COunter
Radicalization
PLAY sport

O7. Sport Based Counter Narrative Guidelines

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FORWARD NOTE

This guide was developed within the Project "CORPLAY - Counter Radicalization, PLAY sport".

It intends to provide guidance on how to design, plan and develop a sport based counter narrative campaign, based on a methodological script and on the description of a campaign previously developed within the project, which may be replicated by partners and other entities that wish to do so.
This guide intends to be straightforward and easy to follow, namely for organizations without extensive resources or expertise in the field.

CREDITS AND DISCLAIMER

This document is the collective effort of many individuals and the partner organisations working on behalf of the project "CORPLAY – Counter Radicalization Play Sport", and every attempt has been made to ensure that the contained information is true and accurate.

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Introduction

In the field of social sciences the expression “narrative” can be understood both as a concept and as a methodological tool. As such, in this guide, narratives and counter narratives are not only viewed as the underlying concepts of its formulation, but also as the main component of its methodological approach.

This document is a guide designed for sports organizations and stakeholders, which aims to develop effective counter narrative strategies based on sport activities and practices. The guide has a purpose to support the devolpment of counter narratives strategies in a bottom-up process, based on the previous mapping of sport radicalization narratives. It intends to be a guide on how to run a counter radicalization campaign in sport, based on a methodological guide and on a campaign previously developed under the CORPLAY – “Counter Radicalization Play Sport” project, which can be replicated by partners and other entities that intend to do it. This campaign sought to be simple and easy to be implemented by a wide range of organizations, namely those lacking extensive resources or expertise in the area.

This guide is part of a project with previous outputs, and it has always relied on those outputs to ensure that this document is a coherent proposal, relevant to readers. Thus, throughout this Output 7, and on a recurring basis, readers are invited to refer to other Outputs for further concepts (Output 1 - Literature review) and for support on methodological options (Stories / Corplay framework, Output 3 - Sport Skills for Societal Challenges and Community Resilience, Output 4 - Analysis of learning needs and Output 5 - Learning Courses Models).

This Guide is organized in different sections, as follows:

- Section 1, entitled “Conceptual Framework” briefly defines the concepts that anchor this Output, namely radicalization, narratives and counter narratives; and always refers to, for further elaboration, both previous project outputs as well as recommended reading.
- Section 2 - “Methodological Approach” describes the methodological procedures/sources that sustain the options made and the strategies adopted in the development of this guide, namely the notion of counter narrative (including references to benchmark publications), the Guerrilla Marketing approach, and the incorporation of best practices resulting from partners' experience in developing other projects.
- Section 3 – “Counter Narrative Guidelines – How to develop a counter narrative campaign”: the main objective of this section is to present guidelines that support the process of developing a counter narrative campaign, from the identification of the radicalization narrative to the planning, implementation, monitoring and evaluation of the campaign. Although this is a rather theoretical section

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of this guide, it already offers some practical tools, questions and links that may be useful when understanding the different phases of the process.

- Section 4 of this Guide - “Building a Counter Radicalization Campaign” - has been at the heart of this document, as it presents how a pilot counter radicalization campaign in sport was developed, in response to a reality previously analyzed (namely in Output 2 - Stories / Corplay framework). Following the phased model presented in Section 3, Section 4 introduces a 4-phase cycle as previously described. Readers will, therefore, be able to understand the whole process that led to the construction of a real campaign, and to acquire useful tools either for replication or for adapting it to their own contexts. This is ingatheretended to be a more empirical and action-promoting section.
- The last section, Section 5, entitled “Actions and means - step by step” presents in detail, and always accompanied by practical sample materials, all the actions and resources that were used in the development of the pilot campaign. The goal is to provide readers with examples of resources that can be ´gathered and used when developing their own campaign.
- Finally, all the bibliographical references that supported this Output are made available, and may help readers to expand their knowledge on concepts, strategies and methodologies.

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1. Conceptual Framework

Conceptually, this guide is anchored in three key notions: radicalization, narratives, and counter narratives, as follows.

1.1. Radicalization

Within the scope of this project, Radicalization is defined as the process by which an individual or group of people, undergo a transformation that goes from participating in sport, to the display or support of violent behaviour as a consequence of the approval of extreme social, political, or religious deviance, and tendencies. [1]

Bhui, Dinos and Jones (2012) define radicalization as:

> *"(...) the social and psychological process of increasing commitment to extremist political or religious ideology. Radicalization is thought to occur during adolescence or shortly afterwards among young adults who are impressionable and seek to resolve personal negotiations of identity… Typically adolescence is a period of maturation in which young people experiment with their identity, group relationships, political ideologies and their place in the world".* [2]

Radicalization happens when an individual's beliefs move from being relatively mainstream to being supportive of such drastic change in society to a point where negative impact on the rights and freedoms of others occurs. It does not necessarily mean a willingness to use violence to exercise those beliefs. However, if someone decides that using fear, terror or violence is justified to achieve ideological, political or social change – this is violent extremism.[3]

Radicalization includes significant changes in major aspects of a person's life, mainly ideological and in terms of social interactions. Since every person tends to develop thoughts and actions in different ways, for some these changes can take a long period of time, while in other cases they can happen very quickly.

[1] To deepen the theme of the role of sport in radicalization and de-radicalization processes tackling intolerance and racismo please check Output 1. Literature Review and Output 5. Learning Courses Models.

[2] Bhui K, Dinos S, Jones E (2012). Psychological Process and Pathways to Radicalization. *Journal of Bioterrorism & Biodefense,* S5:003. doi:10.4172/2157-2526.S5-003

[3] www.livingsafetogether.gov.au

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1.2. Narratives

According to Latour et al. (2017, p. 62), a narrative *"(…) can be defined as a logical, internally coherent report and interpretation of connected events and characters. The report and interpretation combined give a meaning to the story, connecting singular happenings to a more general, collective story"*.

Cecelia Lynch, highlights the influence of narratives on how we perceive the world and build moral norms "*about the way things were, are and should be*" (Lynch, 2005, p. 158).

In many circumstances narratives provide a simplistic, unifying ideological structure, which combines facts with half-truths and misinformation.

Understanding the power of narratives is essential as they influence how people think and guide their decisions and actions. As an example, it could be said that if people think that a particular group in society is threatening, they will tend to support security measures to prevent that group from causing them harm. Accordingly, narratives can contribute to inciting hatred in societies, and here we highlight narratives of exclusion, when what underlies those narratives is the belief that there are "other people" who are "bad" and should be excluded.

On the other hand, the narratives may not be evident, being implied in the messages and not being explicitly stated, so it will be necessary in a first instance to clearly identify them, so we are able to analyse them afterwards.

In Output 2 - Stories / Corplay framework, based on the analysis of the radicalization and deradicalization stories in sport contexts, it was possible to identify radicalization narratives, that is, violent narratives based on different types of prejudice, inciting hate speech and actions in relation to certain groups of people because of their characteristics (ethnic, racial, gender, etc.).

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1.3. Counter narratives

The notion of counter narrative has been widely used, and it can sometimes be ambiguous as it can take on different meanings. In this sense, in this guide, we assume the notion of Briggs and Feve (2013, cit. Alastair, Ingram and Whittaker, 2017, p. 10) [4] who refer that "*counter-narratives, which are best used by civil society, directly tackle an extremist narrative in an attempt to discredit violent extremists' messages*".

[4] Briggs, Rachel and Feve, Sebastian (2013). *Review of programs to counter narratives of violent extremism: What works and what are the implications for government?*. Institute for Strategic Dialogue.

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Counter narratives for hate speech have a starting point on the radicalization narratives and seek to fight them by presenting a more reactive nature to the radicalization scenario. They are, thus, forms of opposition and deconstruction of common narratives of discrimination and intolerance, taking a purposive approach, focused on dialogue, equality, respect for differences and freedom. Counter narratives, in such a way, aim to discredit and demystify the idea that violence is a legitimate tool, promoting on the contrary the idea that respect for difference and human dignity is fundamental.

