

A module for combatting online extremist messages and hate speech through counter-narrative campaigns in youth work



Counter-narrative Campaigns Development



What's inside

| | |
|--|----|
| About this module..... | 1 |
| Module context..... | 2 |
| SESSION-1. Planning a counter-narrative campaign..... | 3 |
| SESSION-1.1. Get to know the trainers and training goal..... | 4 |
| SESSION-1.2. Introductions: Human billboard on the line of experience..... | 5 |
| SESSION-1.3. The campaign needs assessment..... | 6 |
| SESSION-1.4. Crafting a campaign strategy..... | 7 |
| SESSION 2. Designing a counter-narrative campaign..... | 8 |
| SESSION-2.1. Crafting campaign's content..... | 9 |
| SESSION-2.2. Brainstorming on campaign's content..... | 10 |
| SESSION-2.3. Packaging a message in the right medium..... | 11 |
| SESSION-2.4. Crafting campaign's log-frame..... | 13 |
| SESSION 3. Running a counter-narrative campaign..... | 14 |
| SESSION-3.1. Selecting the right campaign..... | 15 |
| SESSION-3.2. What is the right campaign..... | 16 |
| SESSION-3.3. Establishing a social media presence..... | 17 |
| SESSION-3.4. Running a counter-narrative campaign..... | 18 |
| SESSION 4. Evaluating a counter-narrative campaign..... | 19 |
| SESSION-4.1. Importance of engaging with audiences..... | 20 |
| SESSION-4.2. Engaging and dealing with audiences..... | 21 |
| SESSION-4.3. Importance of campaign's evaluation..... | 22 |
| SESSION-4.4. Bringing it all together, ready to launch..... | 25 |

About this module



This module reflects our programmes on human rights, peace-building and participatory democracy education; primarily designed for youth activists, and youth workers, working in non-formal educational settings to counter, combat, or prevent violent radicalisation, extremism and hate speech. The overall goal is to facilitate capacity strengthening, empowerment, advocacy and awareness-raising skills among youth activists and youth workers while providing them with the knowledge, tools and the resources needed to plan, develop, and deliver online and offline strategic campaigns for countering, combatting, and preventing extremist narratives and hate speech.

The module is structured around a participatory approach to engage with participants and provide them with a step-by-step guide to counter-narrative campaigns, to learn how to plan, develop, deliver, promote, monitor, and evaluate a counter-narratives campaign that strengthens the young people's behaviours and attitudes which encourage them to restrain from engaging in online or offline conversations that perpetuate the advocacy of hatred through extremist narratives and hate speech. Module focuses on:

- 1. Planning a campaign:** A successful counter-narrative campaign requires careful planning, from researching audiences, crafting messages, choosing messengers and mediums, to setting realistic goals and objectives.
- 2. Creating content:** The content of a counter-narrative campaign varies in terms of medium, style, message, and messenger but all should reflect the expected longer-term results and goal of the planned campaign.
- 3. Running a campaign:** After creating content, the next step is to think about the platforms and tactics that can be used to ensure the message reaches the intended audience.
- 4. Engaging audiences:** while a campaign is running there are a few actions that are taken to maximise audience engagement and ensure a strong response from audiences.
- 5. Evaluating campaigns:** there is need to understand what works and what does not. To progress, it is important to be able to measure the impact of a campaign to determine whether or not it was successful and learn from the evaluation data.

Edition: © 2021 Counter-narrative Campaigns Development

Copyright: All rights reserved.

Publisher: TERRAM PACIS Editorial.

Reference nr.: TPOER-004-MCCD/03-APR-2021.

All requests to reproduce this guide, should be addressed to:



editorial@terrampacis.org

This module has been co-funded with a support from European Commission. Its content reflects the views only of the author and the Commission cannot be held responsible for any use which may be made of the information contained herein.

The design, creation, development and production of this module is credited to all the partners, but not to an individual partner, and it is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License: CC BY-SA 4.0.

Module context

With the privilege of freedom of speech and the internet; radical, extremist groups argue that their narratives are not extremist or hate speech because they are just personal opinions, but they thrive on their recruitment and influence among the youth most vulnerable to radicalisation. Though when looking at the efforts to prevent and counter violent extremism, youth are often discussed as either part of the problem or as an at-risk group that needs safeguarding. Unfortunately, these positions give little agency to youth activists and provides little support for proactive youth initiatives, this ignorance further exposes youth to be more susceptible to violent radicalisation. But with those radical, extremist groups thriving by spreading their message through social media to spread their propaganda and to promote their extremist narratives, youth are the most equipped agents to prevent and counter such online extremist narratives.

Hereinafter, extremist narratives are understood or defined as strategically constructed story-lines that are projected and nurtured through strategic communication activities by the State and non-state actors in attempts to shape how a specific target audience feels about or understands events or issues, and ultimately, guide their attitudes, thinking, or behaviour in a manner that is conducive to their aims and goals. Thus, counter-extremist narratives are understood as strategically constructed story-lines that are projected and nurtured through strategic communication or messaging activities with intention to undermine the appeal of extremist narratives of the extremist groups through a wide range of social media, including You-tube, Twitter, Instagram, Facebook, etc. in the form of campaigns.

Though this is not as straight forward as it sounds. Research on counter-extremist narrative campaigns indicates that many campaigns are not set up in a way to engage with a specific target audience and help change its thinking, attitudes, or behaviour. Often, campaigns do not have clear and measurable goals, and lack in-depth knowledge about their target audience, the call-for-action or intervention components. As a result, the campaigns can appear to be monologues, where one side tells a story and the other side, targets random people from the broader public, who are supposed to listen. Imagine someone standing on a public square in your own town telling a story they care about to random people passing by. What kind of effect and impact would they expect?

Thus, starting point for designing a counter-extremist narrative campaign is research. One should develop a sound understanding of the problem

context, the underlying factors, and where, when, and how communication can potentially contribute to a solution. The audience should be carefully defined and segmented on basis of clear indicators; this requires thorough audience research. Campaigns targeting an overly broad and general target audience run the risk of being ineffective or may be counterproductive. It is therefore recommendable to focus on narrow, specific audience segments. In addition to studying the audience, it is important to develop an in-depth understanding of extremist narratives the campaign aims to counter, it is also important to consider why members of the target audience in question may be attracted to these narratives and their different motives to do so.

This module was developed under [K\(no\)w Extremism project](#) that aimed at introducing participants to the essential concepts, mindsets and the skills sets associated with countering violent extremism and combatting hate speech in the context of youth work by non-formal learning practices. Through training courses, participants explored the role of peace-building activities and conflict transformation skills in addressing and in preventing extremist violence, and further, developed the conceptual foundation in Online counter-extremists narratives campaigns.

The former allowed participants to grasp the complexity of conflict and violence in the lens of peace-building interventions within a multicultural society context by viewing conflict transformation and violence prevention from a peace-building perspective. For extremism to exist, there must be conflicts and/or differences that have not been or are not being addressed in the proper way, thus, the failure to transform or resolve those conflicts or differences is what lead to extremist violence.

The latter recognises the multiple forms of counter-narrative campaigns that are essential to developing sustainable solutions toward hate speech: in our context, counter-narratives are defined, understood as the strategically constructed story-lines that are projected and nurtured through strategic communications and messaging activities with the intention to undermine the appeal of violent radicalisation, extremist narratives and hate speech of extremist groups through a wide range of social media.

The project consisted of two international training courses, which allowed the participants to ultimately enhance the effectiveness of addressing and preventing extremism through peace-building interventions and enhance analysis on creating counter extremist messages and counter-narratives that challenge grievances and design community or media-based interventions for addressing hate speech and preventing extremist narratives.



SESSION-1.

Planning a counter-narrative campaign

SESSION-1.1.

Get to know the trainers and training goal

| ACTIVITY | INFORMATIVE AND AROUSING PRESENTATION |
|--------------|--|
| Purpose | A good start of your training is very important. It is therefore recommended to take your time to introduce the programme and make sure everyone is on the same page; knows the goal of the training. It is further essential to create a safe atmosphere for learning where everyone feels respected and valued. It is equally important to emphasise that you are not there to validate your knowledge, but to support the participants to analyse their strengths and areas for improvement of their youth work. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff in non-formal learning settings. |
| Instructions | <p>TASK-1: Getting acquainted & expectations.</p> <ol style="list-style-type: none"> 1. Introduce yourself and welcome participants to the training, and then go over any logistics about timing, breaks, etc. 2. Talk briefly about the goal of the training and what participants can expect from attending the training. The training aims are to: <ul style="list-style-type: none"> • provide the participants with training and educational tools in counter-narratives campaigns development. • provide a step-by-step guide to counter extremists' messages: learn how to plan, create, and promote counter-extremist messages through counter narratives campaigns. • strengthen learner capacity in building, presenting, and spreading information and interventions designed to prevent youth from engaging in Online conversations which are perceived extremists or hate speech. 3. Ask if any person in the group has questions about the training goals, and then present the training's expect impact. On a successful completion of this training, you can:: <ul style="list-style-type: none"> • illustrate, present, and discuss counter-extremist narratives analysis, tools, and techniques. • interpret, analyse, and design innovative campaigns against extremist narratives and hate speech. • initiate, execute, control, and evaluate counter-extremist narratives and no hate speech campaigns. |

| | |
|---------------|--|
| | <p>TASK-2: Making ground rules.</p> <ol style="list-style-type: none"> 1. Write down "Ground rules" on a flip-chart and invite participants to add any other conditions which are needed to feel safe and confident to openly discuss about the sensitive topics about hate speech and to realise full participation in the ongoing training. <p>Basic ground rules should include:</p> <ul style="list-style-type: none"> • Confidentiality: in case of sharing sensitive or personal stories; it is encouraged to not disclose who said what, outside this training room. • Communication: listen to each other and/or give each other enough time to respond or speak up; • Cultural diversity: respect differences in opinions, be on time, cell phones in silent mode, and help your group; • Gender diversity: respect and value how each person identifies with regards to their gender expression and sexual orientation. <ol style="list-style-type: none"> 2. Hang the flip-chart with the Ground Rules at the wall in a way that it is visible for all participants during the training. 3. If anything happens during the training, which is not in line with the Ground Rules, please refer to them. 4. If anything happens which should be a Ground Rule but is not yet defined as such, agree with participants to add a new Ground Rule, to avoid repeating problems. 5. In addition to Ground Rules, each group will need to appoint, per day or for whole the training: <ul style="list-style-type: none"> • a note taker, a timekeeper, and presenters. |
| Instructions | |
| Logistics | <ol style="list-style-type: none"> 1. Flip-chart paper, sticky notes, markers, and a tape; 2. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>75 minutes: As a trainer or facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> • 45 minutes on introducing yourself, presenting the training agenda, and giving instructions on how the training is delivered. • 30 minutes on explaining the ground rules and inviting feedback from the participants. |

SESSION-1.2.

