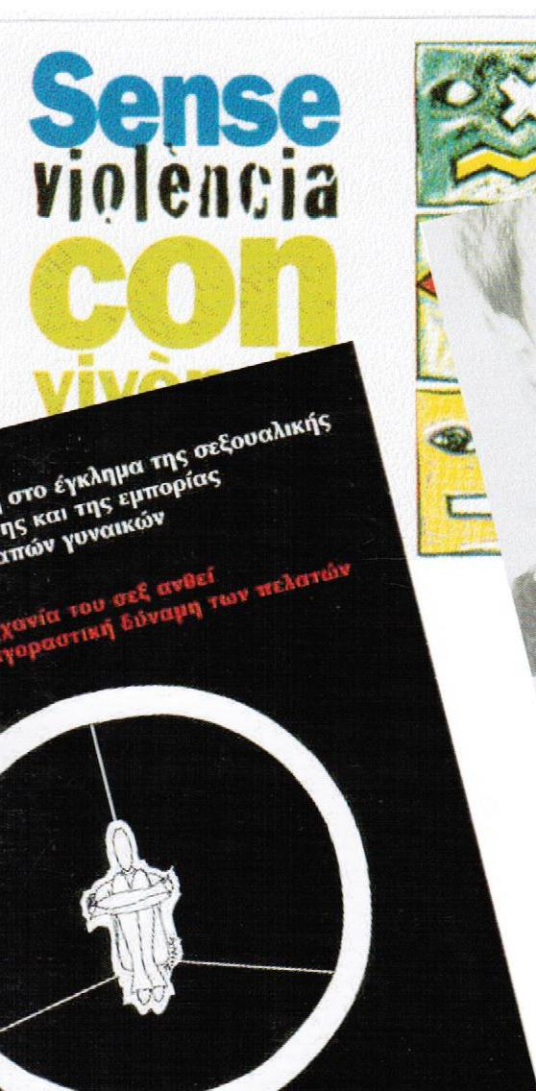




EUROPE AGAINST VIOLENCE

Messages and Materials from Daphne



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Europe against violence

**Campaign messages and materials from Daphne
Programme projects**

Introduction

The European Commission's Daphne Programme (2000-2003) was set up to support action to combat violence against children, young people and women through an annual budget appropriation of 5 million Euros. This four-year programme was introduced to build on the experience gained by the Daphne Initiative, an annual funding resource which had been renewed each year between 1997 until 1999, and which was a response to growing concern in Europe at the level and range of violence facing in particular children, young people and women and, among these, especially vulnerable groups. All types of violence were covered under both the Initiative and the Programme, including domestic violence, violence in schools, violence towards minority groups such as handicapped people and ethnic minorities, verbal violence and sexual violence including extreme forms such as the trafficking and prostitution of children and women. In areas such as trafficking, particularly, the Daphne Programme has been considered one of the building blocks of the European Commission's efforts to combat crime, and reflects also its priority to set up an area of freedom, security and justice.

Daphne is very much a European programme. From the outset, its aim was not only to promote actions that would be 'victim-based' -- centering on the needs of children, young people and women subject to or at risk of violence of all sorts -- but to do this in a truly 'European' way. But what exactly does this mean?

When the first phase of the Daphne Initiative was set up for just one year in 1997, no-one really knew. There was however a strong realization that violence knows no borders, and that the response to violence could therefore not be a wholly national response. The first World Congress against Commercial Sexual Exploitation of Children, which had taken place in Stockholm in August 1996 and which had given impetus to public pressure to act against this particularly heinous form of violence against children, had underlined the desperate need for cooperation among agencies working in the field, among researchers struggling to map and understand the issues involved, among donors facilitating the work and, of course, among governments responsible for the policy and legal frameworks that provide protection against violence, sanctions against those who perpetrate it, and support to those who are its victims.

In practice, the framework guidelines for the Daphne Initiative (1997 - 1999) and the Daphne Programme (2000 - 2003) attempted to encourage this cooperation, but also to move beyond it into joint action, comparative analysis and shared experience, throughout the 15 Member States of the European Union. Candidates for funding are asked for information designed to elucidate this 'European Added Value'; and technical monitoring visits to projects aim to contribute by putting projects in touch with each other, and suggesting more ways to achieve 'European-ness' in the activity and outcome.

Projects funded under the Daphne budget line have almost without exception involved partners in more than one -- and sometimes in all 15 -- Member States. Research, studies, surveys and data collection have generally been based on national input to transnational comparison and analysis, resulting in recommendations of relevance across borders. Follow-up projects that build on initial activity have extrapolated, adapted and spread experience, information, results and ideas into more countries of the Union. As Daphne has developed, participating organizations have reported that they have begun to find a 'European' language -- ways of discussing and working that cut across differing definitions, methods and approaches, cultural specificities, frameworks for action and even language barriers. Small organizations that had for years fought on behalf of children, young people and women in their home community have found that their experience and expertise have much wider relevance, that their partners open doors for them into new networks, sectors and possibilities, and that they feel listened to and valued.

While Daphne projects learn early that people are different – that a child in a northern European capital city lives through very different experiences from a child in a small Mediterranean town – they also soon come to learn that people have much in common. Building differences into the work rather than ignoring them, finding similarities and capitalizing on them, maintaining national, regional and local integrities while searching for ways to break down barriers – these are some of the elements that have made Daphne truly ‘European’.

The Daphne Library

Between 1997 and 2002, some 40-50 projects were funded by the Daphne Initiative and Programme every year. Action supported has included research, surveys and model formulations; direct assistance to victims; good practice identification, training and policy guidelines; networks and information exchange, including web-based activity; conferences, seminars and workshops; and campaigns to raise awareness and promote zero tolerance of violence.

Final reports from all the projects are available in the Daphne Programme database, which is accessible through the EU website: www.europa.eu.int/comm/justice_home/funding/daphne/funding_daphne_en.htm. studies and research have generally been published in some form in different languages of the European Union (details of how to obtain copies are also in the database). In addition, however, a number of projects have included campaign/awareness-raising materials carrying different messages relating to the combat against violence. Almost all of these have been used in more than one EU country, but none of them have been used right across Europe.

In 2002, therefore, the Commission decided to begin bringing together some of these materials into a modest ‘library’ (available in hard copy and on-line) so that they can be adapted for use in other countries of the Union. This sharing of materials is not only resource-effective, it also aims to spread similar messages across Europe and to promote European solidarity in promoting ‘zero tolerance’ of violence in all its forms.

Using the materials

The materials illustrated in this publication are not always 100 per cent usable in the form in which they were originally produced, since visual presentations, wording of messages and target audiences might differ. The examples are therefore accompanied by an explanatory text that not only tells how they were put together, what they aimed to achieve, who their target audience was and how they were used, but also suggests ideas for replicating the experience – if not the exact methodology and results – in different countries and circumstances.

Additionally, organizations using these materials should ensure that they have gone through a basic ‘communications check-list’ before they adapt and/or reproduce the materials, so that the materials produced will have maximum impact. This check-list follows.

Finally, if these materials are used, then the European Commission Daphne Programme Coordinator should be informed so that track can be kept of where campaigns are running and which materials are finding broad acceptance. Ideas for improving the ‘library’, suggestions for use of the materials, and copies (electronic if possible) of materials, especially in new language versions, are welcome.

Communications check-list

What is the nature of the message that we wish to transmit?

Eg information about a problem that is not currently acknowledged (for example that refugee women require help and security because they have lost everything and are vulnerable to exploitation and violence); reinforcement of an attitude that needs to be reinforced (for example that bullying in schools is unacceptable, not just 'childish behaviour', because it inflicts short- and long-term damage on victims).

Who are the primary targets for this message?

Eg teachers, students and other members of the school community for messages about bullying; social workers, health workers and legal support staff for information about the kinds of violence that women from minority communities might have faced; parents and other care-takers about identifying risk behaviour in children who might be facing sexual violence.

What reaction do we want from this target group?

Eg we want them to report violence (in which case, where should the report be made, what is the phone number etc?); we want them to think seriously about their own behaviour, situation and environment (for example by questioning whether they are often intolerant of migrants in their community; or by paying more attention to adolescents in the neighbourhood who may be under threat of violence).

How does this target group generally receive information?

Eg the group has a regular meeting place with prominent notice boards, so posters are a suitable vehicle for the message; there is a widely read newsletter for this group of people and a spot in this publication would reach them.

Are other campaigns on this same issue being run/have such campaigns recently been run?

If they have, then you will want to check the messages/targets/places of dissemination, and try to build on the campaign, or complement it, rather than repeat it.

In reviewing the materials 'borrowed from the Daphne library', have we checked that the colours and images used, and any other visual elements, are appropriate to our national/local needs?

There is no problem modifying the colours for your specific needs – in some communities, colours have a specific meaning and you may wish to build these into your thinking – but do check that any changes to images are appropriate. For example, you may want to replace a blonde, blue-eyed child with a more obviously southern European child in a poster, but are you satisfied that such a change is necessary?

Have we in any way changed the message from the original item in the Daphne library?

If you want to do this, please check first with the EC Daphne Coordinator, since the aim of the library is to encourage consistent messages across the EU; at times the message may need to change slightly to accommodate language or cultural differences, but this will need to be done in consultation, since the effort put into researching and formulating the messages – often with the beneficiaries involved – and the creative effort of the design, should attract 'European Added Value' by being replicated throughout the Member States.

Have we ensured that the materials we have 'borrowed from the Daphne library' carry the EU flag and the words 'European Commission Daphne Programme Library'?

Items in the Daphne library

- 1. Campaigns about violence in general against children, young people and women**
 - 1.1 Creating a network to campaign against modern forms of slavery in Europe
 - 1.2 Mobilizing parents to reinforce children's self-protection mechanisms
- 2. Campaigns to promote understanding and tolerance of others**
 - 2.1 A campaign by people with learning disabilities against violence and bullying of young people with learning disabilities in Europe
- 3. Campaigns on domestic violence**
 - 3.1 Combating domestic violence through the workplace: a pilot project involving trades unions, employers and workers
 - 3.2 Combating domestic violence against women by helping victims and others recognize the danger signs and take preventive measures
 - 3.3 Tackling myths about domestic violence and supporting young people who are living with it
 - 3.4 Tackling domestic violence by identifying good practice and quality standards, sharing these through training and keeping the issue on the agenda
- 4. Campaigns against sexual abuse and exploitation of children and women**
 - 4.1 Raising awareness of domestic and sexual violence and giving people the tools to support victims of both
 - 4.2 Mobilizing young people to raise understanding of commercial sexual exploitation of children
 - 4.3 Lobbying and raising awareness of the rights of migrant women, including those in commercial sex work, to a fair life and living
 - 4.4 Campaign to encourage people to see that trafficking of women into the sex trade is not just business, it's everyone's business
 - 4.5 Adolescents and their views on violence: a campaign to raise awareness and support positive attitudes and behaviour
- 5. Campaigns against physical punishment of children**
 - 5.1 A campaign to abolish corporal punishment of children in Europe and to challenge legal acceptance of such punishment
- 6. Campaigns on violence in schools**
 - 6.1 Youth workers are mobilized to lead a year-long campaign against violence focusing on bullying

6.2 Helping young people see that they don't have to follow the leader when it comes to treating others according to stereotypes

6.3 An experiment to position school mediators as a resource for non-violent conflict resolution in schools

7. Campaigns about asylum seekers and refugees

7.1 A reminder that women refugees and asylum seekers have a right to protection

1.1: Creating a network to campaign against modern forms of slavery in Europe

Over the course of two Daphne projects funded in 1998 and 1999, the French NGO Comité Contre l'Esclavage Moderne (CCEM) set out to bring to public attention the situation of young women (and sometimes but more rarely men) trapped in slavery-like conditions in Europe, where they have been brought to work as domestic help or in other service positions, often by diplomats or business families on overseas postings. To do this, they undertook comparative research, worked to create a network of 'Committees against Modern Forms of Slavery' joined in a European grouping, and did awareness raising across Europe.

