SOCIAL MEDIA CAMPAIGN REPORT

Consolidated findings from all participating partner organizations

12 campaigns · 6 countries

1. INTRODUCTION

This document presents a fully integrated narrative report on the social media campaigns implemented within the PeerCo project (Empowering Secondary students Against Social Media-caused Distortion through Collaboration) by the participating partner organizations. The report consolidates the individual campaign reports submitted by six organizations into one coherent analysis of twelve campaigns, and it is intended to be read as a single whole rather than as a series of separate organizational accounts. Quantitative results, implementation experiences, format-related findings, challenges and recommendations are therefore presented across all organizations together, and individual campaigns are mentioned only where they illustrate a wider pattern.

Each organization reported on two campaigns using a common reporting table covering the campaign title, the social topic addressed, the platforms used, the campaign links, the implementation period, the number and type of posts and Stories, the total likes, comments, shares and reach, the fulfilment of the minimum requirement, and a short implementation note. The six reports were merged into the Consolidated Campaign Report (Total), which is the sole data source for this document. All figures quoted below are taken from that table as reported by the organizations; totals, shares and ratios are calculated from the reported values.

The campaigns offered students a public, real-world setting in which to plan a message about a social issue, produce visual and video content, publish it on social media and observe how an audience responds. Beyond the figures, they therefore provide practical evidence of what works, and what is difficult, when young people communicate about social topics on social media.

The report is organised as follows. Sections 2 and 3 describe the participating organizations and the overall implementation process, and Section 4 describes the thematic scope of the campaigns. Sections 5 to 8 analyse content production, quantitative results, reach and audience engagement. Section 9 compares publication formats and content types. Sections 10 and 11 summarise implementation strengths and challenges, Section 12 explains the limitations of the data, and Sections 13 and 14 present recommendations and the overall conclusion. Annex A lists the campaign accounts and links.

2. PARTICIPATING PARTNER ORGANIZATIONS

Campaign reports were submitted by six partner organizations operating in different educational and national contexts. They are referred to throughout this report by the names used in their submissions:

- **ITHS**

- **LLJJ**
- **VDR**
- **TBL**
- **Ragina** (reporting as an organization rather than as a school)
- **KSDSGG**

Each organization reported two campaigns, giving a balanced total of twelve. To make the analysis easier to follow, each campaign is identified by the organization name and its number, for example, ITHS-1 for the first ITHS campaign and TBL-2 for the second TBL campaign. Five of the six organizations (ITHS, LLJJ, TBL, Ragina and KSDSGG) created a separate account for each campaign, while VDR reported links to individual carousel and Reel posts. ITHS reported on TikTok and Instagram, Ragina on Instagram and Facebook, and the other four organizations on Instagram only.

The variety of organizations, topics and platform choices makes it possible to look for patterns that hold across contexts, which is the purpose of the consolidated analysis in the sections that follow.

3. OVERALL IMPLEMENTATION PROCESS

Each organization planned and ran its campaigns in its own local context while following the shared reporting structure. Where dates were reported, they fall in June and July (LLJJ: 10–30 June; VDR: 1–8 July; Ragina: July 2026), while ITHS, TBL and KSDSGG reported durations only. Table 1 gives an overview of all twelve campaigns.

Table 1. Overview of the twelve campaigns

ID	Campaign title	Social topic	Platform(s)	Period
ITHS-1	60 minutes offline	Digital wellbeing; reducing excessive screen time	TikTok, Instagram	3 weeks
ITHS-2	Spin yourself	Breaking out of the algorithmic “comfort zone”; new hobbies; healthy lifestyles	TikTok, Instagram	3 weeks
LLJJ-1	Nothingisfree. Somewhere, someone is paying	Fast fashion	Instagram	June (posts 10–20 June)
LLJJ-2	Digital Detox. Reconnect with life	FOMO (fear of missing out)	Instagram	10–30 June
VDR-1	QUE NO TE ATRAPE (vapers)	Raising awareness around vaping	Instagram	1–8 July
VDR-2	NO APUESTES TU CONTROL	Online betting and gambling	Instagram	1–8 July
TBL-1	Recycle your future	Recycling, green future, environment	Instagram	3 weeks
TBL-2	Read more, scroll less	Healthy lifestyle, mental health	Instagram	4 weeks
Ragina-1	Win the day	Healthy lifestyle and well-being	Instagram, Facebook	July 2026
Ragina-2	Who says?	Feminism	Instagram, Facebook	July 2026
KSDSGG-1	Positive school climate	Positive school climate (target group: students aged 15–19)	Instagram	1 month

