the series by youth. In all FG interviews, participants knew each other. This enabled them to talk more openly when compared to FG interviews where participants have not previously met. The focus group format enabled research participants to raise a larger variety of topics and opinions than in individual interviews; participants were able to add to and agree or disagree with opinions raised by others. It is recommended that this format be used in subsequent studies collecting feedback on the series.

### 3.5.5 Conclusion about the reception of the TV series

Combining different sources of reaction to the TV series „Why not?!“ - public media, survey data and viewers' diaries. In general, the rating of this TV series was good. Its reach in the youngest target group was not high, due to changed habits of media consumption of this group, but it was high among TV series. With the help of nudging (e.g. social media presence, recommendation by friends, teachers or youth workers) it was possible to guide young people to watch the series. Reflective audience feedback (received through audience diaries kept by high school and university students and teachers) showed how variously the series was perceived, depending on the earlier experience and (gender) orientation of the viewers. Predominantly the series was assessed positively, people could identify with different characters and recognize the situations from their life. The protagonist Anna was perceived as a positive role model. As an impact, majority of diary keepers observed subjective change in the direction of greater self-confidence and efficacy. „Never give up your dreams“, „With perseverance and support from others one can achieve any goals“, „To dream big and get things done“ – such comments of encouragement and hope were expressed by both young people and the teachers, by Estonians and Russians. We can conclude that at least for part of the audience the series was positively inspiring. When watching the series is accompanied by watching the alternative endings and guided group discussions, possibly supported by online and printed Guidelines, the transforming effect would be even more pronounced and focused on overcoming the restrictive gender stereotypes.

### 3.5.6 Reception of teacher trainings and didactic materials

**Guidelines for teachers and career specialists** on how to talk about (gender) stereotypes to the students in different classes and in different age groups, prepared by educational scientists and career specialists, are available online and in printed form (in Estonian and in Russian). The study materials guide teachers to use other cross-media elements (TV series and video clips with alternative endings) in the classroom and encourage group discussions on these topics among pupils. Practical use of the guidelines in schools and by career counselling has not begun, so there is no massive feedback yet. Answers to the research questions: how were the teaching materials helpful in introducing topics of gender equality in class? What are the best methods to use these? What is the added value of the cross-media support compared to administering the films as part of curriculum? Can be found only after some accumulated experience in schools.

We piloted a preliminary feedback from 9 participants of teacher training course who shared with us their impressions from the TV series (see Viewers' diaries section) and analysed the teaching

materials that they got at the trainings by answering to eight guiding questions. Concerning personal learning from the material, for some teachers it offered opportunity to recognize and recall the known facts and principles, to reflect and find new ideas. Others mentioned learning new details or aspects about known phenomena, for example the transformation of pay gap into pension gap. Compared to other didactic materials, teachers assessed this particular material as very thorough, yet simple, understandable and well structured, where theory and practical guidelines are well balanced. Great asset is the opportunity to use video clips in teaching and apply the guidelines in different school subjects and on different school levels. Teachers like especially the proposed ready-made tasks of various types, which can be immediately applied, as well as rich references to video and text materials in other languages. Critical remarks were made concerning the content of some tasks that may hurt some families. One respondent did not like that the separate guidelines for teachers and career specialists were prepared, she proposed to combine them into one material. It was also proposed to add respective fragments from the series to the alternative endings, so that they could be shown together at lessons. Photos of people who have chosen non-traditional professions could be added. Absence of worksheets that are usual in such didactical materials was mentioned. All respondents are eager to use the materials in their teaching either by introducing new topics (like labour relations of young people, gender roles in family), teaching new subjects (cooking for boys), using new teaching tools (like funny videos on stereotypes), or new assignments (conducting mini-studies on pupils' attitudes or gender differences in health, organizing discussions). A person who has seen the whole TV series, held that there are much more hot topics to discuss than gender stereotypes, which may take longer than a lesson duration. Therefore she proposed to use short video clips devoted directly to gender stereotypes ([stereotyp.ee](http://stereotyp.ee)) instead. Critical remarks were made concerning bad navigation opportunities between the series and alternative endings. Teachers have already recommended or intend to recommend the guidelines to their colleagues. It was mentioned that the guidelines are also usable for independent exploration of the topic. Exchange of experiences of using the guidelines material in lessons would be useful, either on an online forum or at regular seminars.

**Seminars for teachers and career specialists** were carried out in February and March 2018. In 6 trainings in Estonian and Russian languages 153 teachers, youth workers and career specialists participated. On the trainings an overview of gender-based segregation and inequality on the labour market was given, terms and definitions were introduced, career development skills and stereotypical career choices were discussed. It was discussed how to address young people and how to talk to them about these topics. The guidelines for teachers and career counsellors were introduced, sample tasks were done.

Before the seminar an online questionnaire was filled in by the participants (N=67 in Estonian, N=13 in Russian). Its aim was to introduce the participants to the topics, get some information on their contacts with the TV series, their attitudes to gender roles and expectations to the seminar. Age range of the respondents was from 19 to 67 years, majority were women. The findings reveal that 40% of Estonian participants have seen at least some episodes of the series. The topic of gender equality is relevant to 75% of participants (over 60% Russian speakers). Over 80% Estonians agree that majority of occupations are suitable for both sexes, that men can be as successful as women in caring professions and that women can succeed in technical professions as well as men. Russian respondents were more hesitant – nearly half of respondents cannot decide whether certain occupations are/should be gender specific. Participants expectations to the seminar: to get new ideas and in-depth knowledge on the topic of gender and career choices,

to get concrete advice how to tackle these topics with young people, to get acquainted with new interesting didactic materials and tools, to develop new skills.

After the seminar all participants filled in a feedback questionnaire. Feedback to the trainings was very positive. Discussions that have taken place were perceived as inspiring and encouraging. Combining theory with practical assignments and the fact that the trainers represented different specialities – law, career guidance, sociology, and gender studies – was appreciated. Participants noted that the seminar filled several gaps in their knowledge, they learnt how to tackle sensitive issues related to gender stereotypes and many of them perceived reinforcement of the existing beliefs, or some change of attitudes as the result of the training course. Majority of participants intend to use the prepared guidelines in their work. Several ideas for developing gender awareness in schools and in career guidance were presented. For instance, involving pupils in preparing teaching materials, involving parents to neutralize their possible resistance, and developing an optional course on gender issues similarly to Iceland. Many participants wished to attend a follow-up course. A proposition to organize separate courses for school principals, teachers and career advisors was made.

**To conclude**, such training courses for teachers were considered necessary and useful. Those teachers who had seen the TV series before, could not relate it spontaneously to the project's focus (combatting harmful stereotypes), so a guidance of teachers was necessary to transform them into guides for pupils by explaining the underlying agenda of the TV series and showing how it can be used as an additional teaching tool. In the future interested teachers could be more involved in the preparation or revision of the teaching guidelines.

Also, while the project was targeting gender inequalities, one must notice here that majority of the participants were women, thus in the future special efforts should be made to reach men who work with young people – not only among teachers and youth workers, but also include coaches, hobby group supervisors, supervisors from military and paramilitary organisations, etc.

## 3.6 (Social) media monitoring

### 3.6.1 Introductory remarks

Media coverage metrics, network mapping and content analysis was planned to assess the impact of the intervention in the online public sphere (blogs, Twitter, Facebook, new online publications) by analysing the changes in public discourse (its framing, content) about the gender equality issues. It was envisaged that some of such discussions will be prompted and mediated by project team, so the line of argumentation and tone of discussion in un-mediated and mediated contexts can be compared, thus adding the behavioural element. The main research questions planned were: how is the cross-media project shaping/supporting change in public opinion? How does the project get reflected and discussed in social media?

In reality, the analysis of social media monitoring focused on different aspects entirely. The social media presence of the TV series started off with an assumption that cross-media appearances would be keeping themselves up, thus the accounts for characters. Later, as the (lack of) authenticity was considered important by the followers, the gears were shifted and the TV series

accounts were complemented by the voices of the young actors and actresses that the young viewers could relate to. Also, school visits carried out by the team of actors to promote the series and discuss the topics of gender inequality and gender stereotypes (not discussed here) probably supported the social media accounts to receive more followers.

Reflections in the public media can be divided into two broad classes: promotion of the series (information on various events, interviews with actors and the authors), and interpretations of the content of the series. Majority of media coverage dealt with the promotion, and it did not gather much – if any – discursively interesting following or reaction, beyond children responding with admiration to the actors and actresses and signing up for prizes. This was definitely useful, if not even crucial, for gaining attention of the younger viewers. However, it did not lead to discussions about gender roles or stereotypical choices in work or educational career.

Different kinds of content-related reactions to the TV series can be differentiated – professional, deliberate and spontaneous. Professional film critics noticed the series and evaluated it positively both from artistic viewpoint and its message.

For instance, Emilie Toomela, comparing it with a competing Estonian series Pank, writes: „ In this respect I have to praise a growing-up-serial Why not?! which was aired this year and was received very well by young people. Each episode ended with a hitting challenge, which was solved in the next episode. Why not?! teaches young people the skill of critical analysis of visual information and has an empowering message“ (Toomela, 2019, 190).

Also, the author of the scenario, Martin Algus received the annual prize for the best scenario in the TV series, and while this news was presented in media and social media, the opportunity did not arise to discuss the contents and the messages at length.

So how did the series get reflected in the (social) media?

### 3.6.2 Noticeability of media reflection

According to panel survey (July 2019) reflection of the TV series in the mainstream media was noticed by 13% of respondents (23% of the young people) and in social media by 9% of respondents (18% of young people) (Table 22).

*Table 22 Did you notice reflection of the series (or its characters or performers) in the media?*

% yes	whole sample	below 30	over 30
	N=1003	N=215	N=788
in the media	13	23	10
in social media (Facebook, Twitter, Instagram)	9	18	7

Among those who noticed the media reflection, 57% are women, 77% are Estonians, 38% are younger than 30 years (4% 15-19) old, 31% live in Tallinn. Among those who noticed social media coverage, 55% are women, 66% are Estonians, 41% are younger than 30 (5% 15-19 old), 35% live in Tallinn.

In viewers' diaries, although explicitly asked, noticing reflection of the TV series in (social) media, was mentioned not very often.

MR (W, 45) wrote: „ Preceding information on the series was almost non-existent. First entry in the FB appeared on 21.10. Since then its reflection in FB has been rather active...FB mediates articles and opinions from other media editions, so it is not necessary to keep a watch on the rest of media. FB page gathers them all together... FB page informs about events – photo exhibition, school visits, rap contest in Radio 2

ET (W, 22) wrote: The series was present in Facebook and Instagram where...actors introduced themselves. As can be seen from the Instagram, the series is popular among young people.

ER (W, 22) wrote: I have got much information from the Facebook. As I follow FB of cinema Artis, I noticed the news concerning the first performance. One of my schoolmates acts in the series, and as I follow her on social media, I read advertisement on the series. I have also watched Anna’s Instagram.

