Working with the Media for Social Change

3-day Training

# Description

What do non-profits and media organisations have in common? Understanding how to work collaboratively with the Media is fundamental to getting non-profit messages and calls to action disseminated to wider audiences. In recent years it has become even more important that non-profits and media organizations strategically engage in collaborations to amplify relevant messages and direct efforts to social causes. Media can be a key conduit for communication with a broad cross-section of stakeholders and communities, which is why working with media can be crucial to building public support and reinforcing positive norms and values. Civil society must build and maintain engagement with media institutions given their potential power as agents of large-scale social change.

During this training, we will provide context to understand the media landscape and the different possibilities of collaboration between these sectors. Our training will cover practical tactics for successfully working with the media on issues of social change. Since the media can either bolster or undermine your progress, your organization must develop a sustainable NGOs-media partnership and collaboration for social change and our training can help set you on the right path. This training will also provide a guideline for developing a collaborative strategy between the sectors and go over some of the most relevant challenges. After this training, we hope that both the development sector and the media organizations recognize the potential this collaboration must help in facilitating bridges of co-creation between sectors.

# Learning Objectives

After completing this training, you will be able to:

* Shift your mentality and understand the media industry and its roles in SDGs delivery
* Understand how to work with media organizations successfully and sustainably
* Define your media engagement goals and map media actors and their influence
* Develop a collaborative creative strategy
* Explore successful case studies of media collaboration and mutual capacity development
* Understand the risks of working with media and social media

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# Module 1: Media Engagement Goals or why work with the media?

## Introduction to the Media Engagement Strategy

Welcome to our training on how to work with the media for social change. During this training, we will present 5 models for media engagement strategies, tools for conducting a media landscape analysis, and three possible paths for making that collaboration happen. This will allow you to draft an outline of a strategy for collaboration with the media sector. To begin, we introduce to you the steps we will take to draft this strategy outline.

## Step 1: Define the right Media Engagement Goal

This step is about understanding the different reasons that an organization working in the development sector can have when seeking to work with media organizations. We must depart by having clarity about what we are looking to achieve by working with the media. In this step of the training, we go for the model for Media Engagement Goals and explore the potential of this collaboration. KPIs are defined in this section.

5 models for media engagement goals:

* + Communication
  + Fundraising
  + Accountability
  + Media Development
  + Common Development

## Step 2: Conduct a Media Landscape Analysis

This step is about understanding the media landscape of the context we want to operate in. A holistic approach to understanding the media landscape is provided.

Conducting a full-scope media analysis takes time so this approach is aimed at providing an overview of different aspects to consider. We start by outlining the laws, regulations, and institutions relevant to review. After providing a base to understand what ‘media’ means, we will focus on identifying the media actors of our context and conducting a power/interest analysis to define which of the media organizations is best to work with depending on our MEG (Media Engagement Goals).

* + Understand the media landscape from a holistic perspective
  + Identify the media actors in the context
  + Select the right media to work with (power/interest grid tool)

## Step 3: Decide on the best Strategic Media Alliance

This step is about grounding our strategy, we provide three options for selecting the best strategic paths. The three options outlined here are in line with the MEGs in the hopes of allowing clarity and direction in the collaboration. We will also share some tips & best practices for each. The three options are:

* + SMA1: Disseminate and reach
  + SMA2: Content co-creation
  + SMA3: Partnerships: mutual capacity development

Similarly, we have created a canvas with a breakdown of the steps and questions you need to fill out/answer. During the training, we will discuss case studies, analyse examples, and work on assignments to fill out the canvas.

# Working with the Media CANVAS

|  |  |  |
| --- | --- | --- |
| Media Engagement Goals | | |
| 1. Define a Media Engagement Goal. | 1. Identify the Key Performance Indicators (KPIs) you will use to evaluate your MEG. | 1. Identify the main resources required to carry out this proposal (financial, human/ skill-based resources, technology, etc.). |
| Media Landscape Analysis | | |
| 1. Identify any laws, practices, and social norms relevant to your work (censorship, journalistic regulation, online harassment policies, etc.). | 1. Identify the media actors you can potentially work with. (Up to 10)  * Select one media organisation to work with based on your MEG. | 1. Do you need to outsource work to analyse your data?      * Potential collaborators |
| Media Engagement Strategy | | |
| 1. Dissemination & reach  * Purpose of the outreach * Target audience * Message * Timeline | B) Co-creation of content     * Core message * Target audience * Type of media * Channels/platforms | C) Partnering up     * What will you do together? * What is the timeline of the project? * What are the expected outcomes? |

# Going Digital!

The turn of the digital era is rapidly transforming the world around us. The past few decades have seen a revolution in how people access, consume and share information. The internet is now within the reach of approximately 4.66 billion people - 59.5 per cent of the global population[[1]](#_ftn1). The rise of digital media has changed and expanded how we communicate, interact, learn, and behave in the world. This transformation has also impacted the resources and capacities that organizations need to manage. Both the development sector and the media world have been affected by it and thus, our work relies on understanding the potentials and risks of this digital era.

For example, in the US, the internet crushes traditional media, the total estimated weekday circulation of U.S. daily newspapers was 55.8 million in 2000 and dropped to 24.2 million by 2020 (Editor & Publisher and the Pew Research Centre). The same trend is happening everywhere. This is why a great number of traditional media have been adopting the ‘digital first’ or ‘digital only’ approaches to provide more digital products and services to their audience. On another hand, global NGOs/CSOS are increasingly using social networks, 93% of NGOs worldwide have a Facebook Page, 77% of non-profits worldwide have a Twitter Profile and 50% of NGOs worldwide have an Instagram Profile (Global NGO Technology Report).

The international development sector, that is; NGO (non-governmental organization), CSO (civil society organization), CBO (communities-based organization), and NPO (non-profit and not-for-profit organizations)[[2]](#_ftn2), is adapting to this change by developing digital strategies and solutions, coming up with innovative digital interventions and researching ways to establish a stronger presence in the digital space. The world offers us another platform of action to engage in social change: the digital holds the potential for cooperation, dialogue, and community building beyond borders.

For the media world, this change disrupted how information was produced and shared, opening spaces for content creation in a decentralized manner. It also provided a lot of information on how people behave digitally, from engagement to common practices. This flow of data has allowed the media to keep track, analyse, and develop strategies for their content and their audiences. For both worlds, this shift brings both risks and possibilities, especially within our efforts to heal social wounds, repair our structural conditions of inequality and ensure better futures for our communities.

As we have seen in the last decade, social media platforms -like Facebook, Twitter, Instagram, TikTok, and Clubhouse-, have great potential to gather people and hold spaces for civic engagement, this, however, has not come without risk. The influence of power structures within media has made it imperative that we develop critical strategies to fact-check information, ensure inclusivity within media representation, and safeguard spaces for common decision-making. As the chief digital officer of UNDP Robert Opp said: “it is clear now more than ever that digital has become a fundamental part of the development paradigm (…) building inclusive and ethical digital societies is not a choice, it is imperative”.

## Common challenges and potentials

The media world and the international development sector (NGO&CSO), encounter similar challenges in the process of digital transformation such as the digital divide and privacy violations. One main challenge is the spread of propaganda, misinformation, and fake news, which can polarize public opinion, promote violent extremism and hate speech, and, ultimately, undermine democracies and reduce trust in the democratic processes. Both sectors need to learn from each other and collaboratively tackle those issues.

This collaboration already takes place, especially in situations of conflict, humanitarian crises and natural disasters. In the past two years alone, we experienced this on a global scale with the COVID-19 pandemic. Media initiatives that provide essential information to people in danger are often supported by NGO&CSOs, the same goes for initiatives that can help reduce conflict, build peace, and provide disaster relief. In recent years this symbiotic relationship has been scaled up to almost all public areas, like climate change, poverty reduction, and gender equality. From tips, logistics, analysis, and critical feedback, both the media and the development sector can tremendously benefit from this collaboration with all digital technologies available.

On the media side, due to financial constraints and the levels of competition in the market, media outlets can benefit from NGO&CSOs in getting the powerful, fact-checked, and researched stories that will impact common discourse. It can also be beneficial to have development sector partners who can provide feedback and procedures for safety and security.

Parallelly, the development sector is exponentially increasing the volume and voices of important topics via social media platforms, and it’s becoming apparent that the management of these platforms requires strategy and resources. This sector is also becoming more editorial, producing, and sharing more content, so developing digital communication strategies would provide a wider reach and more meaningful impact. Overall, digital media literacy skills are growing within this sector and with it the potential for intervention and actions for social change.

Let’s see some of the positive impacts the digital turn has had in both sectors

The positive impact of the digital turn on the development sector

* + Digital interventions
  + Stronger presence in digital spaces
  + Alternative platforms/ for social change

The positive impact of the digital turn on the media sector

* + User-generated content (UGG)
  + Data to understand human behaviour
  + Alternative engagement strategies
  + Digital strategies: content creation and targeting of audiences

Examples of successful collaborations between the sectors:

* + <https://www.crisisgroup.org/global/working-together-ngos-and-journalists-can-create-stronger-international-reporting>

The power of social media

The rise and popularization of smartphones around the globe have had a significant impact on how media is produced and consumed; according to research, the current number of smartphone users in the world is 6.648 billion, which means 83.7% of the world’s population. Beyond calling and texting, these platforms have diversified and expanded how we communicate, share, store, and create information. Social media can be understood as a form of digital communication in which users create online profiles (individual or community) to search, share, communicate, and create content.

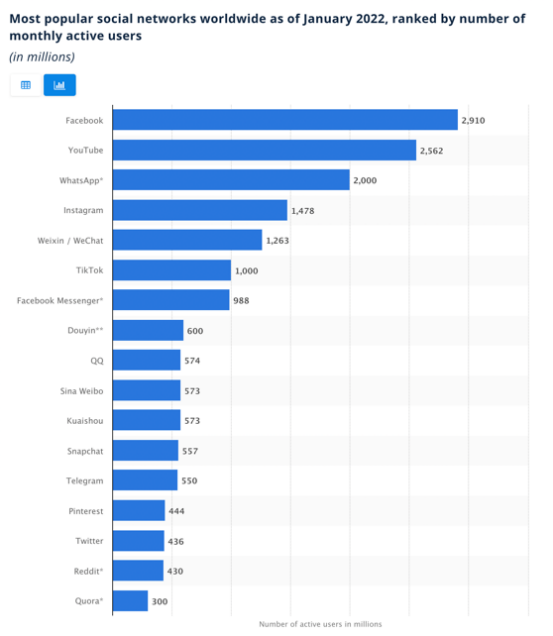


Figure 1 - this table shows the most popular social network as of January 20233 and is ranked by monthly active users in millions. The Top 5 are: Facebook, YouTube, Whatsapp, Instagram, WeChat, TikTok

\*text: most popular social networks worldwide as of January 2022, ranked by number of monthly active users (in millions)

Thinking about the media landscape, it is interesting to notice how this list is predominantly comprised of big US companies. As one of the ‘big five’ tech companies in the US (Amazon, Apple, Meta, Microsoft, Google), Meta is the parent organization of Facebook, WhatsApp, and Instagram. YouTube is owned by Google, whose parent organization is Alphabet Inc. However, there is an increasing proportion of platforms that originated from China over the years, such as Weixin/WeChat (international version of WeiXin, equivalent to a combination of Facebook and WhatsApp), TikTok (short video platform, an international version of Douyin), Douyin, QQ (mainly used for instant messaging), Sina Weibo (equivalent to Twitter), Kuaishou (short video platform).

We can also notice through data analysis, how the media landscape keeps on changing. In 2021, TikTok overtook Facebook as the most downloaded social media app in the world. This is important information to consider when thinking about target audiences or types of content.

One of the most distinct characteristics of TikTok, compared with YouTube or Facebook, is that it only hosts a variety of short videos with durations from 15 seconds to 3 mins. This signals a shift in the ways that we consume information and the frames or restrictions of each platform.

## Potentials & Risks

Social media, as a form of digital communication, emerged in early 2000, and since then, controversies around its potential, risks, and responsibilities have been constant. As digital platforms depend on their users to create content, social media has the potential to become a space where information can be shared and discussed publicly. As a communication platform, it also hosts a space where discussions can be held and archived for the public interest; for example, many local governments and organizations often have social media profiles where citizens can reach out to voice their concerns or ask for assistance. As such, social media can play a powerful role in the collection, sharing, and facilitation of important information.

However, even when the users are creating the content posted on social media, how this content is distributed and filtered is often determined by the interest of the media mandates, which consciously or not, can have serious political implications. We see for example how the power of those big tech companies has happened without proper consideration of data privacy or public policies around moderation and censorship. Spreading fake news, disinformation and hate speech; mishandling of data privacy; promoting fragmentation, polarization, and extremism, are just some examples of the risks of social media.