ID	Campaign title	Social topic	Platform(s)	Period
KSDSGG-2	Healthy lifestyle	Healthy lifestyle (general audience)	Instagram	1 month

The campaigns varied considerably in length: eight days for VDR, about eleven days of publishing for LLJJ-1 and three weeks for LLJJ-2, three weeks for ITHS and TBL-1, four weeks for TBL-2 and one month for KSDSGG. Their scale also differed widely, from three posts in eight days (each VDR campaign) to 19 posts across two platforms (ITHS-1).

Three broad approaches to campaign design can be recognised in the reports:

- **Challenge-based campaigns (ITHS).** ITHS-1 ran a weekly "One hour. No screen. Just you." challenge, and ITHS-2 a peer-to-peer #SpinYourself challenge in which participants spin a wheel, try the suggested hobby and nominate a friend. Both asked the audience to act rather than only to read.
- **Awareness and information campaigns (VDR, TBL, Ragina, KSDSGG).** These combined carousel or image posts and explanatory captions with Reels and Stories, including surveys in the case of VDR.
- **Student-produced creative content (LLJJ, KSDSGG).** LLJJ-2 produced animated videos with free online tools, and KSDSGG-1 built its campaign around a student interview Reel, bringing authentic student voices into the campaign.

Only ITHS and VDR comment explicitly on the project's visibility requirements. ITHS reports using the campaign hashtag #60minsOffline together with the required PeerCo hashtags and the EU disclaimer, whereas VDR reports that the number of posts and the visual identity were the two requirements it did not fully meet. The other reports do not address the matter, so uniform application of the project's visual identity cannot be confirmed from the consolidated table.

Ten of the twelve campaigns reported the minimum requirement as fulfilled without reservation ("Yes", in several cases with the number of posts). VDR reported "Yes" with two exceptions, the number of posts and the visual identity, for both of its campaigns, so that in substance these two campaigns met the requirement only partly. The minimum requirement itself is not restated in the consolidated table, and the assessments are therefore self-reported.

4. THEMATIC SCOPE OF THE CAMPAIGNS

The twelve campaigns can be grouped into five thematic areas:

- **Digital well-being and screen time:** ITHS-1 (regular offline time), LLJJ-2 (FOMO), TBL-2 (reading more and scrolling less) and, in part, ITHS-2 (leaving the algorithmic comfort zone).
- **Healthy lifestyle and personal well-being:** Ragina-1, KSDSGG-2 (healthy eating and physical activity), TBL-2 and ITHS-2.
- **Health-risk behaviours:** VDR-1 (vaping) and VDR-2 (online betting and gambling).

- **Environment and sustainable consumption:** LLJJ-1 (fast fashion) and TBL-1 (recycling and a green future).
- **Social awareness and school community:** Ragina-2 (feminism) and KSDSGG-1 (positive school climate, well-being, respectful communication, school stress and responsible behaviour).

Taken together, nine of the twelve campaigns can be grouped under well-being in a broad sense (digital habits, healthy lifestyles, mental health, school climate and health-risk behaviours), while two addressed the environment and one addressed feminism. This thematic profile is consistent with the project's focus on digital well-being and responsible social media use. At the same time, the campaigns on fast fashion, recycling and feminism show that the campaign approach can be applied to wider social issues and is not limited to topics directly connected to social media.

Three of the six organizations (LLJJ, TBL and Ragina) paired a campaign on a digital or personal well-being theme with a campaign on a broader societal theme, while VDR addressed two distinct health-risk behaviours and ITHS and KSDSGG kept both campaigns within the well-being area. Whatever the topic, the reports suggest that the strongest responses were linked less to the subject than to how it was presented, a point developed in Section 9.

5. CONTENT PRODUCTION AND PUBLICATION FORMATS

In total, the twelve campaigns published **96 posts** and **41 Stories**. ITHS produced the largest number of posts (29, or 30% of the total), followed by TBL (21; 22%), Ragina (17; 18%), LLJJ (13; 14%), KSDSGG (10; 10%) and VDR (6; 6%). Production volume therefore differed by a factor of almost five between the most and the least active organization.