Introductions: Human billboard on the line of experience

| | | | | | |
|---------------------|--|--|---------------------|--|---|
| ACTIVITY | HUMAN BILLBOARD ON THE LINE OF EXPERIENCE | | Instructions | <ol style="list-style-type: none"> When participants have finished writing this information on their sticky notes, start by sharing your note, to set an example. Place it on the section of the line that corresponds to your years of experience and then, explain your choices briefly. 2 minutes. Have participants come to the wall one by one (order could be set in different ways, e.g. by throwing a ball), in order to share their information and placing their sticky notes on the line of experience. Each participant should take 2 minutes. In the meantime, have another trainer, or a participant add all the individual years of experience into a collective total for the group. After every participant has shared his or her or their sticky note, share the number of years of collective experience in the room. Reflect on the importance of learning from each other, taking into consideration the different experiences and perspectives of the participants on the training course. | |
| Purpose | This activity helps participants to get to know one other and to further build team spirit among the participants by exploring their characteristics and experiences, which create the basis for a safe and interactive learning environment. | | | Debriefing | <p>This is a means to bring together the results of the work based on the outcomes of the previous activity. Invite questions, feedback from participants on what they discussed about on:</p> <ul style="list-style-type: none"> special joy in their life they shared with the rest of the group. their most satisfying moments as a practitioner which they shared with the group. <p>This can allow the participants to talk more about what they work with and try to understand more what each is doing in the community, and further share and exchange best practices and existing challenges in their work, by opening discussion about the role of youth work in including young people from different backgrounds.</p> |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff in non-formal learning settings. | | | | Logistics |
| Instructions | <p>TASK-1</p> <ol style="list-style-type: none"> Give one flip chart sheet to each person in the room along with coloured markers. Give everyone 10 minutes to use the flip chart and the markers. Ask them to use words, symbols, or pictures to describe themselves. Once the 10 minutes are over, instruct each person to cut an X at the top of the flip chart so that she or he can put her or his head through it and wear the flip chart like a human billboard; draping in front of them. Give the group 20 minutes to walk around the room, chat and explain each other what their human billboard says about them. Once you see that everyone got a chance to tell the story behind their human billboard, ask the group to go back in their seats. At this point, you will not need a debrief as this could go outside the participants' comfort zone. | | | Required time | <p>90 minutes. As a trainer or facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 15 minutes on giving instructions and waiting for participants to fill in their sticky notes; 60 minutes for each participant to share what they written, and 15 minutes on the debriefing at the end of the activity. |
| | <p>TASK-2</p> <ol style="list-style-type: none"> Attach several flip-chart sheets, side by side, to form a line on a blank wall. Draw a long arrowed line across the sheets and mark divisions of 5, 10, 15, 20 and 25 years. Label it, the "Line of Experience." Distribute large sticky notes to each participant and ask them to divide their sticky notes into four spaces, demonstrate how. Ask participants to mark the spaces with letters: A, B, C, and D. Then ask them to write on each of the corresponding space: <ul style="list-style-type: none"> A: Names and Identify as X. (X is how they would like to be identified as based on their preferred gender identities). B: Occupation and an organisation, schools they belong to. C: One special joy in their life they wish to share with others. D: One of their most satisfying moments as a youth activist, youth educator, trainer, rights defender, or practitioner, which they wish to share with the group. | | Challenges | | <ul style="list-style-type: none"> Timekeeping is important, as introductions can very easily go beyond 2 minutes per person. |
| | | | Adjustment | <ul style="list-style-type: none"> You can adapt the questions for the sticky notes to a particular profile of the group and context in which a training takes place. This activity works best with small groups, up to 25 participants. | |

SESSION-1.3.

The campaign needs assessment

The decision to develop and conduct a counter-narrative campaign is prompted by the perception that the campaign can contribute to raising awareness about, addressing, or overcoming a specific extremist or hate speech problem within a specific community or among a specific targeted audience to achieve a particular social or behavioural change. Therefore, a counter-narrative campaign's needs assessment substantiates such a perception through a methodologically sound research process that supports the assessment and analysis of extremist or hate speech situation in question. Thus, the planning phase allows us to find an answer to the most relevant question: **what is the long-term consequence or effect of the campaign that will lead to the ultimate social or behavioural change we aim to contribute to** *“facilitating and encouraging youth from engaging in Online conversations that advocate to or promote violent extremism or hate speech”?*

That is, setting a counter-narrative campaign's expected impact helps us ensure that we understand research data, and make sure that we use the most effective channels, message, and medium to realise, achieve what we want to accomplish by considering the thoughts, opinions, values or behaviour of the target audience vis-à-vis the extremist or the hate speech situation in question. Once we have a clear picture about the target audience and the longer-term results *“the ultimate social or behavioural change we aim to contribute to”*, we then work backward to set or define the campaign objectives, think about the right message, select the medium to use, and decide whether a messenger is relevant or not.

The first step is therefore defining your audience. Identifying the right audience for a counter-narrative campaign and further understand the reasons why you are going to address this specific audience is the first important consideration. Before beginning the process of designing your campaign, make sure you have thought about whether you want to produce the content intended for social or behavioural change interventions among people with hate speech and extremist views or to facilitate people from engaging, supporting, sharing, and promoting hate speech or extremist views. This helps to focus your overall counter narrative campaign design, delivery. For example, you might want to create a preventative campaign educating a broader audience:

1. This could be young people, parents, youth workers, or organisations and other practitioners working with youth.
2. Reach a more specific age or gender group such as young women aged 18-25, or teenagers aged 14-18.
3. Reach young people actively watching or searching for extremist content online who could be at-risk of violent radicalisation.
4. Influence members of online extremist groups or the followers of known extremist accounts.

Campaigns can attempt to reach more than one audience. However, it is important not to be too ambitious by trying to reach everyone. Be as specific as possible by focusing more on and thinking about exactly who the right audience is, and why this audience. The characteristics of the audience should determine the message, medium, and messenger for the counter-narrative campaign. It is therefore vital that these characteristics are included when thinking about an audience, as these help a campaigner to really know who they are trying to reach, why and how.

The next step in the planning phase is researching where your audience spends their time online: understanding how your audience acts both online and offline will help you to figure out who they are and how best to reach them. Researching your audience can be as simple as talking to them! It is important to engage with, and if possible, co-design counter-narrative content with members of the your audience themselves. For example, if you are looking to engage with youth:

1. Recruit and run focus groups with young people in your community.
2. Ask them what they think about your message or campaign and the kind of content they are likely to engage with.
3. You can also gain insights into your audience by researching them online without meeting face to face.
4. Conduct use pre-existing research to understand how your audience interact online, what platforms they use and what they are interested in.

The final step is setting a comprehensive goal and achievable objectives for your counter narrative campaign. Tangible objectives help to have a target to clear aim for and provide a framework or benchmark to evaluate the impact your campaign has had. To define objectives, consider the size of your audience, and the resources you have available. For example:

1. A goal might be teaching young people in a local community about some of the recruitment tactics used by extremist groups. Or strengthening young people attitudes about the narratives used by extremist groups.
2. Objectives might then be to get 5000 views and 100 shares of campaign video on Facebook from your targeted audience.

To learn from a campaign, it is a good idea to think about objectives that can help to evaluate success. Most social media platforms have in-built analytics that allow you to monitor your campaign and determine whether online objectives were met. Before, getting started it is also a good idea to reflect on these question:

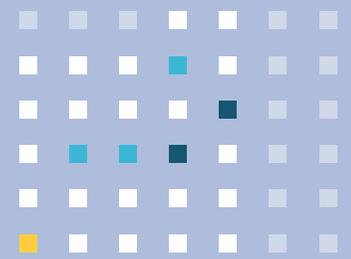
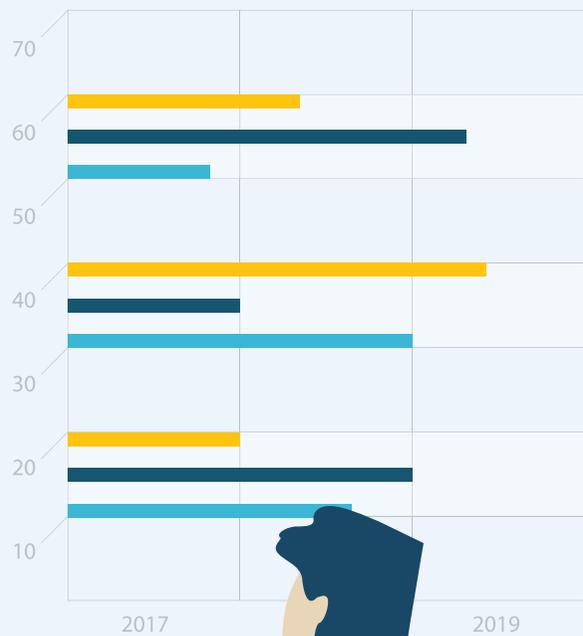
1. Are you okay for your campaign to be linked back to you or your organisation?
2. Are you happy for your organisation to be visible online?
3. Are you prepared for members of extremist groups to contact you?
4. Have you taken into the account the safety of your messenger or others that may be featured in your content?

