

MEDIA TOOLKIT
For Restorative Justice Organisations

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FOR RESTORATIVE JUSTICE ORGANISATIONS

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EUROPEAN FORUM FOR RESTORATIVE JUSTICE

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Colophon

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Foreword

This toolkit was prepared within the framework of the project Building social support for restorative justice, implemented by the European Forum for Restorative Justice (EFRJ) and the partner organisations, between April 2008 and April 2010, and co-financed by the European Commission. The Building social support for restorative justice project has tried to answer three main questions:

- 1) How can interaction and cooperation with the media be set up in order to inform and educate the public about restorative justice (RJ)?
- 2) How can cooperation be developed with civil society organisations in order to create broad support for RJ?
- 3) How can we increase the involvement of individual citizens in the functioning of local RJ programmes?

Throughout the project, these questions were analysed against a theoretical background, good practices and promising examples were identified and in the end practical recommendations, in the form of a media toolkit, a manual on how to work with civil society and citizens, and a final scientific report were prepared. Although the style and content of the toolkit, the manual and the scientific report are different, the documents are continuously linked to each other, and therefore must be viewed as parts of a whole. Nevertheless, each document is a self-standing part.

Introduction

RJ's approach to the media

Citizens generally do not make in-depth research on important issues, like crime and justice, and scientific research has shown that the public lacks a clear understanding of RJ. Research has also shown that the public relies especially on mass media for information that enables them to make opinions on crime and punishment.

The information transmitted through the media can come from different sources, and RJ organisations should be one of the main sources to provide information. But in order to gain access to the mass media, these organisations must first understand the media, and learn the skills and the techniques needed to communicate with them.

There are mainly two reasons why RJ organisations have neglected collaboration with the media. The first reason relates to the (perceived) damage the media do with regards to misinforming the public on crime and justice, and to the problematic exposure of crime victims and offenders. Based on these assumptions RJ practitioners have avoided journalists and media in general.

The second reason why RJ organisations have neglected the media (this goes hand in hand with neglect for RJ by the media) has been due to their failure to speak the 'language' of the media.

Several additional factors account for this fact. First of all, RJ cannot be easily reduced to a "sound bite" and can be difficult to define in terms to which the media are accustomed.

Moreover many restorative practices have been defined for the news media in their single effort programme or event context (e.g. an x programme, funded by x organisation, targeted x school), as opposed to the principles upon which they are based (e.g. RJ is based on the principle of dialogue, participation, and reconciliation).

This has led the media to 'get bored' with advertising RJ programmes, and has undermined the potential of the message inherent in RJ. We have heard several times from the media people statements like "we have already covered that..." State-

ments like this are worrying because our objectives go beyond self-advertising and aim instead at systemic changes in communication about crime and justice.

Media are the strongest medium for influencing the public and one of the most influential channels for transmitting our messages. Rather than criticizing them, we should better engage actively in their constant improvement. This toolkit will address several tools and several steps to reach good communication and cooperation levels with the media.

Doing things differently: the case of Norway

There is an exception of RJ organisations working with the media which follow a different approach: Norwegian Mediation Services (NMS). Although there are RJ organisations, which sporadically work with the media, the difference of NMS is in their attitude towards the media and their systematic cooperation.

More specifically they have combined mediation and journalism in one person, Gro Jørgensen¹ (Director of Information and Communication and mediator in the NMS), who moved to the mediation service after a career in journalism. This hybrid identity has helped her to consider and treat the media as friends rather than as enemies. This strategic step has made a big difference to the NMS media coverage and relations.

Why should we consider the media as friends of RJ?

- **Because media can be very useful to the support of RJ**
- **Through media we get the information to the politicians**
- **It is our duty to tell the stories of RJ and to inform people**
- **We have something to 'sell', the media are interested in crime**

¹ See interview with Gro Jørgensen (Appendix one)

The Communication Strategic Plan prepared and published by the Norwegian Ministry of Justice contains all the necessary information on how to work with the media.

The NMS in Norway pays an agency (Meltwater), which searches the web and sends the communication and information officer twice a day an overview of the articles published containing the key words given beforehand (e.g. mediation, NMS, RJ). Besides tracking the media coverage this gives the opportunity to correct serious mistakes.

NMS have good contacts with the media, have their name on a contact list, and have the media contacts in their lists. One important means for them to reach the media is through a press release. The NMS prepare and send out to the main media a press release at least twice a year (supplanted by articles).

In the strategic plan, special place is given to the graphic profile and the ethical guidelines. Ways to incorporate the media strategy into the RJ programme are training seminars on media interviewing, production of DVDs of mediation process, information through the website and publishing the newsletter.

The case of Norway and other successful cases which will be further elaborated have been inspiration and guide to this toolkit. We are happy to be together on this journey to a critical, creative and entertaining work with the media in RJ practice.

TOOL ONE
Strategic Communication Planning



Steps of a strategic communication planning

The purpose of a strategic communication plan is to integrate the organisation's programmes, public education, research, fundraising, media and other advocacy efforts. The creation of a strategic communication plan represents a significant step for any organisation, because it means a clear recognition that all the organisation's efforts have communication elements.

The strategic communication plan must unfold and develop step by step, starting by asking basic questions. More press releases, more interviews, more TV debates for RJ are needed, but what should their content be, and whom should they address?

