

COMMUNICATION STRATEGY FOR PUBLIC SERVICE CAMPAIGNS TO COMBAT VIOLENCE AGAINST WOMEN IN CUBA

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ABSTRACT

Introduction: Violence against women is emerging as a serious social and cultural problem around the world. In Cuba, centers, institutions, and organizations implement persuasive communication strategies aimed at informing, identifying, educating, and raising awareness among citizens about the harmful effects of violence on victims and their families, as well as the legal consequences it can have on perpetrators. In this context, the Oscar Arnulfo Romero Center (OAR) stands out. This non-governmental organization (NGO) has been operating on the island for four decades, with the aim of supporting the country's social development on issues related to equality and equity. **Methodology:** This article determines the persuasive communication strategy of the Cuban campaign against violence against women, EVOLUCIONA (2018-2022), carried out by the OAR Center, based on a narrative analysis of its graphic and audiovisual proposals. Narrative analysis allows, first, to study its content, or, in other words, its story: it enables an immersion in the central idea of the campaign, its characters and their biopsychosocial behavior, the space where the actions take place, the time given to each of them, and the reason for them; and then, to study the expression, or, where appropriate, the discourse: the written and spoken words, the still and moving images, the voice, the sound, the music, the order, the duration, and the frequency. **Results:** These interpretations of the graphic and audiovisual messages corroborate that the EVOLUCIONA campaign, in accordance with its conceptual axis, focuses its messages on young people, both men

and women, to raise awareness about the need to transform bad practices into positive attitudes of respect, inclusion, and equality. As part of the persuasive communication strategy of the EVOLUCIONA campaign, its creators maintain the use of traditional media such as radio and television to socialize their messages, adding the use of digital platforms and social networks such as Facebook, Instagram, and Twitter, today X; This aspect differentiates the EVOLUCIONA campaign from others carried out previously. This distinctive characteristic led to a closer approach of the campaign's products and messages to a young audience. **Conclusions:** The EVOLUCIONA campaign contributed to raising the perception of what violence against women is, how to confront it, and where it can be reported.

Keywords: Communication, campaigns, public good, violence, gender.

1. INTRODUCTION

Violence against women is a scourge that undermines the quality of life of victims and their families. The United Nations General Assembly, in its 2030 Agenda for Sustainable Development, invites nations to create and develop actions in favor of life and equality on the planet. The fifth of its Sustainable Development Goals, "Achieve gender equality and empower all women and girls," proposes, among other aspects, "ending all forms of discrimination against all women and girls everywhere; eliminating all forms of violence against all women and girls in the public and private spheres (...)" (Asamblea General de las Naciones Unidas ¹, 2015, pp. 20-21).

In the context of thinking, research, conceptualization, development and monitoring of policies in favor of the elimination of violence against women and girls in Cuba, the work of non-governmental organizations (NGOs) based in the country stands out, such as those that make up the United Nations Program in Cuba and others such as the Oscar Arnulfo Romero Center (OAR).

The OAR Center is an NGO based in Havana, with four decades of experience working to recognize gender-based violence as a phenomenon present on the island, through awareness-raising, education, training, and the planning of national strategies to address this problem. Among its achievements (Díaz, 2019) are the development of materials and workshops to provide support to women who have experienced violence and their families; the creation of the Cuban Men's Platform for Non-Gender Violence, the OAR Youth Network for Equity and Non-Violence, the Interreligious Network "Hands with Love," and the Comprehensive Neighborhood Transformation Workshops (TTIB, in Spanish) held in Havana. The TTIB facilitates the identification of hotspots of violence against women, encourages reporting, and contributes to confronting these acts of violence, while also providing specialized support to victims.

Since 2007, the OAR Center has coordinated various activities included in the National Day for Nonviolence Against Women in Cuba. OAR's role in these events has resulted in the coordination, design, and production of several public service communication

¹ United Nations General Assembly

campaigns against violence against women (Díaz-Tenorio, 2021): Solo el amor engendra la maravilla”(Only Love Engenders Wonder) (2008), “Más de un motivo para la no violencia” (More Than One Reason for Nonviolence) (2009), “Con igual amor por la no violencia de género” (With Equal Love for Gender Nonviolence) (2010), “Abre los ojos ahora” (Open Your Eyes Now) (2011), “¿Percibes las palabras? ¿Percibes los momentos?” (Do You Perceive the Words? Do You Perceive the Moments?) (2012-2013), “ERES MÁS” (YOU CAN DO BETTER) (2014-2018) y “EVOLUCIONA” (EVOLVE) (2018-2022). The subject of this research is the most recent campaign produced by the OAR Center: EVOLUCIONA.

1.1. Violence Against Women: typologies and expressions

Violence against women is a phenomenon present in various social spaces, such as the family, school, and workplace. “An act of violence is one that constitutes the violation of another individual's rights through the coercive exercise of power” (Montoya, 2022, p. 24). The most common acts of violence are physical, sexual, psychological, economic, domestic, symbolic, institutional, structural, and femicide.

Physical violence, according to González Pagés (2010), is probably the easiest type of violence to identify. “It is the most visible type of violence; it regularly leaves some kind of mark on the outside of the human body” (p. 38). Similarly, Moya Richard's theory (2014) defines it as “any act in which any part of the body, object, weapon, or substance is used to cause harm to a woman's physical integrity. This includes pushing, hitting, tying up, burning, and wounding, the consequences of which can range from permanent disabilities to death” (p. 9).