For example, internal research leaked in 2021 showed that Instagram APP makes body issues worse for teenage girls and damage their mental health, Facebook knew Instagram is toxic for teen girls but kept the research secret.[**[3]**](#_ftn3)

Another emerging problem in today’s politics is social media site censorship. The big techs, moderating content, make editorial decisions by removing content with which they disagree. The censorship of certain social media content is proving to be a challenge across the globe for NGOs working to provide information on sexual health and family planning.[[4]](#_ftn4)

## Social media & social change

Social media presents both opportunities and challenges for organizations that want to be involved in social change. Besides mandate control and editorial censorship, one of the challenges is that new media technologies and their accompanying attention economy have accelerated the news cycle in most jurisdictions. This means that once a relevant issue is trending, non-profits must react quickly if they want their point of view to be heard.

On the other hand, with the requisite in-house capacities and programmatic focus, NGO&CSOs can now go directly to the audience by setting up their own social media pages and channels. Content production and high levels of interactivity are benchmarks of these types of platforms. Over the years, we see more and more global NGOs and CSOs using social media for social change. 93% of NGOs worldwide are on Facebook, 77% on Twitter, 56% on LinkedIn, 50% on Instagram and 28% on YouTube.[[5]](#_ftn5)

One of the main problems we identify is that most NGO&CSOs use social media in basic ways, mainly for branding their organizations, leaving behind the possibilities for social interactions, networking, and community building. This is understandable since many organizations have limited capacity and resources, so often communications departments are small and have no digital strategies. But for sustainable development in the longer term, we suggest NGO&CSOs prioritize digital transformation on social media to unleash its full potential as an alternative civil space for a higher purpose, such as awareness raising and policy change. Some of the uses of social media can be:

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* **External communication**: building brand awareness and reputations, increasing visibility of their project/programs, building positive public relations (PR) and media relations.
* **Recruitment**: recruiting new talents, including full-time, part-time and volunteers.
* **Partnership building**: informing, interacting, and networking with diversified stakeholders on social media to build a stronger partnership in the digital space.
* **Fundraising**: conducting fundraising activities and campaigns to attract online donations or generate other types of online income.
* **Awareness raising** informs social media users about a topic or issue to influence their attitudes, behaviours and beliefs towards the achievement of a defined purpose or goal.
* **Service delivery/referral**: providing services directly via social media such as e-health consultation or referring social media followers to access offline service provision organizations.
* **Advocacy**: conducting social media activism campaigns or other activities to make collective claims on a target authority, in which civic initiators or supporters use social media.14

## Social media: risks & potentials

Potentials

* + Space where information can be shared and discussed publicly
  + Discussions can be held and archived for public interest
  + Collection, sharing, and facilitation of information

Risks

* + 'Big tech' unaccountability and non-transparency of its algorithms
  + Lack of consideration of data privacy
  + Lack of public policies around moderation and censorship
  + Spread of misinformation, fake news, and hate speech
  + Promoting polarization

## Media as an actor to support Sustainable Development Goals

Media can be a critical actor in ensuring public access to trustworthy information and protecting the fundamental freedoms of people. Under national legislation and international agreements, the 2030 Agenda for Sustainable Development[[6]](#_ftn6) has stressed the need for developing media content and channels that ensure access to relevant information to build better foundations for societies. Media is not only just an instrument to create awareness about the SDG agenda but can also play a crucial role in its implementation. Providing citizens with access to information (SDG target 16.10) is an essential requirement in this regard.

Independent, pluralist media enable citizens to have access to information and subsequently build well-informed, critical, and resilient citizens that are empowered to shape their development and to participate, advocate and monitor just and democratic societies regarding their governments.

To understand media’s key role in sustainable development, the United Nations – which set the 17 SDGs in place – formed the SDG Media Compact back in September 2018. Since then, the UN agencies have insisted on developing meaningful collaborations between the media and the development sectors specifically on SDG topics. In this regard, media engagement has been identified as a priority for policies and civil programs; engagement and active participation and co-creation are indispensable for making progress on inclusive governance, peace-building and sustainable development. To offer a better perspective on the potential roles that media can play in the SDGs delivery, let’s see some concrete possibilities.

* **Facilitate localization**: acting as a mirror of society, the media can support the SDGs localisation by identifying the SDGs gaps, reflecting on the status, contextualising the social problems, and highlighting the SDGs goals which need to be prioritised etc.
* **Channel information**: as an information ‘provider’, media can increase the visibility of SDGs and allow people to the goals, targets, and their relevance. Media can also highlight the efforts organizations are making both at national and local levels, rising the visibility of civil societies and NGOs and helping to brand and improve their reputation. Finally, media can disseminate the findings of NGO&CSOs; from follow-up and review processes to mobilising people, broadening their engagement in SDGs and upholding the marginalised voices of the most vulnerable communities.
* **Knowledge co-creation/Education:**media can facilitate conversations that contribute to building critical knowledge. This can catalyse citizens’ empowerment and mobilize grass-root efforts of social change.
* **Accountability:** media can be a powerful tool for promoting inclusive governance and accountability concerning government actors; from highlighting powerful stories, updates on government decisions, and spaces for public debates and discussions between citizens and their government. The role of media is essential to ensure the engagement of social actors in processes like policymaking and governance.
* **Cultural exchange:**media can serve as an ‘enabler’ to promote a culture of peace, openness and inclusiveness, the media can change the cultural norms that already exist and are valid for a long time and the changing attitudes of society itself.
* **Service demand:** media can connect communities to service providers of digital technologies and open channels for citizens to create and claim digital rights policies.

## [Case Study: The Guardian on gender rights](https://www.theguardian.com/global-development/womens-rights-and-gender-equality)

As a media organization "The Guardian" has developed a section of their information dedicated to sharing stories and leads of people and organizations dedicated to achieving gender equality and pushing forward on women's rights. As the best example of quality journalism, The Guardian has developed a specific content sub-category on women's rights and gender equality under their content category 'global development' supported by the Bill and Melinda Gates Foundation to stimulate news and opinion generation on sexual rights issues happening globally.

# Media engagement goals

As we have mentioned before, NGO&CSOs traditionally have engaged with media for external communication, such as branding and building public relations. Usually, this approach for branding centres around efforts of channelling information to media via a press release, newsletter, contracting PR agencies, or inviting media to participate and report its on/offline activities. However, branding-oriented media engagement has become more problematic and less effective over the years. The branding approach is too focused on showcasing the organization’s vision without realizing that the content they use to do so might not be appealing to media organizations or their audiences. Besides, as we have exposed in the course, the potential for the development sector to collaborate with media organizations goes well beyond branding.

Thinking about the different opportunities, we have structured a list of possible engagement goals, or ways in which media/NGO&CSOs collaborations can direct their efforts. We categorize here five types of media engagement models based on the level of effectiveness and intensity of interactions and collaborations with media. Each one has specific intentions and different key performance indicators you can use to measure and monitor the impact of the desired goal. Please be aware that many times the collaboration might happen through a mixed model, the best route for the collaboration will depend on your desired impact and objectives.

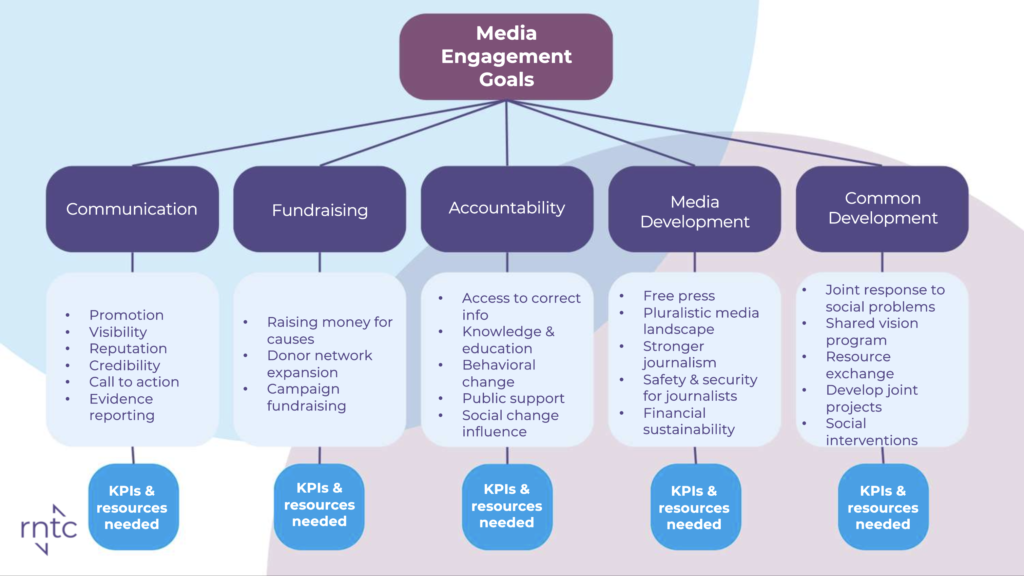


Figure 2 - this diagram shows an overview of the 5 media engagement goals we will use for our strategy, these are: Communication, Fundraising, Accountability, Media Development, Common Development. Each of them has specific purposes and specific KPIs.

# Media Engagement Goals

## Communication

* + Promotion
  + Visibility
  + Reputation
  + Credibility
  + Call to action
  + Evidence reporting
* KIPs & resources needed

## Fundraising

* + Raising money for causes
  + Donor network expansion
  + Campaign fundraising
* KIPs & resources needed

## Accountability

* + Access to correct information
  + Knowledge & education
  + Behavioural change
  + Public support
  + Social change influence
* KIPs & resources needed

## Media development

* + Free press
  + Pluralistic media landscape
  + Stronger journalism
  + Safety & security of journalists
  + Financial sustainability
* KIPs & resources needed

## Common development

* + Joint response to social problems
  + Shared vision program
  + Resource exchange
  + Develop joint programs
  + Social interventions
* KIPs & resources needed

# MEG 1: Communication

One of the most common ways of why and how media is approached is to create visibility and to meet this goal. Our first Media Engagement Goal (MEG) is about working with media and social media for external communication, including branding, public relations, media relations, marketing, advertising, and networking. The purpose of doing so is to share information, tell stories, protect the brand’s reputation, and engage in conversations that inspire people to join their organizations in fulfilling their mission. Traditionally this model is falling under the mandates of the communication team.

## Communication key performance indicators

KPI (Key Performance Indicators): a quantifiable measure of performance over time for a specific objective. The specific KIPs you will use depend on the specific reason you are choosing this MEG. For the case of communication, some examples of relevant KPIs can be:

* + - Active coverage.
    - Potential reach.
    - Share of voice.
    - Social engagement.
    - Sentiment.
    - Media outreach.
    - Quality of coverage.
    - Geographical presence.

[**Case study: Rainforest Alliance “Follow the frog”**:](https://www.youtube.com/watch?v=3iIkOi3srLo&t=1s&ab_channel=RainforestAlliance)

POP QUIZ!

* Who is the target audience of this video?
* How does Rainforest Alliance communicate its vision through this video?
* What kind of resources were required to make/produce this video?
* What KPIs could be used for measuring the impact of this video?

# MEG 2: Fundraising

Another common goal in working with the media is our second model: fundraising. This includes establishing and growing the network of donors, developing fundraising campaigns and using social media as a tool to get individual donors.

Fundraising KPIs:

Some of the key performance indicators suitable for this goal are:

* + - Donor Growth (Year-Over-Year)
    - Donation Growth
    - Average Gift Size Growth
    - Donor Retention Rate
    - Pledge Fulfilment Percentage
    - Social Media Engagement
    - Fundraising ROI

**Extra resources**:  [9 Key Fundraising KPIs](https://topnonprofits.com/9-key-fundraising-performance-indicators-every-nonprofit-should-be-tracking/)

[Case study: Water Is Life](https://www.youtube.com/watch?v=XYf82F3CHYo&ab_channel=WATERisLIFE)

# MEG 3: Accountability

Our third model has to do with Accountability. Media plays a role as an ally or gatekeeper to advance the implementation and delivery of certain SDGs via media engagement programming. Media engagement programming is a conceptual framework and methodological tool for programming, policies, and practices that integrate the inclusion and participation of media and social media. Access to correct information, knowledge & education, behavioural change, public support, and social change influence are some examples.

Accountability KPIs

Accountability refers to the willingness of people/organizations to take responsibility for their decisions, actions, behaviour, and performance. This means specific KPIs are needed depending on what areas we are hoping to be held accountable for. A good suggestion is that you define:

* + - Monitoring performance
    - Interpreting performance
    - Actions initiated

[**Source for KPI’s pathway**](https://www.staceybarr.com/measure-up/whats-your-definition-of-accountability/):

[***Case study****: 7amleh*](https://7or.7amleh.org/)

Together with RNW Media under the Masarouna project, 7amleh works to collect evidence on digital rights violations (including online BV) via https://7or.7amleh.org/ and then use the evidence to conduct advocacy meetings with meta, Twitter, and TikTok to push them to change their moderation policy.