Counter narratives can be used as practical tools to act in response to certain oppressive narratives, and can do so with facts, data, humour, and/or experiences that enable the apprehension of different points of view in order to generate empathy.

Another relevant dimension is the framing of counter narratives from a human rights perspective, and as such there are reactions, means and goals that should not be used because they are incompatible with that very same perspective. Particularly relevant is the non-reproduction of oppressive expressions and behaviours in counter narrative, as well as the over-simplification of reality based on dichotomous scenarios, for example the "good" ones and the "bad" ones.

Therefore, the counter narrative should follow some guidelines:

- Do not include hate, violence or discrimination;
- Foster equality, solidarity and respect;
- Promote understanding among all human beings;
- Promote critical thinking, fair dialogue and convey correct information.

In this Guide, starting from the narratives obtained through the analysis of the interviews from Output 2 - Stories / Corplay framework, counter narratives were developed, i.e., short and direct reaction messages to hate and discrimination narratives, in order to deconstruct, discredit and demystify them, which is the foundation of these campaign proposal guidelines.

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2. Methodological Approach

CORPLAY invites people to look at sport as a platform for social integration and promotes a new message established on new sport based counter narratives.

To build Output 7 - Sport Based Counter Narrative Guidelines, it was first necessary to identify good practices and methodology to plan a counter narrative campaign.

Therefore, methodologically, this Output is based, first of all, on the notion of counter narrative as a tool for Human Rights Education, based on reference books and manuals, which sustain the choices made and the strategies adopted in developing a campaign. Thus, some basic references stand out, namely:

- "The Counter-narrative Manual", which aims *"to help anyone looking to proactively respond to extremist propaganda with counter-narrative campaigns, and is intended as a beginner's guide for those with little or no previous experience of counter-narrative campaigning"* [5];
- "WE CAN! Taking Action against Hate Speech through Counter and Alternative Narratives", Handbook which provides guidelines for developing counter narratives to combat hate speech and the promotion of human rights, especially in online contexts, proposing a set of online and offline educational and communication approaches, as well as a toolkit for challenging narratives that support and legitimize hate speech [6];
- "Defusing Hate. A Strategic Communication Guide to Counteract Dangerous Speech", a guide to "*help peace actors think through opportunities and risks and use strategic communication to prevent dangerous speech from facilitating group-targeted violence*" [7];
- "Countering Terrorist Narratives. Civil Liberties, Justice and Home affairs", especially section 4 of the publication, that *"offers a number of policy recommendations, highlighting five interrelated 'lines of effort'*

[5] Tuck, Henry and Silverman, Tanya (2016). *The Counter-narrative Manual.* Institute of Strategic Dialogue, London.

[6] Latour, Agata; Perger, Nina; Salaj, Ron; Tocchi, Claudio and Otero, Paloma (2017). *WE CAN! Taking Action against Hate Speech through counter and alternative narratives.* France: Council of Europe

[7] Brown, Rachel (2015). *Defusing Hate. A Strategic Communication Guide to Counteract Dangerous Speech*. The United States Holocaust Memorial Museum, Washington, D.C. Retirado de https://www.ushmm.org/m/pdfs/20160229-Defusing-Hate-Guide.pdf

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essential to maximising the efficiency and effectiveness of counter-terrorism and countering violent extremism strategic communication". [8]

For the development of a pilot campaign, the methodological strategy used was based on the Guerrilla Marketing approach, which can be defined as an innovative, unconventional and low cost marketing strategy, with the objective of maximizing the message or product we intend to make noticeable. It seeks to go against traditional advertisement campaigns, which are often extremely costly. The name comes from the idea of unconventional guerrilla warfare, often more effective than traditional warfare. [9]

Adopting this marketing strategy has anchored the entire construction of section 4 of this Guide – "Counter Radicalization Campaign". The images, slogans and products proposed in this campaign aim, above all, to constitute actions that generate surprise, doubt, break apathy, and generate questioning in different target audiences and contexts, through diverse means and resources, which are the main intentions of Guerrilla Marketing methodologies.

Another influence for the construction of this Output 7 was the incorporation of best practices resulting from partners' experience in developing other projects. We highlight:

- A Council of Europe Anti-Rumour project, which aim was to contribute to constructive dialogue about immigration and refugees within European countries and at European level. To do that, this project worked on mapping non-inclusive narratives and transform it in bridge-building narratives. This project was based on the Council of Europe Anti-Rumour Strategy, which aims to *"raise awareness about the importance of countering diversity-related prejudices and rumours that hamper positive interaction and social cohesion and that lay the foundations of discriminatory and racist attitudes."* [10]
    - o For this Guide it was considered appropriate to incorporate some of the principles of this Anti-Rumour Strategy, namely the perspective of including communities in a bottom-up process, as its construction results from the collection of real stories of discrimination and radicalization (see Output 2 - Stories / Corplay framework), and awareness-raising actions in contexts and with professionals working with sport and youth. Other inspiring products unfold from the Anti-

[8] Alastair, Ree,; Ingram, Haroro; Whittaker, Joe (2017). *Countering Terrorist Narratives. Civil Liberties, Justice and Home affairs*. European Union: Directorate General for Internal Policies. Policy Department for Citizens' Rights and Constitutional Affairs.

[9] Para mais informações sobre esta estratégia de marketing podem ser consultados livros de referência como:
- Baltes, Guido and Leibing, Isabell (2008). Guerrilla marketing for information services?. *New Library World, Vol. 109 No. 1/2,* pp. 46-55. https://doi.org/10.1108/03074800810845994
- Levinson, Jay and Godin, Seth (1994). *The Guerrilla Marketing Handbook*. New York: Houghton Mifflin Harcourt
- Levinson, Jay; Levinson, Jeannie and Levinson, Amy (2007). *Guerrilla Marketing: easy and inexpensive strategies for making big profits from your small business*. New York: Houghton Mifflin Harcourt

[10] Barderi, Daniel (2018). *Manual Antirumores*. Consejo de Europa. Retirado de https://rm.coe.int/manual-antirumores-daniel-de-torres-barderi/16808ee618

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Rumour Strategy, such as the Anti-Rumor Campaign which seemed most relevant in the making of the present document, as it is a preventive measure against racism, taking shape through various creative materials, such as information leaflets, viral videos, multimedia products, t-shirts, among other items, which will also be part of the resources suggested in our campaign (see Output 7, Section 5, Actions and Means - Step by Step).

- SIEP Project (Generating social inclusion through Educational Pills and Theatre of Opressed around the world), which is a project created with the aim of promoting and providing different inclusive activities, helping to create an inclusive society that accepts diversity as an intrinsic part of it, using the methodology of "Theater of the Oppressed", a great creative pedagogical tool of non-formal learning.
    - In this guide, this methodology, namely in its aspect of Image Theatre, will allow to simulate different situations, which will come directly from the participants' personal and collective life experiences. By doing so, the problems will be discussed with the purpose of generating alternatives towards change in community, group, and environment in a creative way (see Output 7, Section 5, M5).
- The "Respeite o seu filho" [Respect your child] Campaign, developed by a Portuguese municipality as part of a Local Plan for Ethics in Sport, and in line with the portuguese National Plan for Ethics in Sport[11]: this campaign aimed to develop the noble values of sport, integrating them in training and education, in articulation with different dimensions, sectors and educational agents. This campaign resulted in materials such as a small package - in the form of a medicine box - in which are visible messages and images that invite us to enjoy sport in a peaceful and positive way, rejecting inappropriate behaviour.
    - In the present Guide some of the proposed materials for the development of activities (see Output 7, Section 5, M3) were inspired by this campaign.

[11] http://www.cm-sjm.pt/pt/noticias/3-desporto/516-campanha-respeite-o-seu-filho

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3. Counter Narratives Guidelines – How to develop a counter narrative campaign

In this section we will define guidelines that will advise the process of developing a counter narrative campaign, from identifying the radicalization narrative, to planning, implementation and evaluation the campaign.