Materials produced

In addition to the research reports and creation of the network, CCEM organized an awareness-raising exhibition of posters. This was inaugurated in Paris in April 2001 at Sources d'Europe, the European information centre. It has since traveled to Nantes, Ajaccio, Agen, Marseille (France), Vienna (Austria), and Ascoli Piceno (Italy). The exhibition continues to travel. In support of this, CCEM did media information campaigns and produce a regular newsletter. In preparation for the exhibition, the following were produced:

- A series of 45 posters on the theme 'Europe United against Slavery'. The posters reflect many different views of modern slavery, but all are powerful reminders of this hidden form of violence. Two of the posters are reproduced here for your use – please, though, contact CCEM to ensure that the artists are given appropriate credit.
- CCEM also produced t-shirts with the slogan 'Europe United against Slavery', and distributed these through their website and through meetings/other venues to members of the public.

How the materials were put together

CCEM decided to mobilize the creative talent of Europe by announcing a poster competition on the theme 'Europe United against Slavery'. From the posters they received – paintings, collage works, hi-tech prints and more – they chose 45 outstanding designs, which they then reproduced and distributed widely in France, Italy, Belgium, Austria and Spain.

- The **message** was important to underline the 'European-ness' of the action and the need to harmonize legislation and response to modern forms of slavery across the Union. Developing the message within the European context also reinforced the group's network, because it meant that the poster exhibition could travel all over Europe and, because the designs and languages used are diverse but the format and message are cohesive, it can be appreciated by many different cultures.
- Posters were an ideal **format** because they are unique artworks, make an imposing exhibition and can also be reproduced in other forms – in newsletters, on cards, on t-shirts etc. The t-shirts are a good 'add-on' because they bring in an element of personal engagement, moving beyond public messages to the mobilization of individuals. This is particularly important because CCEM also mobilizes volunteers to help victims directly by providing safe accommodation while legal process is under way and other forms of support.

- **Quantities produced:** The 45 posters were reproduced in 150 copies to be sent through partner organizations in Europe. 500 t-shirts were produced. The quantity is not, however, central to the impact of the awareness-raising exercise, since the focus of impact is really the exhibition. However, the designs provided here could be used as the focus of awareness raising via postcard campaigns, for example.

CCEM contact details: the 'Europe United against Slavery' project is coordinated by Georgina Vaz Cabral and Federica Marengo, Tel +33 1 44 52 89 00; Fax +33 1 44 52 88 09. E-mail: ccecm@imagnet.fr.

Some other comments

- Involving a sector of professionals in a project takes the awareness raising beyond public outreach into a very targeted 'in'reach to a particular sector. In this case, the artists who submitted the poster designs were also involved in researching the topic and 'visualizing' it in all its complexity. This is an important sensitization bonus, because these artists may well continue to spread understanding of this issue through their work. The same specialized sensitization can also be achieved, for example, by involving TV and radio producers, computer software developers, graphic designers and other 'producers' or 'creators' in your work. These groups of people are extremely important to the formulation of messages and the more they understand about the issues Daphne covers, the better they will pass on these messages in their work.

Graphics references

[1.1 United against slavery poster.jpg](#)

[1.1 Europe in chains poster.jpg](#)

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Graphics references

[1.1 United against slavery poster.jpg](#)

[1.1 Europe in chains poster.jpg](#)

1.2: Mobilizing parents to reinforce children's self-protection mechanisms

In 1999, the German NGO Arbeitskreis Neue Erziehung e.V. (ANE) worked with partners in Scotland (UK), the Netherlands and Poland to mobilize parents and help them to understand their role in reinforcing their children's self-confidence, for example by listening to the children, taking their views into account and helping them to understand the important message 'my body is my own'. Such self-confidence is an important element of self-protection – children need the confidence to say 'no' when they feel that someone is behaving inappropriately to them or they feel uncomfortable or threatened.

Materials produced

ANE was well aware of the fundamental role parents play in supporting or diminishing children's self-confidence and aimed to sensitize and support them by providing:

- An 'open letter' in each of the four partners' languages, in slightly different formats (for example: printed leaflet/newsletter; informal typed letter format) addressed to parents and care-providers explaining the importance of self-confidence as a protection mechanism for children, how parents can reinforce and support self-confidence, what that means to the parent (sometimes, for example, it might mean a very demanding child just when you are tired at the end of the day!), and encouraging parents to see why coping with these small inconveniences are important if the child is to be protected, especially against sexual aggression.
- A leaflet explaining the project and providing information on the partners, to promote the work and allow parents or others who wanted to know more about the letter project to contact the organizers directly.
- A feedback questionnaire to gauge parents' responses to the letter and to gather information on its format, usefulness, and the demographics of the people who responded to it.

How the materials were put together

- ANE had already produced an 'open letter to parents' in German, with the support of the German Ministry for Family, and they thought this direct approach might work in other countries of Europe. With their partners (Scottish Early Years and Family Network; International Division of Rutgers Foundations in the Netherlands, Polish Children and Youth Foundation), they adapted the letter to take account of national and local specificities, for example religious considerations. The partners all found, though, that the letter was relevant, easy to understand and helpful for family life.
- The main *target group* was parents and care-providers in the family unit. When the partners planned the project, they began with the assumption that parents probably know very little about the practical issues surrounding protection of children from sexual abuse, and this was confirmed in preliminary research. A question that many parents ask is 'what can I do to protect my child?' ANE knew that one answer to this question is 'help your child to protect him/herself by supporting their ability to say NO.
- There was no distinct *message*; rather this was an 'educational exercise' which provided answers to the range of questions parents might ask and attempted to put these answers in sufficient context for parents to understand why they were being urged to reinforce their children's self-confidence.

- The *format* was slightly different in each country, but in each case it consisted of text of a letter, which research had shown was the preferred option of 70 per cent of parents in Germany. The organizers thought that, by providing hard copy of the letter, they would encourage parents to keep the copy and consult it more than once, at their own speed and in their own time. Letters can also be passed on to others and shared. There were also cost considerations: the letter format allowed costs to be kept low – the organizers describe the text as ‘longer than a leaflet but shorter and thinner than a booklet’.
- **Quantities produced:** The letter was produced in four languages. 25,000 copies were distributed in Germany, through ANE’s mailing list. The Polish partner sent out 700 letters through schools and other organizations in direct contact with parents, and also did an ‘indirect hit’ via a parent’s magazine that has a circulation of 10,000. The Scottish organization distributed 1,000 copies of the letter directly to parents and through their family workers. One page of the English and German versions is provided as a sample to show that you could distribute something like this in a fairly glossy, colour version, or could photocopy. You can decide depending on both your budget and the needs of your target group. The organizers also distributed 2,000 copies of the leaflet about the project and placed short articles in some journals.
- **Other issues:** The project coordinator noted that it would have been helpful to plan for a longer lead-in before the actual distribution of the letters, to allow the various secondary partner organizations (distribution centres such as schools, kindergartens, child welfare organizations etc) to be more fully involved in distribution.

ANE contact details: the letter project was coordinated by Gisela Brandt-Trube, Tel: +30-259006-44; Fax: +30-259006-50. E-mail: brandt-trube@ane.de.

A few comments

You do not necessarily have to use the open letter format, but do remember that helping parents to see how they can support children – including by listening to them, believing what they say, giving them the ‘benefit of the doubt’ and generally understanding and supporting the child’s view of what is right or wrong – is one way to help children develop their self-protection instinct. This can be done in a number of different ways, including through discussions in parents’ groups or parent/teacher meetings.

Graphics references

[1.2 Letter to parents GER.jpg](#)

[1.2 Letter to parents ENG.jpg](#)

2.1: A campaign by people with learning disabilities against violence and bullying of young people with learning disabilities in Europe

In 2000, the Scottish organization ENABLE worked with partners FENACERCI in Portugal and LEV in Denmark to develop and run a campaign against violence and bullying of young people with learning disabilities. Central to the work was the involvement of young people with learning disabilities from ENABLE's national committee of self-advocates, known as ACE. This 'anti-bullying working group' was involved at all stages of the production of materials and helped develop the messages.

Materials produced

- A series of anti-bullying posters was produced in English, Portuguese and Danish. The posters are visually very strong because they feature people with learning disabilities conveying a confident message with a hint of ironic humour: for example, one of them says "Gee thanks – I never noticed I had learning disabilities until you so kindly pointed it out". This underlines the fact that people with learning disabilities are not 'abnormal', so not expect to be treated differently from anyone else, and stand up for their rights with confidence, humour and dignity. One of the young men on the English language poster, Mark McLennan, also participated in the launch events of the campaign and became quite a media celebrity! The slogan of the campaign was "Open your mind, not your mouth", again a slogan that has a touch of ironic humour and is very much created with young people in mind.
- The project also produced a simple guide for people with learning disabilities who are being bullied, to help them to know how to respond. The guide was produced in English.

How the materials were put together

- The **target group** was children in schools, since this is where bullying often takes place and where those who bully (even outside school) are likely to hear the message. Since the campaign was aimed at school children, it was important that the message would appeal to them. ENABLE, which took the lead role, consulted with a focus group of school children from two high schools in Scotland to test various messages and images and gauge reactions and responses. They also spoke to experts from a government-funded agency, the Anti-Bullying Network, to find out what kind of messages had been used with this target group in the past and what had worked.
- The **message** of the campaign was spread across two essential elements: the slogan "Open your mind, not your mouth" was direct and called for a response from those reading it. The second message was more complex: it comprises visual identification of a young person who has learning disabilities, and then a positive response to this person through the humour of the line suggesting that the reader has pointed out to the young person on the poster something s/he knew already, thank you very much. This is a clever way of engaging the reader in a 'conversation' with the young person in the poster, already breaking down the barriers that may exist between them. Reinforcing this 'relationship' by involving one of the young people from the posters in the campaign, so that he became truly someone that people saw, heard and effectively got to know, rather than just an image on a poster, was very effective.
- The **format** differed for the different language versions. While ENABLE produced posters, for example, the Danish partner chose to make postcards with the same idea/message. Once you have a strong visual idea and message/slogan, it is important to decide the best format

for reproducing these. Clearly posters are useful for this target group because they can be put on notice boards in schools and can also be used in other places where young people gather, such as sports clubs or discos. Postcards can be distributed to young people and can be used as bookmarks for school texts, or in other ways.

- **Quantities produced:** 20,000 posters and 100,000 leaflets were produced by the Scottish partner alone. Postcards and posters were sent to every school and education department in Scotland, Denmark and Portugal, so that there was comprehensive coverage of the target group. In Scotland materials were also distributed to local authorities, social work departments and health boards.
- **Other issues:** The involvement of young people with learning disabilities in this project was crucial. Not only were they involved in all stages of the production of the posters and leaflet, they helped to develop the slogan 'Open your minds, not your mouth'. Their personal experience of the reactions of other people was fundamental to developing a slogan that would prompt an appropriate reaction.

The project also included a three-day conference in Scotland for people with learning disabilities from the three partner groups. At this conference there were workshops to support better understanding of what bullying is and how to respond to it. The participants were able to talk about their experiences of being bullied, and were trained to visit schools with supporters to speak to small groups of children. In Scotland this was so successful that requests from schools for visits far exceeded the capacity of the project to fill the requests. The conference also resulted in the production of the leaflet 'Are you being bullied?', which was written and illustrated by people with learning disabilities from all three countries. This has proved so successful that it is now being reproduced in more languages.

