MOBILE JOURNALISM IN FOSTERING RECONCILIATION



A PRACTICAL MANUAL FOR MEDIACORPS FELLOWSHIP PROGRAM

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SRI LANKA DEVELOPMENT JOURNALIST FORUM (SDJF)

Sri Lanka Development Journalist Forum (SDJF) is an organization committed to foster vibrant democracy and to address the voice poverty of marginalized communities through the use of innovative and creative use of media. SDJF has 10 years of experience in experimenting with different media tools – community video, radio drama, investigative video, video storytelling, short films, and collaborative journalism to amplify the voices of the excluded. Strengthening community media, capacitating marginalized individuals, and creating access to information to create a culture of openness is yet another strategic focus of SDJF.

SDJF implements the MediaCorps Fellowship program under the IREX Media Empowerment for a Democratic Sri Lanka (MEND) program, funded by USAID. MEND's goal is to strengthen the media sector in Sri Lanka to support the country's efforts to solidify recent advances in democratic governance.

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01 SECTION

INTRODUCTION TO THE MEDIACORPS FELLOWSHIP PROGRAM

MEDIACORPS MANUAL

Sri Lanka has been plagued by conflict for more than 30 years. Now, as the country works towards implementing transitional justice mechanisms as a way of achieving meaningful reconciliation, the role of media is extremely important. In the transitional context, collaborative journalism has enormous potential to foster narratives of affected populations, to give voice for justice, to create empathy, to build trust, and to sustain active dialogue among different communities.

MEDIACORPS APPROACH

MediaCorps (MC) is a pioneering approach designed to engage young journalists who represent different faiths, ethnicities, and linguistic backgrounds by experiencing life in a community different than their own. During the program, participants will work in pairs; live in each other's settings; deepen their understanding about issues affecting each other's communities; and build relationships with people from different communities. The program also provides space for young journalists committed to peace and reconciliation to reflect on their cultural barriers and to produce collaborative multimedia stories.

This manual is a guide for an innovative approach to collaborative, transitional and peace journalism – the MediaCorps Fellowship Program – piloted by the Sri Lanka Development Journalist Forum (SDJF) in partnership with the International Research & Exchanges Board (IREX) and funded by USAID. This manual intends to provide comprehensive information on the MediaCorps approach and to provide practical know-how about effectively implementing the MediaCorps Fellowship Program.



GOAL

The MC fellowship aims to engage young peace journalists from transitional and post-conflict settings to effectively use collaborative multimedia storytelling as a tool to foster cross-cultural understanding and diversity, as well as to strengthen the relationship among communities through dialogue.

DOMAINS OF CHANGE

The MC approach is strategically designed to enrich and enhance the following changes in the lives of its fellows:

MEDIACORPS STORIES

Under MediaCorps, fellows will produce stories focusing on:

1. Issues affecting a community other than their own which hinder achieving inclusive reconciliation.
2. Restoring justice, telling the truth about the legacy of conflict, mercy, and the struggle of victims of conflict.
3. Building empathy, trust, and confidence, thereby strengthening relationships among communities in dissent.
4. Fostering greater diversity and promoting cross-cultural dialogue.

MEDIACORPS FELLOWS

The MediaCorps Fellowship is for young journalists who are passionate about producing stories focusing on peace and reconciliation, leveraging innovative formats such as multimedia and mobile storytelling. This may include storytellers, filmmakers, bloggers, digital media activists, short film makers, and online reporters.

Stronger cross cultural understanding:

Cross cultural understanding is achieved when individuals are aware and comprehend similarities and differences between cultures and how people from different cultures communicate with each other. This can include recognizing shared values, assumptions about another culture. MC fellows are expected to understand cultural barriers and biases and to develop skills and knowledge to maintain active communication with people of different cultures.





Improved understanding and ability to foster diversity:

Fostering diversity is driven by the principle that everyone is unique and different, but equal. MC fellows should be able to comprehend this and foster cultural and religious diversity in their reporting; respect people's differences in reporting; and have the ability and an open mind to discuss issues affecting diverse groups of people, including those who are marginalized.



Commitment to facilitate dialogue:

Fellows are also expected to use their abilities to produce stories fostering peace and dialogue. Without effective dialogue, conflict cannot be resolved, prevented, and positively transformed. MC fellows should be able to promote their stories on their own social media, web, and other media platforms to create a vibrant, far-reaching dialogue on reconciliation.



Ability to produce gender and conflict sensitive multimedia stories:

An appealing peace story will have a strong sense of inclusion and the wisdom to nurture opportunities for peace. MC fellows are expected to have knowledge on the concept and features of gender and conflict sensitive reporting.



Enhanced relationships with the host and other communities:

MC fellows are expected to realize their cultural barriers, enhance their ability to form and strengthen their relationships with people from different faith and ethnic groups in the host community and beyond, and make an effort to actively maintain these new relationships.

02 SECTION

MEDIA, CONFLICT AND TRANSFORMATION

WHAT IS CONFLICT?

There is no single standard definition for conflict. It is a struggle or contest between people with opposing needs, ideas, beliefs, values, or goals. It can arise from a disagreement between two or more parties where each perceive a threat to their needs and interests. This disagreement can develop into open and prolonged fighting between people, ideologies, communities or countries. Conflict is a general reality, and sometimes it is a common phenomenon in our social life. It does not always have to be associated with violence. Our society runs completely on a heterogeneous system in which people represent a diversity of interests, cultures, values, faiths, languages, and lifestyles.

Conflict is commonly understood as:

- a form of opposition between parties.
- an absence of agreement between parties.
- a way to solve social contradictions.
- a natural process in human social interaction.



AFTERMATH OF A CONFLICT

"Post-conflict" is one of the most vaguely used terms in conflict related studies and discourse. Generally, it is meant to be an era after a period of violence where parties connected to conflict work together to rebuild the nation and restore peace and justice. Journalists should understand that post-conflict peace building is a long-term and complex process during which all the required structures to address the root causes of the conflict are developed. MediaCorps fellows should keep in mind that in the post-conflict era, each of the parties connected to the conflict have various commitments to be fulfilled, including working together for a common goal to achieve reconciliation.

CONFLICT MANAGEMENT

It is vital for journalists to understand how conflicts are often managed. Conflict management does not mean identifying methods for removing conflict but identifying methods to positively handle conflict through non-violent means. In this case, conflict management is a productive and positive process to bring parties in conflict together in a cooperative dialogue and design a feasible mechanism for managing and mitigating differences.

CONFLICT TRANSFORMATION

Conflict transformation is a complex process through which the concerned parties are engaged at various levels by shaping their knowledge, understanding, and skills to enable them to coexist peacefully. Conflict transformation involves transforming relationships, interests, discourses, and anything that seeks and supports the existence of conflict. It should actively promote respect and human rights, while seeking acknowledgment and acceptance for individual differences, and differences in perspectives.

UNDERSTANDING CONFLICT TRANSFORMATION

When journalists are using multimedia or mobile storytelling to promote dialogue; foster diversity; improve cross-cultural understanding; and strengthen relationships in a transitional setting, it is extremely vital for them to understand interconnected concepts such as conflict, reconciliation, transitional justice, gender and conflict sensitive journalism, peace and war journalism, etc.

CONFLICT ANALYSIS

Conflict analysis is the process of assessing a conflict by gaining a detailed understanding of its origin, nature, and dynamics, augmented by a broader overview of the conflict. Conflict analysis goes beyond the surface-level conflict symptoms to the underlying issues. It identifies the perspectives of all stakeholders; explores the sources and effects of the conflict; considers the historical and social context; and examines the escalation or de-escalation of the conflict.