In this sense, we will try to make counter narrative messages a short and direct reaction to radicalization messages in order to deconstruct, discredit and demystify those messages. However, these counter narratives will only impact if, in the medium and long term, they contribute to more structural changes based on alternative narratives.

It is relevant that a counter narrative campaign is based on some assumptions:

- The counter narrative requires a deep analysis of the social and political context, in order to clearly identify the narratives we intend to combat;
- It is essential to give voice to those who are marginalized so that the counter narrative is not the result of our own privileges and prejudices, avoiding the position of "speaking on behalf of others" without being asked to do so.

For greater impact of the counter narrative it is relevant that those who want to develop it:

- Identify other entities and groups that share the same cause for networking;
- Promote informal events such as camps or festivals to engage local audiences and groups;
- Involve different groups and contexts: art, music, education, media, etc .;
- Focus on online communication.

We therefore propose that the counter narrative is always constructed based on an analysis of the radicalization narrative (Phase 1) as, from this, a counter narrative can be defined (Phase 2), which will feed a campaign (Phase 3), with ongoing monitoring and evaluation (Phase 4).

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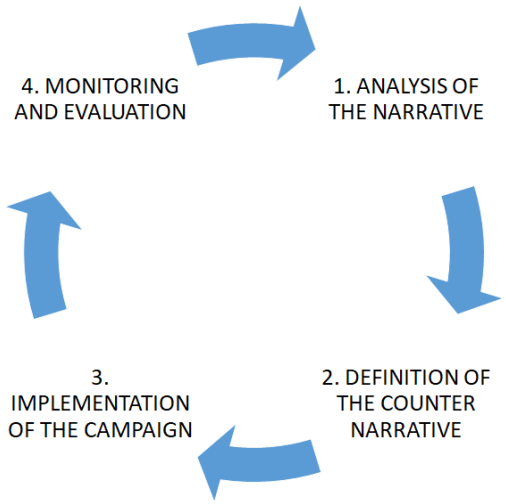
Phases for developing a Counter Narrative Campaign



Developing a radicalization counter narrative campaign will always be a long process, as it is a retroactive and continuous cycle. As campaigns are implemented, their impact must be assessed and, before launching a new campaign, it is necessary to restart the whole cycle, that is, to go back to the first phase of analysis of the radicalization narrative. This is required because both the context and/or the narrative may change, which may have an effect on the definition of a new counter narrative, a redesign of the campaign and, at the end of implementation, a new evaluation.

Phase 1. Analysis of the narrative

Examining the oppressive narrative in detail helps to understand its internal dynamics, as well as the context in which it takes place, its scope and its media impact.

In order to develop an effective counter narrative, it is paramount to define very closely the narrative one wants to combat.

Firstly, one should try to understand what kind of narratives there are, and to do so one can interview people, develop focus groups, question audiences based on statements, slogans, etc.

Beware of certain signs:

- **marginalization/exclusion** resulting from behaviors of indifference, avoidance, non-inclusion in group events, etc;
- **negative verbalizations**, including verbal aggression, negative comments about ethnic-racial or religious aspects, talking about far-right parties/ideologies, insults, mocking, threatening;
- **negative/offensive gestures;**
- **physical aggression.**

It may not just be “things”, jokes or games of children and/or young people.

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At this point, it is important to analyze the **content, structure and tone of the oppressive narrative** and, on the other hand, the intent of the narrative must be made clear, that is, observe if the narrative aims to encourage hatred, promote a call for action or cause harm to a person or group of people.

Content	What issues, topics and concepts are concerned? What is the underlying structure of the narrative? What kind of language and tones are being used? What is the most representative evidence found (text or symbols)?
Intention	What is the main intention of the narrative? What does it intend to do? Does it encourage hate behaviour towards a target group? Is the oppressive narrative involved in some form of stereotype, prejudice or racism? For what reason was the oppressive narrative produced? Why was it developed?

In addition, account must be taken of the **context** (social, political, economic, historical or cultural), **the target audience(s)** (in the context of their unequal social relations and power), the **means** in which it is presented, verify the **facts and sources**, and analyze the **impact** (potential or actual on individuals, groups or society) (see Table 1).

Analysis of the narrative						
Content	Intention	Context	Target audience	Means	Facts and sources	Impact
-racist comments - verbal attacks - using negative hand gestures - laughing and saying bad things about me to other people	*"They were obviously avoiding me, rarely replying to me when I was speaking or asking something, never choosing me as partner in school assignments"*	Migration crisis	Young athletes from minority groups	Face to face	Interviews	- developing feelings of anger, injustice, disorientation, fear, frustration, anger; - reacting with physical violence directly to the insulting person; - seeking to engage with people from the same ethnic-racial and religious groups, - start planning ways to retaliate to do justice (robbery, aggression) - stop practicing/abandoning sport.

Table 1. Exemple of the analysis of a narrative

Phase 2. Definition of the counter narrative

After a detailed analysis of the narrative we move on to a second phase which, based on these results, is the moment where the reaction to the characterized narrative is put into action. This process is based on the

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definition of the vision and objectives, the audiences to be reached, and its content and tone. Finally, the means must be selected coherently.

Definition of vision and goals	What emancipatory narrative do we defend? From this vision (knowledge, values and attitudes) what objectives do we want to promote? What change do we want to generate?
Definition of the audience	Who is the target audience of our counter narrative? Who do we want to reach? An interactive process must be made between the design of the counter narrative and a specific target audience. One should understand and identify different audience groups or segments, such as adolescents, journalists, politicians, etc.
Definir of the content and tone	Who will receive the content? Are they young or adult? If they are young one should use more appealing and less technical language. Content should focus on the target audience we want to reach. The tone must also be consistent with the objectives and the audience we intend to engage. For example, a video may use feelings, humour, or be more formal and rational according to who it intends to reach.
Selection of means	The means to be used in the actions are defined based on the selected objectives and the target audience. For this one can opt for more traditional media (such as Television, Radio or Newspapers), media that use the internet (social networks, websites, bloggers, online podcasts, etc.), or offline media such as murals, posters, exhibitions, leaflets and flyers, advertising material, face to face actions, invisible theater, human statues, guerrilla marketing, among others.
Action Plan	What? When? With whom? With what resources?

Table 2. Process of reacting to the characterized narrative

As this process unfolds, in addition to the means themselves, it is also important to define how we will develop them, opting for strategies closer to Guerrilla Marketing and choosing to design means that have their origin on the groups we want to communicate with, and/or with who we are working, making them active players in implementing the strategy, in a "bottow up" logic. We also suggest using the questions in the box (opposite) to make sure we do not deviate from the purpose.

Are the means and strategy consistent with:

- Humanizing?
- Promoting solidarity?
- Promoting participation?
- Encoraging intercultural dialogue?
- Promoting the values of non-discrimination and equality?
- Generating empowerment?

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To develop the action plan is to create a set of actions, in an articulated and coordinated manner, in a given period, that contribute to the same objectives and vision that we have determined (see Table 3).

Action	Week 1	W2	W3	…	…	Wxx	Responsible persons	Resources	Risks

Table 3. Example of an action plan

It is important that each action has: a timeline definition, who is responsible, what resources do we need to put in place, and what risks are we taking, or what might potentially occur during the implementation phase.

Phase 3. Implementation of the Campaign

In the implementation phase of the action plan outlined in the previous phase, it is important to consider some relevant issues that reinforce it and reduce the risk of something going wrong:

- **Campaign Launch** is a meeting with the audience and in which it begins to get involved. Capturing the interest of the public and the media is critical. Therefore, the launch must be associated with an activity that can ensure this drawing of attention.

What media are used by our audience?

Create a database of journalists!

Introduce the campaign to journalists in advance!

Identify a journalist who is more sensitive to the topic and look for coverage and/or presence in a program!