ENABLE contact details: the anti-bullying project was coordinated by Lena Gillies, +44-41-226-4541, Fax +44-141-204-4398, e-mail Lenag@enable.org.uk

A few comments:

- The Danish version of the campaign material was distributed as a postcard rather than a poster – once you have a strong idea, you can reproduce it in the form best suited to the target group you are trying to reach, and to the best way of reaching them.
- This particular campaign focused on promoting understanding and tolerance of people with learning disabilities, who are often misunderstood and labelled as 'different' -- and 'difference' always makes people vulnerable to violence and exclusion. You could adapt this simple campaign for other groups who are at risk of being marginalized and threatened – for example people with physical disabilities, minority ethnic groups such as Roma or refugee communities, old people living in 'young' communities, or young people living in 'old' communities... Remember that involving the group in the project is not only an empowering activity for them but will also help you to create more effective messages and materials as you learn from their direct experience. If you decide to involve members of the group directly in promotional work, make sure that they are willing and able to undertake this responsibility – do not give out their names, personal details or other identifying information unless they specifically agree to that and understand what such 'personality publicity' will mean. They will also need your ongoing support if they become identified with the campaign. [We would like to thank Mark McLennan for giving his permission to use his 'identity' in the Daphne Library.]

Graphics references

- [2.1 Gee thanks poster.jpg](#)
- [2.1 Clever ones poster.jpg](#)
- [2.1 Congratulations expert poster.jpg](#)
- [2.1 Insult passion poster.jpg](#)
- [2.1 Bullying leaflet cover.jpg](#)
- [2.1 Campaign postcard Denmark.jpg](#)

3.1: Combating domestic violence through the workplace: a pilot project involving trade unions, employers and workers

In 2000, the British Trade Union GMB ran a pilot project involving employers and workers in Spain and the United Kingdom. The project was developed following calls from the GMB Congress for the Union to address the serious problem of domestic violence. The project included research on domestic violence as a workplace issue; training sessions and a training manual for management and trade union representatives; a model domestic violence policy statement and workplace agreement; and an information pack with distinctive awareness-raising materials to promote the project and engage people in the workplace.

Materials produced

In addition to the research report and training manual, GMB and their Spanish partner, the General Union of Andalusian Workers (UGT-A) and Instituto Andaluz de la Mujer (Spain) worked together to devise an information pack in English and Spanish (and additionally some materials in local community languages) that could be used by workplace organizations (mostly trade unions but potentially other workplace-active groups such as women's groups). The pack contains advice on how to support women who are victims of or threatened by domestic violence, support materials in the form of brochures and descriptive materials, and a range of awareness-raising materials to spread the message of zero tolerance of domestic violence, and information on support available, through the workplace.

- GMB worked with a local designer to produce a project logo and visual (graphic) identity, so that the project materials and activities were easily identified and those participating could take 'ownership' of the actions and resources. This was especially important in a workplace environment where those seeking information on how to obtain help (for example, women wishing to discuss problems) and those wishing to offer help (for example workers seeking advice and support in order to respond to signs of violence in co-workers) need to find information among the many different notices/signs/campaigns being run.

The visual identity is based on a logo that carries a clear message: 'Domestic Violence – Supporting women in the workplace', and a pair of fists where the words 'true love' ironically appear on the fingers (research shows that in many instances of domestic violence, the perpetrator tells the victim his 'discipline/anger/outburst' is because he loves her and that, often, the victim tells herself that the perpetrator doesn't want to hurt her but 'truly loves her'). These two essential images, along with a consistent use of the colours blue and green, immediately identify the materials as part of the project/campaign.

- The posters reproduce both of the visual elements (the logo and the fists) and carry two essential messages: that women have the right to live free from abuse and fear, and that domestic violence is a workplace issue. They also include important information that helps victims and their workplace colleagues to then act: in the workplace, they are advised to talk to a union representative (remember that the project included training sessions and a manual to help representatives as well as management to deal appropriately with such reports); outside the workplace (because the person seeking advice may prefer to call outside work hours), a national support group is at hand and their number is given, along with advice on operational hours of the helpline. There is also a space on the poster for additional, local advice numbers to be added.
- A leaflet was produced not only in English and Spanish but in the languages of prominent local communities in the UK region where the project was piloted: Punjabi and Urdu. The leaflet is designed to encourage those who may be experiencing or under threat of domestic

violence to seek help both within the workplace and through outside services. It contains simple information to break down resistance to seeking help (a simple checklist lists the kinds of actions that constitute risk behaviour) and then, on the back page (not reproduced here), lists telephone numbers of helplines, legal resources and safe accommodation. Remember if you produce a leaflet encouraging people to seek help that they will need current numbers and ideally a range of different avenues of help (if they cannot get through on one number, for example, they will be able to try an alternative – if they only have one number and it rings engaged, they may not try again).

How the materials were put together

- There were several different **target groups**: on the one hand, the awareness-raising materials were in part designed to target women who might be, or face the risk of suffering domestic violence. Additionally, workers and their representatives were targeted so that they might be mobilized to recognize signs of violence in co-workers, and support them (either by reporting concerns to designated management/representatives, or – after training – giving direct support). Management and union representatives were targeted through training sessions both to give direct support but importantly also to put in place workplace policies and agreements that would provide a framework for such support. The GMB contacted all the companies where they had membership in their area asking if they would be prepared to take part in the project (some 78 companies agreed). The Spanish partner worked in a similar way in the area of its activity.
- The **message** of the campaign was based on zero tolerance of domestic violence and reminds women that they have the right to live free from abuse and fear. A specific message added to this identifies domestic violence as a workplace issue – this is important because most people think of domestic violence as somehow a ‘private’ issue between partners or inside the family, but the reality is that we spend as much time at work as we do at home, and victims cannot just leave their suffering at home when they go to work. These messages were decided by the project management committee (which included the researcher, co-funders, local support groups and professionals in supporting victims of domestic violence).
- The **format** was designed to reach victims, co-workers, union representatives and management in an integrated way: for all the products, the design is based on the visual identity that was developed and so everyone ‘belongs’ to the project, no matter what their role in the workplace. Training, advice, framework agreements all contribute to providing a context in which victims can come forward and ask for help. The poster and leaflets encourage them to act and then provide the information they need in order to seek help.
- **Quantities produced**: 700 complete resource packs were produced for distribution in the UK. 300 were used specifically in the Midlands, where the GMB is based, and where the local community language leaflets were included; and 700 packs were produced in Spanish for the use of the Spanish partner. Three thousand leaflets were produced in Punjabi and Urdu to distribute to women through workplaces in the UK. Each of the support agencies working on the pilot project was given a supply of packs for distribution, but most of them were distributed through GMB’s network of regions around the country. Contact details and sample packs were sent to all trade unions affiliated to the Trade Unions Council (TUC).
- **Other issues**: The project coordinator noted in her report that the project broke new ground and that, given the need to start from scratch on the planning, production and output, it was perhaps over-ambitious in one year. The production of the messages, materials and engagement of workplace players -- along with consultation with a European partner, coordination meetings, and two national conferences – is already a large task. Adding the training, mobilization of management and union representatives, and movement towards frameworks and model agreements, is in itself a second project. The project coordinator

feels that these two different stages should be tackled separately and that in hindsight she would have conducted the workplace awareness raising first and then the mobilization and training, partly because employers were hesitant to develop policy statements and join in training at first; workers and their representatives could have put pressure on employers to 'join in' if they had first been informed and mobilized.

GMB contact details: the GMB Daphne Project was coordinated by Pauline Hinks, +44.121.550 4888 pauline.hinks@gmb.org.uk

A few comments:

- The GMB project was designed as a workplace initiative for obvious reasons, but you might consider following this lead and looking upon other places as a 'community' of people that includes both victims and those who can support them. For example, just as adults spend one-third of their day in their workplace, so too children and adolescents spend a large part of their day in school or college. They may spend a lot of their spare time in clubs of various kinds, or at a sports centre. Think through whether these 'communities' can be mobilized to provide support or to raise awareness.

Graphics references

[3.1 Workplace domestic violence logo.jpg](#)

[3.1 Workplace domestic violence poster.jpg](#)

[3.1 Workplace domestic violence brochure eng.jpg](#)

[3.1 Workplace domestic violence brochure pun.jpg](#)

[3.1 Workplace domestic violence brochure urdu.jpg](#)

3.2: Combating domestic violence against women by helping victims and others recognize the danger signs and take preventive measures

In 2000, the Belgian organization *Vie féminine*, in partnership with CDF-BAIE in Nancy, France, and Associazione Nondasola in Reggio Emilia, Italy, ran a campaign against domestic violence, encouraging victims to: 'speak, resist and act'. It also aimed to sensitize decision makers to their responsibilities with regard to national, European and international laws and their enforcement.

Materials produced

- A postcard-sized concertina folder in full colour was produced for wide distribution to women, to remind them that violence is not accepted in Europe and to encourage them to seek help if they are facing violence or feeling threatened. The images on the cards tell the 'story' of a woman whose situation at home becomes more and more threatening, and illustrates the kinds of things that she might hear in a risk situation – from early 'sympathetic' suggestions that she should not have 'inappropriate friends' to downright insults that she is worthless. At each stage, the image of the woman shows her growing smaller, as her vulnerability increases and her partner dominates.
- The organization also produced an information sheet containing contact addresses for women so that they would know where to turn once they had decided to act.
- The same imagery is reproduced on the front page of a brochure aimed at decision makers and lobby groups who can make changes and implement laws. This lists current legal and regulatory frameworks and reminds relevant institutions of their responsibilities.
- A handbook was also produced for workers in the field. This 'Guide to good practice for field-workers' identifies different types of violence and provides field workers with an opportunity to work from a common platform of knowledge.

How the materials were put together

- *Vie féminine* interviewed women who had suffered domestic violence and, on the basis of their findings from these interviews, prepared the field handbook and the brochure.
- There are several intended **target groups**: policy makers, fieldworkers, women and the general public. The brochure is aimed at policy makers; the handbook is aimed at fieldworkers and the leaflet and sheet of addresses are aimed at victims of domestic violence or those who feel threatened.
- The **message** of the campaign is that violence in the home can take many forms: physical, psychological, economic, sexual and verbal, and that this violence should not be accepted.
- The **format** is colourful and non-threatening, in almost comic book style. The size of the leaflet is useful because it is small enough to hide away if a women feels she is in a

threatening situation. The brochure aimed at decision makers is A4 size and can be filed in a standard binder.

- **Quantities produced.** 40,000 copies of the brochure and guide to fieldworkers were produced and distributed to places in Wallonie (Southern Belgium) alone. Quantities for distribution elsewhere are not known.

Vie féminine contact details. The domestic violence prevention campaign was coordinated by Joëlle Sutura, + 32 (0)2 227 13 14, 111, rue de la Poste, B – 1030 Bruxelles, Belgique. E-mail vie.feminine@skynet.be

Graphics references

[3.2 domestic violence awareness leaflet.jpg](#)

[3.2 domestic violence leaflet inside.jpg](#)

3.3: Tackling myths about domestic violence and supporting young people who are living with it

In 1999, Leeds Animation Workshop (LAW) in the UK worked with partners in the UK, Austria, Germany and Ireland to develop a short animated film designed to address common myths surrounding domestic violence: that it is a private matter, that it is the woman or child's fault, that the men involved cannot help what they do; that it only arises in families from a specific class and cultural background. The film was accompanied by materials that reinforced the messages and supported those using them.