# MEG 4: Media Development

The fourth model proposed here relates to the topic of media development. Media plays a role as a beneficiary to be supported and benefited from a more enabling environment for the growth of free and pluralistic media via media engagement programming. Some of the actionable results of this goal can be supporting freedom of expression and press freedom, strengthening independent and pluralistic media, strengthening journalistic skills, ensuring safety & security for media makers, and supporting media financial stability.

To understand this MEG, it is also important to define what we mean by “Media development”. As a unique multilateral forum in the UN system that mobilises the international community to support media in developing countries, the International Program for the Development of Communication (IPDC) of UNESCO looks at all aspects of the media environment and is structured around the five following categories:

* + - A system of regulation conducive to freedom of expression, pluralism, and diversity of the media
    - Plurality and diversity of media, a level economic playing field and transparency of ownership
    - Media as a platform for democratic discourse
    - Professional capacity building and supporting institutions that underpins freedom of expression, pluralism, and diversity
    - Infrastructural capacity is sufficient to support independent and pluralistic media

## Media Development KPIs:

The metrics used to define the implementation of our MEGs are always in the process of reflection and adaptation. For freedom of speech, you could define KPIs in 5 areas:

* + - Civic space
    - Media
    - Transparency
    - Digital
    - Protection

External sources of content

* [19 metric measured for threats of freedom of expression](•%09https:/www.article19.org/resources/new-article-19-metric-measures-global-threats-freedom-expression-information/https:/www.article19.org/xpa-17)
* [Case Study: Free Press Unlimited](https://www.freepressunlimited.org/en/themes/safety-journalists)

Free Press Unlimited is an international press freedom organisation that collaborates with 120 local media partners in 54 countries. With them, we work on our mission to make independent news and information available to everyone. Free Press Unlimited works on six themes to achieve her mission: making reliable information available to everyone. We are active all over the world, working together with many different (local) partners.

[Case Study: UNDP media](https://www.undp.org/news-centre)

UNDP works closely with a range of media actors—whether newspapers and other print media, radio and TV networks or new media actors—to develop their capacities in support of inclusive governance, sustainable development, and peace. This work has included initiatives aimed at strengthening professionalism in the media sector, supporting the media’s ability to foster accountability and an informed citizenry (including through investigative reporting) and enhancing media actors’ capacities to report effectively on a range of urgent development issues. In Kenya, for instance, UNDP has helped journalists and social media actors better inform citizens on developments in the country’s extractives industry. In an effort to “leave no one behind”, UNDP Albania has been working for more than eight years with news outlets and journalists to combat discriminatory coverage of the country’s Roma and Egyptian communities. UNDP has also been piloting new initiatives to help media actors respond to rapidly transforming media ecosystems. In Sierra Leone, for instance, UNDP has helped promote digital media literacy among journalists and is exploring ways to support sustainable financial models for local media outlets—a key challenge for ensuring media pluralism and independence in the country.

Extra resources on the topic:

* + - <https://www.freepressunlimited.org/en/who-we-are>
    - <https://www.article19.org/resources/new-article-19-metric-measures-global-threats-freedom-expression-information/>
    - <https://www.article19.org/xpa-17/>

# MEG 5: Common Development

Our fifth and final model is about common development, this means working with media and social media for mutually beneficial cooperation via a co-creation approach and joint programs. Media engagement for common development is a model of full-scale co-creation of products, services & programs, and projects for sustainable development between NGO&CSOs and media. This particular MEG refers to longer collaborative efforts (year-long programs) so in that sense, the KPIs will need to be divided into categories depending on the different goals set out by the proposal. Some of the ways this model can be manifested are:

* + - Responding to social problems via joined efforts
    - Creating a shared vision
    - Facilitate cross-organizational resource exchange
    - Accelerating the development of projects
    - Innovative and effective interventions

[Case study: RHRN2](https://rhrntools.rutgers.international/)

### Right Here Right Now 2 (RHRN2) is a multi-year and multi-country program funded by the Dutch Ministry of Foreign Affairs which aims to empower young people in all their diversity to enjoy their sexual and reproductive health and rights in gender-just societies. One of the long-term objectives of the program theory of change (ToC) is to facilitate a critical mass that reinforces positive norms and values regarding young people’s sex, reproductive health and rights (SRHR) and gender justice. To achieve this objective, the RHRN2 coalition adopted a media engagement programming approach, in which media was identified as one of the most important influencers to be engaged and mobilized to change the socio-cultural norms and build more public support for young people’s SRHR. RHRN2’s approaches targeting media include media actors mapping, media engagement strategy development, sharing stories with media, identifying and tracking harmful media discourse, building the capacity of media professionals on inclusive and gender-sensitive reporting, joint campaigning and advocacy, media fellowships etc. It is the best example of media engagement programming, falling under the model of 'accountability'.

### In Uganda, the member of the local consortium ''Uganda: Reach A Hand', which is a youth-serving non-profit organisation based in Uganda that focuses on youth empowerment programs with an emphasis on, Sexual Reproductive Health Rights (SRHR) of young people between the ages of 12–24 years including HIV/AIDS awareness and prevention, works with local media organizations such as NTC, NBS, Monitor and WatchDog to live broadcasting their offline events and report on their research findings. Those activities in Uganda are a good example of model 1 'communication'. In Ethiopia, the RHRN2 local consortium subcontract a local commercial TV/radio media group called 'AfriHealth' as 'a technical partner' to co-create a series of radio programs on SRHR topics and successfully reached millions of Ethiopian people especially people from rural areas (https://afrihealthtv.com/about-us/ ). It is a good example of mixed models 3 (accountability) and 5 (common development). In countries such as Uganda and Indonesia, they also provided training courses to media professionals to increase their skills in human rights and SRHR reporting, which is model 4, because those activities are contributing to better skills of journalists and media makers.

### To achieve this objective, the RHRN2 coalition adopted a media engagement programming approach, in which media was identified as one of the most important influencers to be engaged and mobilized to change the sociocultural norms and build more public support for young people’s SRHR.

### RHRN2’s approaches targeting media include media actors mapping, media engagement strategy development, sharing stories with media, identifying and tracking harmful media discourse, building the capacity of media professionals on inclusive and gender-sensitive reporting, joint campaigning and advocacy, media fellowships etc.

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It’s important to mention that often the five models we identified for different types of media engagement are overlapping or are mixed in practice. There is no right or wrong when it comes to deciding which models you choose; the selection will be based on your vision and mission, and what resources are available

After you choose the right media engagement models for your organization, you need to define clear objectives on how to achieve those goals and develop a measurement and evaluation framework to monitor the progress. You can define multiple objectives working with the media but remember that your objectives must be SMART (specific, measurable, achievable, realistic or relevant, and time bound.

# The basis for the Media Engagement Strategy

The right media engagement strategy will be defined firstly by your organization’s vision/mission. In other trainings, we have explained how to decide the correct Theory of Change (ToC) and define your Target Audience & Final Beneficiaries. For this training, it's important to have this defined beforehand to have a consistent strategy for media engagement. We will not cover this in this course but let’s have a quick recap about what ToC and TA mean:

## Theory of Change & Target Audience.

* + - A Theory of Change (ToC) is a methodology that comprehensively describes why and how the desired (social) change you want to contribute to is expected to happen.
    - The Target Audience is the group(s) of people a program is designed to serve. For a program to remain focused and to deliver effective services, it must clearly define its TA and establish a referral mechanism that will ensure it receives the appropriate cases.

# Individual Assignment Day 1

## Fill in section 1 of the WMSC canvas

Define your media engagement goal. This should be aligned with your Theory of Change and your target audience. Define KPIs for your goal and identify possible resources your proposal will need. The canvas section for Media Engagement Goals has the following questions:

* + 1. What do I need out of this collaboration?
    2. What MEG can help me get there
    3. What key performance indicators will I use to define the success of this goal?
    4. What needs/resources can I foresee I will need for this proposal?

# Module 2: Media Landscape Analysis or which media to work with?

## Understanding the media landscape

What is media?

We can understand ‘media’ as any form of communication that delivers information to the public. Similarly, we can say that a media organization is dedicated to producing/disseminating/facilitating information to the public.

The media landscape is a connected representation of the most important things that make up an ecosystem of the media, digital, and social network industry. The media landscapes are rapidly evolving; in the era of digital transformation, media organizations are innovating new technologies, new formats, business models, and companies to fulfil the diversified needs of audiences to access information. It is important to remember that the media landscape of each country is unique. Of course, in practice, we can find that some neighbouring countries have a lot in common. However, we also see that even within one country, different local areas might have major differences regarding their media landscape. To conduct a successful media landscape analysis, a holistic approach from the perspective of media development is a must.

In 2008, UNESCO published the media development indicators: a framework for assessing media development, endorsed by the Intergovernmental Council of the International Program for the Development of Communication (IPDC). As the only multilateral forum in the UN system designed to mobilize the international community to discuss and promote media development in developing countries, IPDC identified the indicators of media development in five categories, including convivial legal environment, plural ownership, democratic performance, capacity issues (skill and supporting organizations) and public access to media. Other organizations developed similar instruments to assess the media landscape, such as the ‘media sustainability index’ by the International Research and Exchanges Board (IREX), ‘African media barometer’ by Friedrich Ebert Stiftung and the Media Institute of Southern Africa, ‘African media development initiative’ by BBC World Service Trust and two African universities and ‘strengthening African media’ by the UN Economic Commission for Africa.

Based on the toolkits mentioned, we understand the media landscape from 5 dimensions, including media policies and regulatory authorities, media supporting institutions, media actors, media discourse, and media education.

* Media policies & regulatory authorities - What legislations and practices are common in the area/region?
* Media Supporting Institutions - How is the public engaging with the information provided?
* Media Actors - Who are the organizations working in the media and what is their focus?
* Media discourse - What is being said?
* Media Education: What kind of media education is provided in the context?

The Media Landscape Analysis will help you understand how media is organised and understood, from governmental policies to different sector practices like universities and private or independent media organizations. By identifying the media actors, you can have a more comprehensive overview of the different organizations with which to collaborate. A holistic approach to understanding media will help you create a clear path for collaborating with media organizations and help you fulfil your MEG!

Let’s see each section in more detail and extract from each category the most relevant sections for our Media Engagement Strategy!

## Media Education

Refers to journalism and media skills professionalization, which normally includes organizations such as universities and schools and professional development organizations such as training institutions which provide long-term or short-term training courses. It might be important to consider these in our strategy because there might be more availability to collaborate on social change topics.

## Media policies & regulatory authorities

A policy is a set of ideas or plans used as the basis for making decisions, especially in politics, economics, or business. In the case of media policies, these might include regulations on freedom of speech, data privacy, business development strategies, and laws to protect the rights of the people involved. The ‘media accountability system’ refers to laws and policies regulating media ethics or industry organization which is responsible for media ethics management (such as the press council and broadcasting council) or self-regulated internal organs and policies in media houses. This also includes taking into account the different organizations involved in this process of decision-making, such as accountability systems, trade unions and industry associations. In many countries, trade unions play an important role in society to guarantee the well-being of media professionals in the workplace. Industry associations normally include associations of journalists, editors or other media professionals, which plays an important role in media politics, capacity building and the safety and security and well-being of media professionals. An important document to consider when trying to understand the media policies for your own country is https://medialandscapes.org. Even when efforts like this are made, the information on policies and legislation is constantly evolving and changing so it’s good to try to get the most information from people working on the legislation and/or in the media field.

What do we need to consider?

Legislations, policies, and common practices about media and communication. This includes restrictions on freedom of speech, access to information, data privacy legislation, and cybercrime policies.

* + - **Media legislation**: refers to the laws and policies established in a context concerning media. It includes licensing, production, censorship, ownership, finances, data privacy, safety & security, harassment policies, etc.
    - **Accountability systems**: non-governmental means of inducing media and journalists to respect the rules set by the profession. They represent the core of self-regulation activities by journalists. Their purpose is to help journalists serve the public better and to help them form a profession, feel solidarity among themselves and recover public trust and thus public support to resist political and economic pressure.
    - **Regulatory authorities**: A regulatory body is an organisation appointed by the Government to establish national standards for qualifications and to ensure consistent compliance with them.