It is for the strategic communication plan to answer these questions. While a plan requires putting effort in the beginning, it is beneficial in the long run. Building our plan from the ground will ensure that limited resources are used in the most efficient way possible

Strategic Communication Planning

- First step.....Communication infrastructure
- Second step.....Defining the objectives
- Third step.....Identifying the audiences
- Fourth step.....Framing the issue
- Fifth step.....Crafting the message
- Sixth step.....Selecting the communication channel

First Step: Communication infrastructure²

There are several questions that organisations undertaking a strategic plan should ask. Do we have time to allocate to communication and public relations? Do we have financial means for communication? Do we have human resources able and willing to undertake communication work?

Before starting any communication efforts, we must know what communication resources exist. In case we do not have a

² See Appendix three for a basic communication assessment format

communication infrastructure we should consider creating it. Otherwise we need to reconsider our goals and set more manageable ones.

In addition to concerns on the communication infrastructure, we should also assess the organisation's image power and graphic design, and decide what additional graphical work is needed. The world of the media moves around images and often social organisations underestimate the power of images and graphics in their work.

Some people are advocates of starting the assessment process with what is called a SWOT analysis. Basically a SWOT analysis is a simple identification of an organisation's or programme's strengths, weaknesses, opportunities, and threats³.

Communication team

The people engaged in the team need not take care of communication only, as this is unrealistic for small organisations. But people who are already working on other things can be reorganised to take up communication tasks. These tasks should be assigned according to the skills one has with regards to the media relations and communication. A good communication team includes at a basic level three important roles: a coordinator, a writer, and a spokesperson.

The coordinator: The communication coordinator must be someone who is willing to spend time coordinating the communication efforts. This person makes sure press releases go out on time, keeps media lists updated, makes press calls, and works actively during media events. The coordinator should cultivate media relationships, therefore should ideally have good public relations skills.

The spokesperson: The spokesperson must be articulate, well-informed about RJ, and able to develop good relationships with journalists. A good spokesperson must research an issue thoroughly, be able to hold successfully a conversation or debate, and must think through each question likely to be asked (and consider possible responses).

The writer: The writer should have very good knowledge

³ A basic SWOT analysis meant as an illustration for the current communication situation of RJ as a movement in general is attached as Appendix two.

on the organisation, write in a clear and concise way, and be effective in framing the message. Everything that is written and released must reflect the position of the organisation, therefore more than one person must review what goes out.

Graphic presentation

Graphic details send nonverbal signals, therefore delivered materials should have a planned and consistent look. The best solution to graphic problems is to approach a graphic designer. If the budget is limited, a graphic designer (or students) working for free can be approached. Another way is to capacitate oneself through the variety of tools that exist on the web.

Graphic presentation starts with the development of a basic *letterhead*, which must include the logo, the organisation's full official name, telephone number, fax number, e-mail address, website, and postal address.

Another graphic element worth developing is a *banner*, which contains the organisation's name and logo. Banners can be put at the front of podiums or behind a speaker during press events to guarantee visibility.

It is important to have a business card developed. A *business card* must have printed on it the name, title, address, office line, fax number, email address, and website. A simple card is not expensive to produce and saves everybody time, space, and memory.

Another important graphic element is a *press kit*, a standard set of materials that can be sent to the media anytime. A press kit should include important information about an organisation like the organisation's mission statement, a list of spokespeople and their areas of expertise, copies of recent reports, positive press clips, press releases, etc.

Second Step: Defining the objectives

It is important to be clear on what do we want to achieve with our communication tools. For the purposes of communications

planning, objectives should be defined in terms of outcomes (e.g., build social support for RJ), and not outputs (e.g., create a media toolkit for RJ organisations). Outputs are the tools which will help us reach the outcomes (which are actually the true objectives).

Third Step: Identifying audiences

The main audience is the general public, but we also need most of time to be more specific, e.g. victims of crime, offenders' families, young people, etc. The audiences can be identified through research on focus groups, surveys, and other research techniques. The audiences are also strongly related to the type of media addressed, for example, special interest magazines target special audiences and craft their messages accordingly.

Fourth Step: Framing the issue

Once the audiences are identified, an issue can be framed in a way that resonates with their values and needs. We need to understand the hooks that the frame contains, and define the images that communicate the frame. One story can be told in many different ways—our challenge is to figure out how to craft communication so that it taps into shared values, and links problems to solutions. Frames are in general divided into three levels⁴:

Level one frames: Contains big ideas, like freedom, justice, community, forgiveness, participation, responsibility. By developing messages that trigger this level, we can use the media to influence how millions of people think about an issue.

Level two frames: Contains issue-types, like RJ, community mediation, family conferencing. By moving directly to the second level, we speak to a smaller audience—mostly those who are already concerned about RJ, like criminologists, policy makers, practitioners, etc.

Level three frames: Contains specific issues, like RJ in prisons, restorative practices in schools, family conferencing in Belgium. If we attempt to trigger this level, we may be talking only

⁴ Defined according to the SPIN project, Communications Leadership Institute (www.spinproject.org).

to a handful of activists already engaged in the issue.

Levels of framing	Issues	Targets	Examples
Level one	Big ideas	General public	freedom justice participation RJ
Level two	Issue types	Concerned people	family conferencing
Level three	Very specific	Activists	RJ in prisons family conferencing in Belgium

The emphasis on values, as indicated in the level one frame has often been neglected in RJ communication efforts. We tend to focus on facts rather than on values. Facts are important, but if the dominant *frame* through which the public sees RJ is that “RJ is too lenient on crime therefore not good for security,” even our most compelling facts will fail to convince people.