SESSION-1.4.

Crafting a campaign strategy

| | |
|------------------------------|---|
| ACTIVITY | EXPERIMENTING & PRACTICING WORKSHOP |
| Approach | Experiential learning |
| Purpose | This workshop encourages learners to use skills in a practical way and provides them with a safe environment in which to try out new things before putting them into practice in the real world. The aim is assessing, and analysing: What is the extremist or hate speech situation? What is the longer-term impact? Who is the target audience? And what are the objectives? These guide learner through the process of designing a campaign, but also to understand the WHY and WHAT of campaign, and relationship between impact, audience, goal, objectives, and the content to run a successful counter narrative campaign. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff. |
| Learning goal | <ul style="list-style-type: none"> to empower the learners with critical skills to assess and analyse an extremist narratives situation and select the right audience. to strengthen the learners' skills in using the participant-centred interactive learning activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> improve learners critical skills to assess and analyse an extremist narratives situation and select the right targeted audience. enhance learners' knowledge to analyse where and on what their audience spend time, and present campaign's goal and objectives. to strengthen learners' training skills in using participant-centred interactive learning activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> Learners can apply critical thinking skills to assess and analyse an extremist narratives situation and select the right targeted audience. Learners are able to analyse where and on what their audience spend time, and present campaign's goal and objectives. Learners are able to use participant-centred interactive learning activities in their work or practices. |
| Instructions | <p>TASK-1:</p> <ol style="list-style-type: none"> Issue blank 3 X 5 cards to each participant. Then, ask each to write a three-word sentence, which describes a situation of extremist narrative or hate speech. Randomly or based on experience. Collect all cards and split the group in smaller groups. Shuffle the cards and hand out a card to each learner, make sure that each group gets cards they did not write. Ask groups to discuss the situations on each of their cards and decide the nature, type of each situation: extremist or hate speech |

| | |
|---------------|--|
| Instructions | <p>TASK-2:</p> <p>Once all groups have decided the nature or the type of each situation, ask each small group to select one situation of extremist narrative or hate speech that represents their group. Then handout these questions:</p> <ol style="list-style-type: none"> What is your extremist narrative or hate speech situation: is it an unmet need (<i>social change</i>) or unfilled gap (<i>behavioural change</i>)? What is your campaign longer-term result or impact (<i>by addressing this situation, what is the ultimate social or behavioural change you aim at contributing to</i>)? Who is your target audience (<i>actual work, or role in the community, factors favouring or limiting them to address the situation, life experience, and their characteristics: age, gender, etc.</i>)? Where and on what does your targeted audience spend time on online? What is your overall campaign's goal (<i>by addressing this situation, what is the expected medium-term result or outcome on the targeted audiences in terms of their knowledge, skills, or attitudes</i>)? What are your campaign's objectives (<i>by addressing this issue, what are the expected immediate results or outputs in terms of the number people you want to reach and engage with, number of posts, flyers, videos, or other materials you want to produce</i>)? |
| Debriefing | <ul style="list-style-type: none"> Ask participants to make a map of their campaign strategy and choose a volunteer who will present it to the big group. Each campaign is examined by impact, targeted audience, goal, and objectives. The discussion should focus on these element to ensure that all groups have a clear, complete campaign strategy. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>120 minutes: as a trainer or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 70 minutes for the participant to complete all the tasks. 30 minutes on the debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> A debriefing following the activity is highly recommended as it helps participants to reflect in details on their campaign strategy. A good debriefing enables them to connect and relate to all the elements of their campaign strategy which is at core of the rest of the training programme. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up to 25 participants. |



SESSION 2.

Designing a counter-narrative campaign

SESSION-2.1.

Crafting campaign's content

There is no one-fit-all rule for creating counter-narrative content, though while creating the content of your campaign you should be as creative, bold and open-minded as possible, and seek to test out a wide range of different styles and formats with your audience to determine what works best. Where possible, it is productive to develop counter-narrative content with some members of your targeted audiences; this is the best way to ensuring that your content includes a message that your targeted audiences will resonate with. So, great counter-narrative content can be created without spending much of your resources; there are many free tools and apps available out there, which can be used effectively over time with a little practice. The most important thing is that content reflects your campaign strategy:

1. The extremist narrative or hate speech situation you want to address.
2. The ultimate social or behavioural change you seek to contributing to.
3. The target audiences you want to interact and engage with.
4. The overall goal(s) of your campaign.
5. The overall objectives of your campaign.

Type of content to create

The first thing to consider is creating an engaging message that resonates with your targeted audiences, and through which medium will your message be most effective at reaching the targeted audiences of your campaign. Whether you are trying to find a music to set the right tone for your video or trying to decide on the colour-scheme of your website, have a range of options and ask people for their thoughts and feedback. If possible, ask your audiences directly what they think. If this is not an option then you can ask colleagues, friends and family or others working on counter-narrative campaigns. Choosing *the right medium* that fits well with your message will depends on your resources, budget, any in-house expertise, and the social media platforms you intend to you use:

- **Videos:** short films or animations.
- **Images:** photos or memes.
- **Text:** slogans, hashtags, or open letters.
- **Online literature:** brochures or informative posters.
- **Audio recordings:** podcasts or short audio-clips.
- **Comics:** manga, short panels, or graphic novels.

To maximise efforts, make sure to play to your strengths creatively and be realistic with the resources you have at your disposal. Remember, simple content and a well-executed campaign can be done effectively with a small budget. Further, keep in mind that your choice of platforms can also affect the medium to use, but what is the most important, is to make sure your campaign runs on the

platforms your targeted audiences use most.

- Videos and pictures often do well on social media as they are more visible on people's news feeds or time-lines.
- Text-based campaigns may work better with platforms that focus on discussion such as Facebook page, Twitter, blogs, or forums.

Video can be difficult and expensive to make, but does not have to be. If you do decide to use video, make sure that it is short and attention grabbing to retain audiences online. Consider using emotive music to maximise impact but be sure to check copyright restrictions. Copyright is a type of intellectual property (others include original designs, patents, and trademarks). Intellectual property allows the creator or owner of an idea or original work exclusive legal rights to use, reproduce and distribute it. Be aware that copyright laws will vary between different countries and jurisdictions. If you are planning to make your content freely available, online or offline, then a copyright licence can protect your content from being copied, changed, or altered by others. The Creative Commons website offers the advice on what you can and cannot use, under flexible copyright licenses.

Identifying the right content

Identifying the right content for your counter-narrative campaign, you need Look back at the extremist narrative or hate speech situation you want to address and the ultimate social or behavioural change you seek to contributing to. This helps to determine what types of content (messages, mediums, and messengers) are most likely to reach and engage your audience:

- Carefully consider the message and ensure you know precisely how your content will convey it. Consult your audiences if possible. If you are hoping to reach more extreme audiences then research the types of content they tend to consume.
- Your decision on what medium to use will help to identify exactly what production methods to use to create the impactful content you need. For example, using a camera and tools like Photoshop or Instagram to create and edit content for a photo-based campaign.
- If you have decided to partner with another messenger such as a former or survivor, you need to consider: *Have they told their story publicly before and are they happy with how it is being used? Are they aware of the potential for media attention and might they wish to remain anonymous? Are there safety issues to consider such as reprisals from former associates?*

Keep the goals and objectives in mind. If the goal is to interact with your audience and start conversations, then your content needs to be engaging enough to spark this interaction and leave some unanswered questions. If you want your audience to take action, then how are you going to persuade them? If you want them to learn something, how can you be informative but not lecturing? Remember, whilst it is important to be creative, make sure it is not at the expense of your campaign's goal, and that your content is tailored to achieve your goal and impact.

SESSION-2.2.