[Case study: Online abuse against women journalists in Iran](https://www.article19.org/onlineharassment/)

ARTICLE 19’s briefing on Online harassment against women journalists in the Iranian diaspora, produced in collaboration with the Committee to Protect Journalists (CPJ), looks into the toxic and often violent space women journalists reporting on Iran inhabit. In March 2021, ARTICLE 19 interviewed women journalists from the Iranian diaspora who cover Iran for various media outlets and who face increased and concerning levels of online harassment and abuse as a result of their work. The testimonies indicate that the attacks faced online often include but are not limited to direct death threats against them and their families and the dissemination of their personal information, known as doxing. Many of these forms of online harassment and abuse have a clear sexualised and gender-based pattern. Women journalists based in Iran are also frequently subject to other severe forms of discrimination, harassment and — in the case of arrests — torture, sexual assault, and lack of due process. Governments, media organisations and social-media companies must support Iranian journalists in the diaspora. Although digital technologies have created new opportunities for women journalists and activists to communicate and organise, they have also reproduced patterns of harassment and abuse that women journalists face throughout their journalistic or public interest activities, in a wide range of digital forms. The growth of online abuse and harassment, which has become both more prevalent but also more coordinated, is intended to threaten, silence and stigmatise women, and journalists, with the potential to lock them out of public spaces. Tackling online abuse against women journalists is therefore essential to ensuring the full enjoyment of the right to free expression, and creating an environment where women can participate in online and offline spaces

[Case study: Taming bi-tech: Protecting expression for all](source:%20https://www.article19.org/taming-big-tech-protecting-expression-for-all/)

Governments around the world are seeking to regulate how social media companies address problematic content on their platforms, especially hate speech, harassment, and disinformation. But while well-intentioned, their proposals risk doing more harm than good, and they fail to tackle the real problem: the excessive power of a few huge companies whose business models are inherently exploitative. ARTICLE 19’s policies set out a solution that would not only protect freedom of expression and privacy online but also – finally – give us all a viable alternative to Big Tech.

## Extra sources:

* + - [Palestinian Universities pilot course on safety for Journalists UNESCO](•%09https:/www.unesco.org/en/articles/palestinian-universities-pilot-model-course-safety-journalists)
    - [Beyond news: Palestine through documentary, data and design](https://www.youtube.com/watch?v=qgESZH8G0AM&ab_channel=NorthwesternQatar)

# Individual assignment

## Fill in section 4 of the WMSC canvas

Depending on the goal that you are working on decide if it's necessary to conduct a deeper media landscape analysis and if there are specific elements to consider for the proposal. For example, if you are running an SRHR campaign there might be censorship practices on different platforms that you might need to consider.

## Media actors

Any organisation whose focus is to produce/disseminate/facilitate information to the public. In general terms, Media Actors can be defined by type, scope, and ownership.

Before working with the media, it is important to understand this behemoth institution. You need to know what types of media there are and choose the most appropriate based on your communications needs. This is a brief introduction to the diverse types, scope, and mandates of media. This description is to give a general idea of the most common types of media and demonstrates the complexity of the media landscape. It is important to know what kind of media you want to target, their channels, priorities, restrictions and of course, opportunities to contribute to the communication goals of your project.

\*Disclaimer: from a media study perspective, there are hundreds of theories and methodologies to define types, scopes, and mandates (ownership) of media, different organizations are using different terminologies and definitions, but it is what RNW Media proposes, such as based on the content types, some people categorize media into ‘news media’ and ‘non-news media’. Some people use the terminologies ‘mainstream media’ and ‘alternative media’, the former normally refers to mass media or organizations focused on mass communication (communicating to a large audience), but the latter is more focused on the characters of being non-profit, editorial independent or micro communication (communicate to a specific segmented population or small circle). Please be also aware that there are lots of media organizations that are mixed types.

We understand as ‘actors’ any organization whose focus is to produce, disseminate, or facilitate information to the public. Thinking specifically about this training and the types of media organizations that you might be interested in collaborating with, we will focus on media organizations that produce/disseminate/facilitate information relevant to SGDs delivery. Think of news outlets, governmental media programs, independent, and educational initiatives. In general terms, Media Actors can be defined by type, scope, and ownership. These factors are important when deciding which media organizations, you will want to collaborate with. For example, if you are working on a series of interviews to create awareness on a certain topic and you have a lot of audio materials, you might prefer to collaborate with a media organization that has a focus on that type of media. Similarly, if you are working on a campaign that seeks to change government policies on a certain topic you might need to collaborate with independent media organizations that have experience with that topic and legislation.

## Media types

* + - Traditional media: radio, print, and television
    - New/digital media: video and audio platforms, social networks, websites, etc.

Media types, specifically, are in constant change due to technological innovations and the quick development of digital media. In what is known as ‘traditional media’ the common types are radio, print, and television. Alternatively, new media types can be categorized as video platforms, audio platforms, social networks, blogs, etc. Although making categories is useful for analysis, in practice we see it is increasingly difficult to classify media organizations into just one category because more and more so-called ‘traditional media’ is becoming more and more digital. It is common to see media organizations publish their content via different types of media: newspapers (printed and digitized), Articles (published on websites and social media,) and Reporting (TV or digital video platform like YouTube). Even in these cases, it's important to notice what type of media each media organization focuses on more; this will help us decide whom to collaborate with based on the type of content we have

## Media scopes

This category is used in mapping the media landscape because it refers to the reach and focuses that media outlets can have; think geographically, topics, and audience. Specifically, when the content is of social interest, like news, it is useful to know what the scope of each media producer is.

* + - **International**media, as the tag implies, usually provides information on world events, with correspondents and bureaus, placed all over the globe, e.g., CNN World News, BBC World News, Aljazeera, and China Global Television Network - CGTN).
    - **Regional**media focuses on a geographic subregion, many international media broadcasters also have regional channels to provide more focused content, usually delivered in the predominant language (s) of the region e.g., BBC Africa, Aljazeera Arabic, CNN en Español and CGTN America), there are also many regional media platforms, such as The East African and the Pan African News Agency (PANAPRESS).
    - **National**media usually work within the boundaries of a nation-state with a mandate to communicate on issues within, about and for the host country. National media can be narrowed down to local media, for example, those that work exclusively in certain provinces, regions or principalities, and community-based media.
    - **Local**media: media outlets that work exclusively in certain provinces, often reflect on the problems of that locality, political and social and reflects the culture of this community.
    - **Community-based**media is generally a sector of media production that is based in civil society and usually non-profit. Even when its scope can be defined geographically, it is often the case that communities are defined around a specific topic or effort. Often community-based media focus on social change either by raising awareness or public participation.

## Media ownership

Every media outlet responds to a specific authority; it can be governmental like the public sector which is state-funded, private or corporate media which has a for-profit business model, or independent media which is non-profit and usually funded by donors. Besides the type and the scope, every media outlet responds to a specific authority; it can be governmental like the public sector which is state-funded, private or corporate media which has a for-profit business model, or independent media which are non-profit usually funded by donors. The mandates of media are important to understand because they determine much of the direction and strategies (operational models) of the content production and in many cases the editorial control.

Public service broadcasting

Public service broadcasting is funded by governments, typically via annual fees charged to receivers. Some countries have a single organization which runs public broadcasting, other countries have multiple public-broadcasting organizations operating regionally or in different languages. Historically, public broadcasting was the dominant or only form of broadcasting, so often they have long trajectories. Public-sector media which are state-funded or highly subsidized, however, retain editorial control. State-owned media, on the other hand, is usually controlled both financially and editorially by the state. This distinction in editorial control is important for NGO&CSOs to identify.

Private or corporate media

Private or corporate media, as the name implies works for profit. Most still use the advertiser-based revenue model, however, in the digital era other business models like subscription models are becoming more common. The primary mission of these media houses is to get target audiences desirable for advertisers or a population with enough disposable income to pay for information. Some for-profit media houses use a combined format, with commercial units as well as publicly subsidized operations.

Independent media

Independent media are non-profit independent news media organizations funded by donors (individual, international and organizational) such as investigative journalism behemoth ProPublica and smaller regional media houses like OC media in Georgia.

Community Media

Community media is any form of media that functions in service of or by a community, such as a local community newspaper or community WhatsApp group. Community media aids in the process of building citizenship, sharing common interests, promoting community harmony, and raising social awareness. Most communication media operated as non-profit, and their operation is highly dependent on donor funding or community donation. Compared with other types of media, community-based media can facilitate a stronger bond between them and their community members and between community members.

## Professional roles in news media

Keeping in mind that the objective of this training is to successfully collaborate with media organizations, we thought it might be useful to go over some of the roles and responsibilities most common in news media. This way you can know exactly who to reach out to with a proposal. This might come in handy when trying to establish collaborations or share a story. There is often a higher chance to have a story reported by pitching it to ‘the right correspondent.

## Content related roles

* + - **Journalist:**  a person who writes for newspapers, magazines, or news websites or prepares news to be broadcast. In large media organisations, journalists may specialize in only one task, but they may have to do multiple tasks in a small organisation, such as one person serving as both a reporter and a feature writer.
    - **Reporter:** gathers information and writes stories covering all sorts of news stories. Reporters may work on the staff of news organizations, but may also work freelance, writing stories for whoever pays them.
    - **Correspondents:** specialize in a field, such as sport, politics, business, or education, or they contribute to reporting from a remote, often distant location.
    - **Photographer or photojournalist:** takes photographs to record news and current events. Sometimes they cover events with a reporter, by taking photographs to illustrate the written story or attending news events on their own, presenting both the pictures and a story or caption. Many photographers are freelancers. That means they do not work for any one organization but sell their images to several media outlets.
    - **Feature writers:** work for newspapers and magazines and cover topics in more depth. Often, they write human-interest stories; longer stories which usually give background to the news. In small organisations, the reporters themselves will write feature articles.

## Editorial & production-related roles:

* + - **Editor** is the ‘boss’ of a newspaper and is ultimately responsible for what is published. Editors oversee the work of all the newspaper staff. They allocate space for articles, photographs, and advertisements, and decide which stories make it into each edition. They are responsible for the newspaper's editorial voice, and often write editorial ‘leaders’ - opinion pieces placed in the editorial section usually at the end of the news pages. The editor is usually the person who makes the final decision about what is included in the newspaper, magazine, or news bulletins. They are responsible for all the content and all the journalists. Editors may have deputies and assistants to help them. Based on the size of the organisation and years of experience, there are junior editors, senior editors or chief editors.
    - **Producer:** oversees the making of the programme, making sure that all the output is produced to a high standard. They coordinate the content working in close collaboration with presenters or other programme contributors. They manage the team to make sure everyone knows what they’re doing. As they have overall control and responsibility for the show, producers will keep an eye out for any potential legal problems. The person in charge of all the programs in that series is called the executive producer or EP.

Now, let’s go over some of the most common mistakes that organisations make when seeking to collaborate with media:

## Common Mistakes

* Working only with familiar media organisations – lack of new partner exploration
* Working with media without understanding their scope, type, and ownership properly
* Not having a clear Target Audience
* Not understanding the ways of working with the media (deadlines, procedures, etc.)

For example, a grassroots NGO whose mission is on community development in specific targeted geographic areas might have more impact on their final beneficiaries by working with community media or local media instead of international media.

Taking another example, a program that aims to raise awareness and share relevant factual SRHS information to marginalized communities from rural areas with no/limited internet access will benefit the most from working with media organisations that have reach to the community. Working with digital media organisations will not provide the desired impact but working with local TV, radio, and newspaper broadcasters will!

# Individual Assignment

## Fill in section 5 of WMSC canvas

Make a list of **media actors** you can potentially collaborate with. Identify the **type** of media they produce, the **scope** of their content and the **ownership**.

* + - * What organizations in my context/field could I potentially collaborate with?
      * What types of media do each specializes in?
      * What is their scope in content?
      * Who owns them?

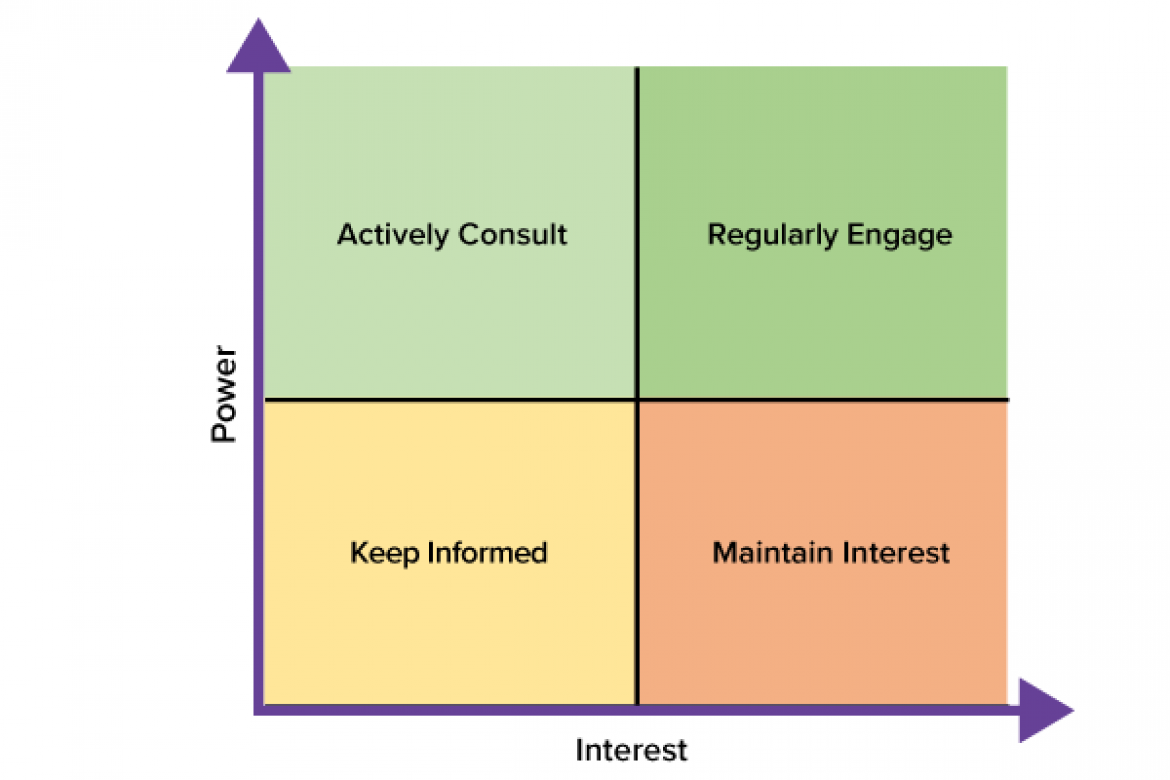
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Now that you have a clearer picture of the different media organisations you might encounter and how to approach them, let’s use this information to best decide who to collaborate with.