GLK (W, 20) wrote: I noticed information on the series in Grete Klein’s Instagram. She has lots of followers, great part of them are young people, therefore she functions well to raise awareness about the project. Instagram of the series will open the way to young people and speaking about the series on TV Ringvaade show opens way to older people also... I have noticed activity in Instagram. It seems that very many young people like the series but probably they can not relate it to stereotypes. They just enjoy a series in Estonian language, which is not usual... People who do not have Instagram account will miss part of the information.

### 3.6.3 Timeline

	TV series and other project activities	Mainstream media	Social media	Context
				May 2017 voliniku arvamus soopõhisest tööõptusest November 2017 photo exhibition at Telliskivi moto-women Eesti noorte manifest/Manifesto of Estonian young people at Riigikogu, 29.11.2017 discussion in live broadcast Suud puhtaks
June 2018	20.06.18 Anna Soovali’s			

	instagram starts			
				August 2018 Paide discussion festival
September 2018	6.09.18 first part of Russian language radio show Skazhi net! On Raadio 4 16.09.18 Anna Soovali's vlog starts	15.09.18 Saarte Hääl		EKRE #metoo campaign
October 2018	19.10.18 school events to promote the project started 23.10.18 Instagram account whynottvshow started 23.10.19 Facebook account miksmittesari started 24.10.18 premiere of TV series in cinema Artis 26.10.18 first part of radio show Ühisosa on Vikerraadio 29.10.2018 first part broadcasted	24.10 18 Õhtulehe televeeb Padjaklubi rez Ergo Kuld tegi ETV-le uue noortesarja Galerii: esilinastus 29.10.18 ÕL televeeb arvustus ETV uus noortesari on ainukene, mida päriselt... 28.10.18 Tallinn TV young performers Oliver and Melissa commenting actual news, including harassment at work – reference to the TV series (school bullying)		17.10 Eesti ekspress Mathias Kalev
November 2018	3.11.18 first part of TV series on ETV+ 30.11.18 Anna Soovali's Instagram last post	1.11.18 err.kultuur M.Pärli review Noortesari...noore pilgu läbi 15.11.2018 Delfi <a href="#">Uus seriaal "Miks mitte?!" on hea vastumürk "Pangale":</a>		



		<a href="#">turvaline, tuttav ja kõigile meeldib</a> 17.11.18 elu24.postimees interview with Pirte Laura Lember 23.11.18 Virumaa Teataja Miks mitte? Elluastujaid püütakse raamist välja tõugata 23.11.18 Õhtulehe televeeb.Pirte Laura Lember 29.11.18 Hiiumaa		
December 2018	5.12.18 photo exhibition starts in TLU rap contest You too 13.12.18 last school event to promote the project 29.12.18 last episode of TV series broadcasted on ETV	6.12.18 Saarte Hääl		
January 2019	7.01.19 Anna Soovali's vlog last post 10.01.19 last part of TV series on ETV+ 11.01.19 last part of radio show on Vikerraadio 31.01.19 last part of Russian language radio show		17.1.19 diktor.geenius.ee 3 põhjust miks... ära vaadata	19.1.19 women's march and polemical discussions afterwards
February 2019	11.02.19 first training of teachers and	15.2.19 elu24.postimees Eesti noortesari		Election campaign: liberal vs conservative values;

	career counsellors TV series was selected to INPUT conference 10.02.19 educational guidelines were made public in the e-koolikott.ee	teeb välismaal enneolematut võidukäiku 20.2.2019 Õhtulehe televeeb Kodumaine noortesari...läheb eetrise		gender equality and human rights issues are marginal in party programs, abortion issue raised by EKRE 24.2. torch march organized by EKRE, oppositional march by feminists
March 2019	14.03.19 photo exhibition at T1 Mall		14.3. miksmitte video Oliverist	3.3.2019 parliament election, EKRE got 19% votes Coalition negotiations with EKRE Social media campaign „Kõigi Eesti“ vs „Eestlaste Eesti“, polemics between liberal and conservative viewpoints
April 2019	2.04.19 photo exhibition at TTU 2.04.19 Martin Algus was chosen as the best script of a TV series in 2019 at the Estonian film- and television awards( EFTA) 6.03.19 last training of teachers and career counsellors		17.04.19 FB Maria Tiidus	Media discussion on family violence Public demonstrations against the government and EKRE
May 2019	30.5.2019 repetition of Why not series	13.5.19 Õhtulehe televeeb Noortesarja tutvustati	17.5.19 Liisa Pakosta FB gender based tööõpetus	Europarliament elections (EKRE got 13% of votes)

	on ETV (once a week) 8.05.18 TV series in Bangkok INPUT 2019 conference „Storytelling in the public interest“	rahvusvahelisel telekonverentsil  24.5.19 Delfi Melissa Korjus Minu BREAK! projekt		Moonika Helme 17.5. Delfi for traditional gender roles
June 2019				
July 2019	15.-29.07.19 photo exhibition at Arsenal Center			

### 3.6.4 Thematic content analysis

Bureau of the Commissioner of equal opportunities produced a media monitoring document, which entails all media coverage of the project's outputs. Based on this list, we analysed the content of media production related to the TV series. Media monitoring covers publications in main media portals (Delfi, Postimees), media portals of ERR (ETV, ETV+, ERR's news portal menu.err.ee), social media portals of ERR (rahvusringhaaling FB page), project related social media pages (Facebook account for the TV series, an Instagram account for TV series and Anna's YouTube channel) and social media pages of people related to the project.

Our intention was to use thematic analysis for describing the content of publications and social media entries. The coding instruction (see Annex 1) covers the following aspects: genre of publication (article, review, comment); affective tone (neutral, positive, negative); thematic focus (realization of TV series, content of TV series); pedagogical focus (gender equality, stereotypes, agency); contextual references (other serials, Estonian society, other countries), argumentation (in case of polemics).

Reflections of TV series in the media can be divided into two broad classes: promotion of the series (information on various events, interviews with actors and the authors), and interpretations of the content of the series. Majority of media coverage so far has dealt with the promotion/advertising of the TV series

Media portal menu.err.ee of Estonian Public Broadcasting published many articles to promote the TV series.

The Why not?! series was advertised on TV (Ringvaade). Initially it was planned was to introduce all episodes of Why not?! series (and different actors, as well as popular rap musicians and educational scientists participating in the BREAK! project) regularly on popular morning show Hommikutelevisioon on ETV (Piret Suurväli). In reality, Why not?! series and team members were presented on the morning show at the national TV channel only once. An interview with young actors was held at Tallinn TV (28.10.2018).

School visits of the Commissioner of equal opportunities together with young actors and actresses were reflected in local newspapers and on school websites. Majority of them were just informative, presenting some facts about the series. A more thorough was an article in Virumaa Teataja (23.11.2018) in which gender statistics and occupational stereotypes were presented. A pupil expressed dissatisfaction because no discussion was organized with the visiting young actors after watching the film clips.

29.10.18 televeeb Õhtuleht promotional review introduced it as a youth series suitable for all ages, highlighting good performers, professional visualization and music. Main topics were described as school bullying, ageing and work problems, the main message – one should not abandon one's dreams, it is never too late to start doing things that you really crave for.

17.1.19 diktor.geenius Promotional text Three reasons why one should watch the whole series highlighted interesting character of senile grandfather, good performers, and opportunity to reflect on one's (bad) choices.

Different kinds of content-related reactions to the TV series can be differentiated – professional, deliberate and spontaneous. *Professional* film critics noticed the series and evaluated it positively both from artistic viewpoint and its message. For instance, Emilie Toomela, comparing it with a competing Estonian series Pank, writes: „ In this respect I have to praise a growing-up-serial Why not?! which was aired this year and was received very well by young people. Each episode ended with a hitting challenge, which was solved in the next episode. Why not?! teaches young people the skill of critical analysis of visual information and has an empowering message“ (Toomela, 2019, 190).

Paid content in Delfi kinoveeb (provided comparison with competing TV series Pank)

1.11.18 err.kultuur Noortesari...noore pilgu läbi An opinion of a young viewer – despite elements worth criticism (age related discrepancies - unrealistic bullying in high school, childish Anna's Instagram, rap singers who attract older people), there are good dialogues and performers. Compared to some series in the Netflix, Why not?! is not so impressive, but still worth watching.

*Deliberate reactions/entries* of influencers who were invited to promote the series.

For example a popular youtuber suggested to watch the series, despite of some minor drawbacks of realization:

Oct 30, 2018 „[Populaarne Eesti juutuuber noortesarjast “Miks mitte!?”: See võiks olla hea, aga vajab kohe olulisi muudatusi](#)“ (Geenius.ee) („A popular youtube influencer on the youth TV series *Why not: this might be really good, but needs important changes now*“)

Dec 28, 2018, 9:15pm, Kärt Ulman on her youtube account: Üks tõeliselt hästi tehtud sari ja nii ägedad noored uued näitlejad!! - Vaatasin mõnuga kõik 10 osa ära. Vaadake ka, sõbrad!!! ja teil lähevad meelest need teised venivad lohesarjad... 😊:) [#miksmitte](#) (*A really well implemented TV series and such cool new young actors!! – I enjoyed watching all the 10 episodes. You do too, my friends!!! and you will forget about all the other dragon-like crawling TV series...*)

Interviews with young actors and actresses were published, most notably with Pirte Laura Lember (Anna) and Melissa Mariel Korjus (Carmen)

#### SPONTANEOUS REACTIONS OF VIEWERS

Initial idea of cross-media strategy was to design an interactive website where the main character could interact with her followers, where everybody could participate in the creation of content (e.g. collective writing of rap- lyrics, participation in on-line rap-battle). In reality, only a project webpage was launched, and due to the budget constraints, it is with low interactivity and without logging in opportunities. Spontaneous reactions are possible only on Facebook and Instagram sites.

Primary intent was to involve a real person (a girl trying to enter the rap business) as the main character and empower her through the cross-media campaign to gain popularity. This idea was abandoned. Instead, a fictional character Anna Soosalu was used. The performer (Pirte Laura Lember) was not widely known. This may be the reason why [Anna's vlog](#), launched before the TV series broadcasting, did not catch viewers' attention. There was either no activity on Anna's personal Instagram account ([anna.soovali](#)), which was made by TLU students. Therefore, young actors themselves made a new Instagram account ([whynottvshow](#)). Young actors made also a FB account for the series ([miksmittesari](#)) at their own initiative.

These TV series related Facebook and Instagram sites were mostly dedicated to the advertising project activities and introducing young persons who performed in the TV series. No discussions on relevant topics were initiated there.