When people are worried about their security as their major frame, they will support prisons and harsh punishment, and any kind of information they are provided will be tailored to fit this frame. In order to challenge the dominant frame, level one frames are a good place to start. By framing RJ as a question of “enhancing democracy and doing justice”, we begin from a position of strength that is positive rather than reactive.

Understanding the *values* embedded in RJ, what it stands for and what kind of society RJ envisions, is important to develop our frame. So before framing our messages we should define the values that are most important for RJ (e.g. accountability, civic participation, compassion, courage, democracy, forgiveness, dignity, diversity, dialogue, healing, restoration, cohesion, freedom, justice, care, communication).

Images that communicate our frame are crucial. Images and symbols can be critical to conveying a story, therefore we

should find images that convey RJ values. Howard Zehr, in his book “Changing Lenses”, uses due to his passion for photography the metaphor of a lens, and makes the parallel between changing lenses in photography and changing lenses with regards to crime, from a retributive lens to a restorative lens. This visual metaphor is very powerful and is an illustration of how mental or real images like this can communicate better our messages.

We also need *scientific data* to support our arguments. The data have to be put in terms easy to understand by everyone, enriched with metaphors, associated with images, because only in that way they will have an impact on people.

Media hooks attract a reporter’s attention. Possible hooks include: current national or international event (the Biennale Conference of the EFRJ), anniversaries of events related to RJ (such as World Peace day), controversy (RJ practiced in cases of domestic violence), new finding that runs counter to conventional wisdom (mediation happening in rape cases), human interest (personal stories of individuals with fascinating or transformation stories).

Fifth Step: Crafting the message

In the message we should introduce our frame, describe how our issue affects the audience, speak about the change we wish to see, speak with values-rich language and images, call on our audience to do something specific, and craft the message to be appealing to journalists. Before spreading the message, we must make sure people in our organisation believe in it.

Frames and messages resonate differently with different audiences. On a local TV programme, it is better to appeal with a message that emphasizes the impact of RJ on fostering the bonds of the local community (therefore level two or three framing would be a good place to start), while on a national TV programme, the message must appeal to the national level (and here level one frames are a good place to start).

An important thing to remember with regards to the message impact is that repeating key messages is the only way to get

the message into the public consciousness. Only with enough “echo effect” our messages and our frames will come to define the public’s perception of an issue.

Another key thing to remember is to never reinforce the opposite message. If the opposing message is that “RJ is a soft option on crime, or, that the public is very punitive,” we should not respond with the message, “RJ is not soft on crime, and, the public is not punitive”. Our message has to invoke a different frame that leads the audience on an entirely different path rather than reinforcing the opposite message.

Sixth step: Selecting the communication channels

In light of the previous analysis, the objectives defined, the target group identified and messages framed and developed, we should now be ready to identify communication channels for spreading these messages. Communication channels carry our messages to the intended audiences. Some examples of channels include: people, television stations, radio stations, newspapers, web sites, community centres, e-mail groups, parks, schools, libraries, cultural and recreation centres, non-for-profit organisations, supermarkets, restaurants, etc. The toolkit will mainly deal with the channels pertaining to the media.

TOOL TWO
Understanding the Media



Media types and formats

All knowledge is mediated by a medium, and each medium has its own distinctive format, and different procedures for the selection, transmission, and reception of knowledge. Several studies have noted that as events are formatted for a particular medium, their meaning and significance changes. The effects go beyond mere distortion, like getting a few facts wrong, or not giving both sides; instead a systematic reinterpretation and focus takes place. Marshall McLuhan's famous argument, "the medium is the message", shows that the media are many different things, and every medium we use will necessitate a different approach and different skills.

Media types and formats

<i>Print media</i>	Daily newspapers (local and national publications)	Weekly newspapers (local and national)	Special interest publications (local and national)
<i>Electronic media</i>	Television (soap opera, advertising, documentaries, talk shows, news, edutainment formats)	Radio (drama, talk shows, news)	
<i>New media</i>	World Wide Web (websites, e-mail, etc.)	Blogosphere, Social Network Sites	Video Games

Print media includes daily newspapers (local and national ones), weekly newspapers, and special interest publications.

Journalists interested in RJ approaches can be crime reporters, feature reporters, and editorial boards. Weekly (and local) publications tend to reach smaller but more easily identified communities. These publications are a significant asset for RJ practitioners.

Special interest publications are targeted at specific groups like men, women, young people, labour unions, faith communities, justice professionals. These publications too due to their

longer deadlines and specific audiences are worth exploring for RJ.

Electronic Media includes generally television and radio.

Television: Television is the main source of news for two-thirds of people who live in the Western world. In addition to news broadcasts, other formats include: talk shows, television actualities, documentaries, soap operas, etc:

Documentaries: A documentary can be best defined as a factual film with dramatic effect. It also provides an opinion, and a specific message, along with the facts it presents. Documentaries work on a much more relaxed time schedule than news and this gives more time to do background research.

Especially successful has been the Albanian documentary “The End of Vendetta”, broadcasted very often in the Albanian National TV and other channels. The strength of this documentary was the presentation of true-life stories involved in penal conflicts, and the participation of the real characters such as victims, offenders and participants from the community.