Materials produced

- A 12-minute animated 16mm film (distributed on video), in colour, that aims to explore the subject of domestic violence, and confront common misunderstandings. In the video, called 'Home Truths', five young people tell of their experiences of domestic violence and each story covers a different element: Emma and her mother escape from a violent father by moving to a refuge. Jamie sees the effects on his mother of his father's violence. For Sidra, the violence from her father is psychological and controlling. Sophie, her sister and mother, are all targets of her stepfather's aggression. Daniel supports his friend Tom, whose mother is being hit by her boyfriend. The young people in the film explain how living with violence affects them, their families and friends. The young people are shown to respond positively to their situation by taking action: telling friends or a trusted adult; contacting voluntary or statutory agencies; asserting their right to live in a safe environment, free from violence.
- A full-colour postcard reproducing images from the film, to reinforce the central message "We should be safe in our own homes". The card can be used by young people as bookmarks, to send to friends, to quietly give to school friends who might be showing signs of facing violence at home or for many other uses. It is a visual 'signal' reminding about the contents of the video and reinforcing the reactions to it.
- A resource booklet to accompany the video to support teachers, group leaders, youth groups and others using the video. The booklet contains explanations and ideas, facts and figures, discussion points for each of the stories, guidelines for supporting children, helpline details, a reading list and contact information for organizations that can provide support or further information.
- A leaflet explaining the video project, giving details of how to get hold of copies and generally to be used for promotional purposes so that interest in the video would be as wide as possible.

How the materials were put together

- In the planning stages, there was discussion and consultation. The project itself grew out of discussion among the UK partners and the agreement that there was a shortage of audio-visual materials on domestic violence that was suitable for 8-13 year-olds particularly but young people in general, and for professionals working in the field of child protection. This *target group* was chosen because domestic violence is often seen as an 'adult' problem, and there are few attempts to focus on the children involved who are, of course, often victims or observers.
- LAW reviewed literature on the subject and consulted their national and European partners as well as other experts in the field of domestic violence. They drew up a 'checklist' of important *messages* to include in the video. These focused on the need to contradict many

current misunderstandings about domestic violence: far from being a private matter, it is a social concern; the women and children involved are not to blame – they are victims of aggression, not instigators; that although the men involved may say they ‘cannot help it’, there is no excuse for violence – they can and should stop; that domestic violence is not confined to certain categories of family – all classes, cultures and family groupings may experience violence. Alongside these information messages was the important message that women and children have the right to be safe in their own homes and that there are resources available to help them recover this safety (in different ways). This empowering message is particularly important for young people, who may be passive observers rather than active participants in the problem and who often react by keeping quiet about their suffering and not sharing it or seeking help.

- Animation was considered a particularly good *format* to use to get these messages across, because it permits complex and difficult ideas to be explored in a simple way. It also has great appeal for young people and is not culturally specific. Because the characters effectively ‘talk’ without moving their lips in synchronization with the speech, the video can be reproduced with different language soundtracks.
- **Quantities produced:** LAW raised additional funding from charitable bodies in the UK to disseminate some 2,000 free videos in the UK. They also sent out another 1,000 copies in several European countries on a not-for-profit basis. The video has also been synchronized into German and is now being disseminated in Germany by the German partner.

LAW contact details: the ‘Home Truths’ project was coordinated by Stephanie Munro, Tel and Fax +44-113-248-4997. E-mail: law@leedsanimation.demon.co.uk. The LAW website is: <http://www.leedsanimation.demon.co.uk>

A few comments:

- This is a good example of a project that has potentially wide reach and a long, active life, because it was set up to be culturally non-specific and to be readily translatable into other languages. The postcard can even be used as a ‘stand-alone’ product, since the message on it is strong and the visuals are very easily understood.

Graphics references

3.3 Card and brochure text.jpg

HOME TRUTHS VIDEO SCRIPT

1. Emma’s story

I thought things were okay at home, though there were a lot of arguments.
But it was worse than that. My dad was hitting my mum.
He said it was her fault -- that she wound him up, but I knew that wasn't true.

Sometimes when she wasn't around he'd have a go at me too.
He was my Dad, but I hated him when he was like that.

I didn't want to tell anyone.
I thought I was the only person in the world this was happening to.
I couldn't have my friends back - I never knew what he'd be like.

I thought we'd be better off without him.

I used to get mad with my mum because she wouldn't leave him. She's told me since how she was worried about us having nowhere to live and having no money. She hoped he would change.

We did leave once. We went to stay at my mum's friend Rosie's, but he found us. He promised he wouldn't do it again and we believed him.

We'd only been back a few weeks when one night he came back from the pub and threatened her with a knife. I ran next door and they called the police. I think it was the policewoman who told my mum about the refuge.

It was scary. Leaving my house and going to this strange place - not knowing anyone. I had to share a room with my mum but I liked that. It was so noisy and crowded. I went a bit mad. I'd lost my dad, my home. I had to change schools and couldn't see my old friends. And I had to leave my cat Charlie behind.

But the women at the refuge really helped me and my mum. There was a children's worker I could talk to and other kids who'd been through the same thing as me. I felt safe there and my Mum was happier too.

Later on we moved out of the refuge into a place of our own. I got another cat then and called it Charlie too.

2. Sidra's story

All my friends thought my dad was great. Everyone at his work and my teachers at school liked him. But it was different at home. He wanted to control everything we did.

If my mum went out he wanted to know where she'd been and who she'd seen. When she went shopping she had to tell him about every penny she spent.

Sometimes he was nice to me, but the next minute he would start shouting and throwing things.

My brother, Asim, started taking my dad's side. He had this idea that it was alright for him to boss me and my mum about too. One day Dad smashed all Asim's CDs. I think he changed his mind then.

My mum used to cry a lot -- and it took a lot to make my mum cry. I felt so useless.

Once I tried to tell my auntie about it but she didn't want to know. People think what goes on in families should be private.

I didn't know what my dad would do next. I was getting more and more frightened. And then I remembered Childline. I had to try a few times before I got through. The woman listened to me. She helped me work out what I wanted to do and how I could get my auntie to listen.

So I tried talking to my auntie again. I said it was important and we were all scared. She must have taken it seriously this time, because next day she came round to see my mum when my dad was out. We sat at the top of the stairs and listened.

My auntie said he shouldn't behave like that and that my uncle would try talking to him. She said there were places my mum could go to get help.

I think it helped my mum to know other people were on her side. And I knew I could go to my auntie again if I needed to.

If I get married, it won't be to someone like my dad.

3. Jamie's story

My dad used to take me fishing. We had a great time.

But he was really horrible to my mum. He was always putting her down. He kept telling her she was stupid, just because she didn't agree with him.

If he couldn't get his own way he'd start shouting at her. Sometimes she had bruises. She'd tell us that she fell over or bumped into something.

But I'd hear things at night when I was meant to be asleep. My brother would get in bed with me and hide under the covers.

I was ashamed of what my dad did to my mum. I never told anyone what was going on. I thought me and my brother would be taken into care. I was scared what my dad would do if I told.

Sometimes I'd stay home from school because I was frightened of leaving my mum on her own. I couldn't concentrate in school anyway. I got in trouble a lot. In the end my teacher asked me if there was anything wrong at home. I just couldn't hide it any more.

I felt like I was letting my dad down, but I knew what he was doing was wrong. My teacher was okay. She said I could come back and see her again and that she'd talk to my mum too.

After my mum had been up to school she realised how much it was getting to me. It was still hard living with my dad, but at least now I could talk to her about it.

My gran always says I'm just like my dad. I hate it when she says that. I'm never going to hit anyone no matter how mad I get.

4. Sophie's story

We used to have fun when it was just my mum, but we were always on edge when my stepdad came home. We'd try to be quiet and keep out of his way.

One day my mum got back from work and was cooking the tea. My stepdad went in the kitchen. He was really, really angry. I heard him shout "Can't you stop your stupid kids leaving their stuff about?" Then he slammed the door closed. I heard a scream and ran in the kitchen. My stepdad hit me. I was so scared I grabbed my sister and ran upstairs. She was saying "Its my fault. I left my toys on the floor." I said "Its not your fault, he's got no right to do that."

Afterwards my stepdad would be all nice to my mum and take us out for pizzas or something. He used to say he was sorry, he couldn't help it, he was so stressed at work, he just lost it. But I used to think, Oh yeh, how come you can behave everywhere else and you just lose it at home?

I hated my stepfather. Sometimes I hated my mum for making us live with him. I felt like nobody cared. I'd sit in my room and cry because I felt so lonely. I was scared all the time. I never felt safe -- not even in bed at night. But I was angry too.

The next time my stepfather started on my mum my sister tried to stop him. He just went for her as well. I ran upstairs and dialled 999. The police came and arrested him and took him down to the police station to charge him.

What he was doing was a crime.
This time buying us pizzas wasn't going to work.

5. Daniel's story

Me and Tom lived on the same street.
We were good mates. He was a good laugh.
Then he seemed to change.
He started to get moody and stroppy at school.
But I still liked him. I mean, we were both Leeds fans!

He was always round at my house.
One night, we were watching a video.
He told me his mum's boyfriend was beating her up.

Tom was scared of him too.
He said he'd get Tom if he told what was going on.
It was bad. My dad would never do something like that.

I wanted to help because he was a good mate, but I didn't know how.
We thought we should tell someone because his mum was getting hurt.
We decided to tell my mum.
She used to see Tom's mum quite a lot before her boyfriend moved in.

So next day, I went and found my mum.
I told her what Tom said.
She had no idea.
She said she'd talk to Tom's mum and see what she could do to help.
I don't know exactly what happened,
but in the end his mum got an injunction to kick her boyfriend out.

Tom's alright now.
We went over to his house last week to watch a video.
He said he was glad he'd told me about it.
I didn't think I'd done much really. After all, what are your mates for?

Emma	We should be safe in our own homes.
Sophie	We shouldn't get hit no matter what.
Jamie	It's not our fault if adults are violent.
Daniel	It's okay to tell when someone's getting hurt.
Sidra	People should listen to us and believe what we say.

3.4 Tackling domestic violence by identifying good practice and quality standards, sharing these through training and keeping the issue on the agenda

In 2000, the victim support association Apoio à Vítima (APAV) in Portugal undertook to identify good practice in supporting victims of domestic violence and sexual crimes, with a view to promoting quality standards throughout Europe in victim support. They wanted, in support of this, to promote effective inter-agency cooperation at both national and European levels, and to encourage networking and information sharing. On the basis of lessons learned, they then undertook training for victim support managers and volunteers, but they also shared the results with the public through awareness raising, since public support is vital to improved services. This required a very powerful visual identity for their project.

Materials produced

- A wide range of materials was produced for the information sharing and training seminars, including a certificate of participation, registration leaflet and other practical documents. All the materials produced were designed to echo the major graphic design theme of photographs of a mother and son, showing visible bruising, against a dramatically lit wall.
- For awareness raising, posters were produced in English and Portuguese. These play on the idea that people often say a child ‘has his father’s nose’ – that the child has inherited physical features of the parents. In this visual design, the boy has inherited ‘his mother’s face’ – because he has also been beaten by his father and both mother and son have bruised faces. One of the posters explains this in more detail by saying ‘he has his mother’s face and his father’s hands’.
- Training materials and a final report on the good practice project were also prepared. Most of the documents were produced in both Portuguese and English.

How the materials were put together

- APAV secured the services of a professional communication company to devise the graphic identity of the project. They decided upon a ‘direct and blunt approach, with a strong image’. It was felt that this would have great impact. Additionally, the visuals are themselves very victim-focused.
- The *message* of the project was contained mostly in the visual design itself, since the images make it clear that the mother and son have been beaten. This is reinforced by the mention of ‘father’s hands’ in the caption.
- The *formats* were decided based on the different needs of the project – practical documents for the seminars; training materials; public awareness output. The posters were produced in two sizes so that they could be used in different ways, and in two

languages so that the project partners in the UK and Finland could also disseminate them.

- **Other issues:** Since the project had as its ultimate aim an improvement of quality standards of victim support throughout Europe, the materials were designed also as lobbying documents, and were sent to decision makers and opinion formers at both national and European levels, including the Commission for Equality and Women's Rights of the European Parliament, the EC's Women's Information Unit, different working groups of the European Council of Ministers, the European Women's Lobby and the International Women's Commission of the European Parliament. The European Forum for Victim Services supported the aims of the project by undertaking wide dissemination of its results among their members.

APAV contact details: for more information on the Sophia project, contact APAV at: Tel +21 888 47 32, Fax +21 887 63 51. The APAV website can be consulted at: www.apav.pt.