- **Using public events and venues** (festivals, conferences, seminars, entertainment events, etc.) may be more far-reaching than organizing your own event. These events and places where many people go are a good opportunity to communicate and generate debate on a given subject.
- **Involvement with the media** should happen across the entire plan and action as the media can broaden the impact of counter narrative. Generalist media, while often contributing to reinforce narratives, can in some cases also become potential allies. It will be relevant to provide them with simple messages and appealing materials delivered through personalized direct contact, press conference or press release. On the other hand, media and journalists can be one of the campaign's

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target groups. Enhancing the visibility of the online campaign on websites and social networks is strongly advised.

- **Influential people** are also a relevant resource for reaching and influencing the public by being campaign spokespersons and sponsors. These people can come from politics, academia, sports, music, arts, they can be youtubers, instagramers, etc. They usually have a number of followers, so they are more likely to reach a large group of people in a short period in time.

The influential person must have a strong relationship / commitment to the counter narrative;

Do not involve influential people who have ever had speeches of radicalization, hatred, etc;

The influential person must be relevant to reach the intended audience.

Requests for campaign involvement and support should be reasonable (not exagerated) and all materials and information must be previously provided and previously produced (e.g., delivering ready-made Facebook posts, and tweets).

The campaign should always seek to engage all the relevant audiences, whether they are victims of radicalization narratives or promoters of those narratives, and seek to combat the narratives rather than the actual people involved.

Phase 4. Monitoring and Evaluation

Since the launch of the campaign it is relevant to monitor the implementation, check how it develops and what is its impact. The action plan may be revised in order to adapt to new contingencies and unforeseen risks.

In the end it is important to evaluate the impact of the campaign, to understand if the objectives have been achieved or not, and if other action(s) are needed, i.e. new campaigns or new phases of the same campaign.

It is therefore important to monitor and collect data that will ultimately enable that evaluation, which is based on indicators which may be:

- From our effort (or output): e.g. number of flyers distributed; number of press releases;

• Try to define hashtags to make quantification easier in the end;

• Request statistical data from conventional media such as newspapers or online website statistics;

• Events, distribution of materials, and the people reached / present should be quantified.

See as an example:
http://saferlab.org.br/impacto/index.html

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- Results:
    - Social Network: number of visualizations, number of views of a post or video, number of likes on a page, number of post shares, number of comments;
    - Landing Page: number of visitors, number of repeated visitors, number of leads (new email contacts for the newsletter.
- Impact: reduction of radicalization comments/actions; number of help requests received.

This third dimension is, within the short timeframe of a small campaign, difficult or impossible to measure. Alternatively, one can operate a qualitative scrutiny of comments and online reactions to the campaign, or ask parents, coaches or young people about their perception of any changes that may have taken place.

It is important to emphasize that observing reactions to the campaign is a key aspect of the evaluation and monitoring process. For this, information can be collected through questionnaires and/or in-person or online interviews. In addition, monitoring conversations is extremely relevant because narratives cause reactions through conversations (between people in a physical space or across internet platforms) and as such, one can observe reactions in person, view comments and follow up on online posts, etc.

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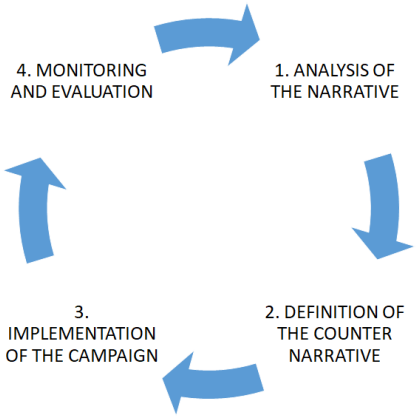
4. Building a Counter Radicalization Campaign

In this section we will present how the development of a pilot counter radicalization campaign in sport took place, in response to an analysis of reality previously carried out (namely Output 2 - Stories / Corplay framework). This will follow the 4-phase cycle previously described in section 3.



Phase 1. Analysis of the narrative

Thirty-one sports-related people from athletes and players, to sports coaches and managers from 5 different European countries were interviewed, asking for reflection and description of lived or known stories that could exemplify forms of radicalization in the sports context.

Chart 1. Contextualization of Output 2

From the analysis of the 31 stories it was found that the radicalization narratives that emerge in sports context can be of different types, although the actors and the consequences for those who are targeted are somewhat similar.

The most prominent and frequent type of radicalization narrative in the interviewees' speeches (19 out of 31) refers to ethnic-racial discrimination, especially towards migrant people.

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The actors involved in this type of radicalization are diverse, which demonstrates the complexity of the radicalization phenomena and its incorporation by a heterogeneity of audiences. Therefore, if adherents are often referred to as the typical protagonists of this type of narrative, in the speeches of the interviewees and from the narrated stories, others stand out:

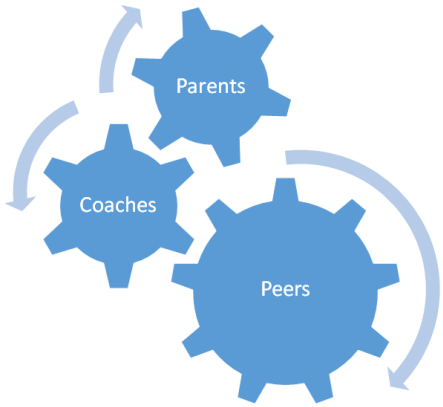

Chart 3. Protagonists of radicalization behaviour

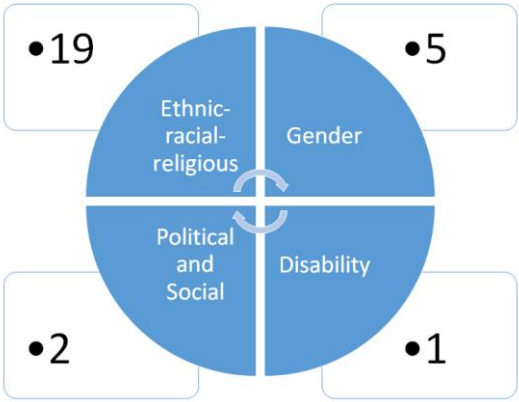

Chart 2. Types of radicalization

All these protagonists reveal distinct signs of this kind of radicalization, which represents different levels of violence, whether direct, structural or cultural. Thus, respondents identified a variety of types of violence display, by reporting the stories of radicalization, including:

"The majority of my classmates were acting indifferent towards me, only talking to me during the lessons and when they were required to do so and never hanging with me during the breaks or after school. I was hanging out only with one guy from the boys in my class and two girls. (...) They were obviously avoiding me, rarely replying to me when I was speaking or asking something, never choosing me as partner in school assignments, never inviting me in their birthday parties"

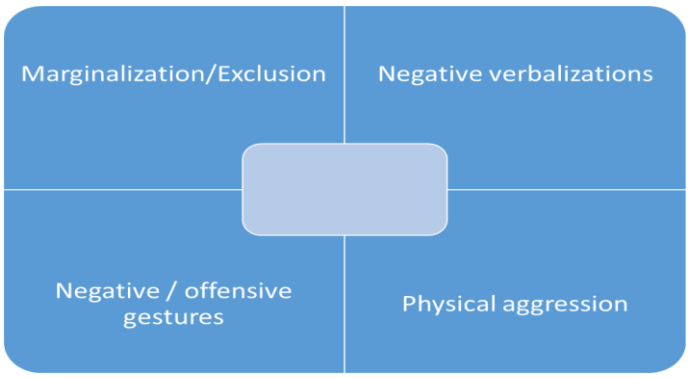

Chart 4. Signs of radicalization

"The group that approached us started by calling some of our youngsters "monkeys", later imitating the body language of the primates and then asked the youngsters if they wanted bananas. As our youngsters stood indifferent to this insults, the attackers raised the level of insults and started to shout that our group should leave their country, continuously stating that we were not welcome"

By crossing protagonists and signs, the following information was obtained:

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How?	Who?		
	Peers	Coaches	Parents
Marginalization/Exclusion	X	X	
Negative verbalizations	X	X	X
Negative / offensive gestures	X		X
Physical aggression	X		