Soap operas: A soap opera is an ongoing, episodic work of dramatic fiction presented in serial format on television or radio. Interesting examples of soap operas used to incorporate health-related educative messages exist throughout the world. There is recently an interest in the integration of RJ messages in soap operas.

In a Brazilian youth soap opera - ‘Malhação’ - reference was made to RJ projects⁵ in an episode in which a school director was responding to a crime committed by a student. The scene in question described the Restorative Circle process used in the project cited by the school director as inspiration for what he wanted the students to experience. In the scene the mother of the student and her son meet in the school principal’s office. She assures him that after a day in prison, her son will not repeat his acts. The principal replies: “I’m not so sure. Prison has a punitive dynamic. What I am looking for is a change in your son’s understanding. The model I’m considering is based on the principles of what is known as restorative justice. Have you heard of this?” The mother replies (in a very dismissive tone): “No, what is it about?” The principal continues: “Restorative justice involves humanizing the offender, putting him in close

⁵ This reference was offered by Dominic Barter, a Restorative justice practitioner in Brazil, who has developed the restorative circle practice and provided training and consultation in the first years of the formal pilot projects in Brazil.

contact with the life of the victim....” and then a pretty standard definition follows, in which the experience of the victim, and other victims of similar acts, is presented as the experience the principal wants to bring to the fore.

Talk shows: A talk show is a television or radio programme where one person or group of people come together to discuss various topics put forth by a talk show host. Sometimes, talk shows feature a panel of guests, usually consisting of a group of people who are learned or who have great experience in relation to whatever issue is being discussed on the show.

Other times, a single guest discusses their work or area of expertise with a host or co-hosts. Producers of such shows are frequently interested in having authors of articles on their programmes but must usually be contacted by the author or non-profit group.

Australia Talks, from the Australia Broadcasting Company, has produced a show on restorative, which presents views from criminologists Lawrence Sherman, Kathleen Daly, and Chris Cunneen, and CEO of the Centre for Restorative Justice, South Australia, Leigh Garrett. The show which explores the benefits of restorative justice, also includes calls from the listeners.

Again, successful information on this comes from the Albanian experience. Television debates with invited guests in studio, organised in Albanian National Public TV and in private TV channels, have been another form of cooperation between the Foundation for Conflict Resolution and electronic media. In this way there have been presented and promoted for a wide audience of viewers problems related with the possibility of managing penal conflicts through VOM, and RJ Programmes.

Advertising: Advertising is a form of communication that typically attempts to persuade potential customers to purchase or consume a brand, product or service. To do this, advertisements sometimes embed their persuasive message with ‘factual’ information (sometime of social concern).

There is a new wave of social advertising, financed by national ministries or international organisations, on themes of domestic violence, child abuse, alcohol abuse, accidents, victims’ rights. A successful social advert is the case of promotion of alcohol-free driving in Belgium and the Netherlands through

an advert called BOB, the one who does not drink on social events and drives people back home from pubs or other drinking environments. This message was easily picked by people, and identifying the BOB has become a routine of night life in these countries.

News: News is any new information, or information on current events which is presented by print, broadcast, or internet to mass audience. Although there has been no effort in RJ to engage in newsmaking⁶, the existing example of newsmaking criminology is inspiring.

Newsmaking criminology consists in:

a) *Disputing data (the criminologist as an expert).* The criminologist challenges crime news reports and stories about their content, typically over a distortion in the image of offenders, victims, policy, or crime.

b) *Challenging journalist (the criminologist as a journalist).* The criminologist takes over the authorship of crime news articles. He/she becomes a freelance journalist, writing commentary or feature articles, or a freelance reporter and writes articles for the news media on issues raised by events.

c) *Self-reporting (the criminologist as a subject).* The criminologist is involved in a research, programme evaluation, programme implementation and publicize the results or provides the words for local journalist to do so.

d) *Confronting media (the criminologist as an educative provocateur).* The media are both the direct target of criticism and the medium for it.

Edutainment: Edutainment (educational-entertainment or E-E) is a form of entertainment designed to educate as well as to amuse. Edutainment typically seeks to instruct or socialize its audience by embedding lessons in some familiar form of entertainment: television programmes, computer and video games, films, music, websites, multimedia software, etc.

Examples might be guided nature tours that entertain while educating participants on animal life and habitats, soap operas that include health related (or other) messages with an educative purpose, or a video game that teaches children conflict

⁶ We refer in details to this idea in the main report of the project Building Social Support for Restorative Justice.

⁷ In the specific tool on New Media, concrete examples will be provided.

resolution skills. E-E combines communication and education theory with communicative arts to deliver primarily social messages, and that makes it an amazing field of potential for RJ.

New media

The World Wide Web: Many RJ practitioners have created their own web sites⁷ to provide consistent and comprehensive information about their efforts. Web sites can be electronically linked to other sites and built upon mutual interests, such as criminal and juvenile justice, victim assistance, and community mobilisation. In addition, the World Wide Web offers endless opportunities for improved communications through electronic mail.

Blogosphere: This is a collective term encompassing all blogs and their interconnections. It is the perception that blogs exist together as a connected community or as a social network. More on this will follow in Tool Eight on New Media.

Social network sites: A social network site focuses on building online communities of people who share interests and activities, or who are interested in exploring the interests and activities of others. More on this will follow in Tool Eight on New Media.