Instagram was the only platform used by every organization. TikTok was added by ITHS for both of its campaigns and Facebook by Ragina. As reported, the campaigns published 39 video posts and 68 image or carousel posts (see Section 12 on the limits of these counts). ITHS accounts for 23 of the 39 reported videos, including all 19 posts of ITHS-1, whereas TBL-1 published no video at all. LLJJ-2 reported all of its posts as animated videos, and Ragina, KSDSGG and VDR each published one or two videos alongside mainly image or carousel content.

Stories were used in eight of the twelve campaigns: ITHS (20 Stories), TBL (10), VR (6) and Ragina (5). LLJJ and KSDSGG did not use Stories. VDR's Stories included surveys, and ITHS-1 used the Instagram "Add Yours" sticker, which are the two interactive Story features mentioned in the reports.

Publishing intensity also differed. Taking the reported durations at face value, ITHS-1 published roughly six posts per week across its two platforms, ITHS-2 and TBL-1 about three, TBL-2 and VDR between two and three, and KSDSGG just over one. The campaigns with the highest publishing intensity and with video as the core format (ITHS) recorded the highest reach, while the lowest intensity (KSDSGG) coincided with modest reach. This is an observation across uncontrolled cases and not a demonstrated cause, but

it is consistent with the view that regular, frequent publishing helps new accounts to build visibility.

6. QUANTITATIVE RESULTS

Table 2 brings together the reported figures for all twelve campaigns, and Table 3 aggregates them by organization.

Table 2. Reported results by campaign

Campaign	Posts	Video	Image/carousel	Stories	Likes	Comments	Shares	Views/reach
ITHS-1	19	19	0	10	308	5	367	≥ 25,528
ITHS-2	10	4	6	10	87	1	56	4,642
LLJJ-1	6	1	5	0	71	6	23	n/a
LLJJ-2	7	7 †	7 †	0	47	4	18	n/a
VDR-1	3	1	2	3	57	3	n/r	3,458
VDR-2	3	1	2	3	60	1	n/r	3,386
TBL-1	10	0	10	3	301	8	5	6,195
TBL-2	11	2	11 †	7	313	1	4	7,894
Ragina-1	10	1	9	4	149	6	38	861
Ragina-2	7	1	6	1	67	4	18	647
KSDSGG-1	5	1	5 †	0	42	4	2	955
KSDSGG-2	5	1	5 †	0	60	3	33	n/a
TOTAL	**96**	**39 †**	**68 †**	**41**	**1,562**	**46**	**564 ‡**	**53,566 §**

n/a = not available; n/r = not reported as shares (VDR reported "interactions"). † Counts as reported; for some campaigns video plus image/carousel posts exceed the number of posts (Section 12). ‡ Excludes VR. § Sum of the nine campaigns that reported views/reach; ITHS-1 is a minimum figure.

Table 3. Reported results by organization

Organization	Campaigns	Posts	Stories	Likes	Comments	Shares	Views/reach	Likes per post
ITHS	2	29	20	395	6	423	30,170 (min.)	13.6
LLJJ	2	13	0	118	10	41	n/a	9.1
VDR	2	6	6	117	4	n/r	6,844	19.5
TBL	2	21	10	614	9	9	14,089	29.2
Ragina	2	17	5	216	10	56	1,508	12.7
KSDSGG	2	10	0	102	7	35	955 (C1 only)	10.2
TOTAL	**12**	**96**	**41**	**1,562**	**46**	**564**	**53,566**	**16.3**

Across all campaigns, the reports record **1,562 likes**, **46 comments** and **564 shares or reposts** (excluding VDR), and approximately **53,566 views or reach** from the nine campaigns that reported them. On average, a post received about 16 likes (16.3) and fewer than one comment (0.48).

The results are strongly concentrated, as Figure 1 shows. ITHS published 30% of the posts but accounts for 56% of the reported views and 75% of the shares. TBL published

22% of the posts and received 39% of all likes, but only 2% of the shares. Ragina and KSDSGG together account for 28% of the posts but only about 5% of the reported views. The distribution of results is therefore very uneven across organizations, which is itself one of the main findings of the consolidated analysis.