Therefore, conflict analysis requires having strong data and evidence of the root causes and effects of the conflict. Conflict analysis is not a disconnected process but should be incorporated throughout the conflict cycle, since a conflict can be continuous. Conflict analysis is vital to identify:

- the type of conflict;
- the reasons for the conflict;
- the causes and consequences of the conflict;
- the dynamics, interests, motivations, relationships, and hierarchy of parties involved in the conflict;
- the components and the different actors involved;
- the levels at which the conflict takes place; and
- the way in which a conflict is seen at different levels by different parties involved in the conflict.

Thus, it is important for MediaCorps fellows to understand that there is no single proven method used to analyze conflict. There are various conflict analysis tools used to understand conflict at different levels.



CONFLICT SENSITIVE JOURNALISM

Conflict Sensitive Journalism (CSJ) is often misunderstood as journalists working to reduce conflict. On the contrary, CSJ consists of journalists providing accurate, objective, unbiased, and balanced information with a sense of inclusion so that animosities associated with a given conflict can be significantly alleviated. Conflict Sensitive Journalism uses media conscientiously, allowing space for the groups in conflict to communicate without any barriers. Media must responsibly offer the opinions of all sides, build tolerance, address misconceptions, and allow people to participate and speak for themselves. The following are some CSJ principles:

- Give a voice to all affected parties. Conflict is not just a fight between two parties.
- Do not drive the story based on the 'leaders' perspectives'.
- Avoid asking questions that could further divide parties, but instead ask questions to create room for further dialogue.
- Avoid reporting fears, sufferings and worries of one party. Have a balanced discussion and bring the other party into the story.
- Do not turn a subjective opinion into fact.
- Do not push instant and unrealistic remedies being proposed by leaders or those who do not have real insight into the conflict.
- Avoid the use of pejorative and value-laden language/images.

PEACE JOURNALISM

Peace journalism is an important approach that guides journalists in reporting stories related to peace. It does not intend to portray the two parties involved in the conflict as winners or losers; rather, it attempts to understand the conflict with an unbiased approach by delving deeper into its root causes. Peace journalism is also about transparency, and thus it should be based on facts and the realities of the conflict. Peace journalism also:

- Includes the coverage of peace initiatives and non-violence.
- Ensures participation of diverse groups, including women, youth, ethnic minorities and the inclusion of different viewpoints offering creative solutions for conflict transformation.
- Targets issues and themes with objective, balanced, and credible information (peace processes, negotiations, cease-fires, transitional issues, justice, governance, role of armed groups, etc.)
- Pro-actively focuses on preventive measures, including those coming from ethnic minorities, youth and women before any violence occurs.
- Humanizes the context and focuses on the invisible effects of violence (trauma and glory, damage to structures/culture, marginalization of women, youth, and minorities and children, etc.).
- Pays attention to peace stories and post-war developments, giving voice to all parties and fostering empathy and understanding.
- Highlights positive examples of tolerance, collaboration, conflict resolution, and reconciliation, by seeking out real life stories of people and local groups who are working for a positive change and transforming conflicts.

Peace Journalism is an important concept that a journalist should know and practice because a journalist's main responsibility is to reveal the truth and address the real needs of both parties and help both the parties to come to a "win - win" situation.

MEDIA AND RECONCILIATION

According to John Paul Lederach, reconciliation is a dynamic process focused on restoring damaged relationships between people. It is neither about political structures that need to be restored, nor about returning to a former situation. First and foremost, it is about building relationships. Repairing relationships so that people can find a way to live together, takes time. Lederach identifies four elements needed for reconciliation: truth, mercy, justice, and peace. These elements cannot be discussed or researched separately; rather, they should be viewed holistically and as interconnected. Following are some tips on how stories can work towards strengthening reconciliation:

- Find an opportunity in every story that has high potential to build relationships, remove fear, and restore trust among people.
- Mediate post-conflict dialogue.
- Frame the story in a manner that reinforces; that post-war reconciliation is not just one-time reporting. Rather, it requires long-term commitment and patience, along with a strategy to shape critical perspectives, movement past the legacy of violence, and leveraging the advantage of having an inclusive community.
- Tell the truth. This should be a journalist's key obligation while working in post-conflict and transitional settings.
- Tell stories of victims or give them a voice to tell their own story.
- Try to ensure that justice and judiciary systems are accountable.
- Tell stories that influence public opinion, mobilize action, and apply pressure to safeguard human rights.
- Recognize the media's role in transitional justice projects to disseminate the truth about war.

REPORTING GENDER BASED VIOLENCE

Gender-based violence (GBV) is abuse that is directed against a person on the basis of gender. It includes physical, emotional, psychological, and sexual violence. GBV also includes threats of violence, coercion, or denial of resources based on gender. GBV can happen in public or in private. Anyone - women, girls, boys and men - can experience GBV. However, women and girls are particularly vulnerable to GBV, especially in emergency and crisis situations. Media can play an important role in transmitting information regarding GBV, ways to protect groups from it, and the legal remedies available. Best practices when interviewing and reporting on a GBV survivor are:

SETTING

Make sure there is a secure and comfortable setting for the survivor to speak including who conducts the interview. For example, it is preferable if a female interviews a female GBV survivor instead of a male interviewer.

Explain the purpose of interview. Sometimes your interview cannot resolve his/her issue. But you are giving the survivor a space and a voice against injustice.

QUESTIONS

Make sure the questions do not demand directly or indirectly, any personal information about the survivor and the details of the GBV the survivor had to undergo which the survivor would like to keep confidential.

Pose open-ended questions to let the survivor speak comfortably. Avoid offensive language and questions that can provoke emotional responses from the survivor.

Let the survivor know that they have the right to refuse to answer any questions or stop the interview at any point.

REPORTING

Be sensitive, empathetic, ethical and unbiased in your interaction and reporting.

Do not name the survivor if they want to remain anonymous (particularly minors).

Do not include sensationalized accounting of their experience.

Be accountable and respectful to the survivor. Tell them what will happen to the information they share.

Be mindful of your choice of words when reporting.

COVERING DIVERSITY

Diversity includes an infinite range of unique individual characteristics and experiences, such as communication style, career path, life experience, educational background, geographic location, income level, marital status, parental status, and other variables that influence personal perspectives. Diversity is also about recognizing, respecting, and valuing differences based on ethnicity, gender, color, age, race, religion, disability, national origin, and sexual orientation.

Covering diversity is one of the key aspects of MediaCorps. There are several studies that have noted the poor knowledge and awareness among most people in Sri Lanka on the cultural, religious, and social practices of people from different communities. This leads to mistrust, misunderstanding, and mutual suspicion. MediaCorps fellows are expected to cover the rich diversity of different communities during their stay in the host community. Following are some tips for covering diversity:

- Avoid prejudicial and judgmental references to a person's race, color, religion, gender, sex or sexual orientation, or to any physical or mental illness or disability.
- Avoid stereotyping, as everyone is different. Stereotyping is unfairly grouping together all people with a particular characteristic based on race, gender, culture or ethnicity. It is not right to portray one person's behavior as if it were applicable to all in the same faith or minority.
- Celebrate differences of individuals in media stories to create awareness about the strength of diversity.
- Address misunderstanding and mistrust about diversity.
- Cover diverse perspectives and backgrounds accurately and fairly; it is not enough to just show diverse people.