Brainstorming on campaign's content

| | |
|-------------------------------------|--|
| ACTIVITY | BRAINSTORMING SESSION |
| Approach | Collaborative learning |
| Purpose | A brainstorming session combines a relaxed and informal approach to problem solving by encouraging participants to come up with thought, ideas, and creative solutions to a problem. The aim is to explore the extremist narrative or hate speech situation they want to address. The ultimate social or behavioural change they seek to contributing to. The target audiences they want to interact and engage with. The overall goal(s) of their campaign and the overall objectives of their campaign in order to create a message that resonates with their audiences. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff. |
| Learning goal | <ul style="list-style-type: none"> empower the learners with the skills for creating campaign content in the local context from a cve perspective. strengthen the learners' skills and capacity to use interactive training activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> improve learners' skills for creating campaign content in the local context from a cve perspective. improve learners' knowledge, and attitudes in addressing extremist and hateful narratives through counter-narratives messages. strengthen the learners' training skills and capacities in using interactive training activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> the learners are able to illustrate and apply the skills for creating campaign content in the local context from a cve perspective. the learners can identify and address the extremist and hateful narratives through counter-narratives messages. learners are able to use interactive training activities in their work or practices. |
| Instructions | <p>TASK-1.</p> <p>Ask participants to go back to their small groups, and then ask each group to briefly re-describe:</p> <ol style="list-style-type: none"> Their campaign strategy: <ul style="list-style-type: none"> Your extremist narrative or hate speech situation; Your campaign longer-term result or impact; Your target audience; Your overall campaign's goal; Your campaign's objectives; |

| | |
|----------------------|---|
| | <ol style="list-style-type: none"> Once all groups are done with (1), ask each group to define the key characteristics of their audiences, and then narrow them down by age range, language, gender, cultural or social background, and place they live in. Further, make sure that they are clear about: <ul style="list-style-type: none"> What they care about and why they would listen? Why they would care and interact with your message? Why they would share your campaign with others? Why they would change their thinking or behaviour? Where they get their information from? This is where you want to get your message through: your media channel. <p>TASK-2.</p> <ol style="list-style-type: none"> Once groups are done with (2), ask them to think about the message of their campaigns and then decide which medium they will use. Considering how they want to package their message: <ul style="list-style-type: none"> Videos: short films or animations. Images: photos or memes. Text: slogans, hashtags, or open letters. Online literature: brochures or informative posters. Audio recordings: podcasts or short audio-clips. Comics: manga, short panels, or graphic novels. |
| Debriefing | <ol style="list-style-type: none"> This session help each group to reflect on some ideas about their audiences, the media channel their audiences use, the type of information their audiences care about, and the medium that their audiences interact with the most. Thus, while analysing these elements, it is not relevant that the message is define or the medium is selected, the goal is to have as many ideas as possible to be explored in the next session. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>120 minutes: as a trainer, or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 70 minutes for the group work to have written their scenarios. 30 minutes for debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> Timekeeping is important, as group work can easily go beyond set time. The facilitator should have experience in campaign planning. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up 25 participants. |

SESSION-2.3.

Packaging a message in the right medium

Crafting message

Once you have developed your campaign strategy and decided on your targeted audiences and why you want to interact and engage with them, you need a story to tell them; a story is a message with a purpose. At a basic level, your message should speak with your audience, not at them. Creating a message that says extremism is bad or hate speech is bad without offering a positive alternative or a well thought out explanation why, your message is unlikely to have a strong or lasting impact. The most effective messages do not lecture the audience, they offer something to think about and reflect on. There are several different message types that you should consider:

- Facts from credible sources (formers and survivors) to de-construct, discredit and demystify extremist messages.
- Emotional appeals highlighting the impact of extremism and violence.
- Satire and humour to de-glamorise and undermine the rebellious appeal of extremist groups.
- Positive stories and messages from people within your audience, or whom the audience admires.

While creating your message, it is important to remember and reflect on the key characteristics of your targeted audiences: age, language, gender, cultural or social background, and places in which they live. Be clear about:

- What they care about and why they would listen?
- Why would they care and interact with your campaign?
- Why would they share your campaign with others?
- Why would they change their thinking and behaviour?
- Where they get their information from? This is where you want to get your message through: your platform.
- How will you stay safe online?

A good message includes a call to action. A call to action asks audiences to do something immediately in response to your message and makes it clear why it is important. This could be as simple as getting them to share a video, sign a petition, or get involved more directly in the campaign or cause. Calls to action should be creative but also realistic. A clear, positive call to action engages the audiences and offers inspiration for how to get involved. A great campaign combines online and offline activity to reach broad audiences while facilitating community engagement and cohesion.

Choosing medium

Once you have decided on your message, you need to consider how you want to package it. A counter-narrative campaign could be made up of one or more mediums:

- Videos: short films or animations.
- Text: slogans, hashtags, or open letters.
- Images: photos or memes.
- Online literature: brochures or informative posters.
- Offline mode: forum theatre, exhibitions, or literature.

It is important to think carefully about how your content or message could be misinterpreted or cause offense to some audiences. Conducting research with members of your audience can help to gauge the potential reaction. Extremist groups are constantly producing attractive and interesting content, so campaigners and content-creators should do the same. You are not just only competing with extremist content but also everything else out there for the attention of your audience.

Identifying messenger

It is not relevant to have a messenger for your campaign, but if do use a messenger, consider who your audience finds credible and is likely to trust, be inspired by or listen to. Factual campaigns to counter mis-information, dis-information and mal-information are powerful tools for undercutting extremist narratives and encouraging critical thinking. There are many possible effective messengers for each audience, but some examples could be:

- Former extremists.
- Survivors of extremism.
- Credible organisations relevant to who you want to reach.
- Individuals who your audience respects such as other youth activists.
- Influential and respected faith, community or youth leaders and activists.

Engaging content

There are many ways to make your content engaging and resonate with your audience. There are some key questions you should be asking as you design your content:

1. Is it age appropriate and pitched at the right level for your audience?
2. Will the language be easily understood?
3. What you want your audience to feel when they see your content?
4. If you want your audience to remember one thing from the campaign what would it be?

Ultimately, the tone and content of your messages will be in part shaped by who you are as a person or organisation, and how you want to engage your audience. But it should also be shaped by ongoing evaluation and data from previous campaigns. Previous counter-narrative campaigns and evaluations provide some insight into what types of content receive the best engagement and have made the most impact. Though more campaigns and testing are needed to continually refresh and update learning through evaluation, and if possible, campaign's impact assessment.

Testing content

It is always a good idea to try and get feedback on your content to make sure it has the desired impact on your audience. Testing content can help to understand if your content gets the message across and engages the audience effectively. It may be that you need to refine aspects of your content, so a trial-and-error approach is often best. If possible, try testing your content with a focus group similar to your audience. It is also possible to refine your content during your campaign. Look out for online comments from your audience:

- What are they saying about your campaign and its message?
- How many people are sharing it?
- If it is a video, how long are people watching it for?

Always keep in mind that you cannot please everyone! Too much feedback and too many changes can increase the danger of your original message getting lost. Once you have planned your campaign strategy and created your content, it is nearly time to launch! Before running the campaign, it is important to think about how to ensure your content reaches the right audience:

- Where are the best places to find your audience online?
- What platforms can you reach them on and how?
- What kinds of online activity are they most likely to respond to

| COUNTER-NARRATIVE CAMPAIGN'S LOG-FRAME | |
|--|---|
| IMPACTS | <ul style="list-style-type: none"> • What is your campaign longer-term result or impact (by addressing this situation, what is the ultimate social or behavioural change you aim at contributing to)? |
| OUTCOMES | <ul style="list-style-type: none"> • What is your overall campaign goal (by addressing the situation, what is the expected medium-term result or outcome on the targeted audiences in terms of their knowledge, skills, or attitudes)? |
| OUTPUTS | <ul style="list-style-type: none"> • What are your campaign objectives (by addressing the problem, what are the expected immediate results or outputs in terms of number people you want to reach and engage with, number of posts, flyers, videos, or other materials you want to produce)? |
| SERVICES | <ul style="list-style-type: none"> • What are services provided to achieve your goal and desired impact? For example, the message, medium, messenger, and call to action used meet the need or fill the gap among the audiences to achieve goal and meet objectives, and thus, contribute to a desired social or behavioural change. |
| AUDIENCE | <ul style="list-style-type: none"> • Who is your target audience (their actual work, or role in the community, factors favouring or limiting them to address the situation, life experience, and their characteristics: age, gender, etc.)? Further, where and on what does your targeted audience spend time on Online? |
| NEED & GAP | <ul style="list-style-type: none"> • What is the problem; the extremist narrative or hate speech situation that needs to be addressed: is it an unmet need (social change) or unfilled gap (behavioural change)? |
| INPUTS | <ul style="list-style-type: none"> • Resources invested in counter-narrative campaign planning, design, delivery, and evaluation. E.g., technical assistance, products, budget, infrastructure, training, skills, time, etc. |
| <p>A log-frame facilitates effective counter-narrative campaign planning, design, execution, and evaluation through the identification of planned services and intended results. It is an effective way to ensure campaign success, as it helps to organise and systematise its planning, design, management, implementation, and evaluation functions.</p> <ul style="list-style-type: none"> • In campaign planning and design, a log-frame serves as a planning tool to develop a campaign strategy and to explain and illustrate the campaign content with the message, medium, messenger, and call to action used meeting a need or fill a gap among the target audience. It also links counter-narrative campaign results to its design to ensure an understanding of what is to take place in terms of services. • In campaign implementation, log-frame forms the core for campaign management plan that helps to identify and collect the data needed to monitor and improve management tasks as well as decision-making, which ensures the achievement and documentation of results. It prioritises aspects that are most critical for tracking, and reporting to facilitate content adjustments to contribute to the desired change. • For campaign evaluation and strategic reporting, a log-frame provides a detailed information that indicates progress toward the objectives, goal, and results in ways that keeps in line with campaign strategy and campaign content. | |

SESSION-2.4.