Table 4. Crossing of protagonists and radicalization signals

Regardless of the type of signals associated with these radicalization narratives, interviewees more or less consensually identify the impacts that those manifestations had on the target people:

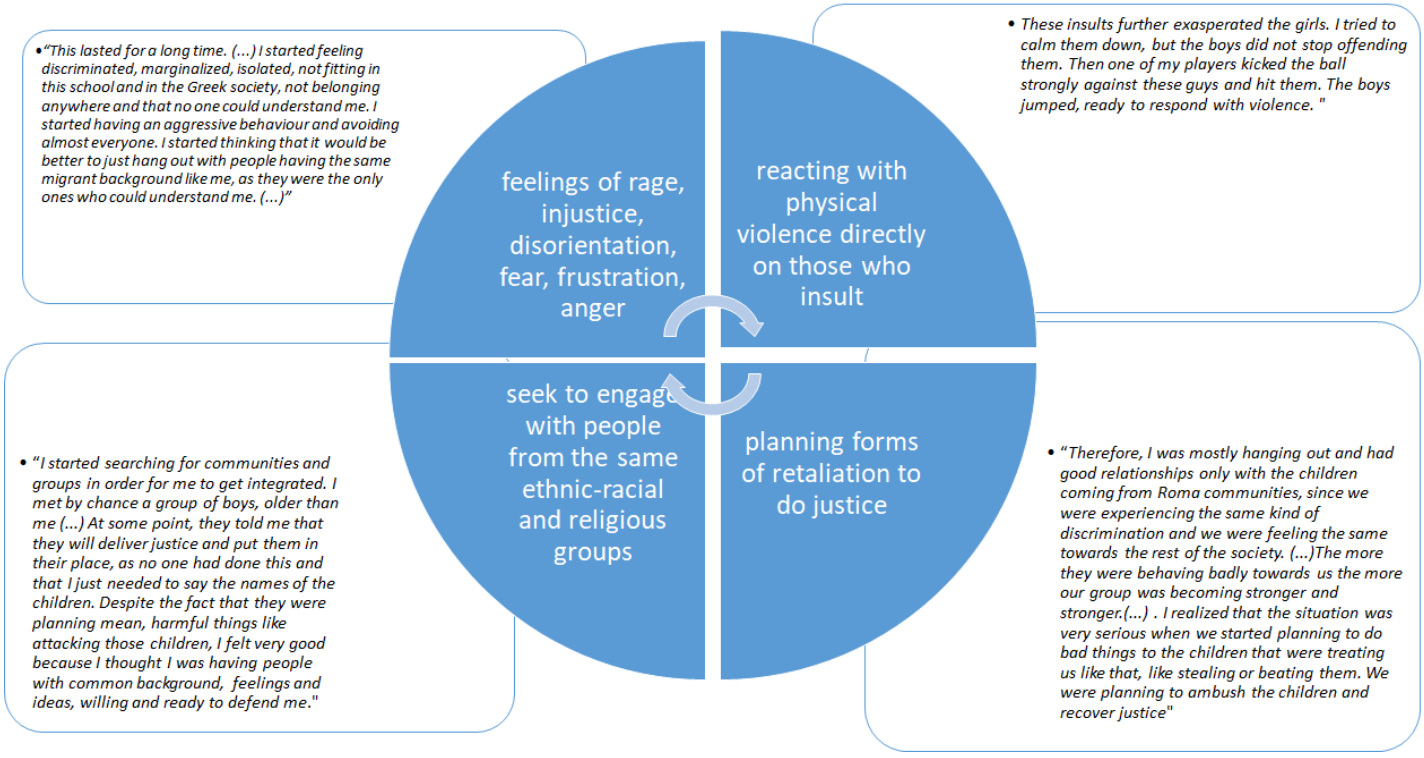

Chart 5. Impacts of the manifestations of radicalization on target people

All of these consequences may constitute risk factors for those who are subjected to discrimination and radicalization behaviours, who may become themselves more vulnerable to violent and radical behaviour, as

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reported in some studies (see Output 1 - Literature review, and Output 3 - Sport Skills for Societal Challenges and Community Resilience).

Analysis of the narrative						
Content	**Intention**	**Context**	**Target Audience**	**Media**	**Facts and sources**	**Impact**
-marginalization/exclusion; - indifference behaviours, avoidance, non-inclusion in group events; -verbal aggression; - negative comments about ethnic-racial or religious aspects; - mock / make jokes; - to threaten; -negative/offensive gestures - physical aggression	Marginalize Exclude Humiliate Assault	Migratory crisis; Economic and social crisis; Consolidated discrimination against certain ethnic (gypsy - Romany) and geoChartical (e.g. Southern European) communities	-Young minority sports players; - Gypsies; -Women who engage in sports associated with the male gender; - People with physical disabilities	Face to face	Interviews with 31 sports related people	- the development of feelings of anger, injustice, disorientation, fear, frustration, anger - reacting with physical violence directly to the insulting person; - seeking to join people from the same ethnic-racial and religious groups; - start planning forms of retaliation to do justice (robbery, aggression) - stop practicing / abandoning sport.

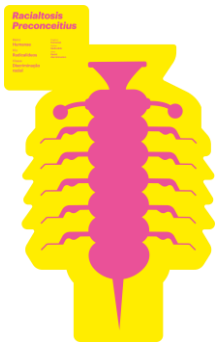
Table 5. Analysis of the narrative

Phase 2. Definition of the counter narrative

There is an emerging pandemic with diverse bacterial variants and different manifestations, whose consequences are increasing.

The bacterium is transmitted from person to person and easily transmitted in groups and communities!

We start from a scenario of (co)existence of types of discrimination (ethnic, racial, religious, political, social, gender and disability), often undervalued, or considered non-existent, but whose impact is real and, if not halted can generate cycles of violence and radicalization - (see Output 1 -Literature review, and Output 3 - Sport Skills for Societal Challenges and Community Resilience).



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As the process of violence progresses, and from the stories collected, it becomes clear that the feelings of frustration, humiliation and injustice experienced by people targeted by radicalization behaviours may lead them to seek to "do justice in their own hands" (See Chart 5), thus perpetuating such a cycle of violence **- Behaviour Generates Behaviour!**

Added to this is the fact that some leaders, with their passivity and/or connivance, often legitimize the radicalizing behaviour of young people, further producing the feeling of revolt in the victims (see Output 2 - Stories / Corplay framework, for example the 3rd Italy interview - pp. 35-36, and the 5th Italy interview - p. 40).

We are facing a complex scenario that resembles a "disease" (the radicalization that is caused by a bacterium with multiple strains), in which we often devalue its signs (all non-physical aggressions and exclusion, which are more difficult to prove or recognize) and we do not see its effects immediately and tangibly. Being a "infectious bacterium" could lead to a "pandemic" that is initially silent, but in the long run can reach great proportions! (See Chart 6).