Graphics references

[3.4 He's got his mother's face poster .jpg](#)

[3.4 They have the same eyes poster .jpg](#)

4.1 Raising awareness of domestic and sexual violence and giving people the tools to support victims of both

In 1999, the victim support association Apoio à Vítima (APAV) in Portugal, with partners in the UK and the Netherlands, ran a multi-media awareness-raising campaign to make people aware of the issues of domestic violence and sexual violence, and to mobilize women to seek help if they were victims or at risk, and the general public to report cases and support the women.

Materials produced

A wide range of materials was produced, divided into public awareness-raising materials, information for victims or at-risk women, and a manual and training kit for those working in agencies supporting the women. All the materials were produced in English and Portuguese and carry an identifying logo and the campaign name ALCIPE.

- For awareness raising, two different sizes of poster were produced. One is targeted at the women and reads ‘We understand that you don’t want to come forward. A victim of violence is a victim of crime. Don’t stay silent.’ The poster also contains information women need to contact APAV or other support services. The second poster is targeted at the general public and urges them to act if they know someone is a victim of violence. It includes the APAV information line phone number.
- Four leaflets were developed, two on domestic violence (as above, one for women, one for the general public), and two on sexual violence.
- A sticker with the APAV information line phone number was also produced, since a sticker can be put somewhere handy so that it can be easily consulted. It was widely distributed throughout the community and to support agencies.
- For professional groups working with victims (social workers, psychologists, legal advisors etc), training kits were created containing all the promotional materials and the ALCIPE manual. This was designed to allow easy handling and to fit in the pocket so that professionals could carry it with them. It is double-sided, with one part called ‘understanding’ and the other ‘how to act’ – this is an interesting idea and makes very clearly the link between knowing and acting.
- There were also TV and radio spots, and a parallel press campaign. All the materials were brought together under a specially designed logo, which is a simple, stylized flower. The colours of the logo were chosen because they are unusual in information and awareness campaigns in Portugal and so would be noticed and remembered. At the launch of the campaign, flowers were given to all the women present to help ‘fix’ the logo in their minds.

How the materials were put together

- APAV used two different professional communication companies – one developed the posters, leaflets and media spots; the other designed the logo, leaflets, manual and

packaging. The agencies worked in detail to decide on appropriate colours (skin colour for close identity with the victim, blue and green because these are soothing, non-aggressive colours) and to work on the messages both to support victims and to mobilize the public.

- The **message** of the project was clear but had two different aspects: don't be silent – because if you are a victim you can get help; because if you know someone is a victim, you should help.
- The **formats** were decided based on the different target audiences and the dual nature (awareness raising and training) of the project. The posters were produced in two sizes so that they could be used in different ways, and in two languages so that the project partners in the UK and the Netherlands could also disseminate them.

APAV contact details: for more information on the Alcipe project, contact APAV at: Tel +21 888 47 32, Fax +21 887 63 51. The APAV website can be consulted at: www.apav.pt.

Graphics references

[4.1 Alcipe logo.jpg](#)

[4.1 Alcipe sexual violence help leaflet.jpg](#)

[4.1 Alcipe domestic violence help leaflet.jpg](#)

4.2 Mobilizing young people to raise understanding of commercial sexual exploitation of children

In the very first year of Daphne's existence (1997), ECPAT UK (End Child Prostitution, Pornography and Trafficking – an international NGO with a member in the UK) received funding for a youth work pack on the commercial sexual exploitation of children (CSEC). The topic was 'hot' – the first World Congress against Commercial Exploitation of Children had taken place in Stockholm in August 1996. There was, though, much misunderstanding about CSEC, and not enough had been done to give young people a chance to work out what CSEC meant to them and how they could contribute to efforts to combat it.

Materials produced

- The main product of the ECPAT project was a campaign pack called 'Rights, Camera, Action!' built around a 10-minute video produced by a production team of seven young people aged between 11 and 16 with guidance and support from professional filmmakers and ECPAT staff. The materials were produced in English because the concept was seen as a pilot that could be replicated in other countries of Europe.
- Accompanying the video is an education-based booklet that takes the reader (or youth working group, or school class etc) through the making of the video, focusing on what the young producers learned in interviews, research and production. This way the subject of CSEC is explored in an indirect way – it is a difficult, sensitive subject and sometimes retaining a little distance is a good way to approach it.
- An important part of the campaign was a brightly coloured 'join in' postcard, that young people could send to ECPAT to receive information and join the ECPAT UK Youth Campaign. [ECPAT has subsequently become well known worldwide as a forum where young people mobilized against CSEC find a chance to meet, contribute and be listened to.]
- The final report on the project was itself constructed as a 'lessons learned' exercise for anyone who wanted to reproduce the project experience. It was translated by the project partners into Italian, French, Finnish, Swedish and Dutch.

How the materials were put together

- The *target group* was UK youth groups, and this was decided in consultation with national project partners (schools and youth departments of development agencies and a film production charity specializing in films for young people). Adolescents are a particularly important group to mobilize against CSEC, because they are also just exploring their own sexuality, and are also a high-risk group for sexual harassment and violence. Helping them to understand CSEC is a way of increasing their self-protection instincts.

- The **message** of the video was decided by the production team, which consisted of the seven youth producers. They based the contents of the video and pack on the rights of children, including the right not to be exploited in commercial sex.
- The **format** was chosen by the youth group, who felt it was an appropriate medium to reach other youth groups. They thought that other young people would be interested in the idea of film production, and that video would be particularly appropriate because what they had heard about CSEC had come mostly via the television news.
- **Quantities produced:** The video pack was produced, promoted and distributed in the UK by the National Youth Agency, the largest publishing organization in the UK specializing in youth work materials. More than 100 orders came in for the pack. Additionally, partner Save the Children UK's education department distributed 100 packs and CAFOD distributed 25 to appropriate youth worker staff.
- **Other issues:** The project got extra publicity when it was short-listed for the One World 2000 Media Awards. If you have good publications, videos, posters or other promotional materials, consider entering them for appropriate competitions/awards. This can give your project good publicity and help to raise awareness further. And you might just win! (Don't forget to put the EC logo and credit Daphne on anything you enter...)
- The project coordinator noted that the project could have had more impact with European youth if some kind of meeting had been organized for the production team to share their experience with other young people. This did happen at an international meeting some time later, but a final youth meeting in Europe could have been built into the original project.

ECPAT UK contact details: the 'Rights, Camera, Action!' project was coordinated by Helen Veitch, +44-207-501-8927, Fax +44-207-738-4110, e-mail ecpatuk@antislavery.org.

A few comments

- Because the topic of CSEC is particularly sensitive and difficult to deal with, it is perhaps not surprising that the young people chose to focus mostly on the exploitation of young people in other parts of the world. But it is important, too, that young people are helped to discuss the fact that CSEC also happens in Europe, probably in their home town. Helping them to come to terms with this is an important way of protecting them.

Graphics references

4.2 ECPAT Youth eye-catching sign-up card.jpg

4.3: Lobbying and raising awareness of the rights of migrant women, including those in commercial sex work, to a fair life and living

In 1999, the Austrian NGO called MAIZ (Autonomes Integrationszentrum von & für Migrantinnen) launched a campaign to improve understanding of the situation of migrant women in sex work, and to lobby for the right of these women to a fair living, so that they can build a decent life.

Materials produced

In addition to a series of awareness-raising events such as workshops and an Open Day, and a website, MAIZ produced:

- A poster-sized fold-out leaflet with details of the campaign in German, introduction to the issue and the resources available to understand more about it and related issues such as sex tourism.
- A practical information brochure and newsletter for migrant women sex workers.
- A publication on the laws in Austria, destined mostly for women from Latin America and the Caribbean and produced in Spanish.
- A folder in Spanish.

How the materials were put together

- MAIZ works with the *target group* – migrant women sex workers and victims of trafficking – on an ongoing basis, so is aware of the nature of the information they need, and the importance of providing updated practical information on their rights and the resources available to them. For the design, MAIZ worked with public relations and graphic design specialists.
- A secondary target group, for the awareness-raising campaign, was individuals who have a responsibility for decision-making and service provision for migrant women: politicians, authorities and educational staff. The public was also a more general audience.
- There is no specific slogan for the campaign, but the *message* is based on the fundamental rights of migrant women. The call for a ‘fair life and fair living for migrant women in Europe’ is repeated throughout the materials.
- The *format* is quite adult, featuring the face and body of a woman and a clear ‘prohibited’ sign of cross in circle. The poster does not, however, actually tell people what they should do if they want to contribute to the campaign, although it doubles up as a folder, and on the reverse side has details of activities and resources that are part of the campaign. It is a good idea to use the poster also as a folder, since it can be pinned on notice boards and also distributed. The leaflets are small in size so that they can easily be carried in the pocket.

- ***Distribution:*** the materials were distributed by mail and through individual contacts. They were also sent to brothels, women's organizations, educational establishments, and distributed at meetings, presentations etc in Austria and elsewhere in Europe.

MAIZ contact details. The campaign was coordinated by Rubia Salgado, + 43 732 776 070 or +43 676 918 160. E-mail maiz@servus.at.

A few comments:

- An English phrase also appears on the poster: 'Against the reduction to sex', but it is not clear what this is supposed to mean. It does not make good sense in English and should have been checked by a native English speaker. In general, if you are going to use languages that are not your own in your materials, then you should always check them with a native speaker of that language. And you should consider why you want to use them – in this case, it is not clear what adding the English phrase was supposed to achieve. It is true that advertisers in Europe often try to attract a young audience by using English, but these tend to be widely used 'buzz words' or 'catch phrases' that most people would understand because they see/hear them regularly. [We have cut off the English phrase from the graphic provided of the poster so that it can be used.]

Graphics references

4.3 Fair life and living poster.jpg

4.4 A campaign to encourage people to see that trafficking of women into the sex trade is not just business, it's everyone's business

In 1999 The Research Centre of Women's Affairs in Greece initiated a campaign to raise awareness about the trafficking of women into the sex trade. The campaign ran in three countries (Greece, UK and Germany). Their aim was to encourage the general public to see that trafficking in women – a denial of their fundamental human rights and a form of violence against them – may be a result of demand but is also supported by silent complicity/acceptance.

Materials produced

- In addition to a newsletter and their regular 'Telessila' magazine, which were mobilized to support the campaign but are produced only in Greek, the Research Centre of Women's Affairs produced dedicated campaign posters and leaflets in Greek, English and German, all using the same striking graphic and slogan. The visual identity is simple: a black background with red and white features; a woman's figure, alone in the centre of the sign for 'female'. The intention is to give the feeling of isolation and gender-based oppression.
- On the reverse of the leaflet, there is the design of a telephone and the words '*you can ring...*'. This is followed by the names of contact organizations and their addresses and telephone numbers. Each leaflet lists organizations in the country in which the leaflet was produced.

How the materials were put together

- There were several different **target groups**. The primary group comprised organizations and agencies that might influence policy towards trafficking and migrants directly, such as municipalities, public services and universities. The secondary target group was the general public, with a special message in the leaflet to women. The beneficiaries (and also a group addressed in the leaflet) were women migrants, trafficking survivors and women in danger of falling victim to exploiters.
- The **message** of the campaign is upfront and clear: 'silence is complicity'. This is aimed directly at public complacency. It is reinforced by the secondary message, that the 'sex industry flourishes on the buying power of the customers' – that is, the sex industry is not someone else's business but thrives because of customers, who are members of the general public. The Research Centre of Women's Affairs found through their research that, while the vast majority of people in all three countries condemned trafficking and thought that it should be abolished or controlled, and one out of three respondents had had some experience with trafficking first- or second-hand, they did not feel that the issue affected their lives in any meaningful way. Hence, the message that passivity is a denial of responsibility: a very powerful message.
- The **format** was the same for the different language versions. The poster and the leaflet use the same main visual. In this way the message is consistent. It was felt that the poster

would create initial interest and that people would then be encouraged to read the leaflet more carefully. The stark black and white design contrasts interestingly with the hot red lettering of the message. In the same way the elegance of the design contrasts to the blunt openness of the message. These effects were deliberate. The group intended to create uneasiness in the target group, feeling that this was the best way to grab their attention.