JOURNALISM ETHICS

The following are the standard professional conduct adopted by the 1954 World Congress of International Federation of Journalists (IFJ). This declaration was amended in IFJ's World Congress held in 1986. This international declaration is widely accepted as a standard of professional conduct for journalists engaged in gathering, transmitting, disseminating, and commenting on news and information:

- Respect for truth and for the public's right to truth is the first duty of any journalist.
- In pursuing this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and of the right of fair comment and criticism.
- The journalist shall report only in accordance with facts of which he/she knows the origin.
- The journalist shall not suppress essential information or falsify documents.
- The journalist shall use only fair and ethical methods to obtain news, photographs and documents.
- The journalist shall do the utmost to rectify any published information which is found to be harmfully inaccurate.
- The journalist shall observe professional integrity regarding any source of information obtained in confidence.
- The journalist shall be aware of the danger of discrimination being furthered by the media and shall do the utmost to avoid facilitating such discrimination based on, among other things: race, sex, sexual orientation, language, religion, political or other opinions, and national or social origins.
- The journalist shall regard as grave professional offenses the following:
  - Plagiarism;
  - Malicious misrepresentation;
  - Calumny, slander, libel, unfounded accusations;
  - Accepting a bribe in any form in consideration of either publishing or suppressing news and information;
- Journalists worthy of the name shall deem it their duty to observe faithfully the principles stated above. Within the general law of each country, the journalist shall recognize in professional matters the jurisdiction of colleagues only, to the exclusion of every kind of interference by governments or others.

TIPS FOR
INTERVIEWING PEOPLE ABOUT POTENTIALLY SENSITIVE TOPICS

- Before you proceed with interviewing a survivor of GBV, take time to understand and consider the impact that this violence can have on an individual. GBV affects everyone-women, men, and children it is a traumatic experience for survivors. The effects of GBV differ for each individual and can be long-lasting and variable over time. Common effects include (but are not limited to): physical injuries, illness and psychological issues such as shock, anxiety and post-traumatic stress disorder.

- In addition, there are societal attitudes and stigmas that, along with security risks, can silence survivors and prevent them from speaking out about their experience.

- When you approach survivors of GBV and ask them to share their stories, it is essential to treat their experience with compassion and sensitivity. Involve your interviewee in decisions about the interview and respect their contributions and perspectives.

- The goal is to leave the interviewee feeling empowered for having shared their story with a compassionate individual.

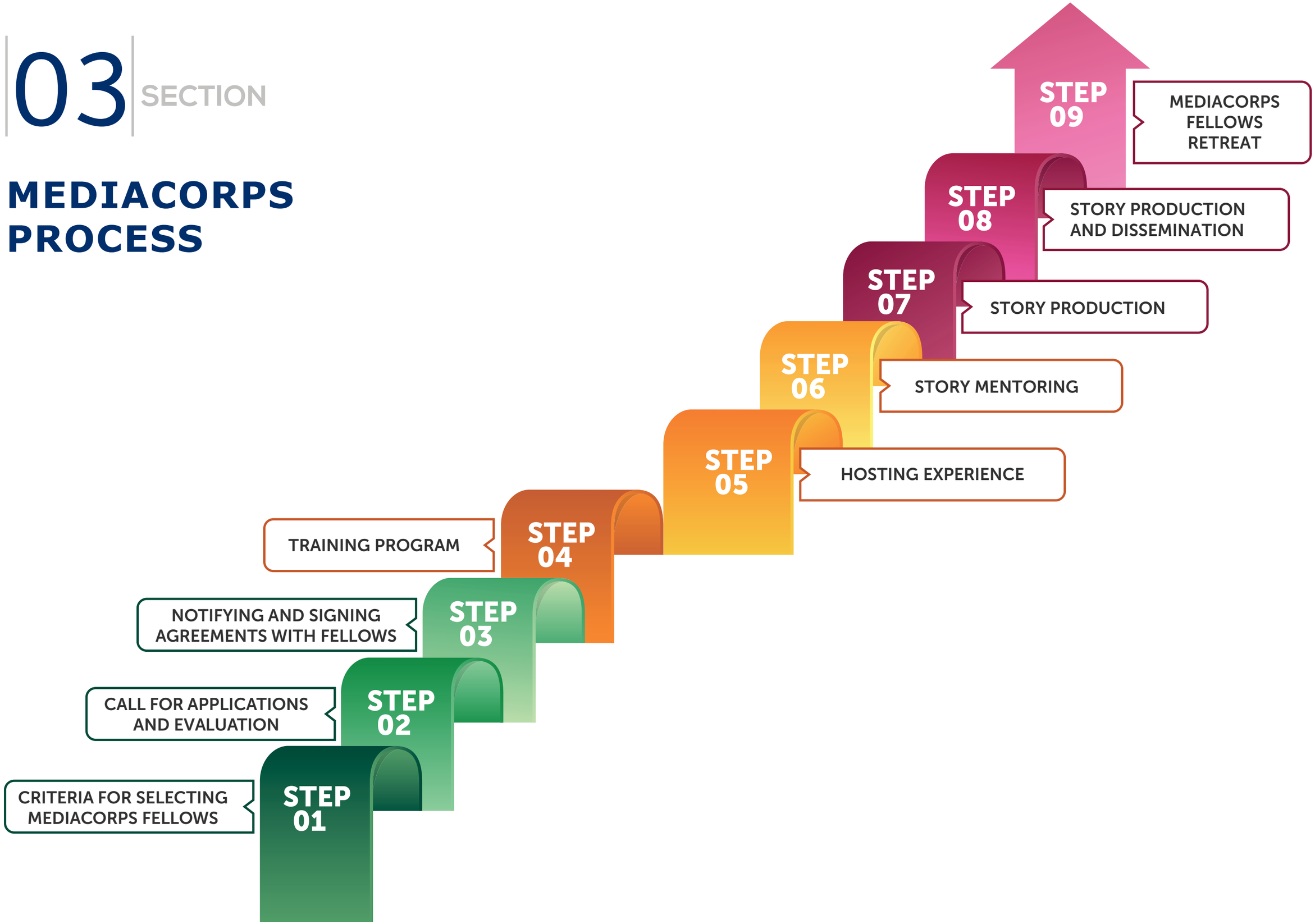
- Conversely, a rushed or interrogative interview that doesn't take the interviewee's situation into account could leave the interviewee feeling re-victimized or exploited.

- Always be considerate of your interviewee through the process of preparation and conduct of the interview.



03 SECTION

MEDIACORPS PROCESS



STEP 01
CRITERIA FOR SELECTING MEDIACORPS FELLOWS

The selection process must be pre-designed before launching the call for applications. To achieve the goal of MC, it is very important to be inclusive and provide opportunities for young journalists who represent different faiths, genders, ethnicities, and linguistic groups. The following are the criteria to select fellows:

- The ability of the young journalists to demonstrate relevant long-term career goals and a commitment to promote reconciliation and peace.
- Ability to use, or willingness to learn, multimedia storytelling.
- Willingness and ability to leave the comfort of their own communities during field production.
- Strong presence on social and web-media.



STEP 02
CALL FOR APPLICATIONS & EVALUATION

After developing the selection criteria, a call for applications can be launched. Depending on budget availability, mainstream popular media can be used to attract young, active peace journalists. However, social media is always a cost-free, but effective, means to reach a larger and geographically dispersed audience. The potential applicants may submit an online application form, including links of their previous work as journalists and the details of two referees who can verify their capabilities and commitment.