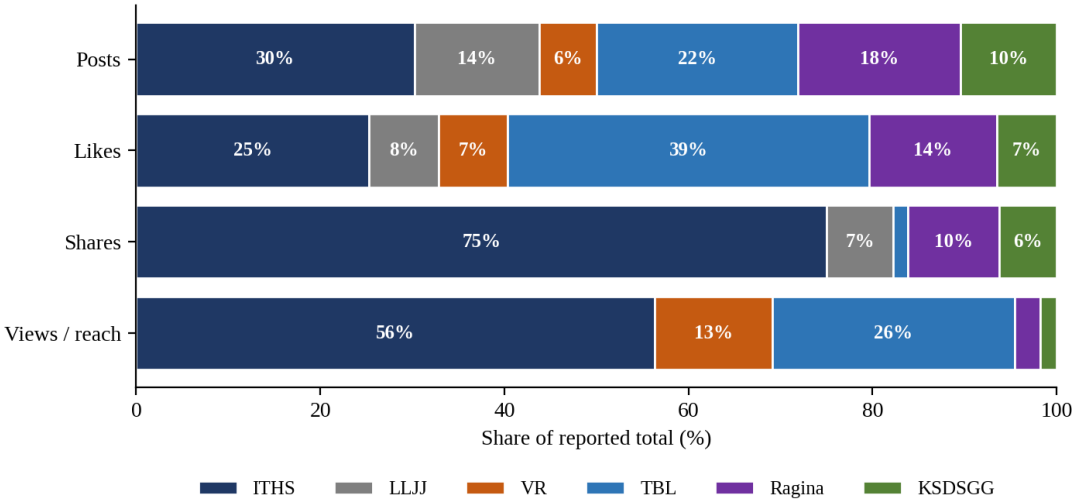


Figure 1. Share of total posts, likes, shares and views by organization (shares exclude VDR; views exclude LLJJ and KSDSGG-2)

These figures describe what was reported and do not control for the number of followers, the age of the accounts or the time available. They should be read as a comparison of outcomes rather than as a ranking of the quality of the campaigns.

7. REACH AND VISIBILITY

Figure 2 shows the reported views or reach for each campaign. ITHS-1 stands far above the others with at least 25,528 views, followed by TBL-2 (7,894), TBL-1 (6,195), ITHS-2 (4,642), VDR-1 (3,458) and VDR-2 (3,386). KSDSGG-1 (955), Ragina-1 (861) and Ragina-2 (647) reported fewer than 1,000 views each. No reach figure was available for LLJJ-1, LLJJ-2 and KSDSGG-2, so the picture is incomplete for three of the twelve campaigns.