- Social media team @opininstas
- Social media accounts of young actors (Grete Klein Instagram, Emma Tross FB, Melissa Mariel Korjus FB, Elis Liblik FB, Helena Tõnisma FB, Mauri Liiv FB, Risto Kuuskla – vannituba TV, Oliver-Marcus Reimann FB and others).
- Social media accounts of celebrities involved in the series: Genka (Henry Kõrvits) (famous rap musician, patron of an anti- school bullying campaign (Kiusamisvaba kool) posts august – November 2018: Ott Kiivikas (famous athlete, propagating self-care through healthy nutrition and physical culture). Celebrities were used as actors in TV series but they were not active amplifiers of the educational messages.

On the whole, TV series related social media content did not extend beyond promoting the series, project events and young actors. No discussions on relevant topics were observed there.

Polemical discussions on the topic of gender equality and stereotypical beliefs, showing growing polarization in society occurred elsewhere, for example populist EKRE party channel 'Uued uudised' was critical towards „leftist“ liberalism and feminism, propagating traditional gender roles.

### 3.6.5 Conclusion

*Media coverage* metrics was limited to content analysis of public media publications concerning the TV series. Social media coverage remained low and was limited to promotional messages, so it was not possible to analyse the impact of intervention on public opinion concerning gender equality and to compare the line of argumentation and tone of discussion in un-mediated and mediated contexts.

If the project's initial cross-media strategy were realized, it could be an opportunity to initiate a narrative community around the TV series. Such communities exist in other countries where TV serials are accompanied by active discussions in social media so that a viewing experience is incomplete without checking what other viewers think of an episode. Such narrative culture in social media does not exist in Estonia yet, popular TV series are not reviewed regularly (Sorokin, 2017). Viewers' discussions, when they occur, are mainly held interpersonally (see analysis of viewers' diaries and panel survey).

The interactivity on project's website remained is another possibility for the future occasions that was not used in this project. Recording commentaries, initiating, observing and moderating discussions related to the project's focus was therefore not possible, as initially planned. Great part of TV series impact could be mediated by such kind of activities on social media. We supposed that a cross-media campaign focused on young people would evoke greater activity among young people by encouraging discussions on controversial topics in social media. Active participation in such discussions is an important mechanism leading to changes in thinking habits and activities, in understanding what is acceptable and what is not.

## 3.7 Reception of thematic radio broadcasts

Thematic radio broadcasts in Estonian (Ühisosa/Common part)(Vikerraadio, from October 2018 to January 2019) and Russian (Skazhi net!/ Say no!)(Raadio 4, from September 2018 to January 2019) dealt with variety of issues related to stereotypes, social equality and discrimination in an informative style. According to the viewer statistics, the rating of broadcasts in Estonian was higher than in Russian. The broadcasts engaged the listeners – both live calls (especially in Russian) and online comments on the program websites demonstrated that various issues around gender, social equality and discrimination are personally important for men and women.

Reception of the thematic radio broadcasts in Estonian and Russian was analysed qualitatively (content of live calls during the transmissions and internet comments). In general, radio broadcasts dealt with variety of issues, with the main aim of awareness raising by explaining relevant concepts and legal regulations, providing facts and expert opinions, analysing real life situations. The hosts were accompanied by two guest specialists, each time varying, who expressed different viewpoints (e.g. of a government official, sociologist, performance artist, teacher, career advisor, gender equality expert, journalist). All broadcasts remain available on the ERR internet sites and the BREAK! project site.

There were 10 broadcasts in Estonian („Ühisosa“) aired every Friday from October 2019 to January 2019 at 10.05 on Vikerraadio radio station, hosted by Kerttu Kaldoja. Estonian language

transmissions (Ühisosa/Common part) were focused on „finding and celebrating commonalities between all of us, in spite of gender, skin colour, age, religion or sexual preferences” as presented on the website. Live calls were afforded only in one broadcast, and the opportunity was actively used 5 men and 1 woman reacted to the topic of occupational segregation and discrimination at work). There were 2-4 internet comments to half of the broadcasts. The topics of broadcasts were included in the analysis.

There were 10 broadcasts in Russian (Skazhi net!) from September 2018 to January 2019 once in a fortnight on Thursdays at 14.05, Raadio 4, radio hosts Varvara Sergejeva and Julia Lukashenkina. Each Radio 4 broadcasts were listened live simultaneously by approximately 10 000 listeners, altogether there were 110 000 listeners. Greatest number of visits to the broadcast web sites were made to broadcasts dealing with intimate partner violence (2.11.2018) and gender sensitive upbringing of children (23.11.2018) among Estonian listeners; ethnic discrimination (29.11.2018), gender stereotypes (3.1.2019) and discrimination of HIV positive persons (17.1.2019) among Russian listeners. There were 3-6-live calls during all broadcasts. The topics of discussion and controversy were analysed separately.

This part of the cross-media intervention was relatively independent of other (fictional) elements, the topics were selected and prepared by the radio editors (with the help of a TLU sociologist Margarita Kazjulja in case of Russian broadcasts). The only explicit connection was made in an Estonian language broadcast on 14 December 2018 where the Why not?! series and its authors were introduced.

Initial idea of involving radio into cross-media story-telling was not realized. The topics and style of presentation was most similar to educational materials and teacher training courses in our project.

Differently from entertainment-focused TV series, radio broadcasts provided information and expert discussions. The campaign messages were delivered directly, relying on rationality and involving different expert viewpoints. Direct awareness raising and educating strategy was used – main concepts were defined and explained by experts, concrete examples were analysed, laws and regulations were introduced and explained, functions and opportunities of supporting institutions (incl. Commissioner of equal rights) were clarified.

The broadcasts engaged the listeners – both live calls (especially in Russian) and online comments on the program websites demonstrated that various issues around gender, social equality and discrimination are personally important for men and women.

Some sensitive topics emerged in the audience discussions, for example the concept of gender equality arises negative emotions in the case its meaning is misunderstood (as striving towards elimination of differences between sexes). An exceptional example of a gender neutral kindergarten in Sweden has entered into common sense as a negative symbol of gender equality. Gender-appropriate professions and occupations evoked also some discussion. Some listeners expressed opinion that certain professions are unsuitable for women in principle.

On the whole, radio broadcasts mapped the main problematic issues related to gender equality and occupational stereotypes in Estonian society. Active engagement of listeners (especially in

Russian) showed the relevance of the issue of unequal treatment and gaps in understanding the main concepts and regulations. Obviously such public awareness raising programs should continue.



# 4 EVALUATION CONCLUSIONS

## 4.1 Overall design of the Project

Meta-analysis of mass media campaigns that are aimed at changing audience attitudes and behaviour, reveal that application of certain elements are related to campaign success. Below, let's recall the main principles of effective campaign design applied to health mass media campaigns, according to these success is more likely when campaign designers (Noar, 2006, p. 25):

„...Conduct *formative research* with the target audience to clearly understand the behaviour and the problem area; *pre-test messages* with target audience to be sure they are both appropriate and effective

Use *theory as a conceptual foundation* to the campaign; theory will suggest important determinants around which to develop messages, and will help ensure that campaign messages guide individuals through the process of attitude and/or behaviour change

*Segment audience into meaningful subgroups* based on important characteristics such as demographic variables, risk characteristics, experience with the behaviour, personality characteristics, and so forth

Use a *message design* approach that is targeted to and likely to be effective with the audience segment; develop novel and creative messages; design messages that will spark interpersonal discussions and may persuade individuals important to the target audience (e.g., influencers)

*Place messages in channels* widely viewed by the target audience; strategically position campaign messages within the selected channels

*Conduct process evaluation* including monitoring and collecting of data on implementation of campaign activities; ensure high message exposure among members of the target audience, including both reach and frequency

Use a sensitive *outcome evaluation* design that reduces threats to internal validity and permits firm causal conclusions about the campaign's influence on attitudes and behaviours to be made“.

## 4.2 Comprehensive approach to intervention

Our intervention included many different elements (fictional TV series and supporting printed and online educational materials, teacher training sessions), which complemented each other. TV series without comments and reflection could not realize their educational potential. Teacher training without supporting TV series where the messages were embedded in narrative form, could have remained boring.

## 4.3 Project process

Ideally the project should have proceeded in small steps, through validating and assessing the intervention content and form from the viewpoint of the target and all interest groups. In reality, TV series script writer consulted the team members but many suggestions were not realized. Students were involved in designing cross-media products (exhibition, booklet). In ELU project (supervised by Jõesaar and Ümarik) the method of co-creation with the young people was used successfully and various additional educational materials were produced (a theatre production, educational videos and social media activation).

## 4.4 Messages and channels

Moscovici postulates that the modality of public communication is related to the structure of social representations, the relationship between different ideas. Two general tendencies can be distinguished here. The strategy of diffusion (unbiased and unregulated dissemination of ideas and opinions) leads to the diffuse coexistence of different ideas in social representations. The strategy of propaganda (preferring certain ideas to others) leads to a binary and hierarchical world view where some ideas are subjected to others and representations promote action (Moscovici, 2008, p. 311–342). From the perspective of behaviour, the response to these two types of communication is probably expressed in different strategies of obedience and resistance.

## 4.5 Understanding the effect

**Considering the main aim of the project, the overall effect** of the cross-media campaign on the Estonian population is measured with the help of ex ante and ex post panel survey, in which those with or without exposure to the cross-media interventions were compared. In addition, a variety of other tools were used to estimate how the project worked.

Main dimensions under consideration were:

- 1) public awareness – amount and content of attention that the intervention products gain from press and social media (whether the campaign reached the target groups and how it was assessed and understood - *raising awareness about gender roles, critical attitude to harmful group norms and stereotypes, increase in egalitarian gender attitudes*)

- 2) whether the campaign empowers young people to stand against restrictive gender stereotypes – measured by increased sense of individual and collective self-efficacy, intention to oppose injustice and inequality, readiness to make non-traditional career choices
- 3) whether adults influencing young people (teachers, parents, career advisors) get supportive tools for gender sensitive approach in their work

As we demonstrated in this report, the project managed to achieve results in all of these.

The main expected results of the BREAK! project were pronounced as:

- raised awareness among Estonian, Lithuanian and Icelandic societies, including the Russian speaking minority, with regard to current realities and the negative impact of gender stereotyping in education and labour market in their countries;
- more professional approach by teachers and career counsellors, equipped with relevant competences and contemporary interactive materials for working with young people without a gender bias;
- less school drop-outs based on wrong career choices;
- an understanding and methodology for work against gender bias in education and labour market that is transferrable onto other European societies.

These are, to a large extent, necessarily long term impacts that should be only possible to observe after certain period of time. Our intervention showed impressive short term impact, as far as its reach and reactions of the various target groups were observed. Considering the possible for long-term impact, achieving all the results outlined above is very likely, as based on the results, following could be suggested.

**In terms of raised awareness**, the main output, TV series, was followed rather consistently across age and gender groups (with differences rather arising from media use habits that leave some target groups entirely untouched), suggesting this was not only suitable for youth, but due to its wider coverage of topics and situations was also well received among those beyond 30 years of age. Given the reactions to the content, we could foresee that more support would become available in society for anyone attempting to make choices in their occupational career not restricted by gender stereotypes, and such changes would become not only more common but more accepted, regardless of the difficulties they might bring. However, we need to have in mind that general social forces may hinder, or support, any such process, and it is unclear to what extent the effects seen in the project would be maintained in less friendly social contexts.