STEPS OF THE MEDIACORPS SELECTION PROCESS:

i. **Screening the Applications**: Applicants are shortlisted based on their age (21-35 years) and their experience in the field of peace and reconciliation. A three-member committee of SDJF staff will collectively shortlist applicants first, based on the application submitted. SDJF has developed an evaluation form, approved by IREX, with a total score of 40. A minimum score is decided by the committee upon which applicants will be shortlisted.

ii. **Telephone Interview**: Shortlisted applicants will then be evaluated through a telephone interview, jointly done by the Program Director and the Project Officer. During the telephone interview, the applicant will be further questioned on his/her journalistic experience and motivation to join the MC Fellowship, as well as a couple of questions to test their tolerance level. The telephone interview also has a predesigned scoring criteria with a maximum possible score of 40.

iii. **Reference Check**: Finally, a reference check will be done on the shortlisted applicants by contacting the referees provided by the fellows. SDJF has developed a specific reference checking criteria in which the referee will be asked to grade the applicant on several aspects including his/her creativity, innovation, perseverance, critical thinking and teamwork. The maximum possible score of the reference checking is 20 (10 points for each referee) Based on these three levels of evaluation the applicants will be given a score out of 100 and a lower limit will be set according to the number of fellows planned to be trained. The applicants who have scored above this lower limit will be selected.

STEP 03
NOTIFYING AND SIGNING AGREEMENTS WITH FELLOWS

It is very important to notify fellows as early as possible to provide adequate time for the fellow to organize their other work or commitments. Notification on whether an applicant has been selected can be sent through email and through a letter.

It is very important to sign agreements with MediaCorps fellows to make sure they are willing and able to adhere to terms and conditions of the fellowship program. The agreement lays out, inter alia, the nature of the program, the term of the agreement, responsibilities of the parties involved, the ownership of intellectual property, and the stipend amount granted to each fellow.

STEP 04
TRAINING PROGRAM

The fellows who signed agreements will be invited to a five-day training program. The training program's purpose is to provide an overview of the MediaCorps program. During the training, the fellow will choose a partner who they have never worked with before and who belongs to a different ethno-linguistic group, religious affiliation, and/or geographic setting. Together, the pair will develop the field production and hosting plan. As part of the training, fellow will gain sound knowledge on the following topics through interactive sessions conducted by experienced experts.

- The role of media in conflict prevention, peace building and post-war reconciliation
- Gender sensitive storytelling
- Multimedia and Mobile Storytelling (MoJo)
- Effective social media dissemination of MC stories

STEP 05
HOSTING EXPERIENCE

Pairs of fellows will host each other for one week in their respective settings. Each journalist will act as both a host and a guest. The guest must learn the manners, etiquettes and other sub-culture values of the host community before visiting. During the stay, the host will facilitate the guest's learning about his/her community; learning its diversity; identifying issues affecting reconciliation in the community; establishing relationships; and providing a comprehensive multimedia/mobile video story reflecting MediaCorps goal. Refer to the pages that follow for further details of field work.



LOGISTICS

1

LOCAL TRANSPORTATION

MC fellows are advised to use the most convenient and safest public transport, such as bus and train, to get to host communities. For travel within the villages, three-wheelers can be hired.

2

FOOD

The local host is expected to provide three meals per day for the guest fellow. However, during field work, both guest and host can eat from any other places that provide healthy food. The host should provide traditional meals to the guest, ideally eating a new meal every day at a new place.

3

HOME VISIT

The host is expected to arrange at least two home visits to his/her relatives/ friends place. This may include lunch or dinner and provide an opportunity to meet more people, experience the culture and clarify elements of cultural diversity. For one night, the host should take the guest to a friend's or relative's place for dinner without informing the guest. The host should not stay with the guest and allow the guest to interact with the hosting family alone.

4

ACCOMMODATION

The host should provide accommodation at his/her own place, if possible. If that is not convenient, he/she should arrange a safe place at either a trusted neighbor or relative. Each night before going to sleep the guest should have a reflective session with the host about the day, discussing their experiences and learnings.

5

COST

Fellows will be provided a small stipend. During the field visit, the guest fellow should use a reasonable amount of money from this stipend to cover the logistical cost of the host.

6

SAFETY

MC fellows are not expected to cover any incident or event of violence or any other story that may endanger their life or that of the host. Both the host and the guest should be mindful of the general safety and well-being of each other. However, in case of an emergency the MediaCorps process has a security plan (described below) to ensure that in an emergency event all parties concerned will be kept informed while the situation is being dealt with.



MC FIELD PRODUCTION PROCESS

Familiarization — DAY 01

Role of Host

- Host introduces the guest to a cross sections of the host community.
- Host introduces the guest to the traditional meals of the host community (everyday have one new meal in a new place.)
- Host takes the guest to notable places in the host community.

Role of Guest

- Guest brainstorms possible story ideas and prepares the list of people they intend to meet.
  - Guest develops a field story production plan with the support of the host.
    - Maintain a "memory diary" throughout the stay.

Data collection & validation — DAY 02

Role of Host

- Host takes the guest to different locations in the community and introduces the guest to various people in the community.

Role of Guest

- Guest meets key stakeholders to learn more about story ideas.
- The guest should find answers to the 5WH questions regarding the identified issue and the story idea (what, who, when, where, why & how).
- Guest familiarizes themselves with the story setting.
- Guest familiarizes themselves with the people who they think could be featured in the story. This will require meetings, discussion, field visits and site seeing etc.

Story planning — DAY 03

Role of Host

- Host facilitates the visits of the guest as per the request of the guest.

Role of Guest

- Guest gains understanding of their setting. The setting of the story is everything that one needs to see in their story—the location, character movements, people, climate of the host community, method of filming, the shots used, the way the story will be established, and where the story will begin and end. Fully plan the story.

Story production — DAY 04

Role of Host

- Host facilitates the visits of the guest as per the request of the guest.

Role of Guest

- Guest conducts interviews, films the story, and collects needed evidence and additional testimonies.

Story production — DAY 05

Role of Host

- Host facilitates the visits of the guest as per the request of the guest.
- Host takes the guest to visit somebody close to him/her and provides a good home visit experience. This could include a local lunch or dinner.

Role of Guest

- Guest conducts interviews, films the story, and collects required evidence and additional testimonies.

Story production — DAY 06

Role of Host

- Host helps the guest to complete the first draft of his/her story.

Role of Guest

- Guest edits the footages taken and finalize the first draft of the story.
- Towards the end of Day 6, Guest shares the first draft of the story with his/her story mentor for review.

Finalize your pre-production — DAY 07

Role of Host

- Host assists the guest to get additional footages if necessary and helps the guest finalize his/her story.

Role of Guest

- Based on the comments of the story mentor, Guest collects additional footages, interviews if necessary.
- Guest starts to further edit the story and towards the end of the seventh day, finalizes story.
- Guest submits the story to SDJF.

Farewell and travel back — DAY 08

Role of Host

- Host arranges a safe and comfortable mode for the guest to travel back to his/her home.

Role of Guest

- Guest bids farewell to the host fellow and his/her family.
- Guest exchanges a small gift that signifies their community or a memory from their stay (e.g. photograph).
- Guest informs SDJF about their departure time, mode of transport, and expected time of arrival.
- Guest informs host and SDJF about arrival to their home.

NOTE

Please refer to Frequently Asked Questions (FAQ) section for further guidelines on the field production process.

While the tentative plan for a week is presented above, fellows should involve themselves in the following:

Daily

- MC fellows should carry out at least one cultural visit per day (meeting cultural groups, visiting a fishing market, visiting a religious place/religious groups, etc).
- MC fellows should reflect with each other every night and plan the following day.

Within the seven days

- MC fellows should attend at least two cultural events during the stay at the host community.
- Towards the end of the MC field production process, each guest fellow should have at least five new friends from a different community.
- Collect as many photos and videos capturing memories at the host community.
- Collect footages for the collaborative story. This story should be produced based on a common issue affecting both communities. However, the fellows can get footages relevant to one community during one round of visiting)

DO'S AND DON'TS DURING FIELD PRODUCTION

Guest

Do's

- Guest should respect the cultural practices of the host.
- Guest should be humble and friendly with the host, the hosting family, and the community.
- Guest should be open to constructive and friendly discussion to learn with the host.
- Guest should always keep records of their stay. Maintain a diary during your stay.
- Guest should meet new people from the host community. Speak openly and respectfully with them.
- Guest should maintain a professional yet friendly relationship with their host.
- Guest should research the host community before going there.
- Guest should be thankful for the people they meet.
- Guest should be polite with the host family.
- Guest should offer help to the host family.