Sexual violence, according to Montoya's studies (2022), “does not only encompass the sexual act, but can also occur as any non-consensual verbal or non-verbal contact or approach to the body itself and its sexuality” (p. 29). Imposing, forcing, intimidating, or blackmailing are some of the manifestations of this type of violence, confirmed by reports of “marital or partner rape, rape by strangers, rape in situations of armed conflict, unwanted advances, harassment, denial of the right to use contraceptives, female genital mutilation, and forced marriage” (Moya Richard, 2014, p. 9). These acts result in significant psychological harm to the victims and their families.

Psychological violence, as Madrigal- Segredo (2022) points out, is characterized by “any manifestation that damages the value, esteem, and emotional stability of the person who suffers it; it is recognized in insults, contempt, abandonment, threats, omissions, limitations, silences, and other behaviors that harm the victim's health” (p. 112). Likewise, it affects the self-esteem of the person attacked, acting against the psychological and emotional dimensions of women and directly impacting their capacity for decision-making and action. Psychological violence is silent and harmful; Proveyer (2011) adds that “this is how dangerous this latent violence is, which we have naturalized as a masculine attribute of power in relationships. Such is the harmful nature of the patriarchal culture that we reproduce daily through gender socialization” (p. 20). Humiliating, insulting, intimidating, threatening, prohibiting, denying,

minimizing, isolating, blaming, monitoring, being jealous, and blackmailing are some of its expressions.

Economic violence, Madrigal- Segredo (2022) continues, “undermines women’s freedom and autonomy, while simultaneously shifting them from a state of independence to one of dependence” (p. 115). González Pagés’s theory (2010) suggests that economic violence “is exercised through the control of assets and financial resources with the aim of maintaining power over the victim” (p. 38). Thus, this type of violence is related to the maneuvers carried out by the perpetrator to make the victim economically dependent and thereby control her assets and daily activities.

Domestic violence (Shrader & Sagot , 1998; Alfonso Rodríguez, 2008) is the act of violence perpetrated by any family member against another member to establish a power relationship; it can take place in any physical space, not necessarily within the home; and in any case, it harms the family in general, its well-being, harmony, physical and psychological integrity, as well as the full development of its members.

Symbolic violence (Bourdieu, 1997) is related to acts of submission and subordination that are not perceived as such and are naturalized as normal behavior. Collective hopes or expectations and social dogmas govern the course of this type of violence. Among its forms of representation are “the absence of women’s voices in news reports, misogynistic humor, and dramatizations that reduce women’s conflicts to romantic relationships” (Moya Richard, 2014, pp. 9-10). Sexist discourses, roles, and stereotypes perpetuated daily by mass media and cultural industries contribute to the entrenchment and naturalization of this type of violence.

Institutional violence (Madrigal-Segredo, 2022) is related to the blaming or revictimization of the victim by institutions, organizations, groups, or centers whose functions include guaranteeing the protection of those who suffer aggression of any kind, and which, on many occasions, achieve the opposite effect. “These spaces can become obstacles when a woman decides to break free from the cycles of violence in which she has been trapped” (p. 119). These obstacles are caused by institutional representatives who are not sensitive to the issue of non-violence against women and whose discourse and actions, therefore, result in misinformation, malpractice, and a slowdown in victims reporting violence.

Structural violence is defined by Moya Richard (2014) as “intangible and invisible barriers that prevent women, simply because they are women, from accessing basic rights” (p. 10). A common element in the course of this type of violence is associating women with beauty, viewing them as objects, sources of desire, possession, observation, and harassment.

Studies by Moya Richard (2014), Lagarde (1990), and Montoya González (2022) indicate that the most extreme form of violence against women is their murder simply for being women, for reasons of gender: femicide. This is linked to acts that can cause the victim anything from injury to death through suicidal or homicidal actions by the perpetrator.

Vaca Vaca's studies (2022) summarize that these manifestations of violence against women cause negative effects not only on the victims. "It affects the woman, but also her children, family, and social environment, and, obviously, the violence perpetrated by the abuser should not be tolerated" (p. 53). These are expressions of violence that can lead to the death of the victim and that reinforce myths and prejudices that undermine the quality of life of both the victim and the perpetrator.

1.2. Public Service Communication Campaigns to Combat Violence Against Women

The media are spaces that disseminate ideologies, dogmas, lifestyles, and stereotypes that shape the social representation of women. Therefore, Moya Richard (2010) considers them "a strategic space for achieving change in the situation and condition of women; they have become frames of reference and interpretation of reality" (p. 17). In this sense, two key aspects stand out in the production of television and communication products in general: the ideological and the social representation of women. The first aspect relates to the forms, meanings, circumstances, power relations, domination, manipulation, and reconstruction of realities based on the informative and/or communicational approach of what is transmitted, which, at the service of the sender, achieves the receiver's complete trust. Regarding the second aspect, Gort Peguero (2015) states that "the image that the media presents of women is distorted by a fundamentally androcentric ideology" (p. 50). Lovera's theory (2007) shows that the media are instruments that represent and redefine; this is why "a policy aimed at preserving equity between women and men in the media is both necessary and urgent" (p. 2). The way women are represented in the media continues to be questioned. Infante Vigil -Escalera (2015) argues that "the institutions in charge of socialization processes play a leading role; primarily the family, the school, and, today more than ever, the mass media" (p. 36). For Vázquez Olivé (2010), "the materials presented by the media do not place women at the level they deserve and have earned in society" (p. 40). Therefore, the press and audiovisual platforms, in their cultural practice, must promote discourses with a sense of equity and social justice, where there are no distinctions based on gender, sexual orientation, race, or religion.