**In terms of more professional approach**, the involvement in the training of critical mass of teachers, youth workers and career counsellors and specific guidelines prepared for them to use when working with youth to challenge gender stereotypes, but especially their high level of satisfaction with the training and immediate plans to use the materials in their work, was crucial in establishing basis for long term impact in daily environments of the young. It was important

that the trainings in Estonia were carried out in Estonian as well as in Russian, to enable reaching also the minority groups, and the availability of Russian language training – and contents for guidelines – was generally very much appreciated.

Regarding **less school dropouts**, the long term possible impact would need to be mediated by the more professional approach and the changes in awareness and attitudes that would support this. On the other hand, the focus on individual empowerment may also mean a potential drawback of easier decisions to drop out; this would then mean that appropriate support would be provided for these (early) school leavers to find the ways to realise their own interests and potential, within or perhaps outside of education system. Thus, providing such support and making it more available – and more acknowledged – would be a relevant precondition for following one's occupational preferences without the pressure by constraining gender stereotypes.

Regarding **transferrable methodology**, the experience with the likeable and popular, high-quality TV series (in this case – with also a prized scenario) that systematically touches upon the potentially problematic situations on (re)entering labour market or a job, especially if accompanied by guidelines and also trainings for professionals working with young people on how to best use the material, may be a very effective tool to work against gender stereotypes. Analysis of reactions in various target groups show there are no major obstacles in receiving the messages, but it is easier – and also more permanent – with guided reflection. Thus, the intervention with this methodology is even more efficient in long term view when accompanied by group discussions among teachers and other professionals, who could share their practices, as well as reflections in media and social media on the situations and their solutions, bringing examples from the TV series, so that the characters – and actors – would be more recognisable. It is important to also acknowledge the unlikely pairings that would help reach wider segments of populations – in this TV series, the coverage of the struggles of adults and senior citizens, but also decisions to use rap music for the background as for the main theme attracted interest in otherwise difficult to reach target groups. Humour also appears a crucial, even critical part of any methodology that targets such changes.

Among other, **unexpected results**, we may suggest that since the edutaining TV series targeting young was well received, it has been discussed the programme might get sequences. As all stakeholders involved in production of the TV series were now also in need to think through for themselves what barriers to occupational choices are due to the gender stereotypes, this aspect may shape their future work. Especially, the role of public broadcasting in initiating and carrying out similar, multi-media and cross-media projects might be significantly enhanced with this positive experience of cooperation within the multidisciplinary team, connecting public and private enterprises.

Estonian Public Broadcasting will show reruns of the TV-series "Miks Mitte?!/Why Not?!" and the TV-series are freely available to be used by other TV-channels in other countries if they wish. Beyond the immediate effect of the project that did foresee running the TV series on Estonian public broadcast, it has already been promoted internationally as well as had its screening in Lithuania and Iceland, and this will likely sustain over time, allowing for monitoring the reception and reactions in those contexts. The project has a good possibility of generating shared practice among **EU Member countries and the European Economic Area**, and cooperation between the gender equality experts in the participating countries that has improved will be maintained.

Furthermore, the project coordinators will be available for sharing their experience and expertise beyond the project lifetime to make it available as widely as possible. The experience in measuring the reach and reaction in Estonia can be transferred to other country contexts so that unique patterns could be understood.

If these practices would be kept up, on a macroscale, the project could generate a higher degree of employability of young people and more satisfaction at work and in life by young people, due to career choices that do not fall into typical boy/girl skills but are based on true life calling and abilities, and enable the labour market to become more diverse. On the other hand, given the potential negative shifts in the public opinion or on the system level regarding the gender stereotypes, the project that also targets other topics may help to counteract negative developments, allowing for fruitful and engaging discussions in classroom and beyond.

**How did the project itself perform in relation to gender mainstreaming?** All activities of the project aimed to combat gender stereotypes; characters in the TV series included men and women of various ages and in variety of social contexts and occupational spheres, sometimes explicitly questioning gender stereotypes and sometimes leaving the more implicit features to be challenged in mediated reflection processes. The TV series also specifically highlighted issues related to safety and wellbeing of youth, at school, at work and at home, thus enabling also discussion of rights of children in various contexts.

**However**, majority of teachers, career counsellor and youth workers that participated the training were women, somewhat corresponding to the gender composition of this professional group. In the future, perhaps direct involvement of other target groups could be considered to achieve more diverse groups of learners, such as teachers in vocational education and training programmes, coaches in sports and similar activities, as well as those involved in supervising in military and paramilitary organisations.

## 4.6 Lessons learned and recommendations

To conclude, the multi-method approach where we combined a variety of tools to understand how the intervention works and reaches its targets proved very efficient, enabling us to describe the attitudes in the target audience towards occupational gender segregation and their own self efficacy while also analysing the results of the cross-media intervention from a variety of viewpoints.

As a main conclusions, then, we support the use of multimodal approach in monitoring and assessment of results.

In terms of the reception, we can confirm that the kind of cross-media approach (involving, for example, school visits as well as social media presence with game elements) was fruitful in reaching young, however, the viewers and viewer diaries did show surprise when they realized the gender aspect as the core of the TV series. While this is inherently not negative that such dimensions become more implicit, this suggests that it is important to initiate discussions, direct the exchange, and record the outcome. We can thus say that the awareness and perceived attitudes might change - when attention is drawn to these.

Teachers, youth workers and career consultants who participated in the trainings gave positive feedback to the training and to the guidelines, and TV series together with the alternative endings, interactive game, Kahoot! etc. gathered compliments as they appear systematic and also easy to use in classroom, fitting different platforms and different needs that students, teachers, parents, career consultants, and employers might have. The varied contents is definitely a must for the project like this to be successful. Also, the trainings were considered useful and the content such that many participants said they did gain confidence but would like to see more courses on this topic. Also, it seems that some monitoring and mentoring programmes could be launched to further support the implementation of the new practices.

The radio-broadcast audience reaction was an indication that there is a dire need for such programmes that directly and openly discuss the matters related to (un)fair treatment at work and in the labour market at the wider sense. As some of the other tools, this too was not meant for mainly the young themselves, to make it clear that the system has to change rather than the young labour market entrants only.

This main point also illustrates the TV series itself: while aimed at empowering young to make choices in their education and careers free of gender stereotypes, it highlighted many other relevant contexts, discussing gender stereotypes at home, in school, in labour market, as well as in relation to other categories, such as age, obviously, but also ethnicity, social class, etc. With this, the series appeared of interest to others than just young, providing them with many occasions for recognizing their experiences but also chances to reflect on these.

However, the focus on the individual needing to be empowered to find the solutions on their own, without sharing or receiving support from their immediate circles of family and friends, or from the institutions such as schools or workplaces, might be somewhat undermining the positive role that society and institutions might play in the informed choices individuals make. Bringing in school and workplace contexts as well as examples of dysfunctional relationships helped to show their roles in perpetuating stereotypes more this time, so focus on the other ways might deserve extra attention when the contents are discussed and debated.

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## Appendix 1 (Sotsiaal)meediakajastuste sisuanalüüs

### Kodeerimisjuhend

- 1) kuupäev
- 2) allikas (viide)
- 3) autor (sugu, vanus, rahvus)
- 4) pealkiri
- 5) viide
- 6) žanr: 1. artikkel, 2 – kommentaar, arvustus, 3 –intervjuu, 4 - reklaam
- 7) tonaalsus: 1 – neutraalne, 2 – kiitev, 3 – kriitiline 3.1. asjalik, 3.2. lahmiv
- 8) fookus 1 – sarjale 1.1. sisu, 1.2. tegelased, 1.3., 2 – teematikale 2.1. koolielu, 2.2. noorte elu, 2.3. koolielu, 2.4. räppmuusika,...
- 9) pedagoogiline fookus 1 – võrdõiguslikkus, 2 – stereotüübid, 3 – agentsus (jõustamine)
- 10) kontekstuaalsed viited 1 – teised sarjad 2 – Eesti ühiskond, 3 - teised maad
- 11) discourses – which arguments are used related to gender topics



## Appendix 2- Instruments for BREAK! Impact assessment

### Population panel survey questionnaire

#### EX ANTE QUESTIONNAIRE

##### 1) Kui sageli Te jälgite järgmisi tele- ja raadiokanaleid?

	iga päev	mitu korda nädalas	mõnel korral kuus	kord kuus harvemini	või	ei jälgi üldse
ETV	5	4	3	2		1
ETV+	5	4	3	2		1
Vikerraadio	5	4	3	2		1
Raadio4	5	4	3	2		1

##### 2) Kas vaatate telesaateid internetist tagantjärele?

- 1 – ei ole seda kunagi teinud  
2 – mõnikord, küllalt harva  
3 – üsna sageli

##### 3) Kui sageli te teete internetis järgmisi tegevusi? Palun valige üks vastus igal real

	sageli, pidevalt	mõnikord	väga harva, juhuslikult	üldse mitte
pean oma kodulehte või blogi	4	3	2	1
osalen foorumites mind huvitavatel teemadel	4	3	2	1
kommenteerin artikleid Delfis või online-väljaannetes	4	3	2	1

##### 4) Kui sageli Te kasutate järgmisi sotsiaalmeedia vahendeid? Palun valige üks vastus igal real

	mitu korda päevas	peaaegu iga päev	paar korda nädalas	mõned korrad kuus	üldse mitte
Facebook	1	2	3	4	5
Instagram	1	2	3	4	5
YouTube	1	2	3	4	5

##### 5) Kuivõrd Te olete nõus järgmiste väidetega, mis puudutavad poiste ja tüdrukute haridust?<sup>3</sup>

<sup>3</sup> Soorollid - SVM 2013, 2016 = Soolise võrdõiguslikkuse monitooring (Turu-uuringute AS)

	Täiesti nõus	Pigem nõus	Pigem ei ole nõus	Üldse ei ole nõus	<i>Ei oska öelda</i>
Tüdrukutele ja poistele peaks koolis õpetama samu õppeaineid (sh tööõpetust ja kehalist kasvatust) ühesugusel viisil.	1	2	3	4	5
Tüdrukutel ja poistel peaks laskma õppeaineid valida eelkõige nende endi huvidest ja võimetest lähtuvalt.	1	2	3	4	5

Kuidas reageeriksite järgmistes olukordades? Palun valige see vastus, mis on kõige lähemal teie vastusele<sup>4</sup>.

**6) Saate kokku oma meestuttavaga ja küsite, kuidas tal läheb. Kuulete, et ta töötab lapsehoidjana Taanis.**

- A. Olete imestunud: see ilmselt pidi olema nukker sundkäik. Miks ta endale midagi asjalikumat pole vaadanud, ehitusel näiteks? Palka saab ikka korralikult?
- B. Olete positiivselt üllatunud: ta on empaatiline ja kannatlik ning saab selle tööga kindlasti hakkama.
- C. Teie arvamus temast muutub täielikult, püüate teda ringi veenda ja otsustate temaga mitte enam läbi käia.