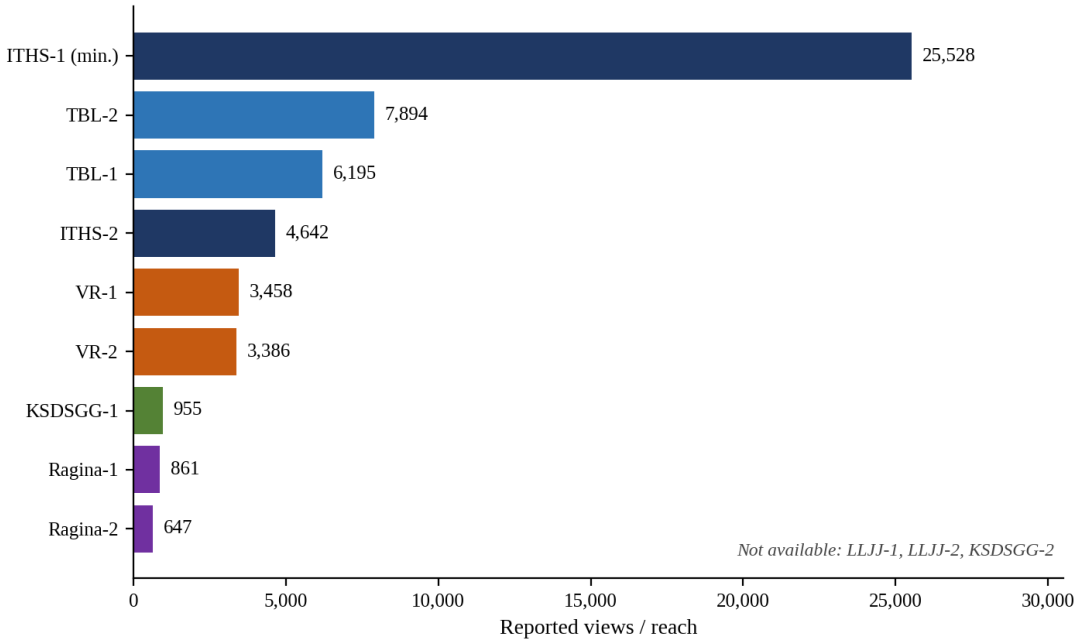


Figure 2. Reported views / reach by campaign

ITHS-1 alone accounts for almost half (48%) of all reported views, and the two ITHS campaigns together account for 56%. A large part of this reach came from TikTok: ten TikTok videos produced 14,381 of the 25,528 views of ITHS-1 (56%), and TikTok contributed about half of the views of ITHS-2 (2,329 of 4,642). The most viewed single videos of ITHS-1 reached 5,193 views on Instagram and 4,737 on TikTok. The account screenshots supplied by ITHS show very small follower bases (48 and 18 followers on its two Instagram accounts and 7 on the TikTok account of Spin yourself). Views of this magnitude therefore point to distribution well beyond the circle of followers, most plausibly through the recommendation systems of the platforms and especially TikTok, although the data cannot confirm the mechanism.

Table 4 relates reach to the number of posts and to likes. VDR (1,141 views per post) and ITHS (1,040) lead on views per post, followed by TBL (671), KSDSGG-1 (191) and Ragina (89). The VDR figure is driven by one Reel per campaign, as described in Section 9. Ragina identified popularising the account and reaching an audience as its main challenge in both campaigns, which is consistent with its low reach of 89 views per post.

Table 4. Reach in relation to posts and likes (organizations reporting views/reach)

Organization	Views/reach	Posts	Views per post	Likes per 100 views	Share of views
ITHS (min.)	30,170	29	1,040	1.3	56.3%
VDR	6,844	6	1,141	1.7	12.8%
TBL	14,089	21	671	4.4	26.3%
Ragina	1,508	17	89	14.3	2.8%
KSDSGG (C1 only)	955	5	191	4.4	1.8%
TOTAL	**53,566**	**78**	**687**	**2.6**	**100%**

Only campaigns that reported views/reach are included (LLJJ and KSDSGG-2 are excluded). Views and reach are not strictly comparable between organizations (Section 12).

8. AUDIENCE ENGAGEMENT

8.1 Likes

Three campaigns exceeded 300 likes: TBL-2 (313), ITHS-1 (308) and TBL-1 (301). In relation to the number of posts, TBL (29.2 likes per post) and VDR (19.5) were the strongest, ahead of ITHS (13.6), Ragina (12.7), KSDSGG (10.2) and LLJJ (9.1). TBL's result is notable because it was achieved almost entirely with static posts and Stories, which shows that strong engagement is possible without video.

8.2 Comments

Comments were rare in every campaign: 46 comments in total, or 0.48 per post and about 3% of the number of likes. Comments per post ranged from 0.77 (LLJJ) and 0.70 (KSDSGG) to 0.59 (Ragina), 0.43 (TBL) and 0.21 (ITHS). ITHS, which had by far the largest reach, therefore had the lowest comment rate. This suggests that audiences reached through wide distribution watched and shared the content but seldom joined a conversation. VDR summarises the situation in its own words: followers see the content but do not interact. KSDSGG reports a related difficulty in maintaining consistent audience interaction, particularly for educational posts.

8.3 Shares and reposts

Shares total 564, and 423 of them (75%) come from ITHS. In ITHS-1, TikTok shares (194) were higher than TikTok likes (129), and on Instagram the two were almost equal (173 shares and 179 likes). In ITHS-2, shares were lower than likes on both platforms (25 against 37 on TikTok and 31 against 50 on Instagram). By contrast, TBL recorded only 9 shares against 614 likes, and KSDSGG recorded 33 shares in its second campaign but only 2 in its first, although the numbers of likes were similar (60 and 42).