## Mapping Media Influence

Which media organisations share an interest in the same topics and how much audience reach do they have?

After compiling a list of (5-10) media organizations to potentially collaborate with we need to understand how feasible this collaboration is and how relevant for our MEG. Working in the development sector you might be familiar with the stakeholder interest mapping chart. In case this is not on your radar we will provide a brief description of this. The power/interest grid is a matrix used for categorizing stakeholders during a change project to allow them to be effectively managed. Stakeholders are plotted on the grid to the **power** and **interest** they have in respect of the project.



Power

Interest

Actively consult

Regularly engage

Keep informed

Maintain interest

With two vectors (power and interest) this matrix allows us to map the influence and interest that different media organizations have for our topics and potential collaborations.

The grid will list actors by priority of interventions:

1. Regularly engage (strong influence/high interest),
2. Actively consult (strong influence/low interest)
3. Maintain interest (high interest/low influence),
4. Keep informed (low influence/low interest).

# Individual Assignment

## Fill in section 5 of WMSC canvas

Using the power/interest matrix go back to **the list of media organisations**you made and **map** out their position in your grid.

* + - * Which media actors have an interest in what I am doing?
      * Which media actors might have an interest in working with me?
      * What is their positioning of your goal?

Classify the media actors you identified above, according to their power over your work and their interest in it, on a stakeholder analysis tool: the power/interest Grid. Through this excise, you can map the differing importance of targeted media actors to help you strategize further. Remind participants to share their canvas with you to be able to keep track and provide timely feedback

After that select the right media organization you will collaborate with according to your MEG

## Media supporting institutions

Media-supporting institutions can be any organization dedicated to analysing and researching how information is being consumed. Normally it includes news agencies, PR agencies, audience measurement agencies, media market research agencies, and production agencies. Those institutions provide different types of services to media actors. It is important to consider what are the different institutions that support the media and its development.

For example, PR agencies, audience measurement agencies, media market research agencies and production agencies. Those institutions provide different types of services to media actors. These organizations might be useful for setting a SMART collaboration plan with a media organization; data on audiences might come in handy when trying to design an audience engagement strategy, or production agencies might be great collaborators for designing more complex media for a campaign. In general, understanding the resources at hand will give you an advantage when coming up with a proposal to a media organization, you can already come up with a strategy that facilitates the work you will all do together

## Data Science

What is data?

Data is any information that can be collected: numbers, statistics, or measurements. It can be words, observations, or other inputs. The goal of your data strategy and plan should be to find a pragmatic way to leverage data for more predictable outcomes. Begin your big data strategy by embarking on a discovery process.

* What data do you already have?
* Where it is?
* Who owns and controls it?
* How is it currently used?

Even when you might not perform the data analytics in-house, it is important to understand what data science is and how it can be used for your Media Engagement Strategy. Normally it is possible to outsource this analysis of data to other organizations like research agencies or in collaborations with universities, but it is imperative to understand what, why, and how we are looking to implement data into our strategies. The usage is data is directly linked to the Key Performance Indicators they selected based on the Media Engagement Goal.

What can Media Supporting Institutions offer in terms of support?

Media market agencies – Audience engagement strategies

Public relation agencies – Media campaigns strategy

Research organisations – Data-supported research & implementation strategies

Extra resources:

* + - [Social Media Competitive Analysis](•%09https:/sproutsocial.com/insights/social-media-competitive-analysis)
    - [The why and how of data](•%09https:/data.org/news/why-how-and-what-of-data-science-for-social-impact)

## Understanding media consumption

This topic is intended to provide some insight into data for audience engagement. We will look at the types of data we can collect to better strategize for audience engagement. Media consumption is also a necessary step in that we analyse the media actors from their audience’s perspective.

* + - Who is their audience?
    - What does their audience persona look like?
    - What are their feelings, behaviours, and habits when they consume the information produced by those media actors?
    - What influences do those media actors have on their audiences? And to what extent does their audience trust the info they consume?

It is possible to analyse the audiences of media actors from three general perspectives:

* 1. **Demographic data**: General data on content reach such as audience statistics, number of views and engagement of digital platforms, and the segregated data by time, location, gender, age, race and ethnicity, marital status, socioeconomic or other aspects of the population. This includes general data on content reaches such as audience statistics, number of views and engagement of digital platforms, and the segregated data by time, location, gender, age, race and ethnicity, marital status, socioeconomic or other aspects of the population.
  2. **Psychographic** **data**: Data on the interests, preferences, values, opinions, attitudes, beliefs, and behaviours of the audience, such as the most popular genres, format, and topics of media actors. This includes the data on the interests, preferences, values, opinions, attitudes, beliefs, and behaviours of the audience.
  3. **Situational data**, Data on the context, motivation (voluntary audience and captive audience), attention competing factors, occasion, and physical setting etc. This includes data on the context, motivation (voluntary audience and captive audience), attention competing factors, occasion, and physical setting etc.

Media consumption data is not always available or easy to get. Most media do have their measurement matrix, but sometimes they refuse to expose them entirely to the public or their competitors. Keep your eyes on the ‘about us’ or ‘latest news page of their websites, sometimes they do publish the data periodically. Some national statics bureaus, media research institutions or media audience measurement organizations or other types of industry organizations also have data on audience analysis, such as the well-known Nielsen Media Research (NMR) in the US. In conclusion, analysing media consumption from an audience perspective is not easy, but it can help you to better understand the influence of media actors and how you can work with them to produce the right information to serve the audience for the biggest impact.

While it is important to understand the Target Audience of the different media organizations you want to reach to amplify your goals, it might be useful for you to also have in mind a target audience when creating/proposing content. So keep this data in mind!

## Social Media Analytics

Social media analytics is the **collection and analysis of performance data** that helps you measure the success of your social media strategy. It includes tracking metrics like **engagement, reach, likes,** and many more across all your social channels. Some of this information is available through digital tools that you can access. Some of them are free others are paid, here is a list of some of the most commonly used by media organisations:

10 social media analytic tools

1. [Sprout Social](https://sproutsocial.com/insights/social-media-analytics-tools/)
2. [HubSpot](https://sproutsocial.com/insights/social-media-analytics-tools/)
3. [TapInfluence](https://sproutsocial.com/insights/social-media-analytics-tools/)
4. [BuzzSumo](https://sproutsocial.com/insights/social-media-analytics-tools/)
5. [Snaplytics](https://sproutsocial.com/insights/social-media-analytics-tools/)
6. [Curalate](https://sproutsocial.com/insights/social-media-analytics-tools/)
7. [Keyhole](https://sproutsocial.com/insights/social-media-analytics-tools/)
8. [Google Analytics](https://sproutsocial.com/insights/social-media-analytics-tools/)
9. [ShortStack](https://sproutsocial.com/insights/social-media-analytics-tools/)
10. [SHIELDApp](https://sproutsocial.com/insights/social-media-analytics-tools/)

[Source of social media analytic tools](•%09https:/sproutsocial.com/insights/social-media-analytics-tools)

## Data Ethics

“Data ethics is a new branch of ethics that studies and evaluates moral problems related to data (including generation, recording, curation, processing, dissemination, sharing and use), algorithms (including artificial intelligence, artificial agents, machine learning and robots) and corresponding practices (including responsible innovation, programming, hacking and professional codes), to formulate and support morally good solutions (e.g. right conducts or right values).”

- Luciano Floridi & Mariarosaria Taddeo

When dealing with data for your analysis it is important to consider the ethics behind the recollection and use of the data provided. In this sense, we have compiled a checklist that can help you keep track of this aspect.

## Data ethics checklist

1. Have we listed how this technology can be attacked or abused? [SECURITY]
2. Have we tested our**training dat**a to ensure it is **fair and representative**? [FAIRNESS]
3. Have we studied and understood possible **sources of bias in our data**? [FAIRNESS]
4. Does our team reflect **a diversity of opinions,** backgrounds, and kinds of thought? [FAIRNESS]
5. What kind of **user consent** do we need to **collect** to use the data? [PRIVACY/TRANSPARENCY]
6. Do we have a**mechanism for gathering consent**from users? [TRANSPARENCY]
7. Have we **explained clearly** what users are consenting to? [TRANSPARENCY]
8. Do we have a **mechanism for redress**if people are harmed by the results? [TRANSPARENCY]
9. Have we tested for **fairness** concerning different user groups? [FAIRNESS]
10. Have we tested for**disparate error rates** among different user groups? [FAIRNESS]
11. Do we have the plan to protect and secure user data? [SECURITY]

## Data ethics Extra resources:

* + - [Feminist Data Set – Tool Kit:](•%09https:/carolinesinders.com/wp-content/uploads/2020/05/Feminist-Data-Set-Final-Draft-2020-0526.pdf%20%20https:/carolinesinders.com/feminist-data-set#:~:text=Feminist%20Data%20Set%20is%20a,what%20the%20chatbot%20looks%20like)
    - [Abdo Hassan – Decolonial data practices:](https://fiber.medium.com/de-coding-the-cloud-in-conversation-with-abdo-hassan-c8ee0dcce92)
    - [DATAKIND](https://drive.google.com/file/d/1BX42mwqiQ17kHXb4Oa4DrLsMWx1OMDaj/view%20-%20scoping%20a%20data-scienceable%20problem)
    - [Algorithmic Inequality](•%09%20%20•%09https:/towardsdatascience.com/the-ethics-of-data-science-55bcba9b4ecb%20%20•%09https:/futurebased.org/topics/on-algorithmic-inequality-reading-towards-an-exhibition)

Sources:

* + - [Beginners guide to data ethics](•%09https:/medium.com/big-data-at-berkeley/things-you-need-to-know-before-you-become-a-data-scientist-a-beginners-guide-to-data-ethics-8f9aa21af742)

[Case Study: The Digital Matatus Project](http://digitalmatatus.com/)

**Digital Matatus** shows how to leverage the ubiquitous nature of cell phone technology in developing countries to collect data for essential infrastructure, give it out freely and in the process spur innovation and improved services for citizens. Conceived out of the collaboration between Kenyan and American universities and the technology sector in Nairobi, this project captured transit data for Nairobi, developed mobile routing applications and designed a new transit map for the city. The data, maps and apps are free and available to the public, transforming the way people navigate and think about their transportation system.

Extra resources:

* + - [Africa Open Data](•https:/africaopendata.org/dataset?q=&sort=views_recent+desc)

## Media Discourse Analysis

This section refers to the discourses circulating in the public communication sphere. No matter whether professional-generated media content (PGC) is produced by journalists or user-generated content (UGC) is produced by individual or groups of internet users, all media content are produced by human beings, which always reflect the social and personal beliefs of content producers. Especially when wanting to collaborate with the media for SDGs delivery, a discourse analysis might provide insight into ideologies, personal opinions, political perspectives, or moral premises. This is all relevant to consider for social change.

Critical discourse analysis is a trans-disciplinary field primarily concerned with the relationship between language use and social structure with its main aim to study how social power, domination and inequality are enacted, maintained, and reproduced (by ‘text’ and ‘talk’).