**7) Lähete arvutiparandusse ja Teie arvuti vea diagnoosib naine.**

- A Otsite pilguga mõnda meessoost asjatundjat või pöörate ringi ja lähete mujale.
- B Kuigi te ei usalda tema arvamust, kuulate viisakusest siiski ära, aga uurite pärast teiste ekspertide arvamust
- C Ei imesta, vaid kuulate, mis IT-spetsialisti arvates arvutil viga on.

**8) Mida Te arvate järgmistest väidetest<sup>5</sup>?**

	Ei nõustu üldse				Nõustun täielikult	<i>Ei oska öelda</i>
Mehed saavad hooldamise ja hoolitsemisega seotud töökohtadel sama hästi hakkama kui naised.	1	2	3	4	5	6
Naised saavad tehnilisi oskusi nõudvatel töökohtadel sama hästi hakkama kui mehed.	1	2	3	4	5	6
Naise jaoks on majanduslik iseseisvus sama oluline kui mehe jaoks.	1	2	3	4	5	6
Kui töökohti on vähe, on meestel suurem õigus tööle kui naistel	1	2	3	4	5	6

<sup>4</sup> Soorollid – inspireeritud [www.stereotyp.ee](http://www.stereotyp.ee) 'testist' ja SVM 2005 vinjettidest

<sup>5</sup> Soorollid - SVM 2009, 2013, 2016 = Soolise võrdõiguslikkuse monitooring (Turu-uuringute AS)

9) Kui kindel te olete, et saaksite hakkama järgmiste tegevustega<sup>6</sup>?

1 – kindlasti ei saa hakkama. 2 – pigem ei saa hakkama, 3 – pigem saan hakkama, 4 – saan kindlasti hakkama

- 1) Ma astun vahele, kui näen, et kedagi koheldakse ebaõiglaselt.
- 2) Ma jään endale kindlaks ja teen nagu ise õigeks pean, isegi siis, kui teised soovivad teha teisiti.

10) Järgnevalt esitame kaks väidet võrdse kohtlemise tagamise teemal. Kumma seisukohaga Te rohkem nõustute?<sup>7</sup> ÜKS VASTUS.

Väide A	Väide B	Kumma väitega olete rohkem nõus?
Võrdse kohtlemise tagamine on eelkõige riigi kohustus. Riik peaks kindlustama, et kõiki rühmi ühiskonnas koheldakse võrdselt.	Võrdne kohtlemine on iga inimese enda asi, igaüks peab ise enda eest seisma.	1 Väide A 2 Väide B 3 Ei A ega B 4 Ei oska öelda

Nüüd järgnevad küsimused Teie ja Teie pere kohta<sup>8</sup>.

D3. Vastaja sugu.

Mees	1
Naine	2

D4a. Mis aastal Te olete sündinud?

KIRJUTAGE AASTAARV: /\_/\_/\_/\_/\_/\_/

D5a. Mis rahvuse esindajaks Te end eelkõige peate? MÄRKIGE ÜKS VASTUS VEERGU D5a.

D5b. Kas on veel mõni rahvus, mille esindajaks Te end peate? Kui jah, siis milline? MÄRKIGE ÜKS VASTUS VEERGU D5b.

	D5a. Peab eelkõige ÜKS VASTUS	D5b. Peab veel ÜKS VASTUS
Eestlane	1	1
Venelane	2	2
Ukrainlane	3	3

<sup>6</sup> Tajutud enesetõhusus - ebaõigluse vastu astumise tajutud võimekus (enesetõhusus), self-assertive efficacy (Bandura)

<sup>7</sup> võrdse kohtlemise printsiip - VKE 2013 = Rahvus, sallivus ja võrdne kohtlemine Eestis 2013 (Национальная идентичность, толерантность и равное обращение в Эстонии 2013) (TLÜ ja Turu-uuringute AS)

<sup>8</sup> Taustaküsimused: sugu, vanus, rahvus, leibkonna koosseis, elukoht, amet, haridus

Valgevenelane	4	4
Muu rahvus, milline? <i>KIRJUTAGE:</i>	5 _____	6 _____
<i>EI, MITTE ÜHEGI</i>		7

D8. Milline on Teie kõrgeim lõpetatud haridustase? *MÄRKIGE ÜKS VASTUS.*

	<i>EI OMA HARIDUST</i>	0
VÄHEM KUI PÕHIHARIDUS	Algharidus	1
	Kutseharidus ilma põhiharidusega (ei nõudnud ega saanud põhiharidust)	2
PÕHIHARIDUS	Põhiharidus	3
KUTSE PÕHIHARIDUSE BAASIL	Kutseharidus põhihariduse baasil, kus ei saanud keskharidust	4
	Kutsekeskharidus põhihariduse baasil	5
	Keskeriharidus (tehnikumiharidus) põhihariduse baasil	6
KESKHARIDUS	Üldkeskharidus	7
KUTSE KESKHARIDUSE BAASIL	Kutse(kesk)haridus keskhariduse baasil	8
	Keskeriharidus (tehnikumiharidus) keskhariduse baasil	9
KÕRGHARIDUS	Kõrghariduse diplom (valdavalt enne aastat 1992)	10
	Rakenduskõrgharidus (sh kutsekõrgharidus)	11
	Bakalaureusekraad	12
	Magistrikraad	13
	Doktorikraad (sh residentuuri lõpetanu, varasem teaduste kandidaat)	14
<i>MUU, KIRJUTAGE:</i> _____		

T10. Kas Te teete hetkel tasustatud tööd? Siin mõeldakse nii ettevõtjaid kui iseendale tööandjaid kui palgatöötajaid, sealhulgas ka kõiki töökohta omavaid inimesi, kes on ajutiselt töölt eemal, näiteks puhkusel, haigus- või hoolduslehel või lapsehoolduspuhkusel. *MÄRKIGE ÜKS VASTUS.*

Jah	1
Ei, aga olen teinud viimase 5 aasta jooksul	2
Ei, aga olen teinud kunagi varem	3
Ei, ei ole mitte kunagi teinud tasustatud tööd	4

Järgmiseks teemaks on tasustatud töö tegemine.

Kui Te olete praegu ajutiselt töölt eemal, näiteks puhkusel, haigus- või hoolduslehel või lapsehoolduspuhkusel, siis palun mõelge järgnevale küsimustele vastates oma töökohale üldiselt, mitte aga tänasele olukorrale. Kui Te olete pensionil või mõnel muul põhjusel ei tee hetkel tasustatud tööd, siis palun vastake järgnevas küsimustes oma viimase töökoha kohta.

D10b. Millal Te alustasite tööd oma esimeses töökohas (tasustatud töö, mis kestis vähemalt kuus kuud)?

KIRJUTAGE TÄPNE AASTAARV: \_\_\_\_\_ aasta

98. EI OSKA ÖELDA

**D17a.** Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad. *VAJADUSEL LUGEGE:* Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad variandid. *MÄRKIGE VASTUSED VEERGU D17a. VÕIB OLLA MITU VASTUST.*

*NIMETAS D17a-s MITU VASTUST:*

**D17b.** Ja milline neist on Teie praegune põhitegevus? *MÄRKIGE ÜKS VASTUS VEERGU D17b.*

	D17a. Kehtivad kohta VÕIB OLLA MITU VASTUST	vastaja	D17b. Vastaja põhitegevus ÜKS VASTUS
Ettevõtja, sh füüsilisest isikust ettevõtja (FIE)	1		1
Palgatöötaja	2		2
Töötaja ja otsin tööd	3		3
Õpilane või üliõpilane	4		4
Töövõimetuspensionär	5		5
Eel- või vanaduspensionär	6		6
Lapsehooldus- või sünnituspuhkusel	7		7
Kodune (ei otsi aktiivselt tööd)	8		8
Ajateenija	9		9
Muu, mis? <i>KIRJUTAGE:</i>	10 _____		10 _____

**D15. a.** Mis on (oli) Teie ametinimetus põhitöökohal?

\_\_\_\_\_

**b.** Palun kirjeldage oma tööd mõne sõnaga. Mis laadi tegevusi Te oma põhitöökohal enamiku ajast teete (tegite) või milliseid ülesandeid täidate (täitsite)?

\_\_\_\_\_

**c.** Mis on (oli) selle ettevõtte või asutuse, kus Te töötate (töötasite), peamine tegevusala? Näiteks, mida see teeb, mida toodab või millist teenust pakub.

\_\_\_\_\_

**D29b.** Kui palju Teie leibkonnas on ...? *KIRJUTAGE IGASSE RITTA ÜKS ARV. KUI EI OLE ÜHTKI SELLES VANUSEGRUPIS INIMEST, SIIS MÄRKIGE „0“. PALUN KONTROLLIGE, ET RIDADES*

*A-E OLEVAD ARVUD ANNAKSID KOKKU LEIBKONNALIIKMETE KOGUARVU.*

A. Täiskasvanuid (18-aastaseid või vanemaid)	_____
B. 7-17-aastaseid lapsi	_____
C. 3-6-aastaseid lapsi	_____
D. 1-2-aastaseid lapsi	_____
E. Alla 1-aastaseid lapsi	_____

**D30.** Kui vana on Teie leibkonnas elav noorim laps? *SIIN KÜSIMUSES EI OLE VANUSEPIIRANGUT. VÕIB NIMETADA NOORIMA LAPSENA KA 18-AASTAST VÕI VANEMAT LAST, KES ELAB LEIBKONNAS.*

*KIRJUTAGE NOORIMA LAPSE VANUS TÄISAASTATES: \_\_\_\_\_ aastat*

0. ALLA ÜHE AASTA

97. LEIBKONNAS EI OLE LAPSI

**D32.** Kui suur on Teie isiklik keskmine netosissetulek kuus? Palun liitke kokku oma ametlikud ja mitteametlikud palgad, pensionid, stipendiumid, elatusrahad, toetused, renditulu ja kõik muud sissetulekud pärast maksude maha arvamist, st öelge rahasumma, mille Te saate igakuiselt kätte.