- **Quantities produced:** 1,000 (Greek), 1,000 (English), 1,000 (German) posters were produced; and 10,000 (Greek), 10,000 (English) and 10,000 (German) leaflets. These were sent to women's groups and organizations, migrants' groups and organizations, municipalities, public authorities and service bureaux, universities and hospitals in all three countries. In Greece, shipment focused on Athens and major Greek cities; in Germany it focused on Berlin and Dusseldorf and their outskirts; and in the UK it focused on London, Bath and Frome. The materials were also sent to the networks the group is a member of, its partners in other projects and the municipality of Vlore, Albania. The materials were distributed during such activities as open days and press conferences.

Research Centre of Women's Affairs contact details: the Research Centre of Women's Affairs Daphne project was coordinated by Mata Kaloudaki, +30-10-362-8104, Fax +30-10-361-9287, e-mail ginaika@otenet.gr

- **A few comments:** One of the major findings of the Centre's research on the attitudes and opinions of the public with respect to trafficking was that generally people did not feel involved in the issue. This finding informs the poster and the entire leaflet. On the front page of the leaflet (which reproduces the poster) the visual reinforces the clear and unambiguous message. The two inside pages of the leaflet, however, seem less effective. They are rather 'busy', packed with statements, some in normal type, others bold. There is no clear indication why the bold items are intended to stand out. While all the comments refer to trafficking, they do not seem to be aimed coherently at a particular audience. Different parts speak to different people. The Research Centre of Women's Affairs intentionally set out to create a feeling of uneasiness through its aggressive message. Groups wanting to send a less aggressive message or to target the victims themselves could use the same visual design, but would want to adapt the message and inside pages to their audience.
- In the English language leaflet there are some typographical errors. They are not serious, but it is probably worth suggesting here that, if you are going to produce materials in languages that are not your own, you should try and find a native speaker to proof-read texts for you.

Graphics references

[4.4 Silence is complicity poster GRE.jpg](#)

[4.4 Silence is complicity poster EN.jpg](#)

[4.4 Silence is complicity poster GER.jpg](#)

4.5 Adolescents and their views on violence: a campaign to raise awareness and support positive attitudes and behaviour

In 2001, the Italian organization Women on Work (WOW) launched a project called 'Action Teenagers Against Violence' -- ATAV. The project aimed to stop the cycle of violence by raising awareness among adolescents of the dynamics of violence, including gender-based sexual violence, and supporting discussion of the issues. Central to the work was the message that violence is a crime, is not normal behaviour and is a public rather than a private affair. The project had six partners in Italy, a partner in Greece (Women Centre of Karditsa), one in Spain (Institut Municipal de Formacion y Empleo de Mujeres – IMFE), and an associate partner in Romania (Brasov County Council Child Protection Department).

Materials produced

- Discussion was prompted in school sessions in which adolescents watched, together with a facilitator, a specially produced video called "Do we really have to talk about it?" The video, produced in Italian and Spanish, shows a group of young people discussing what violence means to them. The range of topics discussed gives the opportunity to explore the many different kinds of violence, perceptions of it and young people's reactions. The facilitator was always someone who knew the issues well enough to guide the discussion. Sample reactions through a questionnaire after the viewing allowed WOW and partners to gauge reactions, identify trends in attitudes and to refine the discussion further.
- The Greek and Romanian partners did not use the video in the first phase of the project but instead used adaptations of a series of radio programmes produced by WOW. These were adapted for broadcast in Greek and Romanian.
- A booklet was produced in Italian, Greek, Spanish and Romanian, and information about the project was also included in the WOW newsletter.
- Teenagers all over the world love stickers – to put on notebooks, bags, and other appropriate surfaces – and so the project produced its own logo and distributed this widely among adolescents in the form of a sticker. This allowed teenagers participating in the project to identify with the theme and make their own statement as a participant in 'Action Teenagers Against Violence'.

How the materials were put together

- WOW decided that the primary *target group* should be adolescents of both sexes (14 to 18 years old) because adolescents are quite often forgotten in campaigns to target children or adults. Since violent behaviour patterns are often transmitted from generation to generation, this was a way to try and break the cycle of violence by intervening with an influential but still malleable group of young people. Secondary target groups were those that need to be able to recognize the symptoms of violence in

order to intervene and advise, such as police, medical doctors and lawyers. The project also reached out to the media in order to touch the widest possible audience.

- There was no obvious **message** to the project, rather it was a process – stimulate discussion, allow behaviour to be explored, encourage support for zero-tolerance of violence and motivate young people to identify with the idea of ‘Action Teenagers Against Violence’.
- The **format** was chosen in consultation with communication professionals and those working with young people. The visual medium of video was important to bring something interesting to the classroom discussions. The radio programmes were an alternative to the video. The sticker was an obvious identifying element and the materials used all had a very ‘funky’ design to them to reflect the kinds of high-energy design that adolescents are accustomed to.
- **Quantities produced:** 150 copies of the video were produced in Italian and 50 in Spanish. The video was produced in such a way that sub-titles can be added in other languages, or the voice can be dubbed if there are funds available. 1,500 booklets were produced in each country; and 1,000 stickers were distributed. The video was shown in 10 secondary schools in Florence and 10 secondary schools in Spain; and further screenings are planned. The newsletter was sent to 2,500 mailing list addressees.
- **Other issues:** Who knows better what will appeal to teenagers than teenagers? It is always a good idea to have a ‘focus group’ of young people advising you if you are planning to target adolescents. At a planning meeting that WOW held with its partners, the point was made that the campaign must take into account the present ‘state of culture’ in the schools: what is acceptable and what is not acceptable. For example, it was decided not to dwell too much on sexual violence in the video as this might constrain discussion in the classroom setting. To support the identification exercise of the stickers, the partners also wanted to create postcards and posters, but did not have sufficient funds.

WOW contact details: the ATAV project was coordinated by Nicoletta Boris, +39-055-239-9242, Fax +39-055-805-0701, e-mail nico@wowonlus.it.

Graphics references

[4.5 ATAV logo sticker.jpg](#)

- [4.5 ATAV video cover funky design.jpg](#)

5.1: A campaign to abolish corporal punishment of children in Europe and to challenge legal acceptance of such punishment

In 1999, the Irish Society for the Prevention of Cruelty to Children (ISPCC) ran a project to campaign against the corporal punishment of children. Corporal punishment of children is in many countries the only legalized and socially approved form of inter-personal violence. While violence against women still exists, it is no longer legal or socially approved in most countries; hitting children, on the other hand, remains common and is often seen as 'a way to help children learn'. The project had partners in England, Denmark, Spain and Norway.

Materials produced

The campaign had four main aims, one of which was to develop an awareness-raising campaign with partner organizations in as many countries as possible, using a common logo, slogan and materials, developing the case against routine violence against children in their own homes and other settings, and promoting positive, non-violent discipline. This included the development of a model for a Europe-wide advertising campaign.

The project produced information that would help other organizations to mount their own domestic campaigns. These included a booklet, a tape of TV 'spots', briefing papers, and a list of relevant judicial decisions relating to physical punishment of children. For its own domestic campaign, the ISPCC also commissioned a marketing survey that would help them to 'sell' the idea of abolishing corporal punishment. As its main output from the Daphne project, the ISPCC also produced:

- A booklet and poster in English, French and German, with the project message: 'Children are unbeatable', 'Les enfants sont imbattables', 'Kinder sind Unschlagbar'. In all three languages, this is a clever use of words, since it plays on two meanings of 'beat' – to physically assault and to defeat. Children, it says, should not be physically assaulted; but it also says children cannot be defeated.

Half of the poster is taken up by the message and the name, logo and contact information of the organization. The other half contains a photo of young girls wearing t-shirts proclaiming 'ISPCC: Making Children's Voices Heard'; one of the girls carries a sign calling on people to implement the United Nations Convention on the Rights of the Child (CRC). The message 'Children are unbeatable' immediately catches the eye because of the clever pun.

- Two billboard campaign advertisements/leaflets on the theme 'Let's value childhood'. One features a young boy crying; the other shows a slipper, wooden spoon and a belt, all of which are used in some countries for beating (or smacking) children. A third advertisement has the theme 'Think before you SMACK!' It contains a stick drawing of a mother smacking a child -- the sort a young child might draw, to remind the person looking at the ad of the child's point of view. The reader is asked to consider three questions before smacking a child and is encouraged to 'Think before you SMACK and then – DON'T'. On the reverse side of two of the leaflets, there is a message saying why physical punishment is wrong and suggesting other options for

helping a child to learn about discipline. The reverse side of the advertisement featuring the crying boy contains statements about the CRC and points out that physical punishment is a denial of children's right to protection from violence.

How the materials were put together

- The **target group** was quite wide, since it included organizations the partners hoped would 'sign up' to the campaign; opinion-formers who could influence both public opinion and moves for legal reform; and the public, especially parents and care-givers, with a view to changing attitudes towards corporal punishment as acceptable. Because of this difficult 'messaging' exercise, the ISPCC and partners did broad research on the issue and commissioned professional help with the messages and design.
- The **message** was simple and clever. It is not easy to find a slogan that will translate appropriately into other languages, but the pun on the word 'beat' worked. If you want to run a similar campaign in your country, you might have to find another way to reproduce the slogan so that it is memorable, clever and still effective.
- The **format** changed during the progress of the project. This was a result of consultations among the partners. The ISPCC ran the billboard campaign, but the partners in other countries thought this would not be so effective for them, and so the TV 'spots' were developed. The spots were then also piloted in Ireland.

ISPCC contact details: For further information on this project, contact Paul Gilligan, +353-1-679-4944, e-mail ispcc@ispcc.ie. The ISPCC website can be consulted at <http://www.ispcc.ie>.

A few comments:

- It was seen as important to learn as much about the issue of corporal punishment as possible in order to be able to counteract social acceptance of it. To support, this, therefore, the ISPCC also worked to establish a European network to continue analyzing the status of corporal punishment in Europe, including relevant jurisprudence of the Committee on the Rights of the Child, the European Commission and Court of Human Rights, and relevant EU and Council of Europe recommendations, and on legal reforms and educational campaigns. The network includes NGOs and offices of children's ombudspople. As part of their Daphne project, they held an awareness-raising seminar in Brussels, which was also used as an occasion to launch the campaigns. This was an important way to encourage political support for judicial change.
- In their final report, the ISPCC noted how important it is to build cultural differences into a project and to continue learning these as the project progresses. Although key principles of campaigns may be clear, the best way to run the campaign in each country needs to be thought through and national (or local) differences built into the output. For all this to happen, the ISPCC thought that a one-year project was too short.

Graphics references

5.1 Crying boy poster.jpg

5.1 Slipper, spoon and belt poster.jpg

5.1 Stick drawing poster.jpg

6.1 Youth workers are mobilized to lead a year-long campaign against violence focusing on bullying

In 1997, the Methodist Association of Youth Clubs (MAYC), with headquarters in the UK, ran a year-long campaign against violence, focusing on bullying as one of the most widespread forms of violence against children and young people. They called the project 'RESPECT' and mobilized their team of youth workers in an established network to bring the discussion to more young people. Partners in Ireland and Sweden ran parallel campaigns and this allowed for learning about the different views of 'violence' and 'peace' in countries across Europe.

Materials produced

- The youth workers were provided with materials they could use to motivate young people through the youth clubs to discuss, think about and act against violence, especially bullying, and were supported through training workshops. The materials took the form of a resource pack, including magazines and a CD of materials, all branded 'RESPECT'.
- A major element of the year was a poster competition on the theme of violence/bullying. The winning posters were professionally produced and widely distributed. One of them is reproduced here and can be used.