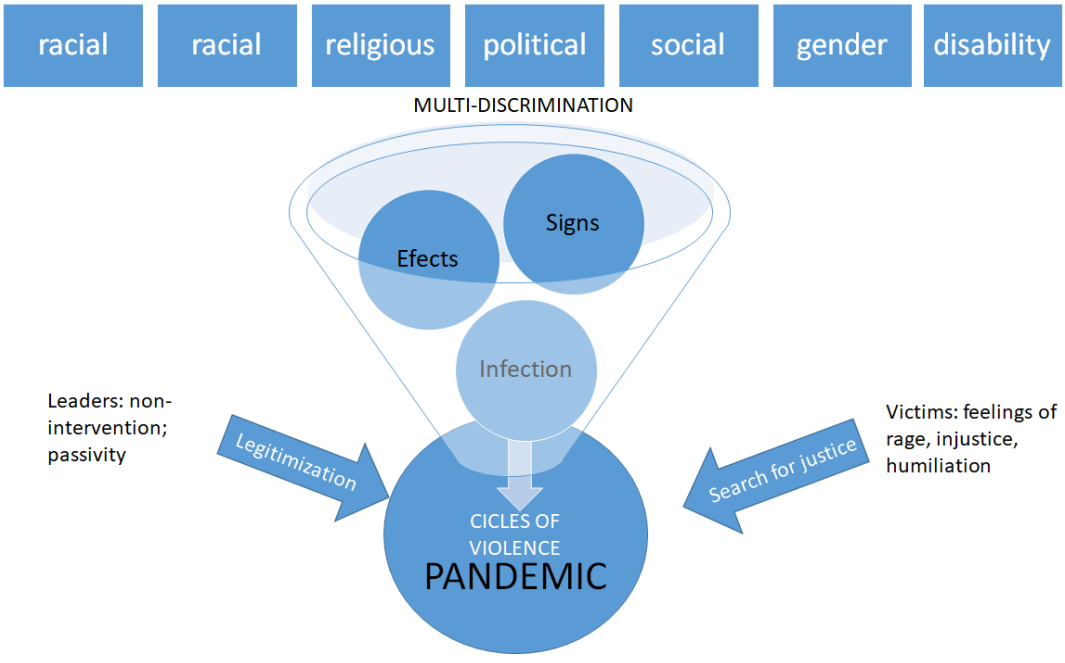

Chart 6. "Pandemic" development process

The speeches and behavior of racism and exclusion motivated by racial, ethnic or religious issues were observed in a wide range of actors, including coaches and leaders (see Output 2 - Stories / Corplay framework), therefore the intervention will also have to cover a variety of agents (See Output 1 - Literature review; Output 3 - Sport Skills for Societal Challenges and Community Resilience; Output 4 - Analysis of learning needs and Output 5 - Learning Courses Models).

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"What's bugging you?" is a Campaign that consists of a set of seven "bugs". Each "bug" represents metaphorically a type of discrimination that can lead to radicalization, such as: Gender discrimination, Discrimination based on political affiliation and ideology, Ethnic Discrimination, Racial Discrimination, Religion and belief discrimination, Disability discrimination, Social-class discrimination.

This campaign motto is the starting point for a counter-narrative, which is the premise for sports athletes to analyze their perceptions, attitudes and behaviors. It is an invitation to reflection and self-analysis, to critical self-questioning about what radicalization is in sport and what is its role in it.

Each and every one (young person, parent, coach or manager) where do they place themselves?

- **Victim vs Offender or Victim-Offender –** are the victims on one side and the offenders on the other? To what extent aren't they a mix of both? And what is the potential for victims to become offenders?
- **Passive Witness** - Will the one who does not want to see or cannot see the problem have his/her inaction magnifying and multiplying a problem?
- **Conscious Witness, but with no means to act** — Those who consciously recognize the narrative but feel powerless to stop it? Who can they ask for help?
- **Restless person.**

Going back to the analysis of the interviewees' speeches, it is clear that they identify as fundamental the role of a series of actors, namely colleagues/peers, coaches/teachers, family members and sports managers/leaders in the fight against forms of radicalization. **The importance of sport and prevention programmes in combating**

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these manifestations of radicalization is also mentioned (see Output 2 - Stories / Corplay framework), **which seems to confirm the importance that sport and these programmes have in developing personal and social skills, especially in younger people** (see Output 1 - Literature review, and Output 3 - Sport Skills for Societal Challenges and Community Resilience).

Therefore, in this campaign, it is our belief that sports groups / contexts are ground for:

- ✓ inclusion, acceptance of diversity, promotion of mutual respect, team spirit and unity, team up;
- ✓ recognizing and identifying problems (by their leaders, coaches and parents) and enhancing sport as na opportunity for youth empowerment;

Where young athletes:

- ✓ learn values and skills for life and are allowed room for critical spirit development;
- ✓ are to have equal opportunities, fair play and justice;

Where managers:

- ✓ actively define policies and codes of conduct;
- ✓ offer training opportunities to staff;
- ✓ invest in programmes to promote inclusive sport and for everyone;

Where parents:

- ✓ are role models;
- ✓ have as ultimate goal of sport the health, well-being and integral development of their children.

The aim of this campaign is to promote healthy sport communities, free from the "bacteria" of radicalization. To do so, it is necessary that each one "disinfects" him/herself and actively "disinfects" the environment around themselves, and become a change agent so that the "Pandemic" can be controlled (see Table 6).

We then define the following key messages in a sequential logic, and afterwards define the campaign structure and action plan.

#corplay #disinfectingsport

COunter Radicalization PLAY sport ➔ What´s bugging you? ➔ Disinfecting sport ➔ Pandemic control		
Awaken consciousness to recognize symptoms and causes	Individual change	Collective change

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Vision		Respect and solidarity among all as the basis of a team and competition Clubs and teams as spaces of impeccable conduct and where everyone is responsible for respecting diversity				
Target audience		**1.Community**	**2. Coaches**	**3. Managers**	**4. Parents**	**5.Young person**
Objectives		Increase awareness and visibility of the phenomenon/problem Emphasize the noblest ends of sport	Sensitize coaches to the importance of identifying early signs of discrimination/radicalization Value coaches as models of behaviour and values of sport	Commit leaders to the creation of internal regulations that promote values of equality and non-discrimination and the training of staff towards enhancing these values.	Mobilize parents to be inspiring role models of the values of sport	Promote self awareness of the problem and empathy with the victims Mobilize young people to be agents of transformation and change
Content and tone		These acts have a name - Radicalization! Do not ignore the problem! This happens! Direct tone, assertive, with display of real cases, and arousing emotions.	Não podes ignorar! Queres ser como a caricatura que vês? Tom de humor e questionador de práticas.	If you do this you will be recognized by your peers and community! The responsibility of a manager should be reflected in the skills he/she develops in his/her staff and in the existence of internal regulations that are complied with. Rational and positive tone.	Parents should set the example and be role models for their children. They are always parents, at home and at competition events. Humouristic tone, informal and questioning.	Did you know that? Have you thought well? Why don't you change? Humouristic tone, informal and questioning.
	M0 – workshop		✓		✓	✓
Means	**M1 – Soap**		✓		✓	✓
	M2 – Action					✓
	M3 – Pills					✓
	M4 – Videos St	✓				
	M5 – Videos Hu		✓			
	M6 –Frame+Cards				✓	
	M7 – Cover pag	✓				
	M8 - Email			✓		
	M9 – Flyer	✓				
	M10 – Press R.	✓				

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Means	M4 Short stories movies M9 Flyer (fact sheets) M10 Press realease M7 Cover pages	M0 Workshop “Who wants to be a doctor?” M1 Soap M5 Humoristic videos	M8 Email peer to peer	M0 Workshop “Who wants to be a doctor?” M1 Soap M3 “Yes we need it” (pills) M6 Frame + Cards	M0 Workshop “Who wants to be a doctor?” M1 Soap M2 Action - "Pandemic - Are you infected?" M3 “Yes we need it” (pills)
Action Plan	A1.1 Press release and meeting with journalists A1.2 Online Video Release (M4)	A2.1 Release of M5 A2.2 Workshops M0 + M1	A3.1 Public campaign event with managers A3.2 Sponsors launch M8-based “pear to pear” invitations	A4.1 Actions with Frame + Cards M6 A4.2 Workshops M0 + M1	A5.1 Launch of Action M2+M3 A5.2 Workshops M0 + M1

Table 6. Aspects taken into account in the development of the campaign

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Action	1	2	3	4	5	6	7	8	9	10	12	13	14	Persons responsible	Resources	Riscos
A0.1 Develop and produce means														Project team	Designer, Graphic printing	Important to develop materials with deadlines
A0.2 Engage relevant internal and external actors														Project team		Involvement is not always easy and as such it is necessary to focus energies and mobilize all existing contact networks
A1.1 Press Release and meeting with journalists	X													Project team and Managers	Coffe Break	
A1.2 Launch Online Videos (M4)		X	x											Communication Officer	Paid advertising	Should be tested with the target audience
A2.1 Launch of M5					x	X								Communication Officer	Paid advertising	
A3.1 public event of the campaign with managers		X												Project team and Managers	Coffe Break	
A3.2 Sponsors launch peer to peer invitations based on M8		x	x	x	x	x	x	x	x	x	x	x	x	Managers and Sponsors		The initial core of managers should be a group of people recognized by their peers.
A4.1 Actions with Frame + cards, and cards M6			x	x	x	X								Project team and Volunteers	Camera	Important that the action has meaningful content. Sensitizers are key to moving from the interpellation to the positive message
A5.1 Launch of Action M2+M3				x	x	X								Project team and Volunteers	Large format impressions	
A2.2 / A4.2 / A5.2 Workshops M0 + M1							x	x	x	x	x	x	x	Project team and Volunteers		