Public service communication campaigns to combat violence against women (Kotler and Roberto, 1992) are implemented through "organized effort, directed by a group (the change agent) that attempts to persuade others (the target adopters) to accept, modify, or abandon certain ideas, attitudes, practices, and behaviors" (p. 7). These campaigns have three phases (Díaz-Fernández, 2022): design, implementation, and reception. To achieve this, research stages and processes are required to define (Madrigal-Segredo, 2021) the "why it occurs (biopsychosocial need), for whom (population segment or target audience), what it will convey (slogan, identifiers, color palette, main messages or posters) and how it will reach its target audience (socialization media)" (p. 204).

Campaign messages must serve the public good. They are designed with humanity in mind, prioritizing the common good and the interests of the majority while

counteracting lifestyles that undermine justice and equity. The public good "seeks to transform behaviors, promote education and good practices, and foster values formation" (Madrigal-Segredo, 2022, p. 236). It utilizes elements of social communication and interrelates knowledge and experiences" (Madrigal-Segredo, 2022, p. 236). Díaz-Guzmán's (2009) research analyzes the public good based on its forms of representation: informative, testimonial/experiential, playful, and performance-based. These forms of message transmission "manage to influence large groups of people since the messages adapt to consumers' interests or generate new needs for information or entertainment" (Hernández Alfonso & Paz Enrique, 2021, p. 3). Among the fundamental aspects of such campaigns are persuasion and impact (Calviño, 2004). The author explains that the mission of a public good product "should not end with the content proposal and the immediate reaction of its target audience" (p. 371). Public good must produce effects in recipients, such as fixation, association, identification, dependence, and repetition (González-Castro, 1997; Hernández Alfonso & Paz Enrique, 2021; Barrientos-Báez & Caldevilla-Domínguez, 2022). Ethics is a value that transcends all graphic or audiovisual creations for the public good. The ethical work of researchers, designers, audiovisual producers, journalists, and social communicators reinforces those aspects of everyday behavior that are accepted, correct, and beneficial for all. This reinforces their universal nature within the socio-historical context in which they are promulgated (Moreno, 2003, p. 4). Therefore, creating public service communication campaigns to combat violence against women requires more than creativity and artistry. These campaigns carry the values of responsibility, truthful information, awareness, education, and transformation.

1.3. Audiovisual Narrative: Content and Expression

The literature review for this article on audiovisual narrative identified and analyzed diverse scholarly perspectives. Notable contributions include those of Zunzunegui (1998), García Jiménez (1993), Chacón Araya (2005), Gutiérrez San Miguel (2006), García García (2007), Bergua (2011), García García and Rajas (2011), Gómez Martínez (2011), Sáez (2011), Cordeiro González-Ferrer (2013), Hernández Herrera et al. (2019), Cruz (2021), García García et al. (2021), de Miguel (2022), Madrigal-Segredo (2022), and Barrientos-Báez et al. (2024). These authors' contributions allow for the framing and examination of audiovisual narrative from two dimensions: content (story) and expression (discourse). Content (story) includes the concept, characters, setting, time, and action, while expression (discourse) includes written and oral words, static and moving images, voice/sound/music, order, duration, and frequency.

2. METHODOLOGY

The main objective of this research is to determine the communication strategy of the Cuban campaign to combat violence against women, EVOLUCIONA (Evolve), through the study of its narrative. The narrative analysis research technique will enable the analysis of the campaign's content and expression, including both its graphic and audiovisual messages. This analysis will examine the content (story): concept, characters, setting, time, and action; and the expression (discourse): the

written and spoken words, still and moving images, voice/sound/music, order, duration, and frequency.

3. RESULTS

EVOLUCIONA (2018-2022), a social campaign to combat violence against women, targeted young people aged 18 to 24. According to its creators (Mesa et al., 2022), the campaign focuses on young men who have learned and practiced sexist customs involving control and harassment of women. Therefore, the communication challenge for EVOLUCIONA is to develop and disseminate graphic and audiovisual resources for young men to help them evolve in their responses to expressions of control, harassment, and sexism. If left unaddressed, these behaviors result in a setback in the biopsychosocial development of individuals and create scenarios that weaken society (Caldevilla-Domínguez et al., 2022).

3.1. Analysis of Graphic Messages

The analysis of the EVOLUCIONA campaign's graphic messages comprises the study of two posters designed as part of its communication materials from 2018 to 2022: "Evolve: Bullying Sets You Back" and "Evolve: Control Sets You Back."

Figure 1.

EVOLUCIONA Post: Bullying Sets You Back.



Source: EVOLUCIONA Campaign (2018-2022). OAR Center.

Concept: Harassment against women causes men to become less civilized and undermines women's freedom.

Characters: There are six characters: a man, a woman, and four Cro-Magnons. The four Cro-Magnons are the result of the evolutionary process. Between Cro-Magnon One (the youngest) and Cro-Magnon Four (the oldest), their postures and gaits have changed. Sociologically, they have evolved alongside societal transformation. Psychologically, they have a defined path and a developing way of thinking. Nothing can stop them from moving forward and progressing. The characters are also represented as a collective that upholds the principles of respect and unity. The man is depicted as thin and hunched. The man is the leader of the group of friends and

takes advantage of every public opportunity to demonstrate his masculinity by complimenting women. He's capable of going out of his way to harass a woman, even stopping to do so. Psychologically, he is portrayed as insecure and dissatisfied in his romantic relationships, assuming he has one. He is also fixated, egocentric, and not very successful in life. The woman, on the other hand, is portrayed as slim with long hair, and she maintains an active lifestyle. Sociologically, she is a woman who enjoys her independence and is self-reliant. At the same time, her physical characteristics attract men's attention. Psychologically, she symbolizes a woman with high self-esteem and self-confidence. This character creates a world of its own, wears headphones connected to a cell phone to listen to music, and doesn't stop or change direction despite the obstacles encountered.