How the materials were put together

- The poster was produced through a much-publicized competition, which attracted a prize. There was substantive discussion among the three project partners, but in particular the young people themselves were involved in formulating the issues for the materials and in giving feedback.
- The *message* of the project was not distilled into a single slogan, because the project's awareness raising worked through group work in already established networks. As a result, there was an opportunity for broader debate and exploration of the issue of violence. The name 'RESPECT' as more an identifying name within the campaign itself, although it also transmitted an important message about respecting other people.
- The *formats* were decided based on the methodology of the project: workshop materials, newsletters, postcards and other practical input to group discussion. The posters were the 'public face' of the project and sent out a signal to the children and young people that the issue they were discussing was also important to a wider public.
- There were two *target groups* in this project: the first was the youth workers themselves, who received substantive training on the issue of violence and how to explore it with other young people. The second was the youth club members who participated in the campaign. The general public was a more indirect target of the poster distribution.

- ***Other issues:*** Because the campaign was conducted through the youth club network, the children and young people involved ranged in age from 13 to 25 years. It might in fact have been a good idea to break this down into perhaps three groups of 13-16 year-olds, 17-20 year-olds and 21-25 year-olds, and to organize differentiated activities for each group.

Graphics references

[6.1 RESPECT anti-bullying poster.jpg](#)

6.2: Helping young people see that they do not have to follow the leader when it comes to treating others according to stereotypes

In 2000, the UK-based Leeds Animation Workshop (LAW) took on what they subsequently described as ‘one of the most difficult projects we have ever produced’. They aimed to make an animated video covering issues of gender-based violence among adolescents and how often this results from stereotyping and a feeling that you have to ‘keep in line’ or risk being seen as ‘different’ or difficult.

Materials produced

- A 12-minute animated 16mm film (distributed on video), in colour, that aims to explore the subject of gender-based violence and the way it often arises out of a fear of being seen as ‘different’ from the pack and from stereotyping of both sexes. The video also touches briefly on discrimination towards homosexuals and how this is reinforced by abusive use of the label ‘gay’. It is intended for use in group discussion with a facilitator who may be a teacher, a youth leader or another suitable person who knows the issues.
- A full-colour postcard reproducing a key image from the film, to reinforce the central message that young people should not feel they have to ‘keep in line’ – that they should be brave enough to pull away from the group if they do not agree with what the group is saying or doing. The card can be used by young people as bookmarks, to send to friends, to share with school friends as a way of opening up discussion on the topic, or for many other uses. It is a visual ‘signal’ reminding about the contents of the video and reinforcing the reactions to it.
- A resource booklet to accompany the video to support teachers, group leaders, youth groups and others using the video. The booklet contains explanations and ideas, facts and figures, discussion points on the topic, a reading list and contact information for organizations that can provide further information.
- A leaflet explaining the video project, giving details of how to get hold of copies and generally to be used for promotional purposes so that interest in the video would be as wide as possible.
- The project also produced press materials to support the launch of the video and an evaluation questionnaire to guide them in their work in future.

How the materials were put together

- Discussion with local partners on the project indicated a shortage of audiovisual materials that examined the ways in which gender is significant in relation to harassment, double standards, sexual stereotyping and violence within schools. ‘Gendered violence’ includes verbal, psychological and physical violence resulting from the social construct of gender. LAW also spoke to educational professionals who thought that there was a particular need for material targeting the 12-14 years age group. The video has also proved to be suitable for use at the top end of primary schools (ie 10-11 year-olds).
- LAW started by reviewing existing literature on the subject. They then spoke to their local, national and European partners as well as other experts in the field of education and gender. The research and storyboard processes fell into two distinct phases as the first storyboard was rejected by several of the local partners. It had been in the form of a traditional

narrative, with a central protagonist. Eventually it became clear that this would not represent the range of experiences that needed to be included in the film, through just one viewpoint. For this reason LAW eventually decided to use the concept of a television magazine programme and in this way to explore a range of problems.

- Developing the **message** was an exceedingly complicated challenge. LAW soon realized that they could not just show boys bullying girls because of preconceived notions of what ‘manly’ and ‘womanly’ mean because, apart from under-playing the complexity of gender-based violence, that would also risk alienating all the boys watching the video! It is not as simple as that. Eventually, the partners together worked up the idea that the central message should be ‘you don’t have to keep in line’, that is that you can stand up for what you believe even if the majority seem to think something else. They reinforced this message through the very eye-catching image that was eventually reproduced on the printed materials: one of the male characters of the video is seen ‘pulling away’ from the other boys because he has found the courage to speak out against their bad treatment of the girls.
- Animation was considered a particularly good **format** to use to get these messages across, because it allows complex and difficult ideas to be explored in a simple way. It also has great appeal for young people and is not culturally specific. Because the characters effectively ‘talk’ without moving their lips in synchronization with the speech, the video can be reproduced with different language soundtracks.
- **Quantities produced:** LAW has to date distributed more than 600 copies in the UK and Europe on a not-for-profit basis. The video is still being actively promoted and education authorities, individual schools, social services departments, child welfare agencies, women’s aid refuges, child protection committees and victim support organizations have either bought or hired the video.

LAW contact details: the ‘Tell It Like It Is’ project was coordinated by Janis Goodman, Tel and Fax +44-113-248-4997. E-mail: law@leedsanimation.demon.co.uk. The LAW website is: <http://www.leedsanimation.demon.co.uk>

A few comments:

- LAW pointed out that they failed to raise extra funds on this project to be able to disseminate more videos free of charge to key organizations. They think this is probably because ‘gendered violence’ is seen as many organizations as an aspect of bullying that does not merit focused consideration. Once LAW then made it clear that they were going to indicate the specific differences between male and female behaviour, the project was seen by funders as being too challenging and problematic. This is a great pity because, clearly, the project has succeeded in producing a very useful tool to prompt relevant discussion of this issue, which is a challenge all over Europe.
- LAW also regretted that they did not have sufficient funds in the original project budget to synchronize the soundtrack into more European languages, as they feel this has limited the European impact of the project. On the other hand, they are aware of organizations in at least two other EU countries that are seeking funds to be able to work with LAW on language versions of the video.

Graphics references

6.2 TILIS Postcard and leaflet.jpg

TELL IT LIKE IT IS VIDEO SCRIPT

JINGLE/ANNOUNCEMENT: Tell it like it is!

MS PRESENTER: It's time to TELL IT LIKE IT IS! Hello and welcome to the show where we like you to say what's really on your mind. This week we're visiting St. Ereotype's High School, and asking students there to - Tell It Like It Is!

MR PRESENTER: So, first meet Darren and Sharon. Last week, we asked each of them to make a video diary. Now we'll look at what they've done.

MS PRESENTER: But to see how well they understand each other, we're going to turn off the soundtrack they've recorded, and get them to do a commentary for each other's. So, here's Sharon's video diary - and Darren will talk us through it!

DARREN: Oh - er - this must be her room. She's up early - must take a long time getting ready... She's weighing herself - all girls care about is what they look like. This must be her sister and brother. Now she's on her way to school. She keeps seeing people she knows... She's not taking the short cut through the park. Here she is at school, going to chat to her friends.

MR PRESENTER: Thank you Darren! Now - did he Tell It Like It Is? This time, we're going to hear what Sharon was saying - so let's turn up the sound. *[Alarm clock rings]*

SHARON: I have to get up early, because I've got lots to do before I go to school. I try to diet and look my best, so people don't call me names. My mum's gone off to work so I have to get my little sister and brother ready and take them to school. There's the usual hassle from men in the street. I don't go through the park because a girl got attacked there. Here's Rosa and her mates checking everybody out; and Rozzer's crew - I try to steer clear of them.

MS PRESENTER: Thank you Sharon for Telling It Like It Is - now you can talk us through Darren's morning!

SHARON: Ooh, he stays in bed late. There're his feet! Here's his mum telling him to get up. He's well looked after... Having a chat with his dad. Nobody's hassling him in the street. Now he's arriving at school - and here're his friends.

MR PRESENTER: Thanks Sharon - now let's turn up the sound and hear Darren Tell It Like It Is.

DARREN: Time to get up. Wish it wasn't school - but it's great having the video camera. Mum won't let me interview her - says she's too busy. Dad's not impressed about my video diary. If I was picked for the team, that'd please him - but there's no chance. Better not be late for school. Sometimes it feels as if everybody in the world is bigger than me.

MS PRESENTER: Thanks Darren and Sharon! You've shown that we don't know what you think until you tell us.

MR PRESENTER: You both seem to have quite a lot of worries - is this unusual?

MS PRESENTER: No - Listen to what these young people have to say:

(Voice 1): My school's great - everyone likes it. Where's my Prozac?

(Voice 2): School is a nightmare, from which one day I will wake up.

(Voice 3): School's all right, except when people laugh at you.

MR PRESENTER: Okay, now it's time for our regular Ask Around session - so first, over to Sharon again...

SHARON: While Mr Oldsworth gave their homework back, I asked some students what they were learning in school.

MR OLDSWORTH: Right, boys first, Ahmed, Atkins, Barker, Brown...

SHARON: ...Sunita is learning that girls aren't expected to do anything important.

MR OLDSWORTH: Don't come to school again looking like that...

SHARON: Jim is learning that he can't be who he'd like to be.

MR OLDSWORTH: Boys - you're letting a girl beat you again!

SHARON: and Maxine says she's learning about authoritarian institutions and how they use gender divisions as a hierarchical means of control.

MR OLDSWORTH: All right Maxine we know you're not just a pretty face.

DARREN: In Biology, I wanted to ask students what they feel about growing up. Ms Newsome said it was a good idea, because feelings are important. ...Phil's suddenly the tallest in the class, and he feels embarrassed. ...Laura feels it's all happening too fast, and boys make jokes about her....Liam's worried that he's being left behind, and girls laugh at him. ...Chloe's feeling stressed because she's grown out of two pairs of trainers just in this lesson. It is double science, but all the same...Everyone's pleased they're growing up, but nobody wants to be the first, or the last. Someone has to be, though.

MS PRESENTER: Yes, we can see bodies changing - but not what's beneath the surface. What about all those feelings? How do teenagers manage their emotions?

CAROL: I exercise four or five different ones each day.

CARL: I've got lots of emotions but I don't like to show them all in case people laugh.

MR PRESENTER: We advise an all-round approach to keep you emotionally fit. Now, here are some young people trying to practice their social skills...

BEN: Look, I'm training to be a man, so I have to borrow things, like your pen -

BELLA: Okay.

BEN: and your ruler - and I have to call you some rude names -

BELLA: Why?

BEN: It helps me look rough and tough.

BELLA: Well, I suppose you could do with some help.

BEN: Thanks. Er, bitch.

BELLA: I'm training to be a woman; but people exploit you and call you names - is there anything else I could be?

MAXINE: Don't worry - just be an *assertive* woman and insist on respect!

MS PRESENTER: Perhaps growing up is harder than it looks.

SHARON: It's not easy, working out who you are, who you want to turn into - no wonder some kids like to stick together... I think this is what they call peer pressure.

MR PRESENTER: That's right! Now it's time to take another look at your video diaries.

DARREN: These are Rozzer and his crew. Some kids think they're scary.

ROZZER: What you filming us for?

CREW MEMBER 1: You'd better watch it!

CREW MEMBER 2: You gay or something? [*aside*] - oh no, I can't believe I'm talking like this. I'd like to try that camera myself...

DARREN: Sure - have a go!

CREW MEMBER 2: But I might do it wrong and look stupid. I'll just stay here.

DARREN: OK - whatever.

ROSA: What's fat Sharon doing now?

POSSE MEMBER 1: Who do you think you are?

POSSE MEMBER 2: Don't point that at me!