Crafting campaign's log-frame

| | |
|------------------------------|---|
| ACTIVITY | EXPERIMENTING & PRACTICING WORKSHOP |
| Approach | Experiential learning |
| Purpose | This workshop encourages learners to use skills in a practical way and provides them with a safe environment in which to try out new things before putting them into practice in the real world. The aim is to explore the mechanisms, techniques, and approaches for choosing a medium and creating an interactive message. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff. |
| Learning goal | <ul style="list-style-type: none"> to empower the learners with critical skills to interpret extremist and hateful narratives and create counter-narratives messages. to strengthen the learners' skills in using the participant-centred interactive learning activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> to improve learners' critical thinking skills to interpret extremist and hateful narratives and create counter-narratives messages. to develop learners' knowledge to analyse, identify and present different types of counter-narratives messages and medium. to strengthen learners' training skills in using the participant-centred interactive learning activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> learners can apply critical thinking skills to interpret extremist and hateful narratives and create counter-narratives messages. the learners are able to analyse, identify, and present different types of counter-narratives messages and medium. learners are able to use participant-centred interactive learning activities in their work or practices. |
| Instructions | <ol style="list-style-type: none"> In their small groups and based on outcomes from the previous session, ask each group to decide the type of message that would resonate more with their audiences. That is, the message type that they want to use for their campaign: <ul style="list-style-type: none"> Facts from credible sources (formers and survivors) to de-construct, discredit and demystify extremist messages. Emotional appeals highlighting the impact of extremism and violence. Satire and humour to de-glamorise and undermine the rebellious appeal of extremist groups. Positive stories and messages from people within your audience, or whom the audience admires. |

| | |
|---------------|---|
| Instructions | <ol style="list-style-type: none"> Once each have decided on the type of message, ask them to consider how they want to package it. A counter-narrative campaign could be made up of one or more mediums: <ul style="list-style-type: none"> Videos: short films or animations. Text: slogans, hashtags, or open letters. Images: photos or memes. Online literature: brochures or informative posters. Offline mode: forum theatre, exhibitions, or literature. The type of message and medium have been selected (1, & 2); ask each group to prepare the message and mediums. The packaged message in a medium, should be interesting enough for targeted audience to engage and interact with it. <ul style="list-style-type: none"> Inform groups that they can use all the tools available in the room to create, design, take photo, draw, or make videos for the message and its medium. Once groups as done with creating the message and packaging it in a medium; ask them to create a "call to action" for the campaign. Calls to action should be creative but also realistic. Handout the campaign's log-frame to each group and ask them to create a log-frame for their campaign strategy and content. |
| Debriefing | <ul style="list-style-type: none"> Ask each team to choose a member to present to the group both their campaign strategy and campaign content. After each group has finished to present, invite questions and feedback. Look at the results and discuss with the participants whether the campaign strategy and campaign content are clear to everyone. Open a discussion about the different dimensions around the campaign's log-frame, and why it is important. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>120 minutes: as a trainer or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 70 minutes for the participant to complete all the tasks. 30 minutes on the debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> Timekeeping is important, as group work can easily go beyond set time. The facilitator should have experience in campaign planning. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up to 25 participants. |



SESSION 3.

Running a counter-narrative campaign

SESSION-3.1.

Selecting the right campaign

An effective campaign can be three phases: *Inform through visibility*, *Analyse and call for action* and *Confront to make impact*. Each focusing on different aspects of the problem and providing alternatives to respond to hate online.

PHASE-1. INFORM THROUGH VISIBILITY

Spread the word! Raise awareness about extremism or hate speech and their consequences by disseminating information or relevant legal framework:

- Here, you want to tell your audience: take a look at our work! The objective is mostly to be seen and recognised as an actor in your field of interest, and to raise awareness. Your capacity and expertise in engaging with the audience is still somehow limited.

E.g., Consider a NGO that has worked on relevant issues such as human rights or racial justice. They might not have the capacity right now to moderate an online discussion and engage with the audience, but they might like to test the waters and maybe have a more advanced campaign later on.

Hence, your campaign will focus on awareness-raising:

1. **Define your goal:** Make it clear, realistic and measurable.
2. **Know your audience:** Invest time in finding, understanding your audience.
3. **Pick a target:** Narrow your target audience down as much as possible.
4. **Monitor and evaluate:** Set up social media metrics and tools.
5. **Choose a medium:** Only use the mediums your audience uses the most.
6. **Tailor your message:** Develop messages of what your audience cares about.
7. **Find a messenger:** Select a messenger that is credible to your audience.
8. **Stay safe:** Prepare for verbal abuse and threats.

PHASE-2. ANALYSE TO CALL FOR ACTION

Listen to your audience and suggest actions to take! Identify and assess hate speech by analysing common causes, underlying assumptions and prejudices to uncover biased behaviours:

- Here, you want to tell them: here is what you can do! Your objective is to be seen, reach out and listen to your target audience. You also want to show your audience what they can do about the issues they care about by suggesting something concrete they can do. But you might not have the resources or capacity to have dialogue with your audience.

E.g., Your NGO has reached its first objective; you have put the word out there, and now you are reaching people and your cause is gaining traction. This might mean, in practical terms, that you are receiving likes, comments, and shares.

You might want to look at comments to learn from feedback, but you do not have in-house capacity to have a qualified dialogue with those who responded to your campaign. However, you are aware that most have the urge to do something about the issue, so you show them alternative actions, like volunteering, etc.

Hence, your campaign will focus on awareness-raising and call to action:

9. **Listen to feedback:** Are you reaching the right people?
10. **Call-for-action:** What should the audience do now? How can they help?

PHASE-3. CONFRONT TO MAKE IMPACT:

Establish relationship, help the audience to re-think and evaluate!

Report, expos, and respond to hate speech, by writing against and changing the discourse of hate speech:

- Here, you want to engage with your audience and change their mind! Your objective is to help change their attitudes, views, and behaviours about an issue. An effective approach to bring about behavioural change is establishing a conversation. Interventions and direct conversations are potentially the most effective part of an impact campaign, but they also require qualified staff with experience and best knowledge about the topic.

E.g., Your NGO wants to contribute to a social change, or you might work mostly offline and locally with vulnerable young people, and you want to reach a larger audience and thus, have an even bigger impact by going online. If your NGO has experience online, but lacks the experience needed to engage directly, consider partnering with other NGOs to multiply the effectiveness for both.

Hence, your campaign will focus on visibility, call to action and impact:

11. **Intervention:** Engage individually, have a conversation, make them (re)think or empower them.
12. **Keep on learning:** Invest in an in-depth evaluation to be better next time.

Why transfer and impact evaluations matter!

While some actors focus on the content of hate speech online, others emphasise the personal aspect of it by drawing attention to the victims or to the general impact on community. Regardless of focus, and how well the tools and strategies exhibit a variety of approaches to develop the skills from basic to more specialised training, effective transfer and impact evaluations are still lacking.

It is still difficult to assess at what extent actors are successful in combating hate speech or affecting groups that are most likely to engage in hate speech online. While actors offer powerful instruments to combat hate speech at a structural level, more information is needed to understand how individuals integrate newly acquired skills in their work or practices and what impact this has within their communities and among their targeted groups.

SESSION-3.2.

What is the right campaign

| | |
|-------------------------------------|--|
| ACTIVITY | BRAINSTORMING SESSION |
| Approach | Collaborative learning |
| Purpose | A brainstorming session combines a relaxed and informal approach to problem solving by encouraging learners to come up with thoughts, ideas, and creative solutions to a problem. The aim is to explore the type of campaigns and have some ideas of the rights campaign to run based on in house capacity, knowledge, and resources. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff. |
| Learning goal | <ul style="list-style-type: none"> empower the learners with critical skills to interpret and analyse the three phases of a counter-narrative campaign. strengthen the learners' skills in using the participant-centred interactive learning activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> improve learners' critical skills to interpret and analyse the three phases of a counter-narrative campaign. develop learners' knowledge to analyse, identify and present the phases of a counter-narrative campaign. strengthen learners' training skills in using the participant-centred interactive learning activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> learners can apply critical skills to interpret and analyse the three phases of a counter-narrative campaign. learners are able to analyse, identify and present the phases of a counter-narrative campaign. learners are able to use participant-centred interactive learning activities in their work or practices. |
| Instructions | <ol style="list-style-type: none"> An effective campaign is implemented in three phases: Inform through visibility, Analyse & call for action, and Confront to make impact. Each focusing on different aspects of the problem and providing alternatives to respond to hate online. <ul style="list-style-type: none"> In their small groups, ask participants to go through all the three phases of counter-narrative campaign and ask them to discuss each phase in details and step by step-by-step. Once they finish reading all steps, ask each group to think about their experience, resources, time, budget, and human capital they would use to run their campaign. Is there the possibility for local collaboration, are there any other organisation doing the same at local level? |

| | |
|----------------------|--|
| | <ol style="list-style-type: none"> Ask participants to identify and list down all possible scenarios and risks that might affect the implementation of their campaign in terms of knowledge, experience, resources, time, budget, and human capital needed to run their counter-narrative campaign. Then, ask participants to hold a discussion about the above scenarios and risks in the participants' own local realities, and which opportunities in their local community could be leverage in the benefit of the campaign. To finish, ask each group to create the map of the selected phase, by outlining it step-by-step. Then ask them to combine this with their campaign's log-frame. |
| Debriefing | <ol style="list-style-type: none"> Ask each group to choose a volunteer who will present their campaign's log-frame and under which phase they will run their counter-narrative campaign. Randomly, select a 3-jury member to examine and evaluate both campaign's log-frame and the phase of the group's counter-narrative campaign based on quality, strength, and weaknesses in meeting the goal and objectives. Invite questions and feedback from the big group and ask them to consider each group's campaign's log-frame and the phase in their own working context and the local realities based on the knowledge, experience, resources, time, budget, and human capital needed to run their counter-narrative campaign. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>120 minutes: as a trainer, or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 70 minutes for the group work to have written their scenarios. 30 minutes for debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> Timekeeping is important, as group work can easily go beyond set time. The facilitator should have experience in campaign planning. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up to 25 participants. |

SESSION-3.3.

Establishing a social media presence

How the audience uses social media

Exploring audience behaviour online will help you decide how best to reach them and can inform about the methods and tactics to use during your campaign. Look back at the audience research:

- Which social networks or platforms are most popular among your audiences? Are certain platforms banned or not heavily used in your campaign area?
- To what extent do they use platforms like Facebook, Twitter, Instagram, and You-tube?
- How does your audience use these platforms? Do they tend to interact with only friends, or do they share content and discuss issues with others?
- What types of social media posts are typically the most popular within your audience? And what times of day are they most likely to be online?