There are many things to consider when doing communication analysis, here are some things for you to keep in mind:

|  |  |
| --- | --- |
| Level of communication | What is analysed |
| Vocabulary | Words and phrases can be analysed for ideological associations, formality, and euphemistic and metaphorical content. |
| Grammar | The way that sentences are constructed (e.g., verb tenses, active or passive construction, and the use of imperatives and questions) can reveal aspects of the intended meaning. |
| Structure | The structure of a text can be analysed for how it creates emphasis or builds a narrative. |
| Genre | Texts can be analysed concerning the conventions and communicative aims of their genre (e.g., political speeches or tabloid newspaper articles). |
| Non-verbal communication | Non-verbal aspects of speech, such as tone of voice, pauses, gestures, and sounds like “um”, can reveal aspects of a speaker’s intentions, attitudes, and emotions. |
| Conversational codes | The interaction between people in a conversation, such as a turn-taking, interruptions and listener response, can reveal aspects of cultural conventions and social roles. |

In many joint efforts, NGOs and media organisations collaborate to change the sentiments of a community towards a specific topic. For example, for a programme dedicated to reinforcing positive social norms on young people’s sex and reproductive health and rights (SRHR) in the global south, you might want to mobilize media organizations as influencers to report more often on young people’s SRHR with a more positive and inclusive manner. To reach the objective, not only do you need to monitor the number of media coverages, but also you need to keep track of the media discourse. For instance, are those coverages positive or negative? What kinds of languages and vocabulary do they use? What tones of voice do they use? What socio-political issues are hidden in the written and spoken language? Are the coverages including sexist and discriminatory languages, images, or advertisements?

## ****Critical Discourse Analysis principles****

* + - CDA addresses social problems.
    - Power relations are discursive i.e. performed and constructed through discourse
    - Discourse constitutes society and culture in a dialectical relationship.
    - Discourse does ideological work and is not neutral.
    - Discourse is historical and cannot be understood without historical context.
    - The link between text and society is mediated through discourse.
    - Analysing discourse is an interpretative and explanatory process.
    - Discourse is a form of social action

## Critical discourse analysis takes time to perform. We have developed a ToolBox with 8 steps to follow:

**Step 1: Defining your central research question**

**Explanation:** To do a media critical discourse analysis, you begin with a clearly defined central question to your research. You may want to reflect on why you want to do this research and how it can contribute to your long-term impact which is defined in your programmatic ToC (Theory of Change). Such as: how gender stereotypes in Thailand are distributed through political media discourse.

Tips

* Think about why you identified media as one of the stakeholders for social change.
* Think about the roles of media in SDGs delivery in the previous chapter.
* Think about your assumption that why and how media became gatekeeps of the social change you want to achieve.

**Step 2: Sampling your materials for analysis**

**Explanation:** After you have developed your central question, you need to select a range of materials that is appropriate to answer it. You can sample different types of media content in ‘text’ or ‘talk’ on your focused topics in a specific language with a fixed time frame, no matter in printed media such as newspapers or magazines or visual and audio media or social media posts. The media critical discourse analysis is a method that can be applied both to large volumes of materials and to smaller samples.

Tips:

* Based on how complicated the country's media landscape is, you may want to sample the most representative media content with a bigger influence on the final beneficiaries you want to target.
* If you are working with a hard copy, it is better to make several additional copies.
* Try to digitize your source or get a digital copy.
* Add references that others can use to follow your work later.

**Step 3: Establishing the context**

**Explanation:** You must establish the social and historical context in which each of your sources was produced. Write down what language your source is written in, what country and place it is from, who wrote it (and when), and who published it (and when). Also try to have a record of when and how you got your hands on your sources, and explain where others might find copies. Finally, find out whether your sources are responses to any major event, whether they tie into broader debates, and how they were received at the time of publication.

Tips:

* You can conduct a literature review on the topic and construct a theoretical framework to guide your analysis.
* The context analysis of each of your sources can help you to eliminate invalid samples.

**Step 4: Exploring the production process**

**Explanation:** You need to do a more thorough background check on who produced and published your sources. The background check shall cover the following questions: Who is the author and who is the editor and what are their journalistic and editorial style? How many authors the source has? What is the type (some scholars use the term ‘medium’) of the media? What is the general political position of the media? Who is the target audience of the media? What genre your source belongs to, a news item, an interview, an advertisement or others? What trackable educational, religious and other social identities and history working experience of the content producers have?

Tips:

* Check the website and social media platforms of the media your sources come from.
* Reach out to the media that your sources come from for more information, via emails, calls or a personal interview.
* Think about the technical quality and readability of your source.

**Step 5: Examining distribution and consumption**

**Explanation**: You need to examine how the ‘text’ and ‘talk’ was distributed and interpreted and consumed. Consider who has access to the source and to whom the media content reached via what channels, platforms and other ways. You also need to consider how the messages in the source were received, interpreted and responded to by its audiences, for example via looking into the comment of a post of a news item on social media. Remember different people always interpret media content differently.

**Step 6: Coding your materials and analysing the content**

**Explanation:** this step involves coding your sources into different coding categories and examining various elements of the source – including structure, words, sentences, headers, paragraphs etc. You also need to examine other elements, such as themes, format, grammar, quotations, rhetorical and literary figures (such as allegories, metaphors, similes, idioms, and proverbs), attitude, tone of voice, assumptions, patterns etc. You now have all the elements of your analysis together, but the most important question remains: what does it all mean? In your interpretation, you need to tie all of your results together to explain what the discourse is about, and how it works. This means combing your knowledge of structural features and individual statements and then placing those findings into the broader context that you established at the beginning.

Tips:

* You can use coding software: [NVivo](https://www.qsrinternational.com/nvivo-qualitative-data-analysis-software/home), Microsoft Office Excel etc.
* Consider how the ‘text’ and ‘talk’ include or exclude readers from a community via different choices of words, for example, the word ‘refugees’ will prompt sympathy among listeners and will help build a community between citizens and immigrants, while ‘alien’ will help create hostile feelings and will exclude the immigrants from the nation's community.

**Step 7: Tracing power in social practices**

**Explanation:** Based on media content analysis in the above step, you also need to analyse the power relations, ideologies, and hegemonic struggles that discourse reproduces, challenges and restructure hidden in the ‘text’ and ‘talk’. Examine ways in which ‘text’ and ‘talk’ reveal cultural (and sub-cultural) and social traditions, values and norms. Examine whether media institutions and individuals have any hidden socio-political agenda and how the media discourse is influenced by the dominant political or economic forces, in other words, ‘who might benefit from the discourse that your sources construct’.

**Step 8: Presenting and sharing your findings**

**Explanation:** Once you draw your conclusions, you may want to think about how you can better present and share your findings for a bigger impact. You can use it to share internally or with the strategic partners of your programme to validate your ToC assumptions and accelerate your interventions. You can share it with broader external stakeholders to raise awareness or call for action, via multiple ways, such as a newsletter, a webinar or social media posts. You can think about publishing it in academic journals. The most important is that you may want to use it as evidence to share and engage with media and media content producers to push the boundaries and enable them to reflect and make a change.

There are other resources you can use, however, there are language restrictions; some of these tools have been developed for English.

* [Atlas.ti](https://atlasti.com/)[Scribbr guide](https://www.scribbr.com/methodology/discourse-analysis/)
* <https://investigate.ai/investigating-sentiment-analysis/designing-your-own-sentiment-analysis-tool/>

# Module 2: Strategic Media Alliances or how to work with the media?

We have arrived at the final part of our Media Engagement Strategy! In this module, we will provide the basis for Step 3 of our strategy development. As a reminder Step, 3 is all about grounding the strategy to concrete actions. This module identifies three pathways of action: dissemination & reach, content co-creation, and partnerships.

* + - Strategic Media Alliance 1: Efforts directed at amplifying content and ensuring that it arrives to the audiences that are intended for and beyond. This strategy is best suited for when content/information is already created, and you are looking to best disseminate it.
    - Strategic Media Alliance 2:Creating content with the help of media organisations. This strategy is best when you have relevant information to share and potentially you have some creative ideas, but you need support in creating engaging and powerful content.
    - Strategic Media Alliance 3**:** Mutual capacity development entails investing in sustainable NGOs-media relationships built on trust, equality and mutual respect. An effective process of active learning and doing together – strengthening each other’s skills, knowledge and network contacts, taking joint, complementary actions, and maximising each other’s strengths

# SMA 1: Dissemination and reach

Dissemination is about spreading the information you have as an organization widely. Especially thinking for example about research conducted, relevant factual information, mission & purposes of the organization, funding, etc. This SMA is about improving the reach of the message to the right audiences. We will go over strategies for news media organizations as well as some tips and tricks for social media outreach.

* Dissemination – to spread (something, especially information) widely
* Reach – the number of people who come in contact with your information

**What to consider?**

To direct your communication efforts successfully and efficiently you must keep in mind the following elements when planning dissemination strategies together with the media organization you are collaborating with.

* Target audiences – Who are you trying to reach?
* Key message – Why are you sharing this? What is the purpose of this information?
* Platforms – How and when will you reach them?

Extra resources:

* + - [Smart Insights: Reach](•%09https:/www.smartinsights.com/reach)

# Ways of working with traditional media

Tools to work with traditional media outlets: different strategies to disseminate our messages with traditional news media.

In this section, we will offer some suggestions to work with traditional media outlets, mostly those that are focused on producing news. These media outlets are usually structured in similar ways and therefore you must know what are the roles and responsibilities of people working there and also what are the common practices of these organisations.

## Press release

A press release is an official statement (of an event) delivered to members of the news media to provide information. Press releases are considered primary sources of information, meaning they are the original informants. A press release is usually structured in the following way:

1. **Headline**: reference interesting data, speak directly to the reader, ask a question, include keywords, use numbers, answer a question, apply alliteration, and add value.
2. **Dateline**: most press releases simply put “for immediate release” in the date of publication field, but that isn’t your only option. If you have an upcoming event, you can always send out your press release early and instead list the date you’d like it to be released.
3. **Contact information**: this field on the press release should list your organization’s public relations liaison. This field should include their name, job title, email, and phone number.
4. **Summary**: this falls above the body of the press release but below the headline, contact information, and date. The summary is one to three bullet points or an italicized paragraph of two to three sentences relaying the most important information. Keep it succinct.
5. **Body**: intro paragraph; should start with the location of the event and introduce what the press release is about. Media outlets are looking for a newsworthy announcement and for three of the five W’s—when, where, and why. You can include one or two detailed paragraphs that share facts and figures, more details, or a quote from a relevant organization member. Pick only one or two crucial quotes or statistics that are truly newsworthy. You can use the third paragraph to also relate your press release to a current news event to make it timelier and more relevant.
6. **About**: Also called the boilerplate, the about section is where you tell the press about your company. This section should be two to four sentences and include the last two of the five W’s—who and what. Include the name of your organization and its mission statement, founding dates, and company size. Close (indicator that the PR is ended)
7. **Ending**: Traditionally the ending is signalled with a ”###” have been included at the end of a press release to indicate the end of the press release content. The signs were used to let wire services know that there wasn’t another page and tell journalists that they didn’t need to wait around for another page. Nowadays, these symbols aren’t technically necessary, but many writers still follow this format out of respect for the tradition.

Let’s see some of the common mistakes or ‘bad practices’ most commonly found:

* + - **Too long texts.** A PR needs to be a short, direct and simple document
    - **Overstating achievements**. Do not overstate your achievement unless you have evidence to back up your claim.
    - **Boring headlines.** Be simple and catchy with your headline, and avoid buzzwords, jargon, and acronyms.
    - **Poor distribution** of the press release. Media coverage does not just come naturally. We see many non-profits end up publishing press releases on their websites and social media, without actively distributing the message to journalists. Either you need to set up your network of media contacts (database) or distribute it via paid press releases distribution services such as Newswire, PR Newswire and eReleases. One of the most important things is to tailor your press release to the target journalists, ‘one version suits all’ does not work. For example, if you distribute a national research report to local media, you might want to highlight the most significant findings from the report directly related to the region.

## Interview

An **interview** is a structured conversation where one participant asks questions, and the other provides answers.

Interviews by print, radio, tv or digital media are a fundamental tool for non-profit work. An interview is a perfect space where to disseminate in clear, simple, and powerful ways the mission and vision of your organization in a grounded way. It is crucial to select the right people to represent your organization for the interview; both because you need to select someone who accurately represents the organization but also someone who is appealing to a media outlet. Usually, before even agreeing on the interview officially there should be a conversation with the journalist, editor or producer and the organization to see what their expectations and needs are.

There are some considerations you should take when preparing for an interview. We will provide some suggestions in two areas of concern: content strategy and presentation skills. We will also share some general tips & tricks.

## Content Strategy

* + - Back up your statements with **evidence**
    - Think of potential **questions** journalists might ask, and be ready
    - Give **examples**

## Presentation Skills

* + - **Soundbites**: Speak in short, clear, punchy (i.e., quotable) sentences
    - No jargon, be **humble**
    - Mind your **pace** when speaking
    - **Friendly** and straightforward

Tips & tricks

* + - It’s okay to say “I don’t know”
    - Acknowledge and thank the team

## Press Conference

A press conference is a staged public relations event in which an organization or individual presents information to the news media and invited journalists to ask questions related to the topic. These events are often held by politicians and non-governmental organizations to present a statement to the press. Communications officers use press conferences to draw media attention to a potential story. They are typically used for political campaigns, safety and health emergencies and promotional purposes, such as the launch of a new product or campaign. In some extreme cases such as non-profits trapped in a public scandal or controversy or big organizational change, a press conference is a common practice to give clarities and save reputations and reclaim their credibility.