This pattern is consistent with the idea that content which asks the audience to do something, such as a challenge or a nomination, or which offers a practical message worth passing on, is shared more, while content that is mainly informative tends to be liked and then left. The data cannot prove this, since sharing within the schools' own networks may also have contributed, but the contrast between ITHS and TBL is large enough to deserve attention in future campaigns.

8.4 Engagement in relation to reach

Table 4 shows that the number of likes per 100 views was highest for Ragina (14.3), followed by TBL and KSDSGG-1 (4.4 each), VDR (1.7) and ITHS (1.3). In other words, the smaller the audience, the stronger the proportional engagement. A likely explanation is that the views of smaller accounts came mainly from existing followers and personal networks, who are more inclined to react, whereas widely distributed content reaches many viewers who watch without reacting. This reading cannot be confirmed from the data, and it should not be taken to mean that wide reach is of lower quality.

9. FORMAT AND CONTENT-TYPE FINDINGS

9.1 Reels and short videos outperform static posts

The clearest evidence comes from VDR, which published one Reel and two carousels in each campaign. Assuming that the figures are listed in the same order as the post links, as the reported sequences indicate, the Reel in each campaign accounts for the largest share of results. Table 5 combines the two campaigns.

Table 5. VR: Reels compared with carousels (both campaigns combined)

Indicator	Reels	Carousels	Reel share/ratio
Posts	2	4	—
Views/reach	5,549	1,295	81% / 19%
Views per post	2,775	324	8.6 times
Likes	83	34	71% / 29%
Likes per post	41.5	8.5	4.9 times
Comments	4	0	All on Reels
Interactions	221	38	85% / 15%
Interactions per post	110.5	9.5	11.6 times

The two Reels represent one third of the posts but received 81% of the views, 71% of the likes and all four comments. Per post, a Reel received about 8.6 times as many views as a carousel. VDR's own conclusion is that Reels work much better than images.

This finding is supported by the other reports. ITHS, whose campaigns were built almost entirely on short videos, achieved by far the largest reach. KSDSGG-1 reports that its student interview Reel worked particularly well, and KSDSGG-2 combined practical, visually engaging posts with an interactive Reel on food preferences, noting that educational posts generated less participation than the more personal and interactive video content. Three organizations (VDR, ITHS and KSDSGG) therefore independently identify short video as the strongest format.

9.2 Authentic student voices and personal content

The content that performed best was typically personal. In ITHS-1, the videos in which students speak directly to the camera were the most viewed, and in ITHS-2 the short videos in which students introduce the challenge reached the most viewers (1,509 views on Instagram and 1,033 on TikTok). KSDSGG-1 credits its student interview Reel with bringing authentic voices into the campaign. The common element is that a recognisable peer speaks about the topic, which is close to the idea of peer-to-peer communication that underlies the project.

9.3 Challenge mechanics

The ITHS campaigns used participatory mechanics (a weekly offline challenge and a spin-and-nominate game) and produced the highest number of shares (Section 8.3). Challenges therefore seem to be an effective way of extending reach through the audience itself. They produced few comments, however, which suggests that an invitation to act does not automatically lead to conversation.

9.4 Static posts with clear explanations

TBL shows that static content can work well. Its two campaigns, built almost entirely on image and carousel posts, reached 6,195 and 7,894 views and attracted 614 likes. TBL's own note attributes this to visuals and explanations under the posts, and adds that Stories were viewed more than regular posts. LLJJ-1, which mixed five image posts with one video, recorded 71 likes and 23 shares, while Ragina's posts, mostly images with one video per campaign, reached a small audience mainly because the accounts were new.

9.5 Interpreting the differences

The format findings must be read with care. Format is combined with differences in audience size, account age, number of posts, platform and topic, and none of these could be controlled. The most reliable evidence is therefore the within-campaign comparison made by VDR, supported by the converging observations of ITHS and KSDSGG. The TBL result does not contradict this, since it shows that well-designed static content can perform well, but it does not show that static content performs better than video with the same audience.