Choosing the right platforms

Getting a sense of where and how your audience spend their time online helps you choose which platforms will be best for your campaign. It is thus important to remember that different platforms have different tools available for campaigners to reach their audience. The medium you choose to convey your message is thus the most important factor. For example, if you have a video you need to host it on a platform like You-tube, Daily-motion, or Vimeo. If you have an image-based campaign, then perhaps Instagram will work best. Remember that platforms like Facebook and Twitter are very popular and are used for different type of content.

Think carefully about why you want to use each platform and what specifically it will add to your campaign. What does it offer that other platforms do not? How will the different platforms you choose complement each other? Focus on platforms that you know your audience enjoy and that you are comfortable with. Be mindful of which platforms are popular or banned in the countries you are trying to reach. Different social media platforms tend to favour different kinds of content. For example, if you do not have video content then it is unlikely you will need to create a You-tube channel. If you want to run ads, do the platforms you have chosen allow you to reach the right people? Think about what you want your audience to do and whether the platforms you are using are the best to encourage them to do it!

1. **Facebook** is the largest and most popular social network in the world. Most people use Facebook to connect with friends and family, participate in groups or like pages or organisations. Sharing lots of different types of content is easy and it offers advertising features that can be very useful for reaching your audience.

2. **Twitter** varies in popularity around the world but is still one of the most popular social networks. It has become a popular tool for content-sharing among friends and like-minded users; famed for its shorter messages, a faster pace, and its ability to break news and galvanise political and social movements.
3. **Instagram** is primarily a photo-sharing platform that is also being used to share videos. With 70% of its users being millennial it is a great platform to reach a young audience and is popular with mobile and tablet users.
4. **You-tube** is the world's largest video hosting platform. Users can watch, upload, and share videos not just on You-tube but on other social networks and websites as well. Viewers can interact with each other, commenting on videos and subscribing to channels. You-tube offers extensive advertising services via Google Ad-words that can help you reach your audience.

Reaching the audiences

Now that you have a social media presence make sure you use it! You can post or tweet your content, pose questions to your audience, or start a discussion. Be proactive, be social, and do not be afraid to get involved! Write posts, tweets or descriptions that resonate with the audience, reflect your message and encourage sharing and comments. If you use more than one platform, then make sure you link them together and cross-post content. If you want your audience to do something do not forget to ask. Inspiring calls to action can make a real difference. Depending on how long your campaign will run for; you may want to consider staggering the release of your content to keep your audience hooked.

Running and maintaining an online campaign

Be realistic about the time you have at your disposal and plan your own campaign accordingly. Although you may want to be active on the different social media platforms and release new content every week, if you find it too hard to manage your level of engagement, you may start to lose your audience. A counter-narrative campaign could run for as long as there remains extremist propaganda to counter! Realistically though the length of a campaign is largely determined by the capacity, goal, and objectives. When deciding how long to run your campaign think about how you can make the biggest impact on your audience.

It is thus a good idea to consider how much time you will need to manage your campaign once it is up and running. Do you have enough time to do everything by yourself, or will you need some help? If you have a team working on the campaign have you decided who is going to do what? Try and ensure that you play to your strengths and make sure you use the expertise available to you in the right places. Ready to Launch! It is always a good idea to refer to the original campaign strategy and content to make sure you stay on message and on track. This is also a great way to double check you have your content, social media accounts, website, posts, and ads set-up and ready to go. Focus on your goals and objectives and remember how you plan to reach your audience.

SESSION-3.4.

Running a counter-narrative campaign

| | |
|------------------------------|---|
| ACTIVITY | PLANNING FOR APPLICATION WORKSHOP |
| Approach | Experiential learning |
| Purpose | <p>This session applies planning for application workshop activities that provide a stimulus for implementing and utilizing new learning outside the workshop context to increase the likelihood of transferring skills.</p> <p>The goal is exploring audience's behaviour online to decide how best to reach them and inform about the methods and tactics to use during campaign implementation.</p> |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff. |
| Learning goal | <ul style="list-style-type: none"> empower the learners with critical skills to interpret and analyse audience's behaviour online to know how to reach them. strengthen the learners' skills in using the participant-centred interactive learning activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> improve learners' critical skills to interpret and analyse audience's behaviour online to know how to reach them. develop learners' knowledge to analyse, identify and present social networks or platforms most popular among the audiences. strengthen learners' training skills in using the participant-centred interactive peace-building activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> learners can apply critical skills to interpret and analyse audience's behaviour online to know how to reach them. learners are able to analyse, identify and present social networks or platforms most popular among the audiences.. learners are able to use participant-centred interactive learning activities in their work or practices. |
| Instructions | <p>TASK-1: CHOOSING THE RIGHT PLATFORMS</p> <ol style="list-style-type: none"> Which social networks or platforms are most popular among your audiences? Are certain platforms banned or not heavily used in your campaign area? To what extent do they use platforms like Facebook, Twitter, Instagram, and You-tube? How does your audience use these platforms? Do they tend to interact with only friends, or do they share content and discuss issues with others? What types of social media posts are typically the most popular within your audience? And what times of day are they most likely to be online? |

| | |
|---------------|---|
| | <p>TASK-2: RUNNING AND MAINTAINING AN ONLINE CAMPAIGN</p> <ol style="list-style-type: none"> It is a good idea to consider how much time you will need to manage your campaign once it is up and running: <ul style="list-style-type: none"> Do you have enough time to do everything by yourself, or will you need some help? If you have a team working on the campaign have you decided who is going to do what? Try and ensure that you play to your strengths and make sure you use the expertise available to you in the right places. Ready to Launch! |
| Instructions | |
| Debriefing | <ol style="list-style-type: none"> Now that you have a social media presence make sure you use it: <ul style="list-style-type: none"> You can post or tweet your content, pose questions to your audience, or start a discussion. Be proactive, be social, and do not be afraid to get involved! Write posts, tweets or descriptions that resonate with the audience, reflect your message and encourage sharing and comments. If you use more than one platform, make sure you link them together and cross-post content. If you want your audience to do something do not forget to ask. Inspiring calls to action can make a real difference. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>120 minutes: as a trainer, or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 70 minutes for the group work to have written their scenarios. 30 minutes for debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> Timekeeping is important, as group work can easily go beyond set time. The facilitator should have experience in training planning. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up to 25 participants. |



SESSION 4.

Evaluating a counter-narrative campaign

SESSION-4.1.

Importance of engaging with audiences

Social media sites are designed not only for sharing content but also to interact and debate. The best way to grow your audience, increase levels of engagement and make an impact is to talk directly with your audience; reaching out to people to get your message out there. Although it can be time-consuming, it is important for your social media profiles to be both proactive by consistently posting, liking, or sharing and responsive by commenting and joining discussions.

Getting audiences Involved and engaged

Encouraging an initial response from your audience depends on their interest in the content you are putting out and how you present it. High quality content aimed at the right audience is the most effective way of getting a good response, as well as your will of being involved, and engaged yourself. Have a look at the posts of other campaigns you like and think about why they get a strong response from their audiences. Use the analytics provided on social media and a trial-and-error approach to find out the types of content that your audience most enjoys. Try asking questions about topics but most importantly, participate as much as you can if it fits the campaign: if you are responsive and communicative, then your audiences will too. You can also use the same hashtags as your target audience so that your content appears when they search these terms. Finally, have an inspiring call to action! Tell your audience how you want them to interact with your campaign, what you want them to do next, and crucially why it is important and what difference it will make! It can be anything from [watch this video!](#) Or [join our network](#) to more substantial offline actions. Your call to action should be in line with your goals to maximise the impact of your campaign.

Engaging with replies and dealing with abusive reactions

Engaging with replies depends on your campaign goal and the audiences you are aiming to reach. If you are not looking to engage directly with comments and messages from your audience then it may not be necessary to respond to each and every interaction you receive. Of course, if your goal is engagement then it's best to be active, respond as quickly as possible. Encouraging conversations on your posts can generate greater interest in your content, and also give you an opportunity to interact with your audience or discover if you are not reaching the right audience. Though it is important to remember that a counter-narrative campaign can be challenging and/or controversial, especially if you are aiming to reach people that might hold extreme views. However great your campaign, be aware that you may receive negative responses or in some cases even abusive, threatening, or racist comment. This is a difficult and important issue to consider when beginning a counter-narrative campaign. How you respond depends on your goal, objectives, the audience you aim to reach, and your own comfort with engaging with extreme and abusive individuals online. Thus, before you launch your campaign consider how you might want to respond if this does happen. It is a good idea to establish guidelines so that you know how to respond.

If you plan to engage with people that hold extreme views, then your responses will need to be considered and thought through to avoid engaging in hostile debates in a way that may undermine your message. If you want to start a lively discussion in the hope of turning people away from the path of radicalisation, then you will need to allow and potentially respond to dissenting aggressive comments. Although there is a keyboard between you and the virtual abuser, it can be an uncomfortable and scary experience if you receive a threatening or abusive tweet or message. It is important to remember why you are doing your campaign and to understand that sometimes these things do happen. Not all campaigns will have the same concerns. Abusive interactions could mean your content is reaching the right audience! While that individual may not have appreciated the message, others may have, and perhaps later on the abusive user may re-think about why they reacted in that way. There are a range of responses, tactics you can implement:

Ignore

We are told to ignore provocative comments so as not to fall into the trap and invite more abuse. However, the underlying assumption that a specific user is insincere in their comments and just seeking a reaction may not always be the case. If the user believes wholeheartedly in their comment and is ignored, an opportunity is missed to engage and potentially cause them to rethink, even if only briefly. So, proceed with caution, but do not miss a potentially valuable opportunity to engage with your audience.