Don'ts

- Guest should not disdainfully refuse suggestions by their host.
- Guest should not argue or confront the host/host community in a critical manner.
- Guest should not be judgmental about the host's culture.
- Guest should not be late for meetings and appointments with the host community.
- Guest should not publish photos or videos taken of the host community without their consent.
- Guest should not produce stories that will put either the host or guest in danger.
- Guest should not be biased in their opinions and should strive to maintain neutrality.
- Guest should inform and get the consent of the host if the guest is accompanied by another individual.

Host

Do's

- Host should make sure to accommodate the guest in his/her own place of residence, If this is not possible the host should make sure to accommodate the guest in the nearest and safest location
- Host may prefer to inform the respective GS in the area about the visit of the guest
- Host should ensure the safety of the guest where he/she is staying.
- Host should help the guest to meet the people of his/her community
- Host should make the guest feel comfortable and welcome in the host community
- Host should try to give the best experience of the host community to the guest
- Host should respect the guest and his/her preferences

Don'ts

- Host should not unduly interfere with the story production of the guest.
- Host should not isolate the guest at any point during their saty.
- Host should not take the guest to any place that could be dangerous.
- Host should not restrict the movement of the guest in the host community nor the guest's interaction with the people of the host community.
- Host should not ignore any difficulty or discomfort felt by the guest.
- Host should not take the guest to places and incidents that are not directly related to the MediaCorps process and objectives.

NOTES

1. It is highly recommended that each fellow completes the seven consecutive day visit to their host community in one trip in order to have a thorough and uninterrupted understanding of that community. However, in exceptional situations when a fellow can justify to SDJF (in advance) a valid reason for not staying for seven consecutive days in the host community, the fellow can split the seven days into a maximum of three visits (3+2+2 days) to complete the field work. On the flip side, if a fellow is willing to spend more than seven days, he/she can allocate an extended time period for exploring the host community and its culture, story hunting, story production, and validation of the story with the host community.
2. When producing the collaborative story, the two fellows should first agree on one common issue affecting both their communities. Each fellow should then collect the relevant footage of their respective community regarding the agreed upon issue. In the reverse hosting round, an additional date will be added to compile the footages of both fellows into one collaborative story.



SECURITY PLAN

In an emergency, the guest should immediately inform the host, who shall then inform the relevant authorities. The Project Officers of SDJF should also be informed at the same time. The project officers will inform the SDJF Program Director, who will then notify IREX as expediently as possible.

MEMORY DIARY

Fellows are expected to capture their memories in the host community using a simple diary. The following are some of the guiding questions provided to MC fellows to capture their most powerful and impactful memories. MC fellows are expected to write answers the questions mentioned below in their diary and in addition share their experience in social media platforms, ideally with audio and visual evidence. This exercise will be helpful for the fellows and others to understand their inner transformation or how their perceptions about a particular culture or community changed through the fellowship.

- What are your fears[1] before meeting the host family and was there a moment where you became free of fear?
- What are some of the challenges you faced and tell us how you were able to overcome those challenges?
- What are the cultural barriers[2] you encountered in your visit in the host community (age, ethnicity, language, geographic, religious, and cultural) and how did you overcome them?
- How did you establish friendships with the host community? How challenging was it?
- How did you overcome your own biases and misunderstandings, if any?







1. **Fears:** What you were afraid of or worried about before meeting the host family and before going to the host community. This may include your fear of not fully understanding them, miscommunication due to not speaking the host language, and feeling isolated or alienated. Other fears may include the fear of an unfamiliar setting, possible discomforts of living a different place away from home, unfamiliar food etc.

2. **Cultural barriers:** you are staying in a community which is culturally different from your own. There are the cultural differences such as the language they speak, the food they have, the religions they observe, the customs and rituals they practice, and even the type of attire they wear. Other differences may include climatic differences (too hot/too cold/frequent rains/too dry and lack of water) and age differences with the host and his/her family.



STEP 06
STORY MENTORING

SDJF will assign a story mentor to guide and counsel the fellows while they are in the process of producing stories in the host community. The mentor will assist the pair in at least one round of field visit.

STEP 07
STORY PRODUCTION

Each fellow is expected to produce an individual MoJo story and a news article based on the host community, along with a collaborative multimedia story with the partner based on a common issue affecting both communities.

STEP 08
STORY PRODUCTION AND DISSEMINATION

The stories will be widely circulated on web media, social media, and on mainstream media. Similarly, the participants will share the products on their OWN social media platforms and invite likeminded people and networks to share the same. In addition, SDJF will also use their platforms, including iVoice.lk, to disseminate the stories. SDJF will provide further assistance, as necessary, to disseminate news items/articles written by fellows in mainstream media.

STEP 09
MEDIACORPS FELLOWS RETREAT

Upon successful completion of the MediaCorps process, the fellows will convene for a final round at a MediaCorps Retreat to reflect and to share experiences in the field, along with story production and post-production processes. The fellows will also undergo a detailed evaluation through the Most Significant Case Assessment Tool (MSCAT) where they will discuss and present their most significant change stories. The retreat will conclude with an award ceremony recognizing their successful completion of the fellowship.

04 SECTION

MULTIMEDIA STORYTELLING

BRAINSTORMING A STORY IDEA

Producing multimedia stories and fulfilling the MediaCorps objective need a critical mindset on three basic aspects of conflict and making a story; a deep understanding about the nature of conflict; objective and reliable data and story elements. The following questions can help guide fellows in determining a story idea and potential elements.



Conflict/Problem aspect

Identify a conflict or issue

- Does this issue affect peace among communities?
- Does this issue have the potential to foster empathy, trust and build confidence?
- Does this issue have story elements?
- Has this issue been already covered?

Know the underlying causes of the conflict

- What are the underlying causes?
- What are the direct or root causes?
- What are the indirect causes?

Know the effect of the conflict

- What is the effect of this conflict/issue?
- Do you know the full effects of the conflict on different constituencies or groups?

Know the stakeholders

- Who are the people causing the problem?
- Who are the people affected by this issue?
- Who has a stake in discussions about this issue?
- Who has the potential to drive the solution?

Desired Solution

- What solution is desired?
- Is this solution realistic, achievable, time bound, measurable?



Story Aspect

Determine the Story aspect

- Does this story capture people's suffering?
- How the story relates to people's personal experience?
- Does this story tell people's stories? Is it a personal story?

Evaluate the story structure

- Is narration dynamic? / Is description static?
- Are the dialogue and the characters portrayed well and accurately?
- How was the composition?
- Is the plot arrangement good?