Me ei eelda, et Te peate ütlema täpse summa, meile piisab ligikaudsest hinnangust. *MÄRKIGE VASTUS EURODES.*

Isiklik netosissetulek kuus:	..... eurot
<i>EI OLE ISIKLIKKU SISSETULEKUT</i>	0
<i>KEELDUN AVALDAMAST</i>	7
<i>EI OSKA ÖELDA</i>	8

**D32a.** Palun öelge, millisesse järgnevasse vahemikku Teie isiklik keskmine netosissetulek kuulub. *MÄRKIGE ÜKS VASTUS.*

<i>Kuni 200 € kuus</i>	<i>1</i>
<i>201 - 300 € kuus</i>	<i>2</i>
<i>301 - 400 € kuus</i>	<i>3</i>
<i>401 - 500 € kuus</i>	<i>4</i>
<i>501 - 600 € kuus</i>	<i>5</i>
<i>601 - 700 € kuus</i>	<i>6</i>
<i>701 - 800 € kuus</i>	<i>7</i>
<i>801 - 900 € kuus</i>	<i>8</i>
<i>901 - 1000 € kuus</i>	<i>9</i>
<i>1001 - 1200 € kuus</i>	<i>10</i>
<i>1201 - 1400 € kuus</i>	<i>11</i>
<i>1401 - 1600 € kuus</i>	<i>12</i>
<i>1601 - 1800 € kuus</i>	<i>13</i>
<i>1801 - 2000 € kuus</i>	<i>14</i>
<i>2001 - 2500 € kuus</i>	<i>15</i>
<i>2500 - 3000 € kuus</i>	<i>17</i>
<i>Üle 3000 € kuus</i>	<i>16</i>

KEELDUS AVALDAMAST 97  
EI OSKA ÕELDA 98

**D36. Kas Te kuulute või olete kunagi kuulunud ametiühingusse või mõnda sarnasesse organisatsiooni? Siin mõeldakse töötajate organisatsioone, mille eesmärgiks on edendada oma liikmete majanduslikke ja sotsiaalseid huve, eriti seoses töötasude, tööaegade ja töötingimustega. MÄRKIGE ÜKS VASTUS.**

Jah, kuulun praegu	1
Jah, varem kuulusin, aga praegu mitte	2
Ei, ei ole kunagi kuulunud	3

**D41. Kuidas Te kirjeldaksite oma elukohta? MÄRKIGE ÜKS VASTUS.**

Suur linn	1
Suure linna äärelinn või lähiümbrus	2
Väike linn või alev	3
Külakeskus või alevik	4
Maakoht või talu	5

**Suur tänu Teile, et leidsite aega uuringus osaleda!**

EX POST QUESTIONNAIRE

Note: these are additional and repeat questions that were posed to the longitudinal survey subsample of the ex post sample. From everyone else, all the questions in ex ante survey were also asked.

**1. Kas olete tuttav ETV (ETV+) kanalil linastunud noortesarjaga „Miks mitte?!“ / "Почему бы и нет?!", mis tõi Martin Algusele Eesti tele- ja filmiauhindade konkursil parima stsenaariumi tunnustuse?**

- 1 – jah, vaatasin kõiki osasid
- 2 – jah, vaatasin mõnda osa
- 3 – olen sellest lugenud/kuulnud, aga ise ei vaadanud
- 4 – ei ole tuttav ⇒ jätkka K9

**2. Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti**

- 1 - ETV või ETV+ ekraanilt
- 2 - ERR veebist
- 3 - Youtube vahendusel
- 4 - veebilehel <https://bre-ak.eu/episoodid/> või <https://bre-ak.eu/ru/10849/>
- 5 – muu kanal KIRJUTAGE \_\_\_\_\_

3. Kuidas Te selle seriaaliga rahule jäite?

1 – jäin rahule, meeldis

⇒ Palun põhjendage, miks? KIRJUTAGE \_\_\_\_\_

2 – ei jäänud rahule, ei meeldinud

⇒ Palun põhjendage, miks? KIRJUTAGE \_\_\_\_\_

3 – jättis ükskõikseks

4 – ei oska öelda

4. Mis Teile sellest seriaalist enam meelde jäi? KIRJUTAGE \_\_\_\_\_

5. Mida taheti selle seriaaliga öelda, mis oli sõnumiks? KIRJUTAGE \_\_\_\_\_

6. Kas see seriaal tekitas Teie tutvusringkonnas arvamustevahetust?

1 - jah ⇒ Mis teemadel? KIRJUTAGE \_\_\_\_\_

2 - ei

7. Kuidas Te hindate selle seriaali mõju?

	Eesti inimestele üldiselt	Eesti noortele	Teile endale
suur mõju	1	1	1
vähene mõju	2	2	2
ei olnud üldse mõju	3	3	3
ei oska öelda	4	4	4

8. Kas kavatsete muuta midagi oma suhtumistes või tegevustes pärast seriaali vaatamist?

1. jah, kavatsen *Palun täpsustage, mida* \_\_\_\_\_

2. ei oska öelda

3. ei kavatse

9. Kas olete märganud selle sarjaga seoses järgmist?

	jah	ei
Selle sarja (või konkreetsete tegelaste või osatäitjate) kajastamist ajakirjanduses?		
Selle sarja (või konkreetsete tegelaste või osatäitjate) kajastamist sotsiaalmeedias (Facebook, Twitter, Instagram vm)?		
Võrdsete võimaluste voliniku ja seriaali osatäitjate esinemisi koolides		
Vikerraadios saatesarja „Ühisosa“ – eelmisel sügisel ja talvel reedeti kell 10.05		
Venekeelset Raadio 4 saatesarja " <a href="#">Скажи "Нет!"</a> " – eelmisel sügisel ja talvel neljapäeviti kell 14.05		
Internetilehekülge BRE-AK! ( <a href="http://www.bre-ak.eu">www.bre-ak.eu</a> )		
Fotonäitust ebatraditsioonilistest elukutsevalikutest (nt T1 kaubanduskeskuses)		



**10. Järgnevalt esitame kaks väidet võrdse kohtlemise tagamise teemal. Kumma seisukohaga Te rohkem nõustute? ÜKS VASTUS.**

Väide A	Väide B	Kumma väitega olete rohkem nõus?
Võrdse kohtlemise tagamine on eelkõige riigi kohustus. Riik peaks kindlustama, et kõiki rühmi ühiskonnas koheldakse võrdselt.	Võrdne kohtlemine on iga inimese enda asi, igäüks peab ise enda eest seisma.	1 Väide A 2 Väide B 3 Ei A ega B 4 <i>Ei oska öelda</i>

**11. Kui kindel te olete, et saaksite hakkama järgmiste tegevustega?**

*1 – kindlasti ei saa hakkama. 2 – pigem ei saa hakkama, 3 – pigem saan hakkama, 4 – saan kindlasti hakkama*

- 1) Ma astun vahele, kui näen, et kedagi koheldakse ebaõiglaselt.
- 2) Ma jään endale kindlaks ja teen nagu ise õigeks pean, isegi siis, kui teised soovivad teha teisiti.

**12. Millise erakonna või partei poolt Te hääletasite 2019. aasta märtsis Eesti Riigikogu valimistel?**

- 1 Ei osalenud  
2 KIRJUTAGE \_\_\_\_\_

**13. Mis erakonna või partei poolt Te hääletasite 2019. aasta mais Europarlamendi valimistel?**

- 1 Ei osalenud  
2 KIRJUTAGE \_\_\_\_\_

Täname väga!

**DATASET VARIABLES FOR THE SURVEY**

<b>Vrid</b>	Response ID	Response ID
<b>D3</b>	Vastaja sugu	Gender <i>1 – male, 2 – female</i>
<b>D4a</b>	Mis aastal Te olete sündinud?	Year of birth
<b>D5a</b>	Mis rahvuse esindajaks Te end eelkõige peate?	What is your ethnic background? 1- Estonian, 2 – Russian, 3 – Ukrainian, 4 Byelorussian, 5 – other

D5a_5_0	Muu rahvus, milline?	Other ethnic background, please explain
D5b	Kas on veel mõni rahvus, mille esindajaks Te end peate? Kui jah, siis milline?	Is there any other ethnic group that you identify with? What?
D5b_5_0	Muu rahvus, milline?:Kas on veel mõni rahvus, mille esindajaks Te end peate? Kui jah, siis milline?	Is there any other ethnic group that you identify with? What? Other ethnic background, please explain
region	Kus te elate?	Where do you live? 1 - Tallinn, 2 - Harjumaa, ...
Q1_1	ETV:Kui sageli Te jälgite järgmisi tele- ja raadiokanaleid?	<b>How often do you follow the following TV and radio channels?</b> <i>1 - do not follow, 2 - once a month or less often, 3 - several times a month, 4 several times a week, 5 - every day</i> ETV
Q1_2	ETV+:Kui sageli Te jälgite järgmisi tele- ja raadiokanaleid?	How often do you follow ETV+
Q1_3	Vikerraadio:Kui sageli Te jälgite järgmisi tele- ja raadiokanaleid?	How often do you follow Vikerraadio
Q1_4	Raadio4:Kui sageli Te jälgite järgmisi tele- ja raadiokanaleid?	How often do you follow Raadio 4
Q2	Kas vaatate telesaateid internetist tagantjärele?	Do you follow-up TV broadcasts on the web? <i>1 - I have never done it</i> <i>2 - sometimes, rather seldom</i> <i>3 - quite often</i>
Q3_1	Pean oma kodulehte või blogi:Kui sageli te teete internetis järgmisi tegevusi?	<b>How often do you ...</b> <i>1 - never, ... 4 - often, constantly</i> ...keep your website or blog?
Q3_2	Osalen foorumites mind huvitavatel teemadel:Kui sageli te teete internetis järgmisi tegevusi?	... participate in web forums
Q3_3	Kommenteerin artikleid Delfis või online-väljaannetes:Kui sageli te teete internetis järgmisi tegevusi?	... comment articles on Delfi or online issues of newspapers
Q4_1	Facebook:Kui sageli Te kasutate järgmisi sotsiaalmeedia vahendeid?	<b>How often do you use the following kinds of social media ?</b> <i>1 - several times a day,.....5 - never</i>  ...Facebook?
Q4_2	Instagram:Kui sageli Te kasutate järgmisi sotsiaalmeedia vahendeid?	...Instagram
Q4_3	Youtube: Kui sageli Te kasutate järgmisi sotsiaalmeedia vahendeid?	...youtube