Table 7. Campaign Development Action Plan

Phase 3. Implementation of the campaign

In the implementation phase of the action plan outlined in the previous phase, it is important to consider some relevant issues that reinforce it and reduce the risk of something going wrong:

Campaign Launch

- Have at least 2 months of preparation for every detail, including involving people, producing materials, etc;

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- The launch should create impact, and we should ideally combine the online launch and the public event that is relevant from a media coverage perspective. Hence the time overlap of A1.2, A3.1 and A3.2;

Involvement with the Media

- Engagement work with the media should start long before the campaign;
- This relationship should be anchored in contacts with journalists and media that show more awareness and are close to the cause;
- As foreseen in the act of launching the campaign, actions with the media should be reinforced to ensure that the launch has visibility;
- In the case of smaller and community organizations, it is important to focus on local and/or regional media.

Influential people

- It is important that the Sponsors are relevant and recognized by our defined target audience. For example, a former player that stopped playing 20 years ago is hardly recognized by young players nowadays, and is only appreciated by their parents and coaches. If our priority target are the athletes we will have to choose another profile according to their current references.
- We further reinforce that involvement should be honest and not just a superficial advertising action.

Phase 4. Monitoring and Evaluation

It is therefore important to monitor and collect data that will ultimately enable the Evaluation, which is based on indicators such as:

Effort (or output):	Results	Impact
Quantify the distributed material items	Press inserts	Evaluation Questionnaire for the attendees of the workshop (after the session and 3 months later)
Attendance sheets or other forms of quantifying the number of people reached	Vizualizações online de youtube, etc	analysis of the content of online conversations / comments
Number of posts	Use the hashtag to quantify manually	

Table 8 – Indicators for Evaluation

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5. Actions and Means – step by step

M0 - Workshop "Who wants to be a doctor?"

Brief description	The session begins with a movie story (or one of the project interviews) that allows us to explore radicalization in its various dimensions (the 7 bugs). In a second phase, participants are challenged to put themselves in the role of the "doctor" who will find cures for the diseases.
Step by step	**Knowing a radicalization testimony** We propose that this format be made through a movie (or, alternatively, a first person testimony, or reading one of the project interviews), and according to the most relevant questions that one wants to explore in the target group. Movie suggestions (or alternative): - Watch the movie; - Read in small groups one of the interviews. After the visualization, a group dialogue will be held on: - Why are we watching that movie in a radicalization session? - What is the connection of the movie with the "bugs" that are in the room? Can the group identify them in the movie? **Thinking about "therapies" for the disease** Secondly, in small groups (4-6), participants try to find "cures" for each of the "bugs" we have in the room. The type of healing can be directed more towards values / principles, political and social options, attitudes or concrete actions, depending on the type of group. In the end, each group puts their cure suggestions on each of the bugs and says it out loud for everyone to hear. The bugs start to get covered in cures. **And after this session?** In the last part, the facilitator seeks to lead the plenary reflection to the answer to the question: "What does this have to do with my daily life and my duties? What am I committed to do today?"
Notes	- Target Audience - The activity is designed to work with young people but, by adapting the message, we can also work with parents, coaches or managers.

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	- Duration - 60 to 90 minutes. - Materials needed - 7 "bugs" in large format, hard format or printed on paper, and displayed in the room. - Complementary means: It is recommended that at the end of the session the M1 - Soap is distributed.

M1 - Soap

Brief description	A soap that is distributed to anyone who has already been sensitized or involved in finding solutions to the pandemic. You and this soap can make a difference… #corplay #disinfectingsport The soap should be distributed at the end of M0.
Step by step	**Creating the soap package:** The message should be simple and cal upon commitment: Disinfecting sport! (not forgetting to mention the "bugs" and the question "What´s bugging you?"). **Create a text box on the package with the following directions**

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Step by step	<u>When used regularly:</u> *by a sports player:* - develops values, skills for life and critical thinking; - makes sport an area of equal opportunities, fair play (and justice). *by sports managers:* - empowers their decisive role in defining policies, codes of conduct and training opportunities that promote equality, fair play and justice within their clubs, teams and technical staff; - makes them more aware of the need to invest in promoting inclusive sport. *by parents:* - inspires them to be a role model; - helps see more clearly the purpose of sport such as health, well-being and complete development of their children. <u>Generally speaking: May cause addiction!</u>
Notes	- Target audience – Content may vary depending on the group we are targeting. Above we present a general content proposal. - Development - Purchase soap (or use hand-crafted soap) and in a print shop produce a rectangular strap/label to be glued, strap-shaped around the soap. - Other material needed - have paper or digital flyers / cards and, in this case, put a QRCode in the soap allowing people to access further information. - Complementary means: after M0 and M1, challenge people to use the soap to reach other people. Sensitize others with the same material.

M2 - Action - "Pandemic - Are you infected?"

Brief description	A guerrilla marketing action developed in a public space in several phases: **Phase 1** – Seven bugs are placed in a public space (without any inscription or reference) with the sentence, written in large format, "What´s bugging you?"

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	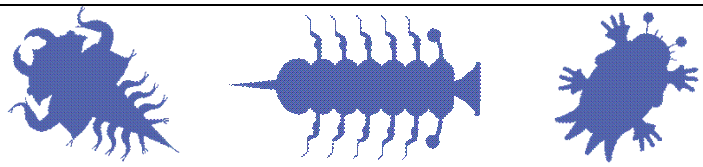 **Phase 2** – In each bug is placed its caption / title and a second question: "Are you infected?" **Phase 3** – One group develops a "shirt-wearing" action with the message "#disinfectingsport" and distributes "pills"
Step by step	**Phase 1** - Depending on the space where the action will take place, the bugs must have specific dimensions. In a room each can be ½ meter high, or in a gymnastics pavilion at least 1.5 meters high. They should be displayed in clearly visible locations. Throughout this first phase you can gather opinions on what people think the "bugs" are. Short videos with these opinions can be made to post online on social networks (websites, facebook, instagram, youtube channel...).

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	Phase 2 – In this second phase we can raise awareness of leaders (coaches or others) in which we deepen the idea that everyone can be infected with this "Pandemic" and that the goal is for everyone to think about themselves, their actions, and what is happening around them. **Phase 3** – The proposal is based on a team of sensitizers that challenge people in some way. To do this we create t-shirts with the bugs spread on it and the question: "**Are you infected?"** We can choose to ask athletes/players to wear the sensitization shirt, reinforcing awareness raising by other sensitizers contacting the public. Alternatively, we can put together a face-to-face team can address those who pass by the location where the bugs are.
Notes	The T-shirt can be offered (or even sold) to others that want to join the cause. We can use an informal slogan such as: "Join this team!"