10. IMPLEMENTATION STRENGTHS

Taken together, the implementation notes of the six organizations point to several shared strengths:

- **Relevant topics and audience-oriented content.** KSDSGG reports that its campaign addressed topics relevant to students, such as well-being, respectful communication, school stress and responsible behaviour, and LLJJ-1 reports that its online search for materials was thorough and tailored to the target audience.
- **Authentic peer voices and personal formats.** Student interviews and videos in which students speak directly to the camera were among the best-performing content (ITHS, KSDSGG).
- **Clear visuals and explanations.** TBL's visual consistency and explanatory captions, and the use of Stories, produced the highest number of likes per post.
- **Participatory campaign design.** The ITHS challenges encouraged the audience to act and generated the highest number of shares.
- **Teamwork and division of tasks.** LLJJ-1 reports that students worked well as a team, dividing the work according to their skills and showing good planning and design skills.
- **A concept that is easy to implement and open to creativity.** Ragina reports that its concepts were easy to implement and left space for different types of posts.
- **Use of several platforms and interactive features.** ITHS combined TikTok and Instagram, VR used surveys in Stories, and ITHS-1 used the "Add Yours" sticker.

These strengths are largely complementary. No organization combined all of them, which suggests that a campaign design drawing on peer voices, short video, a participatory mechanism and clear visuals could achieve more than any single campaign did.

11. IMPLEMENTATION CHALLENGES

The challenges reported fall into six groups:

- **Building an audience for new accounts.** Ragina names popularising the account and reaching an audience as its biggest challenge in both campaigns, and the reach of Ragina and KSDSGG remained low. ITHS accounts also had very small follower bases and depended largely on platform distribution.
- **Passive audiences.** VDR notes that followers see but do not interact, and KSDSGG reports difficulty in maintaining consistent interaction. Across all campaigns, comments were very rare.
- **Production tools and teamwork.** LLJJ-2 encountered considerable difficulty in producing animated videos with free online platforms, whose restrictions were incompatible with the students' creativity, and also reported that collaboration often had to be encouraged and that group work did not always yield the desired results.
- **Concise and engaging educational messages.** KSDSGG-1 identifies the main challenge as presenting educational messages in a way that remains concise, engaging and appealing to a teenage audience.
- **Meeting project requirements.** VR reports that the number of posts and the visual identity requirements were not fully met.
- **Measurement.** Reach could not be obtained for LLJJ-1, LLJJ-2 and KSDSGG-2, and the definitions of the reported indicators were not uniform.

Short implementation windows, such as the eight days of the VDR campaigns and the eleven days of publishing in LLJJ-1, probably also limited what these campaigns could achieve, since new accounts need time to build visibility. This is an inference, however, since the reports do not state it.

12. DATA QUALITY AND LIMITATIONS

The consolidated table was compiled from six separately prepared reports, and the following limitations should be kept in mind when reading the results:

- **Format counts do not always match the number of posts.** LLJJ-2 reports 7 posts but 7 video and 7 image or carousel posts; TBL-2 reports 11 posts but 2 video and 11 image or carousel posts, and KSDSGG reports 5 posts but 1 video and 5 image or carousel posts in each campaign. The reported totals of 39 video and 68 image or carousel posts therefore add up to 107 against 96 posts. For this reason, the format analysis relies on post-level evidence rather than on these aggregate counts, and the organizations concerned should verify their figures.
- **Indicators are not defined uniformly.** ITHS reports views of video plays on TikTok and Instagram Reels, and its first campaign is stated as a minimum because not all Reels were captured. Other organizations may report reach (unique accounts), and VDR reports Instagram "interactions" instead of shares, which are therefore excluded from the share totals.
- **Missing indicators.** Reach is not available for LLJJ-1, LLJJ-2 and KSDSGG-2, so that totals for views cover nine of the twelve campaigns.

- **No normalisation for audience size.** Follower numbers were not reported, so results cannot be adjusted for the size of the audience, the age of the account or the publishing period.
- **Different time windows.** Campaigns ran from eight days to a month, and some reports give exact dates while others give only durations.
- **Inconsistent use of the topic field.** KSDSGG-1 entered its target group (students aged 15–19), and KSDSGG-2 entered "all people" in the field for the social topic. The topics were inferred from the implementation notes.
- **Self-assessment of the minimum requirement.** The requirement is not restated in the table, and the answers are self-reported.
- **Small numbers.** Many results are small, particularly for comments, so the analysis is descriptive, and no statistical significance is claimed.

None of these limitations changes the main findings, but they should be addressed in any future round of reporting (see Section 13).