SHARON: OK - whatever.

ROZZER: Anyone here think they're clever? Anyone trying to be different?

ROSA: Anyone want to think for themselves?

ROZZER: Keep in line! Anyone here who's gay? Anyone want to be a hero? Make my day!

CAROL: Why should we keep in line?

PHIL: What's wrong with being gay?

ROZZER, ROSA, et al: Whoops! Whoa!

SHARON: I've always tried to keep in line.

MR PRESENTER: But maybe you don't need to...

(Voice 4): I don't take any notice of what people say.

(Voice 5): What's worst is some of the boys shouting things and trying to grab you.

(Voice 6): I hate being called names.

MS PRESENTER: Sometimes people don't really say what they mean. So, Darren and Sharon are going to translate.

MOZZER: Hey you! [whistle]

DARREN: Mozzer is attempting to conform to a masculine behaviour pattern.

MOZZER: Get over here!

DARREN: He thinks women want to be dominated by brute force.

MOZZER: I know what you want!

MARIE: Give us a break.

DARREN: Please will somebody show him a better way of being masculine?

RACHEL: Does this look ok?

SHARON: Rachel and Marie are attempting to conform to a feminine behaviour pattern.

MARIE: Too tarty.

SHARON: As girls they know they are judged by their appearance.

MARIE: Not tarty enough.

SHARON: This can be tricky.

RACHEL: Oh, that'll do. I'm off abseiling.

SHARON: There are ways to be feminine and still have a good time.

MR PRESENTER: How do young people work out how to become men and women? Choosing a role model can help.

MS PRESENTER: But some make an unfortunate choice.

DARREN: Take Rozzer for instance...

ROZZER: Right, let's show the girls who's boss. Here comes one now. [shouts] I know what you are!

CREW MEMBER 3: *[aside]* I wish I could get out of this gang.

MR OLDSWORTH: What's all this?

ROZZER: We were only joking sir.

MR OLDSWORTH: Right, that's enough horseplay - move along.

ROSA: Look, Jenny's covered in mud. What's she been up to?

CAROL: She's just been bullied: it's not her fault. Let's go back for your stuff, then we'll tell Ms Newsome.

ROZZER: *[shouts]* Dirty cow!

PHIL: Leave her alone. You can't treat people like that.

CREW MEMBER 3: Yeah, let's leave off.

MR PRESENTER: This school is starting to get its act together.

SHARON: Yes, things are beginning to change now!

LAURA: I won't laugh at you if you won't laugh at me, ok?

MAXINE: We don't have to put up with abusive behaviour or gender stereotyping.

ROSA: But I still want to look nice.

MAXINE: That's okay.

ROZZER: And I still want to bully everyone so I can look big.

PHIL: That's not okay. Find other ways of getting people to look up to you.

MR OLDSWORTH: Boys, you're letting Maxine beat you again!

JIM: But, sir, we don't see learning as a competition. School's a collaborative experience for us now!

MR PRESENTER: Well done! Your school has won a week's skiing holiday!

MS PRESENTER: That's all for now, but don't forget - next week we might be coming to your school - so be ready to Tell It Like It Is!

6.3: An experiment to position school mediators as a resource for non-violent conflict resolution in schools

In 2000, the Spanish Red Cross' Catalonia chapter (Creu Roja), which has long experience working with school mediators, piloted a new methodology that would position the mediator as a resource for non-violent resolution of conflicts in schools, and to mobilize young people aged 12 to 16 to support this idea. Partners in Germany, Belgium, Italy, the UK and France brought to the project the opportunity for comparative research on this concept and the possibility to take the pilot further.

Materials produced

The Creu Roja produced two different sets of materials – one for the use of the school-based mediators (who were also trained in non-violent conflict resolution), and one for the young people participating in the pilot project. For both of these, a uniform graphic identity was produced, based on the two words SENSE (without) and CON (with) in Catalan. From these two words, the project slogan 'Sin violencia; convivencia' ('coming together without violence') was made.

- The project slogan was developed into a very colourful, youth-oriented graphic design that was used on all the materials. The striking design has stylized faces – all colours; some happy, some sad, some talking – that send the message of the need to talk through problems to solve them. The design was also made into stickers that were distributed in 1,000 packs for young people aged 12 to 16 years in schools in Catalonia, and 200 in Spanish.
- To support the schools-based activity, a research report on school violence in Europe, bringing together research done by the project partners, was used as a lobbying platform and to support the concept of school mediation.
- The young people's pack contained an activity book using cartoon characters to send some very memorable messages, such as 'non-violence is a form of action, not a passive thing'.

How the materials were put together

- The **target groups** were twofold: the main target was school students aged between 12 and 16. This group, research had shown, most needed support in finding non-violent ways to resolve conflict at school. A parallel target group was educators who would be trained as school mediators and their colleagues.
- The **message** was not as important as the process of training and piloting the methodology, however the slogan and graphic elements gave the pilot an 'identity' around which educators and students could rally.
- **Quantities produced:** 40 sets of educator's materials were produced, in a briefcase-style packaging that allowed this 'module' to be seen as 'school/training' materials. Ten of the packs were produced in Spanish and 30 in Catalan. 1,000 students' packs were produced

in Catalan and an extra 200 in Spanish. The project materials were based on Creu Roja's experience with school mediation, and the graphic elements were developed with a commercial design company. The project partners also consulted with educationalists and with their steering group.

- The research was undertaken in each of the partner countries: Spain, Germany, Belgium, Italy, France and the UK. The aim was both to learn about the different challenges faced across Europe in bringing about non-violent resolution of conflict in schools, and also to share ideas of good practice. The fact that the research covered six European Member States also meant that the results were a suitably valid platform for information and lobbying at European level.

Creu Roja Espanyola contact details: For further information on this project, contact Carol Martinez Collado, +93-803-07-89, e-mail carolmartinez@anoia.creuroja.org

A few comments:

- Another way to develop good designs that are eye-catching for young people is to involve children or adolescents themselves in designing the materials. On the basis of their designs, you can ask a professional graphic design company to develop the idea further. Make sure you give credit to the young people whose ideas have been used. Maybe you could organize a prize-giving ceremony and include an exhibition of the children's designs at the same time – this is also a good way of broadening discussion of the issues and of raising more support.

Graphics reference

6.3 NO violence but CONsensus logo.jpg

7.1: A reminder that women refugees and asylum seekers have a right to protection

Throughout 2001, the European Women's Lobby (EWL) ran a campaign on Women Asylum Seekers. As a European lobby group, they chose as their main target audience the EU institutions and Member States who have obligations in relation to asylum seekers. However, a campaign with these messages also has relevance for reminding local, national and regional authorities of their responsibilities to asylum seekers, and for mobilizing public understanding of the situation of female asylum seekers, in particular, who may have suffered extreme gender-related violence such as rape and exploitation.

Materials produced

The EWL produced, in support of their lobbying action:

- Four postcards illustrating examples of the types of persecution women experience. The postcards were produced in English, French, Spanish and German. The outline of a woman was integrated into the background of the cards which, when detached, demonstrated the symbolic denial of her as a full human being in her own right. The back of the cards contained a message in the form of a petition, that people could send to the target group (in this case EU institutions) to register their concern and support for the campaign. The postcards are reproduced here. If you want to reinforce this action by producing more of the cards, in particular in your own language, see the instructions on how to use the designs at the beginning of this publication. Remember to include the address to which the cards should be sent.
- A specially designed Asylum Campaign web page, for the duration of the campaign: www.womenlobby.org/asylumcampaign in which an electronic petition was placed. The postcards could also be downloaded from the web site, which contained background documents and links to other sources of information. Background documents, accessible on the web page, included: Fact Sheets – explanatory notes to accompany the examples chosen for the campaign; a contact list of organizations working on asylum/refugee issues; outcomes of events at which the campaign was supported; a contribution paper to EU policy on asylum; the declaration adopted at the end of the campaign.

How the materials were put together

- The **target group** was chosen on the basis of the general ongoing work of the EWL, ie European policy makers. While the issues of asylum remain primarily the competence of national governments, a EU approach is increasingly being developed to ensure harmonization of these policies across the Member States.
- The **message** of the campaign was very focused; it concentrated on the criteria for granting asylum to allow claims by women to be processed as legitimate asylum claims based on women's own experience of persecution. Therefore, clarity of the objective facilitated subsequent drafting of the message, which was carried out with the input of EWL staff. It is normal practice within the EWL for the staff person responsible for a particular activity/action to call a brainstorming session with her colleagues at the beginning of the project process. A further consultation meeting was held with organizations based in Brussels, working on issues relating to asylum/refugees and human rights.
- The **format** (essentially the postcards) was chosen on the basis of a number of factors: 1) the post cards were attractive, visual, simple and easy to fill in and return; 2) this format invited and enabled the 'ordinary person on the street' to join the campaign; 3) the World March of

Women (Belgian associations) had also used the postcard format to lobby for issues on violence and poverty and this format had, therefore, been tested and shown to be a user-friendly way of engaging a broad public; 4) it enabled a transnational understanding of the campaign and its objectives with the use of few words/text that would otherwise require (costly) translation; 5) the campaign was limited in time (one year), so this format appeared to be the most effective way of mobilization across Europe in a short time-frame.

- **Quantities produced:** 20,000 postcards were produced, of which more than half were returned to the EWL. More than 2,000 signatures were registered on the electronic petition. The cards were distributed through the EWL membership and network (reaching up to 3,000 women's organizations), as well as to multiplier organizations working on issues of asylum/refugee/human rights. Cards were also distributed in the European Parliament (International Women's Day, 8 March, 2001).
- **Other issues:** while the cards proved to be successful, the format -- A4 size containing four separate cards -- was confusing because all the cards contained the same principal message (persecution is not gender blind) and therefore many individuals signed all four cards, when in fact signatures for a petition can only be counted once. The EWL reports that, if they were to carry out this exercise again, they would be very mindful of this fact and would either have a different message on each card or insert an explanation of how the cards should be signed. The web site address printed on the cards was also too small and therefore did not appear in a visible user-friendly way.

EWL contact details: the EWL Daphne Projects are coordinated by Colette De Troy, +32.2.210.04.24 centre-violence@womenlobby.org

The EWL Campaign on Women Asylum Seekers was coordinated by Mary Collins, +32.2.210.04.25 marycollins@womenlobby.org

A few comments:

- The EWL campaign was designed to be 'European' because that is the field in which the EWL has a mandate to act. If you are a local or national organization, you may wish to consider who would be your most appropriate target for a campaign on this issue: Local members of state legislatures? Local members of national parliaments? Or do you see a need to mobilize public opinion in support of women seeking asylum (for example because there has been negative press coverage of asylum seekers in your community/country)? In that case, the final words of the message 'You can help to make this happen' should be reviewed, because you do not so much want those reading the cards to lobby the authorities but rather to think about their own attitudes towards asylum seekers. For example, you might wish to substitute something like 'Imagine how you would feel if you or someone you love lost home and dignity for being a woman'.
- Perhaps one small weakness with the campaign messages is that there seem to be two messages on each card and they are not necessarily related at first glance: one message is that 'persecution is not gender-blind' and the other is 'rape as a weapon of war, 'female genital mutilation', 'forced marriage' and 'guilty by association'. These are all potentially strong messages but just put together like this might be confusing. The message might be clearer, for example: 'Persecution is not gender blind' and then a short explanation along the lines: 'Women seeking asylum may have experienced rape as a weapon as far, female genital mutilation, forced marriage or may be persecuted because of their partners. These should all be legitimate reasons for seeking asylum...' Consider the message carefully when you plan your campaign.

Graphics references

[7.1 Asylum seekers 4 cards ENG.jpg](#)

[7.1 Asylum seekers 4 cards FRE.jpg](#)

[7.1 Asylum seekers 4 cards GER.jpg](#)

[7.1 Asylum seekers 4 cards SPA.jpg](#)