Q5_1	Tüdrukutele ja poistele peaks koolis õpetama samu õppeaineid (sh tööõpetust ja kehalist kasvatust) ühesugusel viisil :Kuivõrd Te olete nõus järgmiste väidetega, mis puudutavad poiste ja tüdrukute haridust?	<p><b>Do you agree with the following statements on the education of girls and boys?</b></p> <p><i>1 - strongly agree,...4 - strongly disagree, 5 - can't choose</i></p> <p>Girls and boys should be taught the same subjects at school (including manual and physical training) in the same way.</p>
Q5_2	Tüdrukutel ja poistel peaks laskma õppeaineid valida eelkõige nende endi huvidest ja võimetest lähtuvalt :Kuivõrd Te olete nõus järgmiste väidetega, mis puudutavad poiste ja tüdrukute haridust?	Girls and boys should be able to choose the school subjects according to their interests and abilities
Q6	Kuidas reageeriksite järgmistes olukordades? Palun valige see vastus, mis on kõige lähemal teie vastusele Saate kokku oma meestuttavaga ja küsite, kuidas tal läheb Kuulete, et ta töötab lapsehoidjana Taanis	<p><b>How would you react in the following situations? Please choose the answer that is most close to your answer.</b></p> <p>You meet your male acquaintance and ask how he is doing. He answers that he works as a baby sitter in Denmark</p> <p>A.You wonder whether this has been his sad forced choice. Why has not he chosen something more practical, a construction work, for instance? Does he get a decent pay at least?:</p> <p>B. You are positively surprised: he is emphatic and patient and certainly can manage with this job.</p> <p>C. You change your opinion of him radically. You try to persuade him to change his life, you decide not to relate to him any more.</p>
Q7	Kuidas reageeriksite järgmistes olukordades? Palun valige see vastus, mis on kõige lähemal teie vastusele Lähete arvutiparandusse ja Teie arvuti vea diagnoosib naine	<p>You go to a computer repair workshop and a woman diagnoses the defect in your computer.</p> <p>A. You start to look for a male specialist or turn around and go to another workshop.</p> <p>B.Although you do not trust her opinion you listen politely what she says and then turn to another expert.</p> <p>C. You are not surprised but listen carefully to the IT specialist's opinion.</p>
Q8_1	Mehed saavad hooldamise ja hoolitsemisega seotud töökohtadel sama	<b>What do you think of the following statements?</b>

	hästi hakkama kui naised :Mida Te arvate järgmistest väidetest?	<i>1 - strongly disagree, ...5 - strongly agree, 6 - can't choose</i> Men can manage with care jobs as well as women.
Q8_2	Naised saavad tehnilisi oskusi nõudvatel töökohtadel sama hästi hakkama kui mehed :Mida Te arvate järgmistest väidetest?	Women can manage in jobs that require technical skills as well as men.
Q8_3	Naise jaoks on majanduslik iseseisvus sama oluline kui mehe jaoks :Mida Te arvate järgmistest väidetest?	For women economic independence is as relevant as for men.
Q8_4	Kui töökohti on vähe, on meestel suurem õigus tööle kui naistel:Mida Te arvate järgmistest väidetest?	When jobs are scarce, men should have more right to a job than women
Q9_1	Kui kindel te olete, et saaksite hakkama järgmiste tegevustega?	<b>How certain are you that you can act in the following way?</b> <i>1 - cannot do at all. 2 - rather cannot do, 3 - rather can do, 4 - highly certain can do</i> I stand up for someone when I see that (s)he is treated unfairly.
Q9_2		I stay firm and act as I consider right, even when others advise me to act differently.
Q10	Järgnevalt esitame kaks väidet võrdse kohtlemise tagamise teemal Kumma seisukohaga Te rohkem nõustute? Väide A: Võrdse kohtlemise tagamine on eelkõige riigi kohustus Riik peaks kindlustama, et kõiki rühmi ühiskonnas koheldakse võrdselt V	<b>Now we will present you two statements on equal treatment. With which statement would you agree more?</b> <i>1 statement A</i> <i>2 statement B</i> <i>3 neither A nor B</i> <i>4 can't choose</i> A.Equal treatment is first of all obligation of the state. State should guarantee that all groups of society are treated equally. B.Equal treatment is everyone's own business, each person has to stand for himself.
D8	Milline on Teie kõrgeim lõpetatud haridustase?	Your highest level of education 1 - primary education,...14 - doctoral degree
D8_0	Muu, kirjutage:Milline on Teie kõrgeim lõpetatud haridustase?	Other; please explain
T10	Kas Te teete hetkel tasustatud tööd? Siin mõeldakse nii iseendale töandjaid kui palgatöötajaid, sealhulgas ka kõiki	Do you work for pay at the moment?

	töökohta omavaid inimesi, kes on ajutiselt töölt eemal, näiteks puhkusel, haigus- või hoolduslehel või lapsehoolduspuhkusel	
<b>D10b</b>	Millal Te alustasite tööd oma esimeses töökohas (tasustatud töö, mis kestis vähemalt kuus kuud)?	When did you start working in your first paid job (that lasted at least 6 months)?
<b>D10b_0_aasta</b>	Kirjutage täpne aastaarv::Millal Te alustasite tööd oma esimeses töökohas (tasustatud töö, mis kestis vähemalt kuus kuud)?	Please write a year (for first job)
<b>D17a_1</b>	Ettevõtja, sh füüsilisest isikust ettevõtja (FIE):Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis	Entrepreneur including self employer
<b>D17a_2</b>	Palgatöötaja:Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad variandid	Employee
<b>D17a_3</b>	Töötu ja otsin tööd:Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad varian	Unemployed and looking for a job
<b>D17a_4</b>	Õpilane või üliõpilane:Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad var	Student, pupil
<b>D17a_5</b>	Töövõimetuspensionär:Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad varia	On disability
<b>D17a_6</b>	Eel- või vanaduspensionär:Millised järgnevatest kategooriatest kirjeldavad	Retired including preretirement

	Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad va	
D17a_7	Lapsehooldus- või sünnituspuhkusel: Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage m?	On leave because of childbirth or childcare
D17a_8	Kodune (ei otsi aktiivselt tööd): Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõl	Housewife (not actively looking for a job)
D17a_9	Ajateenija: Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad variandid	Serving in army
D17a_10	Muu, mis?: Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad variandid	Other, explain
D17a_10_0	Muu, mis?: Millised järgnevatest kategooriatest kirjeldavad Teie praegust olukorda? Palun nimetage kõik, mis Teie kohta kehtivad Kui Te olete hetkel lapsehooldus-puhkusel, aga Teil on olemas töökoht, siis palun nimetage mõlemad variandid	Other, explain
D17b	Ja milline neist on Teie praegune põhitegevus?	And what of these is currently your main activity?
D15_a	Mis on (oli) Teie ametinimetus põhitöökohal?	What is (was) your job title in your main job?
kood_amet		
D15b	Palun kirjeldage oma tööd mõne sõnaga Mis laadi tegevusi Te oma põhitöökohal	Please describe your main job in a couple of words

	enamiku ajast teete (tegite) või milliseid ülesandeid täidate (täitsite)?	
D15c	Mis on (oli) selle ettevõtte või asutuse, kus Te töötate (töötasite), peamine tegevusala? Näiteks, mida see teeb, mida toodab või millist teenust pakub	What is (was) the field of activity of your main employer
D29b_A	Täiskasvanuid (18-aastaseid või vanemaid):Kui palju Teie leibkonnas on ? Kirjutage igasse ritta üks arv kui ei ole ühtki selles vanusegrupis inimest, siis märkige „0“	How many adults (18 and over) are there in your household
D29b_B	7-17-aastaseid lapsi:Kui palju Teie leibkonnas on ? Kirjutage igasse ritta üks arv kui ei ole ühtki selles vanusegrupis inimest, siis märkige „0“	How many children 7-17 are there in your household
D29b_C	3-6-aastaseid lapsi:Kui palju Teie leibkonnas on ? Kirjutage igasse ritta üks arv kui ei ole ühtki selles vanusegrupis inimest, siis märkige „0“	How many children 3-16 are there in your household
D29b_D	1-2-aastaseid lapsi:Kui palju Teie leibkonnas on ? Kirjutage igasse ritta üks arv kui ei ole ühtki selles vanusegrupis inimest, siis märkige „0“	How many children 1-2 are there in your household
D29b_E	Alla 1-aastaseid lapsi:Kui palju Teie leibkonnas on ? Kirjutage igasse ritta üks arv kui ei ole ühtki selles vanusegrupis inimest, siis märkige „0“	How many children under 1 year of age are there in your household
D30	Kui vana on Teie leibkonnas elav noorim laps?	How old is the youngest child in your household?
D30_0	Kirjutage noorima lapse vanus täisaastates::Kui vana on Teie leibkonnas elav noorim laps?	Please write in full years
D32	Kui suur on Teie isiklik keskmine netosissetulek kuus? Palun liitke kokku oma ametlikud ja mitteametlikud palgad, pensionid, stipendiumid, elatusrahad, toetused, renditulu ja kõik muud sissetulekud pärast maksude maha arvamist, st öelge rahasumma, mill	What is your personal net monthly income
D32_0	Isiklik netosissetulek kuus (eurot):Kui suur on Teie isiklik keskmine netosissetulek kuus? Palun liitke kokku oma ametlikud ja mitteametlikud palgad, pensionid, stipendiumid, elatusrahad, toetused, renditulu ja kõik muud sissetulekud pärast maksude maha	What is your personal net monthly income

D32a	Palun öelge, millisesse järgnevasse vahemikku Teie isiklik keskmine netosissetulek kuulub	Please tell me what category does your monthly income fit
D36	Kas Te kuulute või olete kunagi kuulunud ametiühingusse või mõnda sarnasesse organisatsiooni? Siin mõeldakse töötajate organisatsioone, mille eesmärgiks on edendada oma liikmete majanduslikke ja sotsiaalseid huve, eriti seoses töötasude, tööaie	Do you or did you ever belong to trade union or a similar organization that protects workers rights?
D41	Kuidas Te kirjeldaksite oma elukohta?	place of residence 1 - big city, ....5 - rural area, farm
w2_Vrid	Response ID	
w2_D3	Vastaja sugu	Gender
w2_Q1	Kas olete tuttav ETV (ETV+) kanalil linastunud noortesarjaga „Miks mitte?!“, mis tõi Martin Algusele Eesti tele- ja filmiauhindade konkursil parima stsenaariumi tunnustuse?	Have you been in touch with the TV series Why not?! <i>1 - yes, I watched all episodes</i> <i>2 - yes, I watched some episodes</i> <i>3 - I have heard/read about the series but did not watch it</i> <i>4 - Don't know this series</i>
w2_Q2_1	ETV või ETV+ ekraanilt:Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti	On which channel did you watch the series? ...ETV
w2_Q2_2	ERR veebist:Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti	...ERR website
w2_Q2_3	Youtube vahendusel:Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti	...youtube
w2_Q2_4	veebilehel <a href="https://bre-ak.eu/episoodid/">https://bre-ak.eu/episoodid/</a> või <a href="https://bre-ak.eu/ru/10849/">https://bre-ak.eu/ru/10849/</a> :Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti	...project website
w2_Q2_5	muu kanal KIRJUTAGE:Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti	...other channel
w2_Q2_5_o	muu kanal KIRJUTAGE:Kuidas olete seda sarja jälginud või sellest kuulnud? Võib olla mitu varianti	...other channel
w2_Q3	Kuidas Te selle seriaaliga rahule jäite?	How did you like the TV series? <i>1 - I liked it, 2 - I did not like it, 3 - I remained indifferent</i>
w2_Q3_0	Palun põhjendage, miks?	What did you like/dislike in the series?
w2_Q3_kood1		
w2_Q3_kood2		