Setting: It doesn't represent a specific place. The depicted story could be happening anywhere. The poster solely focuses on showing violence against women and symbolizing what such behavior represents for men.

Time: It is present-day Cuba, but the story has universal appeal. Through the characters and their attitudes, the story emphasizes how the passage of time has caused humanity to regress. It compares the characters to their ancestors through the symbolism of Cro-Magnons.

Action: It portrays an episode of male violence against women. The perpetrator verbally harasses the victim, rejecting evolution and personal growth in order to invade her privacy and violate her dignity. Conversely, the victim resists her perpetrator's verbal aggressions, tolerates them, and continues the cycle of violence: assaulted woman – tolerant woman – assaulted woman.

Written Words: The identifier "Campaign for Non-Violence Against Women," its slogan, and its expanded propositional message are presented in a typeface that conveys transformation, change, and the gradual attainment of perfection. This typeface also conveys how the social construct of everyone's contributions unfolds over time. The slogan EVOLUCIONA (Evolve), written in capital letters to reflect recognition, alertness, and a call to attention, is accompanied by the phrase "Harassment sets you back." Previously presented as an accompanying message, these words characterize a specific attitude and appeal to understanding and evolution. Through language, this poster directly calls for a change in perspective: Do not corner, pursue, besiege, or harass. Doing so leads to stagnation, while not doing so leads to development.

Static image: Orange predominates in the colors. Orange and purple are symbolic colors in the fight against violence against women. It highlights the main narrative and represents the "Campaign for Non-Violence Against Women." Contrasting with the orange are white and black. White highlights two elements: the slogan, which is a brief proactive message that invites growth, development, and commitment to good practices, and the path to follow, the line of life, and an outline of civic behavior. Black represents the perpetrator and, in its dual function, symbolizes humanity's regression and the Cro-Magnons in a qualitatively superior state. Black also conveys the proactive

message "Harassment sets you back." Thus, all elements in black form a unified narrative. Red is used to emphasize the woman's figure, distinguishing her from the other characters and portraying her as an object of passion and desire. The lighting creates visual balance among the poster's elements. Therefore, the levels of importance are harmonious; levels one, two, and three of reading are legible, clear, and well-lit. A wide shot is used as part of the framing to introduce all the characters and their accompanying narrative elements. The wide shot allows the story to be perceived in its entirety, and nothing outside the frame hinders understanding. The photography separates the characters, actions, and messages from the background. Therefore, the composition appeals to recognition and respect for individual freedom.

Order: definition, action, proposal, identification. The main unit is the slogan, which attracts attention due to its size, form, and content from the first level of reading. Combined with the aforementioned brief propositional message, the central story is presented, along with the introduction of the characters, their actions, and the conflict itself. The second level of analysis uses the expanded propositional message, "Bullying sets you back." The narrative set closes with the identification "Campaign for non-violence against women."

Duration: For both men and women, the duration is prolonged. For men, it allows them to satisfy their desire to harass, and there are no obstacles to a new episode. In the case of women, the violence deeply affects them as victims, and the recovery process extends over time. Regarding the audience, there is a certain time required for understanding, decoding, and assimilation due to the conceptual level. The time it takes for this process to unfold depends on the life experiences of the target audience.

Frequency: Repetition is key to the frequency of the poster. This phenomenon is illustrated through the correlation between the slogan, the story, and the final message. The meaning of one reinforces the other cyclically.

Figure 2.

EVOLUCIONA Post: Control Sets You Back.



Source: EVOLUCIONA Campaign (2018-2022). OAR Center.

Concept: Men's control over women sets them back.

Characters: There are three characters: the Cro-Magnon, the man, and the woman. The Cro-Magnon exhibits the physiological, sociological, and psychological characteristics common to the Cro-Magnons depicted in the previous poster. The man is depicted as a Cro-Magnon himself in terms of his physical dimensions: rough hands, facial hair, sharp features, and brusque behavior. Sociologically, he relates to characters with similar characteristics and attitudes. Psychologically, he is portrayed as a man who controls situations and discerns between positive and negative. Regarding the woman, physiologically, her hands are positioned below the man's. Sociologically, she is portrayed as a dependent woman confined to a "state of comfort" fostered by the perpetrator. Psychologically, she is depicted as insecure and lacking self-esteem. She says and does what the perpetrator tells her to.

Setting: It does not represent a specific location. However, the act of violence depicted here unfolds through the use of a cell phone. As with the previous poster, white space is eliminated so that characters, actions, and messages command complete attention.

Time: The story is set in contemporary Cuba and has universal appeal. In this graphic message, time leads to a change in the perpetrator's and victim's attitudes.

Action: The graphic depicts an act of male-on-female violence. The perpetrator controls what the victim can do with her cell phone, and the victim accepts this control. Symbolically, the message "EVOLVE: Control sets you back" emanates from the cell phone and is directed specifically at the perpetrator.

Written Word: This is reserved only for the brief and expanded propositional messages, respectively: "EVOLVE" and "Control holds you back." These messages are directed at perpetrators who exert control over victims in private matters, such as cell phone use. Cell phone use is referred to as a metaphor for reality and the many examples of violence against women that exist, stemming from control.