Check for Inclusion

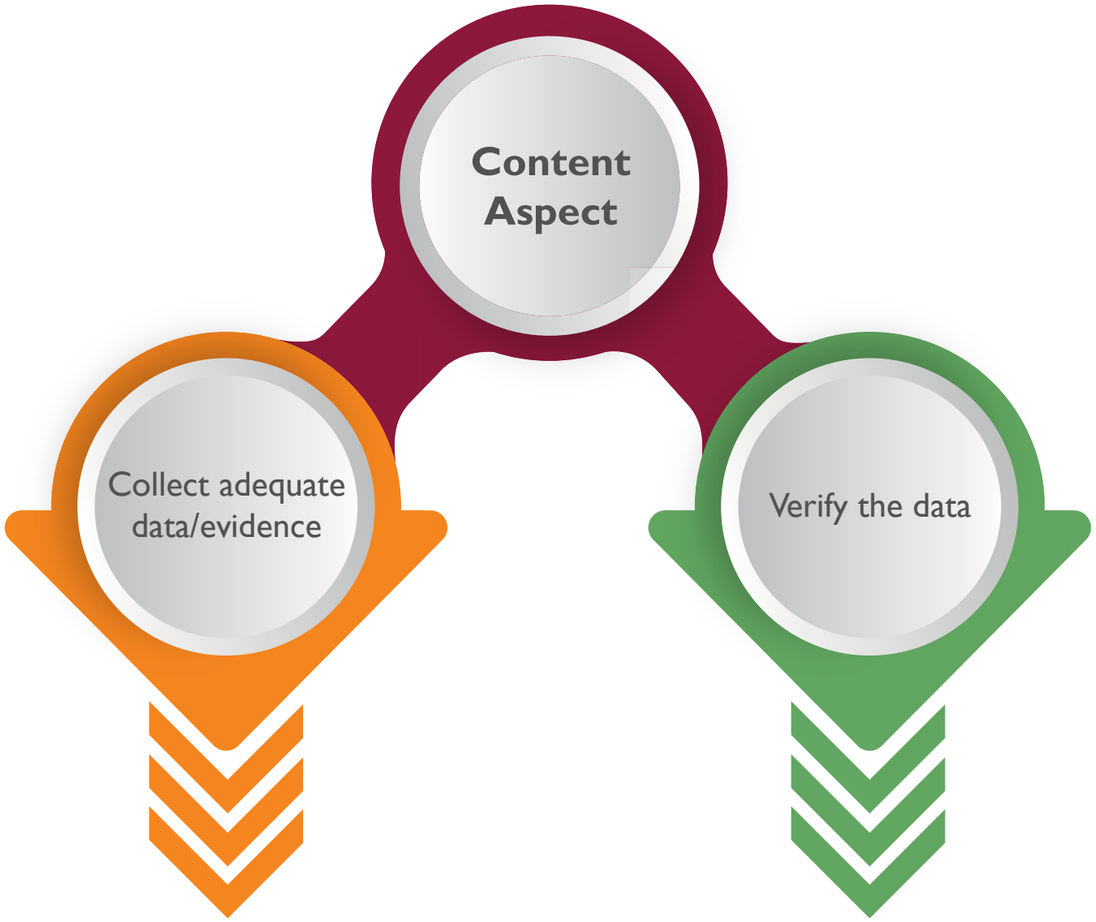
- Does this story address prejudices or biases?
- Does this story address misconceptions and suspicions that can hinder relationships?
- Does this story address stereotypes?

Check for sensitivity

- Would this story escalate or inflame conflict?
- Does this adequately bring a gender perspective?
- Does this story undermine gender norms?
- Are there any ethnic, faith, and geographic groups included?

Check the gender perspectives

- Where is the women, youth and minorities in the story?
- What are the roles of the male and female, youth and minorities in the issues and story?
- What are the power relationships?
- What are the specific impacts of events different for women, men, youth and minorities.



- Did you have any document/materials for your story?
- Did you collect/identify anecdotal evidence?
- Did you accept information without questioning it?

- Did you verify the validity of the data by asking members of the host community?

DETERMINING THE MULTIMEDIA STORY STRUCTURE

There are numerous ways to establish emotionally powerful stories. MediaCorps does not just expect fellows to produce regular television news, a video documentary, or short films. Rather, MediaCorps is trying to capture stories of and from real people. These stories have more elements including videos, pictures, audios, and other audio-visual elements. Looking at the target groups and theme, the three -act-story-development method is the simplest and most adaptable form for MediaCorps.

THE THREE-ACT STRUCTURE

Subject matter often determines the story structure, but in general a documentary is made up of a beginning, middle, and end, sometimes referred to as the "three-act structure."



BEGINNING

The beginning of the story needs to capture the audience's attention in a compelling way. This is where the tone is set for the whole story, and the viewer becomes curious and wants to keep watching. The beginning conveys a conflict, problem or unusual situation that keeps the audience drawn to the story and wanting to know more. Usually in the beginning, the following story elements are used:

- A hook to grab the audience's attention.
- The setting (where).
- The conflict and goal of the story (what). The problem chosen here should be relevant to MediaCorps' objective.
- The character (who). Who is affected by the problem or conflict?
- The struggle that this person is going to face.
- The landscape of story. This should be very clear from the beginning. This is where you introduce the issue the story is based on, its location, and the key persons involved.

MIDDLE

This is the meat of the story. The middle section is divided into numerous scenes that build on each other to reveal the story. These segments don't necessarily go in chronological order. Each scene often has its own beginning/middle/end. These mini-scenes, knitted together, create the story.

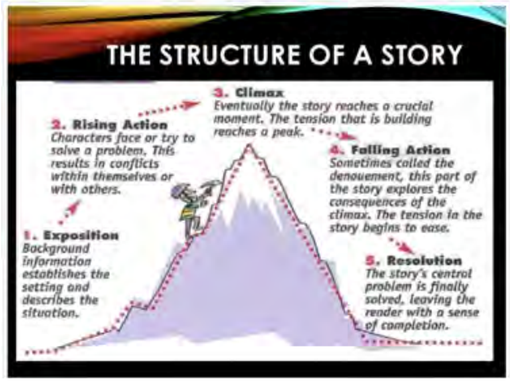
Normally, in this section, a specific character or characters will face various obstacles caused by a particular conflict. This is where the tension builds, and the audience wonders how the affected party is ever going to resolve the issues/challenges before them. The middle also includes the following elements:

- Issues are established until the story climax is reached; by now the audience is fully aware of the conflict or issue (what).
- The struggle of the affected people is established; by now, the audience is very much aware who is affected and what happened as a result (who and what).
- The cause for the conflict is known; by now the audience should know the cause of the conflict (why).
- Gives potential options or solutions to resolve the conflict.

END

The story's ending usually brings a resolution to the questions and conflict established at the beginning and developed in the middle. It is often helpful when writing the story script to consider how the story will end before trying to write the beginning and the middle. This may seem counter intuitive, but a good way to think about this is to imagine getting on a bike. You need to know your destination in advance to know which roads to ride to get there. Otherwise, you will be lost!

- In this step, conflict is resolved, or a subject matter is fully brought to light.
- Prejudice, bias, or stereotype is completely challenged.
- Call to action
- The key message is clear



05 SECTION

ANNEXURE

FREQUENTLY ASKED QUESTIONS

FIELD VISITS

1. Should the guest stay at the home of the host fellow or elsewhere?
The guest and host can decide on where the guest can stay; however, it is preferred that the guest stays at the home of the host or at the home of a trusted relative/friend of the host. Staying at a guest house or hotel is not allowed.

2. How long the guest should stay in the host community?
The guest should stay seven consecutive days at the host community. In exceptional cases that the guest can justify to SDJF, the stay can be completed in maximum of three slots (3+2+2 days).

3. Who should plan the schedule for the hosting period?
The hosting period should be well planned by both the host and the guest. The major role of the host is to facilitate a comfortable and productive stay for the guest, helping him or her to meet the objective.

4. What are the places the fellows can visit in the host community?
Religious places, historically important places and monuments, cultural places and events, and entertainment events such as traditional dances, stage dramas, music groups, museums, natural parks, landmarks in the host community, etc.