Video games: A video game is an electronic game that involves interaction with a user interface to generate visual feedback on a video device. The most important genre of video games for us to explore would be the so called educational or serious games. More on this will follow in Tool Eight on New Media.

How do the media work?

Deadlines: The media are institutions with their own bureaucratic structure, but to the difference of many other institutions they operates (often) on daily deadlines. On the other hand, although deadlines are a daily principle for most of the media, this is not always the case.

We should understand what kind of reporters, programmes, and media operate on strict deadlines, and we should process

information for them accordingly, and which ones are not operating on strict deadlines, and can leave us more time.

Sources: Access to the media is limited to stories that editors or producers deem significant, interesting and new. Therefore an organisation's media team should constantly search for new ways to make their story interesting and newsworthy. It is crucial to be recognised as a trustworthy source. In general reporters will look for stories that meet certain criteria.

Newsworthy criteria	To remember!
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Up to date information	Information must be of current interest to the public.
Audience interest	The story must matter to the audiences.
Human interest	There must be an emotional element that moves the audience.
Inherent conflict	Journalists are attracted by conflict stories.
Celebrity involved	Celebrities have a great effect on the public.
Unusual, unique	The story must have unique or unusual elements.
Reliable story	The story must be accurate and reliable.

Before considering being a source of information or stories for journalists or media in general, we should have some of the above criteria fulfilled. Once we have proven to be a reliable and interesting source of knowledge and information, journalists will keep turning to us for more.

RJ activists must try to think as a journalist: Why should I cover this topic? What is the value of this item to my audience? Does it contain something new? Are there new and valuable facts and figures? Are there new policy measures supporting or threatening RJ? Is there a spectacular witness story involved?

Keeping track of media related work

We must see in practice what the media look like, which articles are published, what programmes are successful, what the main topics are, what makes news, how is the language, the tone, and the format. It is not possible to speak the language of media while remaining restricted only to our own way of working.

Moreover, it is difficult to evaluate our cooperation with the media if we don't keep track of it. It is important in any work to keep record of activities and organisational change, and the field of media is no exception.

We should subscribe to major local and national newspapers and magazines. As we read the newspapers, we should clip out the articles (or use RSS, Google alert when it comes to new media content) that mention our organisation or RJ. Similarly, when we know that someone from our organisation will appear on television or radio, we must make sure to record the interview.

TOOL THREE
Building Media Relationship



Building media contacts and personal relationships with journalists is critical for communication. We notice the effect of relationships very clearly when watching news for a certain period of time: many of the same people and groups are repeatedly referenced.

How to develop media contacts?

- Use local community sources
- Find society of professional journalists
- Show attention to the media
- Get a journalist on board
- Make informal meetings
- Make personal calls
- Be assessable
- Be a source to the media

Use local community sources: If it is unclear where to start from digging for contacts, we must start from local sources that can be helpful in directing our inquiry, like libraries or culture centres, and begin creating a media contacts database.

Find society of professional journalists: It is important to determine if our region has a society of professional journalists. Often, issues related to crime and punishment are on their annual conference agendas. It might be possible to speak at one of their training programmes.

Show attention to the media: While reading newspapers, watching television, and listening to the radio, we must identify reporters, talk show hosts, and editorial writers whose stories indicate an interest in restorative approaches to crime and conflicts.

Journalist on board: Non-profit organisations should consider asking a journalist to be a member of their Board. They can make consistent and valuable contributions to media outreach.

Informal meetings: It would be helpful to find out where journalists hang out in our community. Usually, it is a restaurant or lounge close to their offices. Casual meetings often turn into long-lasting relationships.

Make personal calls: Once we have identified journalists that cover social and justice issues, we must call them and tell them about our RJ work, and offer to send an information package. Direct communication with journalists is extremely important.

Be assessable: Journalists will rely on other sources if not able to reach us through email and phone. We must give reporters a direct line and put our cell phone number on our press releases.

A source to the media: If we consistently offer accurate, up-to-date information, and offer interesting angles to stories, journalists will view us as a valuable source.

Press lists

Journalism is a fast-paced profession, and reporters often move quickly to new assignments. We should therefore remember that media contacts must be updated at least every six months. Creating and keeping a press mailing/calling list is typically the duty of the communication coordinator.

The press mailing list should contain the name of the publication, station, or network, its address, and the names of people that we know at each location. These names are typically collected by phone calls, media directories, our observation of newspapers, personal relationship, and other sources mentioned above.

A press call list is also essential. A call list must be smaller than a mailing list, and therefore more detailed. Call lists should include the agency name, phone number, fax number, reporters' names, and special areas they cover.

TOOL FOUR DEVELOPING ETHICAL GUIDELINES (with a focus on issues of data and client protection)



The media interest in victims and offenders is increasing, but the way in which victims and offenders are presented in the media is by no means always correct or respectful, often caused by a lack of knowledge and expertise, but sometimes also by endorsement of different objectives. The journalist's objective is to reach many viewers or readers and the interest or care for the victims and offenders disappears in the background.

It is crucial to discuss on forehand if our organisation is willing to ask (and prepare) the parties if the press can call them. In such case we must have a database of victims and offenders who are willing to talk to the media, and if the parties agree, tell them that it is possible to read back what the reporters have written. If no database has been prepared beforehand it is not advisable to call victims and offenders after the service has been provided, as this would be intrusion into their privacy.