w2_Q3_kood3		
w2_Q4	Mis Teile sellest seriaalist enam meelde jäi? KIRJUTAGE	What do you remember most from the series?
w2_Q4_kood1		
w2_Q4_kood2		
w2_Q5	Mida taheti selle seriaaliga öelda, mis oli sõnumiks? KIRJUTAGE	In your opinion, what was the main message of the series?
w2_q5_kood		
w2_Q6	Kas see seriaal tekitas Teile tutvusringkonnas arvamustevahetust?	Did you discuss the series with your family, friends or colleagues? <i>1. yes, 2 - no</i>
w2_Q6_1_o	Mis teemadel? KIRJUTAGE	Please specify, what did you discuss?
w2_Q7_1	Eesti inimestele üldiselt:Kuidas Te hindate selle seriaali mõju?	In your opinion, how strong was the impact of the TV series on... <i>1 - strong impact, 2 - weak impact, 3 - no impact, 4 - don't know</i> ...people in Estonia?
w2_Q7_2	Eesti noortele:Kuidas Te hindate selle seriaali mõju?	...Estonian youth
w2_Q7_3	Teile endale:Kuidas Te hindate selle seriaali mõju?	...yourself
w2_Q8	Kas kavatsete muuta midagi oma suhtumistes või tegevustes pärast seriaali vaatamist?	Do you intend to make changes in your attitudes or behaviour after watching the series? <i>1 - yes, 2 - don't know, 3 - no</i>
w2_Q8_0	Palun täpsustage, mida?	Please specify, what do you intend to change?
w2_Q9_1	Selle sarja (või konkreetsete tegelaste või osatäitjate) kajastamist ajakirjanduses?:Kas olete märganud selle sarjaga seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	<b>Have you noticed any reflections of the series (its characters or performers)?</b> <b>Did you notice the following events (even when you did not watch the series)?</b> ...in the media?
w2_Q9_2	Selle sarja (või konkreetsete tegelaste või osatäitjate) kajastamist sotsiaalmeedias (Facebook, Twitter, Instagram vm):Kas olete märganud selle sarjaga seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	... in social media (Facebook, Twitter, Instagram)
w2_Q9_3	Võrdsete võimaluste voliniku ja seriaali osatäitjate esinemisi koolides:Kas olete märganud selle sarjaga seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	... promotion tours in schools
w2_Q9_4	Vikerraadios saatesarja „Ühisosa“ – eelmisel sügisel ja talvel reedeti kell 10 05:Kas olete märganud selle sarjaga	... radio broadcast in Vikerraadio

	seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	
w2_Q9_5	Venekeelset Raadio 4 saatesarja ????? ????! – eelmisel sügisel ja talvel neljapäeviti kell 14 05:Kas olete märganud selle sarjaga seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	...radio broadcast on Radio 4
w2_Q9_6	Internetilehekülge BRE-AK! (www bre-ak eu):Kas olete märganud selle sarjaga seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	... project website
w2_Q9_7	Fotonäitust ebatraditsioonilistest elukutsevalikutest (nt T1 kaubanduskeskuses):Kas olete märganud selle sarjaga seoses järgmist (isegi kui te sarja ennast näinud ei ole)?	...photo exhibition
w2_Q10	Järgnevalt esitame kaks väidet võrdse kohtlemise tagamise teemal Kumba seisukohaga Te rohkem nõustute? Väide A: Võrdse kohtlemise tagamine on eelkõige riigi kohustus Riik peaks kindlustama, et kõiki rühmi ühiskonnas koheldakse võrdselt V	= Q10
w2_Q11_1	Ma astun vahele, kui näen, et kedagi koheldakse ebaõiglaselt :Kui kindel te olete, et saaksite hakkama järgmiste tegevustega?	= Q9_1
w2_Q11_2	Ma jään endale kindlaks ja teen nagu ise õigeks pean, isegi siis, kui teised soovivad teha teisiti :Kui kindel te olete, et saaksite hakkama järgmiste tegevustega?	= Q9_2
w2_Q12_1	Tüdrukutele ja poistele peaks koolis õpetama samu õppeaineid (sh tööõpetust ja kehalist kasvatust) ühesugusel viisil :Kui võrd Te olete nõus järgmiste väidetega, mis puudutavad poiste ja tüdrukute haridust?	= Q5_1
w2_Q12_2	Tüdrukutel ja poistel peaks laskma õppeaineid valida eelkõige nende endi huvidest ja võimetest lähtuvalt :Kui võrd Te olete nõus järgmiste väidetega, mis puudutavad poiste ja tüdrukute haridust?	= Q5_2
w2_Q13_1	Mehed saavad hooldamise ja hoolitsemisega seotud töökohtadel sama hästi hakkama kui naised :Mida Te arvate järgmistest väidetest?	= Q8_1

<b>w2_Q13_2</b>	Naised saavad tehnilisi oskusi nõudvatel töökohtadel sama hästi hakkama kui mehed :Mida Te arvate järgmistest väidetest?	= Q8_2
<b>w2_Q13_3</b>	Naise jaoks on majanduslik iseseisvus sama oluline kui mehe jaoks :Mida Te arvate järgmistest väidetest?	= Q8_3
<b>w2_Q13_4</b>	Kui töökohti on vähe, on meestel suurem õigus tööle kui naistel:Mida Te arvate järgmistest väidetest?	= Q8_4
<b>w2_Q14</b>	Millise erakonna või partei poolt Te hääletasite 2019 aasta märtsis Eesti Riigikogu valimistel?	For which party did you vote on the parliamentary elections in Estonia in March 2019?
<b>w2_Q14_0</b>	KIRJUTAGE:Millise erakonna või partei poolt Te hääletasite 2019 aasta märtsis Eesti Riigikogu valimistel?	
<b>w2_Q14_kood</b>		
<b>w2_Q15</b>	Mis erakonna või partei poolt Te hääletasite 2019 aasta mais Europarlamendi valimistel?	For which party did you vote on the elections of the European Parliament in May 2019?
<b>w2_Q15_0</b>	KIRJUTAGE:Mis erakonna või partei poolt Te hääletasite 2019 aasta mais Europarlamendi valimistel?	

### Guiding questions for a viewer diary

Impressions after watching the TV series „Why not?!“

#### A. AFTER EACH EPISODE

time of watching	<ul style="list-style-type: none"> <li>- watched directly on TV (date)</li> <li>- watched repetition on TV</li> <li>- watched online</li> </ul>
general impression	<p>Your general impression of this series – what did you like? what did you dislike? Was it interesting or not?</p> <p>What do you expect from the next series?</p> <p>Please write 3 words (adjectives) that come to your mind after watching this series.</p> <p>How would you describe it to a friend? Would you recommend others to watch it?</p>
emotions	What did you feel while watching the series? Did you sympathize with the characters?
attention	<p>What caught your attention in this series?</p> <p>Did you notice any questionable or unrealistic situations?</p>
characters	Which of the characters was close/distant likable/unlikable for you? Who was realistic/unrealistic? Why?
interpretation	<p>What was the main message of this series? How clear/understandable it was? What was especially important for you? What else did you think about it?</p> <p>Which topics of discussion (at school) could be linked to that series?</p> <p>Which stereotypes did you notice?</p>
context	<p>Have you discussed it with someone? If yes, with whom? What did you discuss?</p> <p>Name a topic you would like to be developed in the next series.</p>
cross-media	Whether and how it was related to other elements of cross-media (Facebook, Instagram)?

#### B. SUMMARY AFTER WATCHING ALL EPISODES

general impression	Your general impression of this TV series – what did you like? what did you dislike? what was interesting, etc.
interpretation	<p>What was the message of this series? How clear and understandable it was?</p> <p>What was especially important for you personally?</p>
context	<p>Which relations did you notice with a wider context (life in society)? Which other similar films or series came to your mind?</p> <p>Have you encountered any discussions related to this series?</p> <p>How suitable is this TV series for different target groups (young people studying in schools, students, young working people,...)?</p>
changes	Did you learn something new? What did you learn while watching this TV series?

	<p>Did it help you to view something in a new angle?</p> <p>Did it help you to understand something?</p> <p>How did it affect your habits? your relations?</p> <p>Did it affect your self-confidence? courage?</p> <p>Which changes have you noticed in yourself/in your life after watching this TV series?</p>
cross-media	How well was it related to other elements of cross-media?
	What else would you like to add?

## Focus group instrument

### INTRODUCTION

- Please introduce yourself briefly.

### ON TV SERIES IN GENERAL

- How did you find the TV series and why did you begin to watch it?
- How did you like the series?
- What did you like and what did you not like? Why?
- Which characters did you like (were cool, funny, ....)? Which characters did you not like? Why?
- Were the situations and characters plausible? Why? Why not?

### GENDER ASPECT IN THE TV SERIES

- Did you notice boys and girls/women and men performing non-typical roles in the TV series? Which characters and situations caught your attention? How? Did you like these approaches? Were they plausible? Why? Why not?
- Did you notice any gender stereotypes in the series? Which ones? How did you like the proposed solutions?
- What do you think of the following characters (concerning gender aspect and stereotypes):
  - Anna
  - mother
  - father
  - grandfather
  - schoolmates (concrete persons may be mentioned)
  - ...
- What could have been done differently in the series? What do you propose for the future series?

### CONCLUDING PART

- Do you want to add anything?

Thank you for participating in the interview!

**Questionnaire to the participants before the teacher training seminars**

**1. Are you acquainted with the youth TV series Why not?! that was aired on ETV (ETV+) channel?**

- 1 – yes, I watched all episodes
- 2 – yes, I watched some episodes
- 3 – I have heard/read about the series but did not watch myself
- 4 – not acquainted

**2. Whether the issue of gender equality...**

- 1 – matters to you personally
- 2 – is among relevant issues for you
- 3 – is an issue that has not caught your attention yet but is potentially interesting for
- 4 – keeps you absolutely indifferent
- 9 – difficult to say/none of these

**3. With which statement among the following do you agree most?**

- 1 – There are many jobs/professions that are suitable only for women or for men
- 2 – There are some professions that are suitable only for women or only for men but there are not many of these
- 3 – Majority of professions are suitable for both women and men
- 9 – Can't choose

**4. Men can manage with care jobs as well as women.**

*1 – totally disagree, 2 – rather disagree, 3 – rather agree, 4 – totally agree, 9 – can't choose*

**5. Women can manage in jobs that require technical skills as well as men.**

*1 – totally disagree, 2 – rather disagree, 3 – rather agree, 4 – totally agree, 9 – can't choose*

**6. What do you expect from the training seminar first of all?**

.....

**Your age.....**

**Your profession .....**

**You are**

- 1 – woman
- 2 – man

Feedback questionnaire after teacher trainings „Stereotype-free occupational and career choices“

What did you like at the training seminar (concerning content, organization)?

What did you dislike at the training seminar?

Please name 1-3- new(surprising) facts about gender, gender equality and stereotypes what you learnt at the seminar.

What else would you like to learn at the seminar? How do you intend to use new knowledge in your work?

Do you intend to use the printed guidelines in your work? How?

What would you like to add concerning the training seminar and printed guidelines?