5. What mode of transport should be used during the stay?
Fellows may use public transport such as buses and trains while travelling during their stay. Riding bicycles, motor bikes and such other common modes are recommended for a more authentic experience. It is highly encouraged, however, to walk except in the case of long distances or if it is dangerous to walk.

6. When should the reverse hosting be done?
It is preferred that the reverse hosting be completed close to the first round of hosting. Reverse hosting can ideally be started within two weeks after the completion of the first round of hosting, depending on the availability and convenience of the host.

7. When should the memory diary be filled?
The memory diary should be completed daily by the guest while in the host community. At the end, all fellows should submit their memory diaries to SDJF during the Retreat. Include details of the stay, photographs, or any other information and attachments as necessary.



INDIVIDUAL STORIES

8. What is an individual story?
An individual story is a story that each fellow is required to produce during his/her stay at the host community.

9. How long should a fellow spend to identify a suitable individual story?
The fellow should identify the story idea during the first two days of the stay.

10. What are the themes for individual stories?

- Issues affecting a community other than his/her own that hinder the achievement of inclusive reconciliation. Stories about restoring justice, telling the truth about the legacy of conflict, mercy, and the struggle of war victims can be accommodated.
- Stories foster empathy, trust, and confidence and thereby strengthen relationships among dissenting communities.
- Stories that about under-privileged or marginalized communities which are not captured in the mainstream media.

11. How many individual stories should each fellow produce?
Each fellow is required to produce two individual stories, one MoJo and one article.

12. What is the time duration for an individual MoJo story?
Each individual story should be 2-4 minutes long, on average. Any stories exceeding the limit will not be accepted.

13. Can the host interfere in the production of the individual story of the guest?
No, the host should not by any means interfere in the story production of the guest.



COLLABORATIVE STORY

14. What is a collaborative story?
A collaborative story is a story the fellows – both host and the guest – collaboratively produce on each other's community. The fellows should jointly identify a common issue faced by both their communities, bring their different perspectives, and produce a unified, multimedia story.

15. What is a multimedia story?
A multimedia story is a story that contains text, statistics, photo, video, and audio. This story can be published on web platforms.

16. What should be the language of the collaborative story?
The collaborative story can be developed in any language, but it should be published in the languages of both fellows.

17. What are the major thematic areas for collaborative stories and sample topics under each theme?

- Stories on post-conflict development
  Land Rights issues, resettlement, ex-combatants, female-headed families, GBV, sexual abuse, micro-finance, disappearance, mine issues, water issues.

- Stories on diversity, cross-cultural dialogue, and reconciliation
  Caste discrimination, Families affected by natural disasters such asTsunami, drought, floods, and compensation for war widows.

- Stories on issues affecting marginalized communities
  Social norms, mental health issues such as PTSD, marginalized groups, missing persons' children, parents lost due to war, domestic violence, divorce cases, war widows, LGBT community, and issues faced by women, people with disabilities, and children.

18. Will SDJF further edit the stories?
Yes, SDJF's AV Unit will do a final refinement to the stories produced by fellows, such as adding an intro/extro card. However, SDJF will not do any major editing that will change the story structure.

DEADLINES AND SUBMISSIONS

19. What is the deadline to complete the hosting and reverse hosting rounds?
Both hosting and reverse hosting should be completed within two months after the training program.

20. When should the produced stories be submitted?
All stories should be submitted within two weeks after the completion of the reverse hosting.

STORY DISSEMINATION AND COPYRIGHTS

21. What platforms can be used to disseminate the stories?
Stories can be disseminated in mainstream, web-based and social media. Fellows should also make sure a meaningful discussion is invoked based on their stories especially on social media platforms.

22. Who will have the copyrights of the stories?
Both the fellow who produced the story and SDJF will have the copyrights for the stories.

AGREEMENT

23. Is the agreement between SDJF and the MC fellows legally binding?
Yes, if the agreement is breached, the MC fellow should return the stipend amount to SDJF.

24. Can a fellow withdraw from the agreement?
A fellow cannot unilaterally withdraw from the MediaCorps Fellowship agreement once it is signed by both parties.

25. What if a fellow fails to fulfill the tasks assigned to him/her by the agreement?
If the fellow fails to fulfill the tasks of the agreement, he/she should return the full stipend given to him/her to produce the stories as per the agreement.

26. If one partner fails to fulfill the tasks is the other partner in the pair also considered to haves breached the agreement?
No. The agreement has been made with each individual fellow, not with each pair or group. The fellow who breached the agreement should bear its cost, not his/her partner(s).



GLOSSARY

CITIZEN JOURNALIST: A public citizen who is actively involved in the process of collecting, reporting, analyzing, and disseminating information.

CIVIC EDUCATION: The process of educating, equipping and empowering citizens to participate in a democratic process while promoting engagement of citizens in participatory governance.

CONFLICT: A state of disagreement between individuals or communities having different beliefs and opinions which may result in aggression.

DIALOGUE: An exchange of ideas or opinions on a particular issue, especially a political or religious issue, with a goal to reach an amicable agreement or settlement. Dialogue aims to develop joint approaches to conflict resolution, as well as to improve relationships, understanding, and trust between individuals or groups in conflict with one another.

DISCRIMINATION: The denial of equality based on personal characteristics, such as race and color. Discrimination is usually based on prejudices and stereotypes.

DISPLACEMENT: The removal of an individual from his/her usual place of residence by force due to violence, war, persecution or other natural or man-made disasters.

DIVERSITY: A spectrum of differences that are found in individuals along the dimensions of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or other ideologies. It also means acknowledging and tolerating these differences and practicing mutual respect for qualities and experiences different from one's own.

EQUALITY: The state of being equal (having identical privileges, rights, status).

FORGIVENESS: A conscious decision to let go of the negative feelings of resentment, vengeance or anger towards another person or community that caused harm.

GENDER: The socially constructed roles, behaviors and attributes that a given society considers appropriate for men and women. They vary across cultures and through time.

GENDER ROLES: Division of tasks and responsibilities between men and women as defined and further reinforced by patriarchal customary or religious practices, ethnic or cultural attitudes, class or caste, the formal/informal legal systems and institutional arrangements.

GRIEF: An intense feeling of suffering, sadness or affliction due to the loss of a person or thing.



HEALING: The process of accepting feelings of loss and grief and restoring mental well-being.

INCLUSION: Inclusion is the process of accepting diversity and including all ethnicities, religions, ideas, opinions and backgrounds without leaving anything or anyone behind or without marginalizing anyone.

INTEGRATION: Combining (parts) into a whole; bring or come into equal membership of society regardless of race, religion or any other differences.

LOSS: The act of losing or deprivation from a person or thing. It can also be an economic, social or emotional loss.

MERCY: An act of forgiveness and letting go or a state of compassion or forgiveness shown towards someone who is within one's power to punish or harm.

MARGINALIZATION: The cornering of a particular group or community of people in the society and denying their rights, freedoms and voice. Marginalization happens based on gender orientation, socioeconomic status, ethnicity, language etc.

MEDIA: Communication channels through which news, entertainment, education, or promotional messages are disseminated.

MULTICULTURALISM: The state of being multicultural (consisting of, relating to or designed for the culture of different races). The policy of maintaining a diversity of ethnic cultures within a community. The state of accepting, valuing and using difference positively.

NEW MEDIA: Means of mass communication using digital technologies. It usually contains interactive user feedback and creative participation. Examples include mobile phone apps, media online platforms and crowdsourcing.

OBJECTIVE: Based on true facts without an influence from personal beliefs or opinions.

PREJUDICE: Literally means to prejudge, to form an opinion beforehand based on preconceived ideas about others, especially unfavorable ones, and on inadequate facts. No law can prevent prejudiced attitudes but it can prohibit such attitudes as well as discriminatory practices and behaviors flowing from prejudice.