13. RECOMMENDATIONS FOR FUTURE CAMPAIGNS

Based on the integrated findings from all participating organizations, the following recommendations are proposed:

1. **Make short video the lead format.** Reels and short videos with peers speaking in their own words should anchor each campaign, with carousels and image posts used as supporting content.
2. **Design for sharing and conversation.** Challenge and nomination mechanics encouraged sharing, and explicit prompts such as questions, polls and Story surveys should be added to encourage comments.
3. **Use short-video platforms to extend reach.** The ITHS results suggest that platforms such as TikTok can bring a small account to a much wider audience, and partners should consider testing them, taking safety and school policies into account.
4. **Start building the audience early.** Accounts should be created and promoted before the main publishing period, including cross-promotion between partner accounts, school channels and project channels.
5. **Combine strong visuals with clear explanations.** The TBL results show that consistent design and explanatory captions can sustain engagement, and Stories can complement posts.
6. **Allow sufficient time and a regular rhythm.** Campaigns should run for at least three to four weeks with regular publishing, rather than the shortest windows reported.
7. **Support production and teamwork.** Partners should provide access to suitable video and animation tools, simple templates and guidance for teamwork, in view of the difficulties reported by LLJJ.

8. **Apply the project's visual identity consistently.** The required hashtags, disclaimer and visual identity should be checked before publication, as VR's experience shows that this requirement can be overlooked.
9. **Standardise measurement.** Future reporting should use the same indicators for all partners, state whether figures refer to views or to reach, report likes, comments and shares separately for each platform, record follower numbers at the start and end of each campaign and include screenshots of insights.
10. **Clarify the minimum requirement.** The requirement should be stated explicitly in the reporting table, so that self-assessments can be compared.

14. OVERALL CONCLUSION

The consolidated campaign phase of the PeerCo project produced twelve campaigns by six organizations, with 96 posts and 41 Stories published on Instagram, TikTok and Facebook. Together they recorded 1,562 likes, 46 comments and 564 shares, and approximately 53,566 views or reach in the nine campaigns that reported them. Ten of the twelve campaigns reported that the minimum requirement was fulfilled without reservation, and the other two reported it as fulfilled with exceptions.

The most important finding is that how a message is presented mattered more than the topic. Short videos with authentic peer voices consistently reached the largest audiences, participatory challenges generated the most sharing, and well-designed static posts with clear explanations were able to attract strong engagement. At the same time, the campaigns showed how hard it is for new accounts to find an audience and to move viewers from watching to interacting: comments were rare in every campaign, and the distribution of results across organizations was very uneven.

The consolidated data also have limits. Format counts, indicator definitions and missing figures should be harmonised before the results are used for any detailed comparison. Even so, the evidence is consistent enough to support practical guidance, as set out in Section 13: lead with short video and peer voices, design for sharing and conversation, start building the audience early, and measure all campaigns in the same way.

Overall, the campaign phase provided practical, public evidence that students can design and run social media campaigns on real social issues, and it generated clear lessons that can strengthen the dissemination and future development of the PeerCo approach.

ANNEX A – CAMPAIGN ACCOUNTS AND LINKS

The accounts and posts reported by the organizations are listed below.

ID	Campaign title	Account/posts
ITHS-1	60 minutes offline	TikTok – @60minutesoffline Instagram – @60minutesoffline
ITHS-2	Spin yourself	TikTok – @spin.yourself Instagram – @spin.yourself
LLJJ-1	Nothingisfree. Somewhere, someone is paying	Instagram – progettopeerco
LLJJ-2	Digital Detox. Reconnect with life	Instagram – temp_stop_

ID	Campaign title	Account/posts
VDR-1	QUE NO TE ATRAPE (vapers)	Carousel Carousel Reel
VDR-2	NO APUESTES TU CONTROL	Carousel Reel Carousel
TBL-1	Recycle your future	Instagram – gelecegini.donustur.tbl
TBL-2	Read more, scroll less	Instagram – cokokuazkaydir
Ragina-1	Win the day	Instagram – winthedaycampaign Facebook – Win The Day
Ragina-2	Who says?	Instagram – whosayscampaign Facebook – Who says?
KSDSGG-1	Positive school climate	Instagram – vibe_s2027
KSDSGG-2	Healthy lifestyle	Instagram – sveikatingumo_gidas

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