Static image: There is a contrast of colors: orange, black, white, and blue. Orange highlights the slogan, the background supporting the expanded message, the woman's hands, and the circle encompassing the Cro-Magnon figure. It is the most frequently used color to emphasize the poster's meaning and promote nonviolence. Black is used for the Cro-Magnon figure and the letters of the expanded message, "Control holds you back." White serves as the background that supports the narrative elements, facilitating visualization and understanding. Blue highlights the perpetrator's presence and the force with which he acts. This color emphasizes the source of the conflict: the force that opposes the victim's freedom, the perpetrator. The lighting establishes a harmonious visual balance, ensuring that both the characters and the text are legible. As part of the framing, a close-up of the man's and woman's hands is used in which the cell phone appears. The high-angle shot allows us to appreciate the perspective created between the characters' eyes and the cell phone. The framing, photography, and angle reveal the social problem of violence against women: who is involved, what the events are, and what possible solutions exist. In this way, the composition externalizes an episode of violence that is normalized by both the victims and the perpetrators.

Order: definition, proposal, and action. The first level of reading is marked by the brief propositional message EVOLVE, which is the first call to attention for the perpetrator. The second level corresponds to the expanded message that emerges from the voice of the Cro-Magnon man on the phone screen: "Control sets you back." Here, the image of the aforementioned character also becomes significant. The third reading level, located in the lower middle section of the poster, corresponds to the man's and woman's hands and the presentation of their actions and conflict.

Duration: Regarding the characters, the time allotted to the victim and the perpetrator is similar to that in the previous poster. However, in relation to the target audience, the duration is shorter. It is a direct, clear, and precise graphic message that does not possess the complex conceptual level of the previous poster. Furthermore, this poster is an extension of the previous one, so its message is more easily understood, decoded, and assimilated. However, as explained in previous analyses, it is ultimately the audience's life experiences that define the length of the message.

Frequency: The narrative elements—characters, actions, and messages—are interrelated. From independent messages, they form central messages at different reading levels. Therefore, repetition distinguishes the frequency of this poster.

3.2. Analysis of Audiovisual Messages

To analyze the audiovisual messages of the EVOLUCIONA campaign, two representative spots, which were produced as part of the campaign's communication materials for the period (2018-2022), were studied. "Evolve: Bullying Sets You Back" and "Evolve: No Means No."

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Figure 3.

EVOLUCIONA Post: bullying sets you back.



Source: EVOLUCIONA Campaign (2018-2022). OAR Center.

Concept: You don't need to harass a woman to be a man.

Characters: A man and a woman. Others participate as extras and background actors. The man is physiologically between 22 and 27 years old. He is tall and exercises. He has fair skin, black eyes, and short hair. Sociologically, he is an integrated member of society who exhibits "good" behavior. Psychologically, he is a man with self-esteem issues who is hesitant and fulfills traditional masculine roles whenever he has the social opportunity to do so. He cannot conceive of a man who doesn't act like him. He believes that every man should be on the lookout for opportunities with any woman. Carlos Solar² portrays the male character in accordance with the communication strategies of the EVOLUCIONA campaign and the OAR Center, which feature representative figures from the Cuban cultural and artistic world. The woman represents the age group of 22–27. She is tall with fair skin, black eyes, long unpainted nails, and long auburn hair. Sociologically, she is an integrated member of society with good conduct. Psychologically, she is an independent woman with high self-esteem and self-confidence who tolerates no harassment. The female character is portrayed by Camila Arteché³. The extras represent the male universe and consist of six men of various physical dimensions, ranging in age from 18 to 70, and varying in height, skin color, and hair length. Sociologically, they are men with different levels of social

² Actor and presenter

³ Actress and presenter.

integration, including students, workers, and retirees. Psychologically, they are men with low self-esteem who perpetuate sexist stereotypes and never miss an opportunity to prove themselves to others. The commercial also features background actors, who were selected based on the characterization criteria of the previously analyzed figures due to their brief appearance in the work.

Setting: The events depicted in the commercial take place on the Paseo del Prado (Prado Avenue) in Havana, Cuba, in 2018. Due to its characteristics, the location lends itself to the movements, encounters, and resolutions required by the story between the various characters.

Time: Although the story is set in the Cuban capital, this setting has universal appeal. Stories like "Evolve: Bullying sets you back" could occur in different places and contexts around the world.

Action: The story begins with a man walking toward the Paseo del Prado. He is the only character who speaks because he is the narrator of the story. The other characters do not speak. A woman, who is holding her cell phone, is walking in the same direction as him. She is the female protagonist of the commercial. As she passes by, a group of men sitting on a bench along the promenade and standing nearby catcall her, whistle at her, and stare. She continues walking until she encounters a man coming from the opposite direction. He acts like the other men, intercepting her. She reacts with a gesture of repulsion and intolerance to his advances, causing him to lower his head and continue on his way, ashamed. He passes by the group of men who are watching him. The woman continues on her way.

Written and Spoken Words: Spoken words predominate over written ones. Spoken words are present throughout the entire 29-second spot, while written words appear only during the final three seconds. The written words are reserved for the narrative conclusion of the spot: the slogan "EVOLVE" and the identifier "Campaign for Non-Violence Towards Women." Thus, the written word gives the spoken word the responsibility of narrating the events and enabling viewers to interpret and assimilate the facts on their own. Spoken words, for their part, come to life through the male character. Throughout the introduction, development, and conclusion, words characterize and transform the characters, acknowledge the evolution of the man, and carry the narrative weight of the story from beginning to end.