* You can give more information than in a press release.
* A press conference is interactive; you can answer questions from the press and emphasize points you might not otherwise have a chance to make.
* You can announce an important development and explain its significant local and wider implications.
* When many media representatives are present, it makes your conference seem newsworthy; the media presence itself adds to the importance.
* A successful media conference can not only generate news but can also boost the morale of your group. That is, your group can take pride in knowing that the press will turn out to hear what you have to say

## ****Preparing for a press conference****

1. **Define the message**: Define the key message(s) that you and your group are trying to get out to the community. Your goal may be to introduce or shed more light on your issue, to announce a new program or event, to react to a news story or criticism of or attack on your effort, or to draw attention to an honour or award your effort has earned. Whatever the message, it should be summarized in clear 3-5 key points to the press.
2. **Schedule date and time**: You and your group will need to determine a date and time for the press conference, and make sure it doesn't conflict with other press events or media deadlines. One way to find this out is to check with the local media and the wire services, who will know if your press conference conflicts with another. Here are some other tips for scheduling your press conference:

* Tuesdays, Wednesdays, and Thursdays are the best days for press conferences, as they are considered slower news days. Try to have your press conference on one of these days if possible.
* The best time to schedule your press conference is between 10:00 a.m. and 11:00 a.m., to ensure maximum coverage by the media. If you schedule it later, you risk missing the afternoon paper or evening news.

1. **Pick the site**: Make sure you pick a location for the press conference that has adequate parking and is not too far away for reporters to travel. Also, pick a site that provides visual interest and relationship to each topic--such as the state capitol building, city courthouse, a local clinic or another site where the activities you’re talking about are going on. Other considerations include picking a location relatively free from high levels of background noise (e.g., traffic, telephones, aircraft), and one which has adequate electrical outlets and extension cords for lighting, etc.
2. **Select and prepare your participants**: be clear and concise, avoid jargon and talk at a steady direct pace. Assume your audience is knowledgeable on the topic you are talking about, so get to the point, if they have questions, they will ask them. When presented with a question, take your time to answer, think before you speak and be honest, if you don’t know own it.
3. **Select a moderator**: they will oversee convening the press conference by introducing the issue and participants. The moderator also answers questions or directs them to the appropriate participants.
4. **Contact the media**: create a comprehensive mailing list of assignment editors at television stations, news directors at radio stations, major newspapers, and editors at weekly newspapers. Others you'll want to be sure to include on your list are reporters you have worked with before, contacts in the media you may have, and reporters who may have covered the issue in recent months. If your organization has worked with the media before, you should have personal contact with several media people. If you haven’t made those contacts, this is a good time to start. People working in the media industry are just people, so be kind and if you can make their jobs easier, they’ll return the favour. If you have a website make sure you have a press page where journalists can reach out and submit their interview requests online.
5. **Follow up with the media:** After you and your group have mailed the press advisories to the media, you will want to follow up your press advisory with phone contact to the major media outlets. Give your press advisory three days to arrive, then begin your telephone follow-ups with the people you sent your press advisory to (if they say they never got one, offer to bring or email one to them). Also, follow up a second time on the morning of the press conference.
6. **Develop a press kit:**A press kit is a folder of information to give reporters background information about your issue or program. Press kits are very useful if your group can afford them. If a press kit is beyond your budget, a press advisory will do. Your press kit should contain the following:

* A list of press conference participants.
* A press release, which should state your group's position on the issue, highlights of the press conference, and a few quotes from participants (for more, see Preparing Press Releases).
* Background information about the issue (i.e., statistics, historical background, case histories, or reprints of news stories).
* A few black & white glossy photographs (action photos are most interesting).
* Short (less than a page) biographies of participants.
* Related news stories from prestigious national publications (e.g., New York Times, Wall Street Journal, etc.).
* Putting the kit together: The press release goes to the right side of the folder, and the other information goes to the left side of the folder.

1. **Prepare the room**There are several things you can do to prepare the room you're holding the press conference in. Here are some tips:

* Check the location of electrical outlets for microphones and lights.
* Set up the room with a table long enough to seat all your spokespeople, with name cards.
* Provide enough seating in the room for reporters, and enough room for their supporting equipment (e.g., cameras, microphone).
* Display visuals as a backdrop to your speaker's table: charts, posters, etc.
* Have a sign-in pad for attendance.
* Provide a podium for the moderator, perhaps with your organization's logo on it.
* Have coffee, tea, water, and any other refreshments set up.

Tips & Tricks

* + - * Invite the media to other events your organisation hosts: learning events, conferences, debates, protests
      * Prepare a short digital press release on USBs that media can take with them
      * Have flyers of your organisation: mission/vision & contact info

Beyond the traditional approach of engaging with the press shown above, non-profits invite journalists to participate in their online/offline events on a range of themes and topics. The main objective of engaging with journalists is to create a buy-in opportunity to encourage them to report the events and the social problem they focused on to raise social visibility.

For example, inviting journalists as guest visitors to attend their events such as protests, debates, competitions, panel discussions, summits, exhibitions or award ceremonies etc. Some organizations invite journalists from their network of media contacts or contract PR agencies to do so, or both. Remember that in some countries it might be a common practice to financially compensate the labour and transportation of the journalists, and you need to properly budget it.

For events like this, remember that sometimes you need to prepare a press release before or shortly after the event with the journalists via email or a USB together with some raw materials such as text and video recordings and photos and research reports. This will help journalists quickly produce the coverage. It is always necessary to ask the journalists to share a draft of their product before it is published to check whether it has any factual mistakes, but it is important to respect their editorial independence. After the content is published, do not forget to ask the journalists to share the link, clip and copies with you, you shall document them properly.

To make sure the participating journalists get better to know your organisation, it is a common approach to produce communication materials, especially for offline events, such as brochures, flyers, roll-up banners and promotional videos. You can put the brochures, flyers, printed research reports and merchandising products into the gift bag which journalists can pick up at the reception or from their seats.

# ****Dissemination & reach through social media****

## ****Amplification through social media****

As we’ve established so far, pitching relevant, evidence-based, powerful stories is an essential aspect of collaborating with media organizations. We have also discussed the possibility of co-creating content together with media outlets, that is relevant, fact-checked, and ethical. But what is the point of great, well-informed content, if it is only seen by a dozen of people?

Social media offers a great way to instantly share valuable information, oppose disinformation and implement positive narratives that go beyond the reactive approaches to achieve our desired impact.

Amplification refers to the strategies of online promotion and distribution of content. Beyond the obvious, there are different goals in amplification and different strategies to follow. We need to understand the mechanism of social media dissemination of content and identify the different services and strategies to take control of how our content is shared. The mechanics of social media and the ultimate goal of amplification is reached.

Reach is the number of people who are **exposed to information**. Social media uses **algorithms to prioritise content.** Algorithms control the ordering and presentation of posts, so users see what is most relevant to them. This **relevance is usually based on friends, family and acquaintances.**

In other modules, we discussed the importance of understanding audiences and specifically the credible sources of our audience. This is because social media platforms use the same logic in serving content to their users. Friends, peers, and family are regarded as more credible to the audience and therefore platforms will prioritise content from these sources. In 2018, Facebook changed its algorithm to prioritise friends, families and the groups that users joined as more relevant and therefore more visible in users’ timelines.

Social media is designed in a way to keep our dopamine levels high. This works in the same way that drugs work on the brain. A user posts something, and they then get validation, which hikes up their dopamine levels. They then continue to return to their posts to check on additional comments and validation. This cycle of dopamine release becomes addictive to users. It ensures that behaviour is reinforced and leads to habit formation. Users are presented with more notifications than before because it was observed that receiving notifications drives users to return more frequently. More relevant content also ensures more usage time. This also happens when users comment, they want others to respond or their comment to be validated in some way.

## Amplification across channels

Another strategy for amplification is to move the content across different channels and platforms. This can be done by repurposing content to best fit the platforms being broadcasted, linking content by referencing original articles or follow-ups, and through hashtags and calls to action.

* **Cross-channel promotion** and content sharing, for example from Facebook to WhatsApp, Instagram and Twitter. These are usually linked through hashtags or other trackable identifiers.
* **Repackaging or re-purposing content**/insights online into blog posts or other content – this could take the form of posters, graphics, infographics, videos, animations or creating listicles or interactives.
* **Hashtag sharing**, where hashtags are popularised and used consistently.
* **Swarming:** in which communities work together to comment, promote, cross-promote or popularise content. Swarming may also be done by mass emailing targeted individuals (lawmakers and politicians) to express concern or dissatisfaction. In many countries, if more than a certain threshold of people express dissatisfaction with a law or policy then it needs to go into discussion.
* **Influencer marketing**: whereby online personalities with large communities of followers share information or promote hashtags/information.
* **Other**: developing a charter, facilitating an **online petition**, data gathering/data **visualisation** hackathons, developing and distributing surveys, distributing electronic action alerts (SMS/WhatsApp), facilitating **challenges** (like ALS Ice bucket challenge and TikTok challenges), online crowdsourcing, hosting **live online interviews,** discussion groups and **open forums** on research or findings, hosting virtual talks; webinars and **workshops**, facilitating **online protests**, etc.

Extra resources:

* [Social Media Analytic tools](•%09https:/sproutsocial.com/insights/social-media-analytics-tools)

# SMA 2: Content co-creation

This is the second Strategic Media Alliance strategy. We will introduce the principles of creating engaging and persuasive content as well as different outputs participants can consider. Also, we will share some tips and tricks for the co-creative approach.

## Principles of content creation

In other trainings we go more in-depth on the process of content creation, however, we wanted to give an overview of the main things to consider when creating content.

1. **Define your message**: a) what is your message about, b) who are you talking to, c) why are you delivering this information to these audiences?
2. **Define the content:** a) what type of content you are creating (video, text, infographic, etc.), b) what is the format of this content, c) how long is it?
3. **Define the platforms:** which platforms are best suited to present your content?
4. **Define roles & responsibilities**: who is doing what during the collaboration?
5. **Define timeline & budget:** resources needed and necessary deadlines

## Key questions for content creation

The following questions are aimed to assist you in the process of creating your content. Make sure the content responds to the purpose and the goals of your organisation.

* **What**: This is the central question to answer: what is our main topic to approach with our content? What do we want this content to tell? This might determine the format of our content; what format suits us best.
* **Who**: Who is this content for? Who are we talking to with the content we are creating? Who are they, what do they watch, and what do they think? This might also determine the platforms we use to disseminate the content.
* **Why**: This question wants to answer the purpose of this content. Why are we making this content? Why do we feel the drive to make this content?

## Define your content

After having a clear idea of the purpose and strategy of your content by answering the key questions stated before, now is the time to define the content. This means grounding the ideas into specific plans and taking some decisions to support them.

* **Type**: this refers to the medium we will use to create the content. For example, a text can be a blog, an article, etc. An image can be a photo for a campaign, a series of photos for a report, mixed media can be infographics.
* **Format**: relates to the form that our content will take. The BBC created a frame to understand formats divided into single and wrapper formats. We will go more in-depth about formats shortly.
* **Duration**: think of it both in terms of singular content or serial content but also in terms of minutes in the case of podcasts or videos.

## Creative Formats

A format is a unique way of telling a story. It is how the elements of a story are structured to be told. In trying to understand the basic formats of broadcasting the BBC did research into formats for radio, television, online, etc., and they came up with a list of 10. A format is simply a way in which elements of a story are structured to tell the story.

Many creators of content refer to the sequence of ingredients of a program or piece of content as its unique “Format” for instance, the show “Big Brother” has a set number of elements that are replicated throughout the world as the show’s unique ‘Format’- we will explore this secondary definition of a format later. If the definition of story is “Something that happens to someone that teaches us something”, the definition of format would be the “ways in which a story can be told”. It refers more to the mechanics or layout of the story than the story itself.

The 10 formats apply to all communication, whether you are talking face-to-face, writing for print, or broadcasting via radio, television or online media such as blogs, podcasts or videos. In the world of traditional and online media, the language used to describe the ways to tell stories and what makes the various types of formats unique, differs greatly. This is not only true from country to country but also among different broadcasters and content creators. Consider the words “feature” or “Documentary” both are used to explain a range of products.

Whatever name you give them, there are essentially 10 ways stories can be presented to an audience. Each of the ten formats uses information or logic of the story in different ways. Some of the formats are good at presenting facts and information and some are poor at holding information. Some of the formats are particularly good at emotion and some are bad at holding emotion. The format that you choose should depend on what you want the audience to experience.