The victims must contact the journalist themselves and the mediation service must not pass any data to the journalists. We must make sure that the victim or offender is willing to cooperate with the media based on their own will and not on respect for the mediation service.

Once contact has been made, it is recommended to make agreements in advance, on anonymity, on a chance to read the article before publication, on the items that will appear in the news item (facts and figures, pictures, witness stories).

Victim and the offender must also be informed that sometimes the media will make an effort to contact them on their own initiative. They should be aware of this, and be reminded that they have the right to say 'no' to the interview, that they don't have to answer questions directly but can take their time and contact the journalist later on, and if they don't want to face the experience themselves they can ask victim support services or mediation services to talk on their behalf.

The most important thing is that those who help victims should appreciate and estimate very carefully the situation they have to deal with. Sometimes, trauma often precipitates the person in a state where he or she is not able to think and to exercise his/her free will. It is then up to those who help them to look after the best interests of the victims.

Ethical concerns are also coming from many associations of journalists themselves. In the field of civic journalism there is important work going on. For example the Dart Center for Journalism and Trauma advocates ethical and thorough reporting of trauma, sensitive, and professional treatment of victims and survivors by journalists.

Furthermore, their objective is to educate working journalists about the science and psychology of trauma and the implications for news coverage of trauma through their website (www.dartcenter.org), academic research, seminars, workshops and training.

Guidelines on the agreements between the press and RJ in relation to ‘testimonies’: the case of Suggnomè, Belgium

Kristel Buntinx, an experienced mediator in Suggnomè, the Flemish mediation service in Belgium, has offered for this toolkit a description of their approach and guidelines on the agreements with the press in relation to ‘testimonies’.

Every request of a journalist for cooperation in respect to testimonies is transferred to the secretariat of Suggnomè. After consultation with the mediator that received the request, the team discusses how Suggnomè will react to the concrete request.

Guideline One: Before sharing details of witnesses, Suggnomè estimates whether it wants to cooperate with the medium formulating the request given that cooperation with the press has irreversible consequences for the name of the organisation.

Some of the initial questions they ask are: What is the objective and vision behind the programme or newspaper? Which is the role of the witnesses in the story? What will be gained? How feasible is the request? Who has which interest?

It is clear for Suggnomè that if they do not respond positively to a request, journalists may use other more cooperative

channels to find witnesses or try to find them themselves.

Guideline Two: According to Suggnomè, it is important to make clear that a mediator can neither be forced to cooperate or actively participate in a press-dossier, nor to give information on witnesses.

Guideline Three: Suggnomè also has defined several criteria in relation to specific target groups which they deem to be more vulnerable to the media.

Victims of sexual crimes: Suggnomè relies on the Art. 378bis Criminal Code which states that testimonies of victims of sexual crimes may only be published or spread if they agree in a written way.

Minors: The first rule is that Suggnomè should always receive the consent of their parents before engaging in any media activity. Secondly, even when this consent is given, children who are in contact with the juvenile justice system (who have committed an act defined as a crime or children in problematic pedagogical situations) have to be anonymous and have to be made unrecognizable when they are visualized.

Inmates: With regards to this group, Suggnomè also follows the rule of having written consent. They also take the consent of the local direction of the prison as well as a positive advise of the Director General of the Ministry of Justice.

Guideline Four: Suggnomè has defined several criteria in relation to the dossiers. As a general rule, they look for witnesses whose testimony is meaningful for themselves and for Suggnomè. In principle they only establish contact between journalists and victims and offenders of criminal cases in which a judicial decision has been taken (the mediation is finalised).

Exceptionally, and when a number of extra guarantees are fulfilled, a reportage can be made and filmed during different phases of the mediation process with the victim and offender.

An extra guarantee can be a protocol of cooperation with the Ministry of Justice. The broadcasting can only take place after the judgment has become final. Dependent on the approval

of the court and of all parties involved, it would be possible to film during the court session in order to collect images that can be used afterwards during the editing of the film.

The working principles of mediation may not be jeopardized at any moment. The mediation (on the request of a party) and the filming (on the request of a party or of the mediator) can be stopped at any moment.

On beforehand written negotiations should be made about the possibilities for the parties and the mediator to make suggestions about cutting pieces out of the film, and if possible to retain the veto right about its distribution.

Guideline Five: Suggnomè starts cooperation with the media always based on the following principles:

- a) Equality between and respect for both victim and offender. None of the parties may suffer a disadvantage – that can be established on beforehand – because of the cooperation with the press;
- b) Confidentiality of the mediation file. Nobody may violate the confidential character of the mediation;
- c) Professional secrecy. A collaborator of the mediation service may not give details of a concrete dossier to a journalist without the approval of the parties. A mediator may be interviewed about his/her own work, and about an individual dossier only with consent of the parties.

The steps of the procedure

First Step: The secretariat of Suggnomè coordinates all contacts with the press. The first contact with the journalist is taken care of by the secretariat (in general after referral by a local mediation service): the request is considered (see guideline one) and presented to the team or coordinator. In case it is agreed to acknowledge the request, the mediators decide who wants to (and is able to) deal with the request. The concrete follow-up of the whole press dossier takes place in consultation with the mediator that was responsible for the file, either by the secre-

ariat, or by the mediator him/herself. The first contacts with the witnesses are, in consultation with the mediator who was responsible for the mediation file, made either by the central secretariat, or by the mediator him/herself.