Static and Moving Images: The dynamic image stands out more than the static one. The dynamic image appears for 26 of the 29 seconds in the advertisement. In contrast, the static image appears for the final three seconds. As with the written word, the static image is reserved for the narrative conclusion of the spot: the slogan "EVOLVE" and the identifier "Campaign for Non-Violence Towards Women." The objects represented in the narrative image include the man, the woman with her cell phone, and the six men who appear as extras. The colors that stand out are related to the clothing of each character and the final image of the spot. The woman wears black and green, the man wears two shades of blue, and the six extras wear colors similar to those of the man and woman, as well as others, such as red, white, violet, and orange. The final poster

is rendered in white, black, and orange. Taking this into account, a correlation of colors is perceived that benefits the narrative and its elements by manifesting contrast between the characters, their environment, and the final poster. Natural light was used for the lighting. Filming took place outdoors during the day. No artificial lighting was used. Regarding the framing, it is worth noting that it portrays the urban environment in which the plot unfolds. Several shots were used to achieve this effect: a wide shot of the man walking into the story, a medium shot of the man walking, a reverse shot of the man walking, a medium frontal shot of the man walking, a wide medium shot of the woman walking into the frame, a medium frontal shot of the woman becoming indignant upon hearing the group of men catcalling and whistling at her, a wide shot of the woman continuing to walk, the man entering the frame and intercepting her, and making her stop, and a medium shot of the man catcalling the woman. There is a medium shot of the woman scolding the man for his actions, a close-up of the woman's face emphasizing her dissatisfaction, a medium shot of the man processing her reaction, a wide shot of all the characters, and a medium shot of the man expressing remorse for harassing the woman. These shots allow viewers to understand how the composition lends verisimilitude and rhythm to the narrative, capturing their attention.

Voice, Sound, and Music: The voice belongs to the man. With a slow, reflective rhythm, he narrates a social problem affecting women while the words are translated into images. Therefore, the voice becomes the primary means of visual description in this story. The conceptual level of the narrative is noteworthy in this regard. The voice is so valuable that it allows for understanding of the actions without the image, and likewise, the image allows for understanding of the actions without the voice. The nuances of the voice are even more perceptible in the transition between the introduction, development, and conclusion sections. Initially, the man is characterized by direct and forceful words. Then, he is characterized by thoughtful and reflective words. Finally, he is characterized by convincing and transformative words. His emotions reveal a man who regrets harassing a woman, a man who uses his story as a cautionary tale to prevent other men from making the same mistakes, and a man who transitions from perpetrator to promoter of good practices. The music is brief and reinforces the outcome of the events. The chosen musical piece is composed and performed by a man so that the message can reach the male audience more directly. Moreover, it aligns with the narrative.

Order: The first level of reading introduces the main characters, supporting characters, and background characters, as well as the exposition of their problems and the conflict. All of this is covered in the introductory section. The second level presents the narrative climax, which unfolds in the development section. The third level reveals the resolution of the conflicts. The concluding section addresses the male character's transformation in terms of his mindset and incorporates other key messages, such as the slogan and the campaign's identity.

Duration: It lasts 29 seconds, divided as follows: 10 seconds for the first level (introduction of characters, exposition of problems and conflict); 12 seconds for the

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second level (narrative climax); and 7 seconds for the third level (4 seconds for the male character's transformation and 3 seconds for background music).

Frequency: Short. There is no verbal or visual repetition beyond the male character saying "Evolve" and the final poster with the slogan "EVOLUCIONA." However, the frequency can increase if viewers interpret, decode, and assimilate the characters, plot, and central messages, taking into account their life experiences.

Figure 4.

EVOLUCIONA Post: No means No.



Source: EVOLUCIONA Campaign (2018-2022). OAR Center.

Concept: A man, simply by virtue of being a man, cannot impose a destiny on a woman. A woman has the capacity and the right to decide her own life.

Characters: The woman, the man, and the Cro-Magnon. The woman's grandfather appears as an extra, and the background characters include people walking down the street, those on the public bus, the university professor, her classmates, those who frequently go to the gym, and the grandmother. The characters were designed—in animated form—by the creative team of the audiovisual work. Physiologically, the woman is between 18 and 20 years old, of average height, slim, with fair skin, black eyes, and long, straight hair. Sociologically, she is a female university student, socially well-behaved, and a regular at yoga and gym workouts. Psychologically, she is self-confident, decisive, and strong-willed; she does not succumb to seduction or blackmail and demands respect for her decisions. The man, physiologically, is between 19 and 21 years old, tall, thin, and strong, with fair skin, black eyes, and short hair. Sociologically, he is a university student with good social conduct. Psychologically, he is stubborn, doesn't understand boundaries, goes after what he wants without

respecting others' opinions, has low self-esteem, and is a bully. The Cro-Magnon, physiologically, is represented with the face of a modern man, possessing features that characterize him, such as his clothing. His presence in the story aims to draw attention to how society, and men in particular, regress when they harass women. Sociologically, he offers lessons in social behavior, the common good, and emotional development. All of this, despite being a Cro-Magnon and coming from the past to the present, is a symbol to encourage reflection.

Setting: The setting corresponds to any city in Cuba between 2018 and 2022. The action takes place in various locations, including the female character's house, the street, a bus stop for public transportation, a faculty building, and a gym.

Time: The characters and narrative actions represent a social phenomenon of contemporary Cuba. However, this problem has a universal character, since violence against women is a scourge that affects a large number of countries, as stated by the United Nations General Assembly (2015).

Action: The story begins at the woman's house as she prepares to leave for college. As part of introducing the characters, the source of conflict emerges: the man with his persistent advances. The woman first rejects the man's behavior here. She continues on her way to university, where the man stalks her and makes another proposition. This is her second rejection. The narrative then shifts to the woman leaving the university and heading to the gym. There, the story reaches its climax with the woman's third rejection of the man's advances. This time, he offers to have children with her and provide her with a car. Tensions escalate as the woman walks home with her grandmother. The man continues to pursue a relationship with her. Thus, the narrative unfolds, and the woman makes it clear that "no" means "no," bringing the conflict to a close. The Cro-Magnon appears for the first time in the final block, holding a television remote control. He stops the story and, on another screen, symbolically shows how man follows the Cro-Magnons in his development.