Delete

Deleting comments may be necessary if a person is deliberately trying to bait the online community and is aware that their actions are antisocial. It may also be appropriate if the comment is truly offensive and likely to upset and discourage other users. If a comment comes from a user who is sincere in their communication, silencing their view may actually further alienate this individual, who may already feel marginalised or frustrated. Too much censorship can undermine your credibility over time if you appear to be entirely unwilling to engage with dissenting opinions. Purely abusive, violent, threatening, or racist comments can be removed on all the major social media platforms, limiting the influence they have on conversations on your campaign. It is advisable to report, flag or block users who are consistently causing trouble, but ideally this should be a last resort.

Engage

There is evidence to suggest that engaging with individuals who write provocative comments online can be effective at making them desist and even change their point of view. It can be most effective when a wide community contributes to condemning certain extreme comments. There are some important points to keep in mind before engaging: Try and be sure a user is sincere in their comment and not just trolling the discussion. If a comment has upset you, take a moment to regain your calm before responding. Never respond in anger! If you do engage, be sure you have the time to see the discussion through to the end. Be sure about any facts you cite; you might be called out for not fact-checking if you are not careful!

SESSION-4.2.

Engaging and dealing with audiences

| | |
|------------------------------|---|
| ACTIVITY | EXPERIMENTING & PRACTICING WORKSHOP |
| Approach | Experiential learning |
| Purpose | This workshop encourages learners to use skills in a practical way and provides them with a safe environment in which to try out new things before putting them into practice in the real world. The aim is to explore the mechanisms, techniques, approaches used in getting audiences both involved and engage with the campaign's content and how to engage with replies and dealing with abusive reactions. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff.. |
| Learning goal | <ul style="list-style-type: none"> empower learners with critical skills and techniques used to deal and engage with a counter-narrative campaign's audiences. strengthen the learners' skills in using the participant-centred interactive learning activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> improve learners' critical skills and techniques used to deal and engage with a counter-narrative campaign's audiences.. develop learners' knowledge to engage with replies and to analyse, interpreter, and deal with abusive reactions. strengthen learners' training skills in using the participant-centred interactive learning activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> learners can apply critical skills and techniques used to deal and engage with a counter-narrative campaign's audiences.. learners are able to engage with replies and to analyse, interpreter, and deal with abusive reactions. learners are able to use participant-centred interactive learning activities in their work or practices. |
| Instructions | <p>TASK-1: GETTING AUDIENCES INVOLVED AND ENGAGED</p> <ol style="list-style-type: none"> Encouraging an initial response from your audience depends on their interest in the content you are putting out and how you present it: <ul style="list-style-type: none"> Have a look at the posts of campaigns you like and think about why they get a strong response from their audiences. Use the analytics and a trial-and-error approach to find out the types of content that your audience most enjoys. Try asking questions about topics, and participate as much as you can: if you are responsive and communicative, then your audiences will too. You can also use the same hashtags as your target audience so that your content appears when they search these terms. |

| | |
|---------------|--|
| | <p>TASK-2: ENGAGING WITH REPLIES, DEALING WITH ABUSIVE REACTIONS</p> <ol style="list-style-type: none"> Engaging with replies depends on your campaign goal and the audiences you are aiming to reach, and it is important to be aware that you may receive negative responses or in some cases even abusive, threatening, or racist comment, in this case, you can: <ul style="list-style-type: none"> IGNORE: this might not be a good option. If the user believes in their comment and is ignored, then an opportunity to engage and potentially cause them to rethink, even if only briefly is missed. DELETE: this may be appropriate if the comment is truly offensive and likely to discourage other. However, if a comment comes from a user who is sincere in their communication, silencing their view may further alienate this individual, already feeling marginalised, or frustrated. ENGAGE: There is evidence to suggest that engaging with individuals who write provocative comments online can be effective at making them desist and even change their point of view. This can be most effective when a wide community contributes to condemning certain extreme comments. |
| Debriefing | <ol style="list-style-type: none"> The discussions can focus more on participants' view on engaging with replies and dealing with abusive reactions. The discussions should reflect the right to freedom of expression and human rights violations by advocacy of hatred. Then, discuss the importance of having an inspiring call to action! Telling the audience how they can interact with the campaign, what they can do next, and why it is important and what difference it will make! The call to action should be in line with the goal to maximise the impact of the campaign. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>120 minutes: as a trainer, or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 70 minutes for the group work to have written their scenarios. 30 minutes for debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> Timekeeping is important, as group work can easily go beyond set time. The facilitator should have experience in training planning. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up 25 participants. |

SESSION-4.3.

Importance of campaign's evaluation

Counter-narrative campaigning, like any other practices, gets easier the more you practice. To progress need to understand what we are doing right, but also where we could do better. The chances are you will not get absolutely everything right the first-time round. Reaching specific audiences online, takes time to figure out what work best for your campaign. Although today there are more and more counter-narrative campaigns appearing online, it is not always that clear what the impact of these campaigns might be. Tracking, measuring, and evaluating a counter-narrative campaign helps build on existing best practice in this dynamic and emerging field, which is crucial to maximising the potential impact of future campaigns. Evaluating the success of a counter-narrative campaign is not always that easy. It can be difficult to know if the people you are reaching are the right audience, if your message is having its desired effect, and if you met the overall goal and objective of your campaign.

Hence, the key is to make sure you include smaller, more measurable objectives that contribute to the overall goal. By clearly defining your objectives you can measure whether your campaign is working and having the impact you intended. Monitoring and evaluating your campaign are therefore crucial, not only while your campaign is running but also once it has finished. Any insights into how you are doing can be used to adjust aspects of your content or tactics to ensure you meet your objectives. When you have finished a campaign, you can assess whether you achieved your goals and where you might improve next time.

Analytics

Everyone leaves trails of data online when they use the internet, and many of the social media platforms offer analytics services which automatically collect and anonymise some of this data. If you are using advertising, then you will have access to even more data. This analytics data can help you understand how people are interacting with your social media profiles, websites, posts, ads, or campaign content.

Metrics

Different platforms offer different types of data or metrics. There are a vast range of different metrics that can help you understand who you reach, how well you engage your audience, and the impact your campaign is having. These metrics can be broken down into three types:

1. Awareness Metrics

Awareness: metrics that indicate the number of people reached by a campaign (e.g., *impressions, reach or video views*) and demographic information (e.g., *age, gender, or geographic location*) that provides insights as to whether the right audience was reached.

Awareness metrics capture how many people were exposed to your campaign, how many people viewed your content, who these people are and where they are from. Below are some of the most common awareness metrics, although the definitions of each can vary slightly between platforms:

- **Impressions** occur when your post or ad appears on someone's screen, either in their news-feed or an advertising column.
- **Reach** is the total number of people that received an impression of your post or ad on their screen or news-feed. Your total reach could be lower than the number of impressions if some people saw your post or content more than once.
- **Impression frequency** is the number of times an individual person saw your ad or post over a certain period time. If you are using ads this can be useful to figure out if you are spending too much too quickly, or whether your targeting criteria is too specific and as a result you are repeatedly bombarding the same people with your posts.
- **Views** refer to the number of times a video is watched or played.
- **Clicks** are the number of times people have clicked on your ad or a link in your posts.

Awareness metrics also include demographic and geographic location data that allows you to see *self-reported ages, genders, locations, and languages of your audience, as well as many other metrics such as occupations or interests*, although again this varies by platform. This data helps you understand whether you are reaching the intended audience with your campaign. Demographic and location data will not however reveal individuals within your audience. For example, although Google Analytics enables demographic data to be collected on certain users, it also applies limits on the availability of age, gender, and interests' data under certain circumstances. A threshold may be applied to prevent the possibility of inferring the demographics or interests of individual users. If this threshold is not met, then some information is withheld for that category resulting in an incomplete picture of the data.

2. Engagement metrics

Engagement: metrics that show how much people interacted with a campaign's content, social media account or websites, including video retention rates, numbers of likes, comments, or shares).

Engagement metrics tell you how often audiences interacted with your campaign, and the quality of those interactions. This could simply include *number of likes, comments, or shares that your posts, content, or ads received*. Engagement metrics are important because they show you whether people that saw your content were interested in your campaign and provide an indication of whether your campaign's message and tone was effective. They can give you an indication of how attractive your posts are or how compelling your content is, and whether they resonate

with your audience. Hence, engagement metrics are considered more valuable than reach metrics as it is easier to get people to see your posts, ads, or content, but more difficult to get your audience to engage with them. Though different platforms have different metrics for engagement:

- **Facebook** focuses on likes, shares, comments, link clicks and page likes from promoted posts, adverts, and videos;
- **You-tube** focuses on comments, likes, and dislikes on videos; and
- **Twitter** focuses on re-tweets, favourites, media clicks from, and replies to, promoted tweets.

There are also different types of engagement metrics specifically for video content, such as viewer retention or drop-off rates that will tell you how much of your video viewers watched, and at what point they decided to stop watching. This can inform future content design by highlighting uninteresting parts of a video that can be changed, or by encouraging the production of a shorter, more engaging video.

3. Impact Metrics

Impact: metrics that help you determine if you were able to meet your campaign goal. These will vary depending on what you originally set out to do. Depending on the type of campaign and your audience, this could be evidence of prompting discussions, critical thinking, and sustained online engagements around violent extremism, or signs that the intended audience is reaching out directly for support.

Even though there are numerous metrics which can be useful to measure how many people were reached and engaged by a campaign, understanding the impact it has on an audience's opinions and behaviour remains a challenge. The anonymity that the internet and social media platforms provide makes it difficult to know exactly who the campaign's audience is, and how they are reacting to it on an individual level. One way to do this is to conduct a qualitative analysis of comments and discussions, looking at what your audience said about your campaign or content. Did your content or any discussions that followed change their opinions, attitudes or even behaviours in an observable way? Counter-narrative campaigns are designed to illicit a reaction in their intended audiences, and coding or categorising comments or sustained engagements can provide a valuable insight into the topics users were most likely to engage with.