Second Step: Before a concrete dossier is transmitted to the press, the expressed approval of the parties is requested, after having informed them correctly about the objective and nature of the medium. The secretariat prepares a document on ‘informed consent’. In case only one of the parties is being asked to testify, or in case only one of the parties is prepared to testify, the other party has to be asked for approval, even if the testimony would be anonymous. The party that does not want to cooperate has the following options: he/she expresses a veto so that the other party cannot testify (in that case the dossier is not transferred); he/she is not opposed to the other party testifying, with the restriction that he/she cannot testify about the (recognisable) facts and the story of the party which does not agree to take part; he/she is not opposed to the other party testifying without any further restrictions.

Third Step: Concrete agreements are made on beforehand between journalists, Suggnomè and witnesses, in which a veto right on the spreading of the reportage/emission can be obtained.

Fourth Step: On the request of the parties, a mediator or collaborator of the secretariat may be present during an interview.

Fifth Step: Witnesses decide themselves whether they are depicted as anonymous or not. In case one of the parties decides for anonymity, both parties commit themselves to testifying in a non-recognisable way about the facts. Names of victim and offender are in principle not communicated in the media, except with the expressed written consent.

Sixth Step: Witnesses decide themselves whether they testify about the facts in a recognisable way. When one of the parties decides to testify in an unrecognizable way, the other party has to follow. In a case with multiple parties (who have not all been contacted), the principle of un-recognisability is valid in a priori way.

Seventh Step: With the print media the parties, and the mediator, retain the right to read the article on beforehand, and to correct if needed. Only after explicit approval it can be published. With TV, albeit more difficult, the right for the interviewed persons and/or the mediation service to view the reportage on beforehand so that alterations can be made should be obtained.

TOOL FIVE
PRESS RELEASE AND MEDIA EVENTS



Why sending a press release?

A press release can serve a number of purposes. It is usually used to announce an event but it can also be used as a handout, can become a position paper, or can be used to educate the media about a topic.

Writing a good press release takes time, thought and planning. Except in cases when we need to react quickly, we must give ourselves at least a day to organise our thoughts, write our draft release, show it to other colleagues, and then revise it.

A good press release uses in a succinct way facts, statistics, and quotes to support a story and to present and validate a point of view. A press release can inform the media about an organisation's upcoming activities, special events, or ongoing programmes on RJ. Press releases serve as official invitations to special events and as means to encourage more extensive coverage of a particular issue.

Not everything an organisation does is newsworthy. If we send too many press releases to the media, when we do not really have something important to announce, nobody will be interested when we have something important.

Prior to writing a press release, we must answer the following questions:

Is this information really newsworthy to the general public, or only to RJ advocates?

Should the release be distributed to newspapers, radio, television, or all of them?

Is there a creative angle to pursue to make the release more interesting and appealing to editors, journalists, and news directors?

When in doubt, we must contact a journalist with whom we have established a good relationship, explain the nature of the event or activity that the press release will address, ask him/her if this makes news, and follow the advice.

The main reasons press releases fail to be effective in drawing media attention include lack of newsworthiness, lack of clarity, lack of content, lack of detailed facts, lack of contact information, and late delivery.

The format of a press release⁸

The form of the press release can vary, but there are, however, a few elements common to all. A press release must be generally double-space printed on the letterhead of the organisation. A press release headline should be short, catchy and informative. A typical press release must be limited to one page.

The first paragraph is the most important part of a press release. Often, editors and news directors will not read beyond the first paragraph, therefore the first paragraph should capture the essence of a story by answering the simple questions:

- **WHAT:** The specific event, programme, activity, or news that the media must know about.
- **WHO:** The organisation or the participants in the event.
- **WHEN:** Day/Date/Time must be clearly stated.
- **WHERE:** Location of the event must be specific (a map with directions might be included).
- **WHY:** The primary purpose of the event or programme, why this story or event is significant.

The next paragraphs should expand on the purpose of the event. It is important to indicate if any important people will participate in the programme or at the event, and include a quotation from the major figure involved in the activity.

We must be always clear and concise, by using short descriptive sentences, and be prepared to support the facts with background information. If the release speaks of a publication, information or service, we have to make sure the final paragraph indicates how to contact our organisation for additional information. Finally at the end of the release, we must add a

⁸ See Appendix five for a Press Release Template.

standard paragraph that describes the organisation and its mission.

Creating a media event

Many groups generate news by creating newsworthy events, most often called media events (media briefings, fundraising events, press conferences, and any organisation's own events). The goal is to encourage coverage by the media in order to spread a message.

We often hear complaints from activists that the media never covers their events, or that their message is distorted. While reporters sometimes lack the time to investigate a story thoroughly, often the problem is with the source. We must be able to create an interesting story worth telling and communicate it well. We must never create events only to get attention.

The perfect media event is short, simple, and visual (appealing to the senses). Any dramatic action will increase our chances for coverage. A person from the organisation must be ready and available to give interviews to reporters, to socialize with them, and to suggest special angles that could promote our message. Moreover three specific elements can increase the possibility of coverage of our event:

Magnet people: If we don't have a person in our organisation who can attract press attention, we must try to find someone who can. The reality is that some people are media stars. We must try to involve them in our cause, and ask them to stand with us. The other magnet person for the media is one who can provide the human-interest story – for example the victim or the offender. We must help the person craft answers that better communicate the message.