Written and Spoken Words: There is a presence of a few written words in the story, in the development block in seconds 13, 26, and 43; and in the conclusion block in seconds 49, 58, 59, and 60. Between seconds 19 and 21 and 29 and 32, when the woman enters and leaves the building, the sign above the entrance displays the message: "Evolve. Campaign for Non-Violence Towards Women. Harassment sets you back." The same sign appears in the final seconds of the ad (58-60) with the slogans "EVOLVE" and "Campaign for Non-Violence Towards Women," as well as the message "Harassment holds you back." In contrast, spoken language is represented figuratively through symbols, such as objects, body positions, gestures, and other actions that denote the characters' emotional states.

Static and Moving Images: The dynamic image predominates over the static one. The dynamic image covers 57 of the commercial's 60 seconds; meanwhile, the static image appears for the final three seconds. The static image conveys the commercial's final message: the slogan "EVOLVE," the campaign's identification as "Campaign for Non-Violence Towards Women," and the accompanying message "Harassment sets you

back." Thus, the dynamic image establishes the narrative. Through it, to a lesser extent than in the static image, viewers appreciate the objects, colors, lighting, framing, shots, and overall composition. The dynamic image features the woman's house, the woman, the grandmother, the harassing man, the street, a public bus, a college, a gym, a cell phone, a gym window, a Cro-Magnon, and a television remote control. The colors green, red, gray, white, yellow, blue, brown, orange, black, and violet stand out. These colors offer vitality and a unique appeal that leads to greater enjoyment of the images and actions. Green, red, gray, and white predominate in the woman's house, green, yellow, blue, red, and brown in the streets she walks on, and green, red, black, blue, gray, white, and violet characterize the clothing of the protagonists (the woman and the man). Green, blue, brown, red, and orange prevail at the university, and green, brown, orange, red, and yellow predominate in the gym. The functionality of black and orange is particularly notable. Black characterizes the woman's repeated words of negation to the man, the slogan "EVOLVE," and the message "Harassment sets you back," highlighting the story's main themes. Meanwhile, orange is used for the public bus, the background of the posters above the school, and the ending of the spot with the same messages, as well as for Cro-Magnon's clothing. This establishes visual equity between population, non-violence, and transformation. The lighting is depicted as mixed, drawing from both natural and artificial light sources. The narrative unfolds during the day in indoor and outdoor locations. While artificial light is present, natural light predominates. Artificial light highlights specific areas of the gym where the woman exercises, particularly where her figure and the background are located. Therefore, natural light complements the other actions, lending them a sense of naturalness and authenticity. The framing encompasses the characters, their actions, and their environment, allowing viewers to see them as part of a whole integrated into the surrounding time and space. Their movements and evolutions are recorded through various shot sizes. For example, there is a medium shot of the grandfather saying goodbye to his granddaughter, the female protagonist of the story. There is also a wide shot of the woman walking down the street and the man watching her from behind a utility pole. Another wide shot shows the woman walking down the street, passing the bus stop, and encountering the man again. There is also a wide shot of the woman and the man, in which he asks her to commit. The shot zooms in to emphasize her negative response. Next, there is a close-up of the man, surprised by the woman's refusal. A new idea occurs to him. Then, there is a wide shot of the university building, which zooms in towards where the woman is. A medium shot of the woman talking with her professor and classmate in which the man enters the frame and touches her shoulder. A medium shot of the woman and man in which he insists on the possibility of commitment. A close-up of the man's face as he receives rejection and she leaves. A wide shot of the woman leaving the university. A wide shot with a zoom in on the woman at the gym. A close-up of the woman's hand taking the cell phone on which the image of the man calling appears. A wide shot of the man at the gym window. A medium shot of the man at the gym window promising her everything she could have if she commits romantically to him. The woman enters the frame and closes the window. A wide shot of the woman and her grandmother walking down the street. The man enters the frame and tries again to convince the woman to accept his proposal. A medium shot of the woman and her grandmother watching the man. The woman

gives him a firm refusal. Wide shot of the woman, her grandmother, and the man talking. The Cro-Magnon man appears with the television remote control and stops the story. General, final shot of the man who appears last in line with the other Cro-Magnons. The shot shows the slogan "EVOLVE" and the message "Bullying sets you back."

Voice, sound, and Music: There is no voice present. Instead, its representation is conveyed through symbols, mime, actions, and written words. Narrative actions are carried out by dynamic images. Meanwhile, sound and music play a leading role in the story. Sound becomes a latent resource throughout the story, providing temporality, spatiality, rhythm, and naturalness. Sounds correspond to actions such as the door closing in the woman's house as she leaves, a car driving down the street, a public bus arriving and departing from a stop, the man's words of harassment and promises of commitment to the woman, the woman's refusal, the man's astonishment at being rejected, the man's new idea of harassment, the man touching the woman's shoulder to get her attention while she talks with her teacher and classmate, and the woman's cell phone ringing at the gym and displaying the photo of the man who is calling her. Winks as a sign of "sympathy." The symbolic representation of what the man says to the woman, expressing harassment and promising commitment, adding the sound of engagement rings, a crying child, and a car—all things they would have if the woman accepted. The woman refuses, closing the gym window. The man is astonished by the woman's rejection. He reappears in the street in front of the woman and her grandmother. The symbolic representation of what the man says to the woman continues, expressing harassment and promising commitment. The woman refuses again. The man is astonished by the woman's rejection. A car travels along the street where the narrative action takes place. The Cro-Magnon television remote control appears, stopping the action, then continuing to represent its end. The music features an instrumental soundtrack for 57 seconds and a vocal soundtrack for the final three seconds. The instrumental soundtrack interacts with the sound effects, sharing the dramatic impact of the scenes. At no point do the sound and music compete for attention. On the contrary, they complement each other, contributing narrative value to the story. Together, they enhance the animation's enjoyment and help viewers recognize expressions of male harassment against women, ultimately prompting reflection on the issue. The vocal track maintains its connection to sound and delivers a short, clear message: "The age of evolution has arrived."