Sustained engagements are ongoing interactions between audience members or campaigners themselves. This could mean someone making multiple comments or replying more than once in a discussion or getting in touch with the campaign through a direct private message. Sustained engagements are either:

1. **Constructive:** where someone comments more than once in a positive manner in a conversation about the content or campaign.
2. **Antagonistic:** where someone repeatedly disputes or dismisses the content or campaign, to other users or expresses extreme views or offensive slurs.

Remember that measuring the impact of online counter-narrative campaigns, whether they are actually changing people's opinions or behaviours, can be difficult and often is not conclusive. Whichever metrics you decide to focus on, the big question is how they help you understand whether you met your objectives and goals. For some campaigns which are targeted further upstream at prevention or education, simply reaching more people, and more people engaging with the content could be used as a measure for impact. However, for more downstream campaigns that are focused on intervention, high awareness and basic engagement metrics may not necessarily represent success. Sustained engagements and qualitative analysis of comments or messages provide a clearer picture of impact.

- **For example,** if your campaign was about reaching a very specific audience, then reaching 100,000 people is not necessarily a good result if they are not the right people! It is important to combine awareness, engagement, and impact metrics to help tell the true story of your campaign.
- **For example,** if your campaign was intended to reach a specific age group in your area, you can use demographic awareness metrics to show you whether you were successful. Engagement metrics will then help you determine whether those you reached were interested in what your campaign had to say. Finally, impact metrics will help you decide whether your campaign appeared to have a lasting effect on those you reached and engaged.

Trusting analytics data

Most analytics tools are relatively trustworthy and rarely make mistakes, but every now and then you may come across something that does not look quite right or appears too good to be true. These services are not fool-proof, so it can often be worth spending a bit of time looking into anything suspicious to make sure it is correct, and that you have interpreted the potential implications correctly. It is also important to be aware that some platforms do not reveal how exactly they define or log certain metrics. Therefore, some statistics can be misleading and not tell the true story, so make sure you understand what each metric you use represents. For example, if a video-based platform classified a "view" after someone has seen only a second of the video, and every viewer did this, then you may not have had the impact you initially thought when you received **100,000 views**. Do not be put off using analytics. Just be careful how you use them! Make sure you know exactly what each metric represents and qualify and contextualise each statistic you use so that you do not misunderstand or misrepresent the impact of your campaign.

Other ways to evaluate a campaign

You may also want to look at other indicators of the impact your campaign has had. There are many ways to do this, from conducting interviews, surveys or focus groups with your audience, to looking at the tone of separate discussions among your audience on social media while your campaign is running. If your campaign was the launch of a new initiative, or an attempt to raise awareness, then you could consider tracking the traditional media coverage you receive, and then look at the content of discussions on online news articles about your campaign.

| CAMPAIGN MAP | |
|---------------|---|
| Theme | |
| Context | Explain the problem; the extremist narrative or hate speech situation that your campaign seeks or needs to address: is it an unmet need (social change) or unfilled gap (behavioural change). <i>1000 Characters max.</i> |
| Audiences | Describe your target audience (actual work or role in the community, factors favouring or limiting them to address the context, life experience, and characteristics: age, gender, etc.). Further, describe where and on what your targeted audiences spend time on online. <i>1000 Characters max.</i> |
| Impacts | Explain the campaign longer-term result or impact (by addressing this context, what is the ultimate social or behavioural change your campaign seeks, or aims at contributing to). <i>1000 Characters max.</i> |
| Evaluation | Describe how your campaign will use and integrate Awareness metrics, Engagement metrics, and Impact metrics in order to determine whether the campaign's goal and objectives are being met or not. These will vary depending on what you originally set out to do and the type of youth campaign. <i>1000 Characters max.</i> |
| Dissemination | Explain the step or the type of activities you will use to create visibility and further spread the campaign among other relevant stakeholders in the targeted community. <i>1000 Characters max.</i> |

| | |
|-----------|---|
| Platforms | Describe the social networks or platforms your campaign will use to reach to the targeted audiences. Is this where the targeted audiences spend their time on online. <i>1000 Characters max</i> |
| Medium | Describe the medium you will use to package and deliver your message. Explain the process and the step you will take to produce this medium, is it online or offline. <i>1000 Characters max</i> |
| Message | Write your message. How it is linked or connected to the extremist narrative or hate speech situation that needs to be addressed. Does your message include a call to action, and if so, is the call to action linked to the campaign's goal. <i>1000 Characters max</i> |
| Outcomes | Outline the campaign's overall goal (by addressing the situation, what is the expected medium-term result or outcome on the targeted audiences. This is the expected change in terms of their knowledge, skills, or attitudes). <i>1000 Characters max.</i> |
| Outputs | Explain campaign's objectives (by addressing the problem, what are the expected immediate results or outputs in terms of number of people you want to reach and engage with, number of posts, flyers, videos, or other materials you want to produce) <i>1000 Characters max.</i> |
| Inputs | Explain the resources, tools or materials, invested in your counter-narrative campaign planning, design, delivery, and evaluation: the technical assistance, products, budget, infrastructure, training, skills, time, provided services, etc. <i>1000 Characters max</i> |

SESSION-4.4.

Bringing it all together, ready to launch

| | |
|------------------------------|--|
| ACTIVITY | PLANNING FOR APPLICATION WORKSHOP |
| Approach | Experiential learning |
| Purpose | This session applies planning for application workshop activities that provide a stimulus for implementing and utilising new learning outside the workshop context to increase the likelihood of transferring skills. The goal is exploring main elements of the counter-narrative campaign map and the concept or the logic behind each element. |
| Audience | A variety of audiences: youth activists, youth educators, or trainers, and other civil society leaders, rights defenders, volunteers, or staff. |
| Learning goal | <ul style="list-style-type: none"> empower learners with critical skills to develop and interpret a counter-narrative campaign's map and the logic behind it. strengthen the learners' skills in using the participant-centred interactive learning activities in their work or practices. |
| Learning objectives | <ul style="list-style-type: none"> improve learners' critical skills to develop and interpret a counter-narrative campaign's map and the logic behind it. develop learners' knowledge to analyse and present a counter-narrative campaign's map and the logic behind it. strengthen learners' training skills in using the participant-centred interactive learning activities in their work or practices. |
| Results at the outcome level | <ul style="list-style-type: none"> learners can apply critical skills to develop and interpret a counter-narrative campaign's map and the logic behind it.. learners are able to analyse and present a counter-narrative campaign's map and the logic behind it. learners are able to use participant-centred interactive learning activities in their work or practices. |
| Instructions | <p>TASK-1: DEVELOPING A CAMPAIGN MAP</p> <ol style="list-style-type: none"> In their small groups, handout the campaign map to each group and ask them to prepare their campaign map on how they are going to implement their counter-narratives campaign and reach to the targeted groups. Then, ask each group to choose a facilitator. Each table is hosted by a facilitator who introduces their campaign map. The facilitator will present the campaign map to the members of another group. Other groups will be the interested parties or potential partners. At this point, the task of the facilitator is to pitch their campaign map, and then present the help they would need in terms of resources, materials, tools, partners, or financial support to effectively implement their counter-narrative campaign. |

| | |
|---------------|--|
| Instructions | <p>After each group has finished developing their campaign map and selected their facilitator; the exchange starts by each group members visiting tables of other groups:</p> <ul style="list-style-type: none"> For each round, the facilitator remains at the table and members from another group come, and then previous members go to the next table. The facilitator welcomes new members and briefly pitch their campaign map. After rounds of discussions based on the number of tables, all groups have pitched their campaign map. <p>TASK-2: ANALYSING A CAMPAIGN MAP</p> <ol style="list-style-type: none"> Ask participants to go to back their small groups and ask them to adjust their campaign map based on the notes taken by their facilitator while pitching to other groups' members. While analysing those notes, ask each group to focus on inputs by considering education resources, materials, tools, or budget, time, or people that might be needed to run their campaign. After discussing campaign's inputs, ask each group to elaborate their campaign map by focusing on: <ul style="list-style-type: none"> The tittle, goal, objectives, message, medium, and campaign's evaluation metrics. |
| Debriefing | <ol style="list-style-type: none"> In the bigger group, ask each small group to present their campaign map: <ul style="list-style-type: none"> Randomly select a 3-jury member to examine and evaluate the campaign map of current group based on the link between the goal-objectives, and message-medium. How likely would the campaign measure its contribution to the desired social change based used evaluation metrics. |
| Logistics | <ul style="list-style-type: none"> Flip-chart paper, large sticky notes, markers, and a tape. A wall with enough space to attach several sheets of flip-chart. |
| Required time | <p>180 minutes: as a trainer, or a facilitator, you should expect to spend:</p> <ul style="list-style-type: none"> 20 minutes on giving instructions to the participants. 130 minutes for the group work to have written their scenarios. 30 minutes for debriefing at the end of the activity. |
| Challenges | <ul style="list-style-type: none"> Timekeeping is important, as group work can easily go beyond set time. The facilitator should have experience in training. |
| Adjustments | <ul style="list-style-type: none"> The activity can be adapted by adjusting the questions to the context in which the training takes place. This activity works best with small groups of up 25 participants. |



Edition: © 2021 Counter-narrative Campaigns Development

Copyright: All rights reserved.

Publisher: TERRAM PACIS Editorial.

Reference nr.: TPOER-004-MCCD/03-APR-2021.

All requests to reproduce this guide, should be addressed to:



editorial@terrampacis.org