**Single formats**

* **DRAMA:**any information or story that is **presented to an audience by actors**. The audience will know that what they are watching is DRAMA if they are aware that the people in the story are actors and not real people. Drama is the only psychological format, meaning that it is the one format in which we understand what is in the character's mind. Drama is the most consumed format and uses a story to deliver a strong emotion to an audience.
* **TESTIMONIAL:**a person or people who deliver their own story or viewpoints on a certain topic directly to the audience. The difference between testimony and interview is that testimony is a **personal story or views**delivered directly to the audience, without intervention or questions by someone else. Sometimes interviewers edit out their questions, so the interview appears to be a straight testimony. Testimony can be powerful if the person talking can powerfully explain their story, using rising tension, a symbol and other essential elements of a story.
* **INTERVIEW:**structured by the **questions the interviewer asks**the interviewee. A powerful interview has carefully formulated and sequenced questions, so the story told builds in tension answering a central question.
* **DISCUSSION:**a group of people expressing opinions or arguing. The discussion will have a group of 3 or more people exchanging opinions on a given topic. The story comes from the quality of **the opinions or arguments**.
* **DEMONSTRATION:**relies on a person showing us a process or skill in a step-by-step manner. The story comes from **the process –** the sequence of steps.

**Wrapper format**

* **MAGAZINE**relies on **links by a presenter or presenters**. The story is told by linking one item to the next. The typical format is link-item-link-item-link. In a magazine, the logic of the format comes from the links. Most often these will have a theme or general topic that they cover such as “Sports” or “Lifestyle”.
* **REPORT**a **single subject that is explored by a reporter**. The reporter can be seen or can be just a voice that guides our understanding of the content. The report usually has several items in it that the reporter guides us through, most often Interviews, Testimony and Discussion are used, however, the report can feature others.
* **ACTUALITY:**refers to **live, unedited events**as they happen. Live events such as sports games or matches, a concert, press conferences or presidential addresses are often presented live and unedited. However, while waiting for the President to speak, during the concert pause or game half-time, other formats like interview, discussion or even report may be inserted, turning Actuality into a wrapper. Actuality wrapper can contain many other formats.
* **MONTAGE:**Relies on **editing to tell a story**. Editing is the process of taking different shot footage, quotes or sound clips and putting them together to tell a story. A montage is like a report, in that it usually explores one subject, however, it does not have a reporter or a voice-over explaining it. It relies completely on editing. Montage has become a very popular format since the rise of MTV – music videos are essentially just editing.
* **GAME:**anything that contains rules. In a game format, the **rules tell the story**. Generally, these rules build tension for the audience. Engaging games have interesting rules that pay off when the contestants win or lose or overcome obstacles or rules.

## Platforms

It is important to consider the platforms you will use to disseminate your content to make sure that the content matches your viewing habits. This of course depends also on the Target audiences and which platforms they frequent the most, and also it might determine the format of their content. For example, if the content is only planned to be presented on TikTok then probably something more interactive like a game or an activity would suit best. If it is a video on positioning for the organization it would most likely be shared on different platforms. Often, content is edited and repurposed for different platforms but still, it is important to have this in mind.

* + - * Which media formats do your participant communities have access to?
      * Which media formats do your target audience/s follow the most?
      * Which media format can best carry your message?
      * Which media format will be most likely to encourage people to take action?
      * Which media format works best with your budget and/or resources?

# Collaboration Strategies

Collaborating is always a practice of listening and discovery, you need to find out what works best for you and your team and always be on the lookout for things that can be improved along the way. With this in mind, we have compiled a few things to help set out a good basis for the collaboration.

## Roles and Responsibilities

This will depend on the type of project you develop, the people involved, and the scope and needs of the project. It will also be determined according to the type of content you will be creating.

## Guiding Principles

* Understand your team's strengths.
* Determine what needs to get done.
* Meet to discuss priorities on an ongoing basis.
* Give people ownership over specific areas.
* Ask employees about their long-term goals.
* Align roles and responsibilities with their goals.

## Project Timeline

A project timeline is a temporal breakdown of the production process of the product you want to create. You need to be as realistic as possible and consider the amount of work needed and how this work will be distributed.

In content creation, the production process often is divided into three stages: pre-production, production, and post-production. As an overview the following elements should be considered for the timeline:

* Expected Duration
* Stages of production (pre-production, production, post-production)
* People involved and hours of work expected

# SMA 3: Partnerships: Mutual Capacity Development

Developing a successful NGOs-media partnership is never easy. It requires long-term trust, honesty and commitment from both ends. For the low-level partnership, it requires both sides to devote themselves to developing mutual understanding, sharing information, influencing each other and facilitating joint actions. The higher requirement for the partnership is to cultivate a culture of mutual capacity development and learning for long-term growth and prosperity.

OECD-DAC defined capacity development as follows: ‘Capacity development is understood as the process whereby people, organizations and society as a whole unleash, strengthen, create, adapt and maintain capacity over time.' Capacity itself is understood as ‘the ability of people, organizations and society as a whole to manage their affairs successfully’.

**Mutual capacity development** entails investing in sustainable NGOs-media relationships built on trust, equality and mutual respect. It means engaging in an effective process of active l**earning and doing together** – strengthening each other’s **skills, knowledge and network** contacts, taking joint, complementary actions, and maximising each other’s strengths and addressing each other’s weaknesses.

## Key features of mutual capacity development

* + - * Mutual **respect** and the belief that the partnership will serve the **common goals** of NGOs and media
      * **Commitment to a long-term** relationship with the support of the management team from both sides.
      * **Effective, consistent and collective strategies**.
      * Develop and implement **collaborative cross-sector** programmes, projects, products and services together
      * **Advocate** the positive changes of policies on shared agendas and/or agendas important to each other.

**What can the development sector offer to media organisations?**

NGOs and CSOs are at the frontline of implementing SDGs and defending human rights. The media has to be capacitated in covering SDGs, including monitoring progress made on the 2030 Agenda and ensuring accountability for commitments made by the government. NGOs and CSOs can provide capacity development to media and new media professionals on SDGs reporting, human rights principles, norms, country and/or community context on specific topics etc, ultimately supporting their role as agents of change. Those capacity developments can help media professionals to gain deeper knowledge on contextualized social problems, SDGs reporting or human rights-based journalism, so they can produce more appealing and engaging stories.

* + - * Covering SDGs
      * Monitoring progress made on the 2030 SDGs agenda
      * Ensuring accountability
      * Human rights principles
      * Deeper knowledge of contextualised social problems

**What can media organisations offer to the development sector?**

On the contrary, the NGOs and CSOs have to be capacitated in **digital media and communication literacy**, including ensuring the messages reached the right audience for awareness raising and building public support to reinforce positive norms and values. As the expert in communication, media can train NGOs and CSOs on a range of topics on digital media and communication skills, such as storytelling, vlogging, blogging, podcasting, data visualization, digital marketing etc.

* + - * Digital media and communication literacy
      * Develop strategies to reach broader audiences
      * Use data analytics to understand how audiences consume information
      * Create engaging stories to pursue change
      * Reporting and campaigning strategies

## Possible activities for mutual capacity development

* Trainings
* Consultancy
* On-the-job coaching
* Joint advocacy
* Joint research
* Joint campaigning

For longer joint projects we have developed a methodology that is both co-creative and iterative, which means it is in a constant state of revision and improvement.

# RMW Media Co-iterative approach

## Product development cycle

* **Sensing**: Trying to understand the problem we want to address/solve by empathizing, analysing data, and suspending assumptions. ​The result of this phase is the completed sensing part of the product/service description. ​
* **Visioning**: Focusing on ‘solving’ the problem by thinking of breakthrough concepts. ​The result of this phase is the completed visioning part of the product/service description. ​In this phase, the owner leads on developing and capturing specifics of the product/service, so it can be assessed for implementation.
* **Prototyping**: Testing ideas early on with co-creators. The result of this phase is a prototype, an early version/skeleton of the product that can still be significantly changed. ​
* **Scaling**: Designing products and services in such a way they can easily be applied at scale, adapted, replicated ​

[Case Study: Justice4her](https://www.rnw.org/latest/justice4her-fighting-gbv-in-china/)

### As a member of RNW Media’s global network, the Justice4her project is a cross-sector project that aims to strengthen rule of law to reduce gender-based violence (GBV) against Chinese female migrant workers. The stories Chinese media reporting on GBV contain lots of misleading information and gender stereotypes, such as victims/survivors blaming and disrespect for the privacy of victims/survivors, which always lead to ‘secondary trauma’ for the victims/survivors.

### In 2020, Justice4her invited experts from local legal and SRHR NGOs to give 3 days of training on GBV and gender-sensitive reporting to 25 Chinese journalists, editors and independent bloggers and vloggers. According to the after-survey and other three months after-survey, 94% of participants were satisfied with the training and 89% claimed an increase in awareness and skills on GBV and gender-sensitive reporting. All the participants were required to submit a piece of their content before the training and produce a piece of content after the training. Positive changes were identified through the before and after text sentiment analysis, such as the content produced by participants after the training adopting a more victims/survivors friendly tone of voice more anonymously and the increasing usage of natural, unbiased and indiscriminate vocabularies.

### After the training, lessons learned and best practices from the trainings were collected in a comprehensive digital handbook for journalists and editors on how to cover GBV cases. The digital handbook, one of the first GBV guidelines developed for journalists and editors in China, was published online on Justice4Her’s platforms for free download and has been disseminated to approximately 3.000 media professionals.

Mutual capacity development shall serve a bigger purpose- the establishment and growth of a learning organization for both ends. A learning organisation is a place ‘where people continually expand their capacity to create the results they truly desire, where new and expansive patterns of thinking are nurtured, where collective aspiration is set free, and where people are continually learning how to learn together.’

## ****Wrap up: media development, why do we need it?****

So far in the training, we have explored how NGO&CSO’s can work together with media organizations to pursue their goals of social justice. Now we want to focus on the role that NGO&CSO’s can have in advocating for media development. In a nutshell, media development refers to developing better conditions for media organizations to operate and striving to ensure a pluralistic media landscape where freedom of speech is ensured but also respect and visibility of marginalized communities.

Following the logic of mutual capacity development that we mentioned before, it is important to remember that from a long-term perspective, the media and development sector have identical goals, which is to critically engage with power structures to help citizens make meaningful decisions in their lives. Having an enabling media environment is essential for global NGOs and CSOs to effectively and sustainably captivate informed citizens to make positive choices in their lives, influence public opinion and create more public support for the particular social problem you work on.

The Centre for International Media Assistance (CIMA) defines “media development” as generally referring to efforts by organizations, people, and sometimes governments to develop the capacity and quality of the media sector within a specific country or region. Media development aims to create a media sector that is both independent and pluralistic.

As a unique multilateral forum in the UN system that mobilises the international community to support media in developing countries, the International Programme for the Development of Communication (IPDC) of UNESCO look at all aspects of the media environment and are structured around the five following categories:

* A system of regulation conducive to freedom of expression, pluralism and diversity of the media
* Plurality and diversity of media, a level economic playing field and transparency of ownership
* Media as a platform for democratic discourse
* Professional capacity building and supporting institutions that underpins freedom of expression, pluralism and diversity
* Infrastructural capacity is sufficient to support independent and pluralistic media

From the above dimensions, global NGOs and CSOs can advocate media development from multiple perspectives, such as the freedom of expression, the right to access information, free press, safety and security and benefits of journalists, diversity of media ownership, development of independent and community-based media etc.

Advocating for the media follows all the same tenets as any other advocacy project. You need to define your advocacy goals, analyse the context, map your stakeholders, create your key message and present the issue to power holders who can effect change. Based on your advocacy objective, you can define your advocacy target audience.

# Course Key Takeaways

* To tackle those social problems successfully and effectively, a cross-sector joint effort is needed
* There is a love-hate relationship between the two sectors, but they need each other more than ever
* The ‘future of journalism’ and the ‘future of development’ have a common goal – from critically engaging with power structures to helping citizens in make meaningful and informed decisions

# Notes

[[1]](https://rnwmedia-my.sharepoint.com/personal/fer_gonzalezmorales_rnw_org/Documents/%5B1%5D) https://www.statista.com/statistics/617136/digital-population-worldwide/

[[2]](#_ftnref2) In this document, we use the terms NGO & CSO to refer to all types of international, national and grassroots non-profit and non-governmental organizations. Please be aware that non-profit media organizations can be both NGOs and CSOs and media.

[[3]](#_ftnref3) https://www.wsj.com/articles/facebook-knows-instagram-is-toxic-for-teen-girls-company-documents-show-11631620739

[[4]](#_ftnref4) How social media censorship is impacting sexual health, https://www.devex.com/news/how-social-media-censorship-is-impacting-sexual-health-101949

[[5]](#_ftnref5) https://funraise.org/techreport

[[6]](#_ftnref6) https://www.un.org/sustainabledevelopment/development-agenda/

 reviewed until here [[FM1]](#_msoanchor_1)