Order: There are three levels of reading. The first level is related to the introductory block. In this level, the narrative actions introduce the main characters of the plot (the woman and the man), establish the story's premise, and define the central conflict. The second timeframe, or the development block, is when the story's turning point occurs: the woman refuses the man's request. The narrative climax takes place when the woman closes the gym window due to the escalating tension between them, firmly refusing him. The denouement unfolds and the conflict is resolved in the third moment, defined as the conclusion block. The woman makes it clear that she has the power to decide and that her decision coincides with the ones she made on the other three occasions. The Cro-Magnon character is introduced in this block, which occurs

at the end of the narrative actions. After presenting the behavior of men and women, its mission is to convey that if men think and act this way, they have regressed as a species and are at the bottom of the human development ladder. At the same time, the slogan and central message are displayed. The final poster has a specific order. The first level features the slogan "EVOLVE." The second level shows the evolutionary path where men, due to their harassment of women, have been placed behind Cro-Magnons. The third level outlines the message, "Harassment sets you back."

Duration: There are 60 seconds total, of which 11 correspond to the introductory block (characters, problem, and conflict), 31 seconds correspond to the development block (turning point and narrative climax), and 18 seconds correspond to the conclusion block (resolution and conflict resolution).

Frequency: The frequency is prolonged as the narrative requires. The woman's constant refusal of the man's commitment proposal on four occasions, the twice-displayed EVOLUCIONA campaign poster above the woman's faculty, and its placement in the final three seconds of the spot lead to repetition. The presence of the Cro-Magnon character, the main character of the EVOLUCIONA campaign, indicates that the frequency of communication products can be prolonged.

4. CONCLUSIONS

The communication strategy of the EVOLUCIONA campaign was based on two narrative pillars: expressions of male violence against women and women's attitudes toward them. Two of its graphic proposals and two of its audiovisual variations were analyzed. During the national implementation period (2018-2022), the OAR Center produced posters and spots that continued the work developed in previous campaigns, such as ERES MÁS (YOU CAN DO BETTER) (2014-2018), to combat violence against women in Cuba.

The EVOLUCIONA campaign informed people and raised awareness about psychological violence, one of the most common and lethal types of violence. Its creators aimed to demonstrate through art and creativity that violence exists in Cuba and affects the lives of women, their families, friends, and communities. They also sought to show that violence cannot be normalized due to its silent and imperceptible nature and that it can never be justified. As part of the communication strategy, EVOLUCIONA presents women as symbols of intolerance to violence. In each graphic or audiovisual piece, EVOLUCIONA features a woman who delegitimizes the forms and expressions of psychological violence against her. The EVOLUCIONA campaign's persuasive communication breaks with the stereotype that women must accept and normalize violence simply because they are women and because of the rules and norms that have guided women's behavior for centuries.

Therefore, the central idea of the campaign is that although psychological violence exists, it can be confronted and stopped. In accordance with the campaign's communication strategy, the main characters (a woman and a man/Cro-Magnon) are represented as a victim and a perpetrator, respectively. The victim's physical, sociological, and psychological characteristics constantly evolve, while the perpetrator's regress. The narrative spaces depicted in the graphic design are undefined and timeless. In contrast, those in the audiovisual version unfold in specific locations and times of day, such as on the street, in the park, at school, and in Havana. Written and spoken words promote transformative and motivational ideas for change that are persuasive and impactful. The EVOLUCIONA campaign's slogan, invites people to evolve as a species and achieve peace, harmony, respect, and equality. The phrases "Harassment sets you back" and "Control sets you back" align with the communication strategy presented in the posters and TV spots. The representations of women and men/Cro-Magnon figures in both static and moving imagery reflect the campaign's conceptual framework and objectives. The colors represent the characters and justify their behavior and role in the graphic and audiovisual narratives. The scenes, shots, and angles depict violent episodes, highlight objects, and emphasize the characters' attitudes to demonstrate their intentions in each story. Voice, sound, and music are integral to the campaign's narrative, each playing a crucial role. The voice reveals thoughts, the sounds emphasize the value and use of various narrative elements in the commercials, and the music reinforces the campaign's central message of evolution. Other narrative elements, such as order, duration, and frequency, are crucial for understanding and decoding the campaign.

The order used in the design of its posters and the staging of its commercials is noteworthy. It facilitates the target audience's visual and auditory journey through the different levels of interpretation of the messages within a work.

This research contributes to the fields of social communication and gender studies by proposing an analytical framework that demonstrates how public service campaigns can serve as mechanisms for the cultural reinterpretation of previously overlooked issues, such as psychological violence. This analysis allows for an understanding of the Cuban campaign EVOLUCIONA's persuasive strategies against violence against women and offers a conceptual and methodological model applicable to the study of other gender-focused communication initiatives in Latin American contexts. Thus, it contributes to reflection on the relationship between stereotypes, cultural representations, and processes of social transformation.

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