M3 - Yes we need it (pills)

Brief description	A chewing gum box simulates a medicine package - "Disinfecting Pills", and is distributed preventively to anyone who may have been infected with the "Pandemic". The general message is: "Are you infected? When in doubt take it anyway! " The pills are distributed to a target audience that has already been sensitized, such as M2 recipients.
Passo a Passo	**The cross message:** All of us are likely to be infected or infectable and as such should act preventively. **Message on the pills package**: "These pills can be used without medical prescription and do not cause any side effects. Prescribed for all forms of radicalization".
Notes	Place the QRCode on the online flyer

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M4 - Short stories movies

Brief description	A series of films, about 1 minute length each, in which an actor narrates in the first person a story of radicalization. Before the narrative we ask the question … "What´s bugging you?" At the end of each movie, voiced by another actor or in subtitle format, one wonders… "And now… do you know what this is?"
Step by step	**Story selection:** Relevant stories that are sufficiently clear and compelling in the form of a short speech. **The video**: Steps: 1 - Initial question - "What´s bugging you?", which can be shown written in a tab, or can be voiced by an actor; 2- Story - Before the camera, an actor speaks in the first person (telling the story); 3 - Final interpellation - "And now… do you know what this is?" - which can be written in a tab, or can be voiced by the same actor that spoke innitally; 4 – Production credits. **Use:** These videos work best in a group of several videos that are to be be released online on an early stage of the campaign. They should be linked to other actions such as events, appearance in the media, etc.
Notes	-- Videos should be short as they will be used on social media; - Stories can be selected through a participatory process involving people from the target group (athletes/players and/or coaches); - Videos may have specific recipients depending on the story; - In the production credits, it should be made clear that the vídeos are performed by actors based on real life stories.

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M5 - Humoristic videos

Brief description	Short video that aims to caricature the position of passive coaches in situations of discrimination, raising the question “What is your role?” The importance of the coach is promoted and compared to the profession of the doctor who cures the disease by presenting the message #disinfectingsport Prior to the narrative presentation we pose the key question “What’s bugging you?”
Step by step	**Plot:** On a given story, there is a situation of discrimination in which the coach's attitude is to not see, to ignore, or to not act to solve the problem. **The Video**: Steps: 1 - Initial question - "What´s bugging you?", which can be shown written in a tab, or can be voiced by an actor; 2 - Initial situation: A group of actors creates an image (of statues based on Image Theater) that represents the situation in which the coach is passive, unresponsive; 3 - Intermediate question - “What is your role?” - which can be shown written in a tab, or can be voiced by an actor; 4 - Scenario of change - Statues change position, expression and attitude, in which the coach takes an active and problem-solving role. You can choose to parallel the coach with a doctor or not. Some of the statues may have short statements to reinforce what they think, feel or intend; 5 - Final Statement - The actor playing coach says before the camera: “We stopped the pandemic” followed by the slogan “#disinfectingsport”; 6º Production credits. **Use:** These videos (which may be multiple) will be used at an intermediate stage of the campaign and can and should be articulated with other actions. The video can also be used for awareness raising with coaches, or as the first phase of an M0 workshop for coaches.
Notes	- Videos should be short as they will be used on social media; - Stories can be selected with a participatory process involving some people in the target group (athletes/players and/or coaches).

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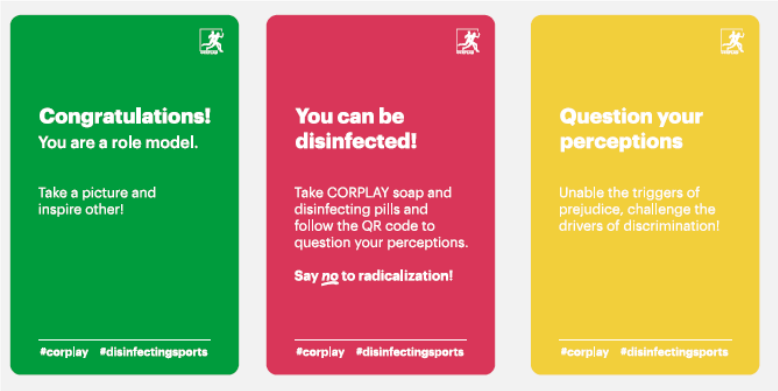
M6 – Frame and cards



Brief description	This is a photo frame that commits those who use and play with it (and agree to be photographed) to be a role model, challenging people to go beyond being mere supporters. Thus, it seeks to involve families to be models of the values of sport for young people. This activity is done through a short quiz whose answers will result in a card with a distinct colour (green, yellow or red). Depending on the colour of the card, people may be asked to take a picture in a frame, which will be displayed at their current location (for exemple, when watching a game). Permission is requested and mandatory for the photo to be published on social media.
Step by step	**Required Material:** **Frame in which, on each side, we can find the following sentences:** - Top: "I´m a role model" - Left: "What´s bugging you?" - Right: "Disinfecting sport"

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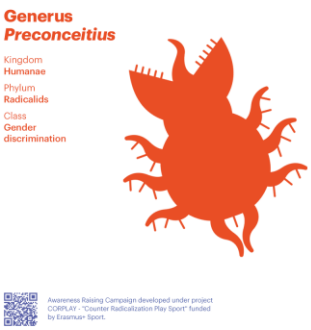
	Cards with three colours: On the front of each card all three colors have the question: “Are you infected?” And #corplay #disinfectingsport + QR code **In the back:** **Green card** – Congratulations! You are a role model. Take a picture and inspire others. **Yellow card** – Question your perceptions, unable the triggers of prejudice, challenge the drivers of discrimination! **Red card** – You can be disinfected! Take CORPLAY soap and disinfecting pills, and follow the QR code to question your perceptions. Say no to radicalization! **Balloons with principles and values,** in which each person chooses a balloon to afirm oneself, personalizing the photo: respect, justice, equality, fair play, diversity, etc ... It is intended that a group of parents can boost the activity and involve other parents. **Use:** This action should have visibility on social networks. On the other hand, the sensitization dimension could be reinforced by the articulation of this action with M2, M3 or M9.
Notes	- It is important that the entertaining dynamics of the photography be complemented with the opportunity to make people reflect on their actions through the quiz and the colourful cards.

M7 – Cover pages and posters

Brief description	A set of cover pages and / or posters that, at first, present the seven pandemic bugs. Secondly, present concrete problems and solutions - cures for the pandemic.



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	Series 1: With the title “Whats bugging you?” or “What bugs are in your head?” create a collection of images.

Step by step	It is possible in a second moment to appear in gif format the expression “And now… do you know what this is?” And / or “Are you infected?”; **Series 2:** Share 2 slides: the first with a problem and the second one with the solution(s). For example: - Concerning one of the “bugs” (e.g. religion-based discrimination) ➔ respect different beliefs; - Attitude-related (e.g. coach does not act against bullying) ➔ coach is active in solving the issue; - Another example (Parents are fanatical and violent fans) ➔ Parents are fans who broadcast fair play. **Suggestion:** Use "bugs" to make identical GIFs to embed here or in vídeos. http://bit.ly/2HmPjnM http://bit.ly/2P5UJtp
Notes	…

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M8 - Email peer to peer and public declaration

Brief description	An initial group of managers (of one or more clubs) streamlines an invitation to other managers (from other clubs) to commit publicly to the creation of internal regulations that promote values of equality and non-discrimination and the training of staff towards enhancing these values.
Step by step	**Phase 1 -** constitute the promoter group; **Phase 2 -** outline email / letter of principles; **Phase 3 -** launch proposal in event; **Phase 4 -** peer to peer invitation by email / letter to others; **Phase 5 -** Online public engagement through a short video with common signature (eg "disinfecting sport")
Notes	…

M9 - Flyer (fact sheets)

- Flyer with factsheets and narratives ... which can also be accessed online via QRCode.

M10 - Press realease

- Give social media contents, using the campaign layout. - Use visual/design appropriated guidelines to the contents (the same designs used on the physical/printed materials).

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Other resources available:

Free Tool boxes for amateur

Image editors:

Gimp https://www.gimp.org/

Pixlr https://pixlr.com/

Website creation:

Worldpress https://wordpress.com/create/

Moonfruit http://www.moonfruit.com

Video creation:

Avidemux: http://avidemux.sourceforge.net/

Kate´s Videos Toolkit https://kate-s-video-toolkit.informer.com/

Legal music to use in videos:

https://creativecommons.org/about/program-areas/arts-culture/arts-culture-resources/legalmusicforvideos/

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www.livingsafetogether.gov.au

http://www.stop-djihadisme.gouv.fr

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