RACISM: The mistreatment of a group of people on the basis of race, religion, national origin, place of origin or ancestry. The belief that races have distinctive cultural characteristics determined by hereditary factors and that this endows some races with an intrinsic superiority over others. Abusive or aggressive behavior towards members of another race on the basis of such a belief. The term racism may also denote a blind, unreasoning hatred, envy or prejudice. Some expressions of racism are obvious such as graffiti, intimidation or physical violence.



RECONCILIATION: Reinstating friendly relationships between two communities or ethnic groups after a conflict situation.

SEX: Identifies the biological and physical differences between women and men.

SOCIAL MEDIA: Online communication channels dedicated to community-based input, content sharing and collaboration, enabling users to participate in social networking. Some popular social media today are Facebook, Twitter and Instagram.

STEREOTYPING: Means a "set image". When applied to people, it refers to forming a traditional or fixed picture of a group of people, usually based on false or incomplete information. Most stereotypes give negative connotations.

STEREOTYPING IN MEDIA: Stereotypes in media are the generalized and preconceived views regarding a community or a social group disseminated by media to its audience.

STIGMA: A negative connotation associated with a circumstance, quality or a person often interpreted by a society as a shame or disgrace.

SUBJECTIVE: Based on the opinions and beliefs of an individual rather than on facts.

TOLERANCE: Ability to tolerate (to put up with) the beliefs, actions, opinions of others.

TRADITIONAL MEDIA: Conventional form of print, analogue and digital media including newspapers, radio and television.

TRANSITIONAL JUSTICE: The process by which countries emerging from conflict, address large scale, systematic violations of human rights, mass violence and authoritarian rule which cannot be dealt by an ordinary justice system. It also aims at ensuring accountability, justice and reconciliation while recognizing the dignity of individuals and at taking preventive measures to ensure that such conflicts do not recur.

VERIFICATION: The process of identification of the content (what, who, when, how) and the metadata such as digital sources and geo-locations of recording of a digital information. This identification is usually done by cross-referencing the available information with other available sources.

XENOPHOBIA: Hatred or fear of foreigners or strangers or of their politics or culture.

RESOURCES

BBC MEDIA ACTION
BBC Media Action is BBC's international development charity founded in 1999. It utilizes media and communication to reduce poverty, improve health and support people in understanding their rights. It works closely with the BBC World Service and other BBC departments.
www.bbc.co.uk/blogs/bbcmediaaction

DW AKADEMIE
With the belief that independent media and responsible journalism are essential worldwide, DW Akademie supports the development of independent, transparent media systems, quality journalism and media expertise. It helps rebuild media in post-crisis and post-conflict environments and contribute internationally to the professional training of media workers. While respecting the cultural identity of its partners it works closely together in designing projects which are practice-oriented, interactive and innovative.
www.dw.com/en/dw-akademie/about-us/s-9519

FREE PRESS UNLIMITED
A media organization committed to deliver trustworthy and objective news to its audience especially at times of conflict. It is based in Netherlands and its team comprises of 50 professionals. They conduct projects in 39 countries over seen by their staff specialized in the given fields.
www.freepressunlimited.org/en

FONDATION HIRONDELLE
A Swiss non-profit organization founded in 1995, which provides information to populations faced with crisis, empowering them in their daily lives and as citizens. Based in Lausanne, Switzerland, it has worked in 18 countries on 3 continents. Through its work, it ensures that people in war-affected countries, post-conflict areas, and societies in democratic transition have access to media that speak to them and give them a voice. Their activities are focused on: producing and broadcasting news, information and dialogue programs that use the most appropriate media channels to reach our target audiences, supporting media and partners through training and editorial, managerial, and structural support.
www.hirondelle.org/en

INTERNATIONAL JOURNALISTS' NETWORK (IJNET)
It delivers the latest on global media innovation, news apps and tools, training opportunities and expert advice for professional and citizen journalists worldwide. Produced by the International Center for Journalists, IJNet follows the shifting journalism scene from a global perspective in seven languages - Arabic, Chinese, English, Persian, Portuguese, Russian and Spanish.
www.ijnet.org

INTERNATIONAL FEDERATION OF JOURNALISTS (IFJ)
World's largest organization of journalists. It was founded in 1926 in Paris and today it works in 140 countries with over 600, 000 representatives. The IFJ promotes international action to defend press freedom and social justice through strong, free and independent trade unions of journalists. It also promotes human rights, democracy and pluralism and believes in freedom of political and cultural expression and defends trade unions and other basic human rights. The IFJ is the organization that speaks for journalists within the United Nations system and within the international trade union movement.
www.ifj.org

THE INTERNATIONAL RESEARCH & EXCHANGES BOARD (IREX)
An international, nonprofit organization that specializes in global education and development. With a staff of over 400, IREX operates in more than 100 countries to create greater impact, practical recommendations, and lasting partnerships. Their four main areas of work are empowering youth, cultivating leaders, strengthening institutions, and extending access to quality education and information.
www.irex.org

INTERNEWS
An international nonprofit organization, that works to ensure access to trusted, quality information that empowers people to have a voice in their future and to live healthy, secure, and rewarding lives. For over 35 years Internews has worked in 100 countries, with their local partners to build hundreds of sustainable organizations, strengthened the capacity of thousands of media professionals, human rights activists, and information entrepreneurs, and reached millions of people with quality, local information, improving lives and building lasting change.
https://www.internews.org

INTERNATIONAL MEDIA SUPPORT (IMS)
A non-profit organization working to support local media in countries affected by armed conflict, authoritarian rule and political transition. Across four continents, IMS helps to promote press freedom, strengthen professional journalism and ensure that media can operate in challenging circumstances. IMS was established in 2001 in the wake of the tragic events in Rwanda and the former Yugoslavia. It supports the production and distribution of media content that meets internationally recognized ethical standards and work to ensure safe media environments with sound laws for journalists.
www.mediasupport.org

INTERNATIONAL CENTER FOR JOURNALISTS (ICFJ)
A non-profit, professional organization located in Washington, D.C., United States, that promotes journalism worldwide while empowering journalists to deliver trustworthy news essential for vibrant societies. ICFJ works at the nexus of journalism and technology, building the expertise and storytelling skills of reporters worldwide. Through their work, journalists are enhancing news coverage and connecting more deeply with their audiences which increases the flows of reliable, trustworthy news - a cornerstone of healthy democracies. ICFJ works with more than 100,000 journalists from 180 countries.
www.icfj.org

THE MEDIA DIVERSITY INSTITUTE (MDI)
A London based Non-Governmental Organization that works internationally to encourage and facilitate responsible media coverage of diversity. It aims to prevent the media from intentionally or unintentionally spreading prejudice, intolerance and hatred which can lead to social tensions, disputes and violent conflict. MDI encourages instead, fair, accurate, inclusive and sensitive media coverage in order to promote understanding between different groups and cultures. MDI applies a comprehensive and holistic approach of engagement, education and training of all the actors in society who can influence media coverage of diversity.
www.media-diversity.org

THE INSTITUTE FOR WAR & PEACE REPORTING (IWPR)
An international network of organizations headquartered in London with coordinating offices in Washington, DC and Amsterdam. IWPR works in 28 countries worldwide. It is registered as a charity in the UK and as a charitable foundation in the Netherlands. IWPR supports local reporters, citizen journalists and civil society activists in three dozen countries in conflict, crisis and transition around the world. IWPR contributes to peace and good governance by strengthening the ability of media and civil society to speak out by training, mentoring and providing platforms for professional and citizen reporters, capacity building and encouraging robust public debate and citizen engagement.
www.iwpr.net



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