Reflecting places: Whenever possible and relevant, we must hold our event somewhere (country, building, institution) that will reflect our message.

Speaking images: "Talking heads" at press conferences are usually boring. It is important therefore to make visible what we want to communicate. An image can be worth a thousand

words. When we invite the media in our events we must think how to make the event more media friendly. Good talkers are essential, but we must also ask what can the TV cameras film, and where can photos be taken.

Press conferences

Sometimes our story is so important that calling a press conference is the right thing to do. Press conferences should be organised for two reasons only: 1) the information we want to communicate is so complex that a dialogue is required to clarify; and 2) we intentionally want to dramatize our announcement.

A press conference is appropriate when we have a real news item like a new major report, must respond quickly to a fast breaking news story, or if celebrity involved with our issue comes to town.

Depending on the complexity of the press event, written notification of the press can take several forms. A press advisory should be sent to our press list about five days prior to the event. A press release, highlighting the news released at the press conference, should be prepared and released the day of the press conference.

TOOL SIX GIVING INTERVIEWS



No matter what the medium (radio, television or print), and no matter who the interviewer, the key principle during an interview is that one must always remain in control of the situation and be prepared. It is advisable to practice by using interesting analogies, vivid language, unusual examples and illustrations, or uncomplicated data.

There are several questions to ask (if not already known) when a reporter or a media producer calls to schedule an interview: Where will the interview be held? Will the interview be live? Will it be an individual interview or a panel? If it is a panel discussion, who else is participating? What is the focus?

If the host or journalist seems biased, if the questions seem too confrontational, if the producers seem evasive or unwilling to answer questions, or if we are uncomfortable with the culture of the show or style of the newspaper, it is better not to appear on the programme, since not all exposure is good exposure.

During an interview it is important to limit ourselves to a few important points (generally three) we want to make. We must establish the rules for an interview at the beginning of the interview, because it is impossible to undo an inappropriate quote or comment by changing the ground rules mid-interview. During an interview it is better to assume the microphone or recorder is always on and also assume that anything said to a reporter at any time will be used.

Phone interviews

Many times reporters, particularly print journalists working on a deadline, will call us for a response to an event or someone else's comments. These requests are an excellent opportunity for our organisation. The call may catch us off guard but by taking a few minutes to organize ourselves, we can respond effectively. As a rule of thumb it is better not doing the actual interview on the first call, but promising to do a little research on the topic and call back (remember to ask the reporter's name, telephone number, and call back in a few minutes).

The interviewer normally starts by asking a question. On the other hand we should start by making our three main points.

If the interviewer moves away from the subject, we must firmly bring the interview back to the subject we want to pursue. If the reporter asks a question we do not want to answer, we must not try to avoid it, but rather be open about it. If the reporter asks negative questions, we should not repeat the negative, but rather correct any misinformation and then state a positive point.

It is important to use as few statistics as possible, and instead, create word pictures. If we have to use technical terms, we must define them as simply as possible by using words that are familiar to the audience. It is advisable during an interview to use a conversational style, have confidence in our knowledge, avoid jargon and acronyms and also avoid yes / no answers.

If there is a long silence, we do not have the obligation to carry the dialogue forward. In a slightly confrontational interview, silence is often a method an interviewer may use to get a person to reveal information.

Radio interviews

In many countries, radio is the best method to reach a mass audience. Radio talk shows are an increasingly popular tool for individuals to express their political and social opinions. Radio interviews, like phone interviews, offer the interviewee one possible advantage over television exchanges; the interviewee can concentrate solely on what is he going to say while not having to be concerned about the visual and staging problems associated with live or taped television interviews. But precisely because there is no visual image with radio interviews, our verbal expressions, clarity, enthusiasm and content are more important than on television.

Newspaper interviews

Newspaper and magazine interviews are either done over the phone or face to face. The same approach adopted for radio or phone must be followed, but we must remember we are relying on the journalist to take down our quotes. If we are in any doubt about whether they are going to quote us accurately we must get them to read their notes back, and clarify if we need to. We

must also beware of questions like “would you agree that” or “do you think” as a yes or no answer can be turned into a quote. Newspapers often write the story from the press release only. They may call just to get a little more information and send a photographer.

TV interviews

Television interviews and talk shows are more difficult to handle than radio or phone interviews because we must communicate the message visually as well as aurally. Television viewers receive clues to a person’s attitudes and state of mind that are hidden at ordinary physical distances or from sound and print.

One must expect any type of question from a TV interviewer, including reinterpretation of response, putting words in our mouth, false assumptions or conclusions, leading, forced choice and loaded questions. One must keep in mind that the broadcast news media are interested in conflict. Talk shows generally put entertainment success ahead of information success.

Most TV interviews are pre-recorded and edited. On the rare occasions where we are asked to talk live on TV, we must make sure we say what we want at an early point in time. During an interview on TV we must make sure we are comfortable. People not familiar with the camera tend to be intimidated by it, either by looking at it obsessively, or trying to avoid it. The most important thing to do in TV is to look directly at the interviewer and maintain eye contact, instead of looking at the camera or television monitors. Furthermore, hands are important tools of communication.

It is crucial to always prepare for an interview, no matter how thoroughly we think we know the subject. We must never assume the viewer (or the interviewer) knows a great deal about our subject, therefore explanations and background information must be offered. We must neither be overfriendly with our interviewer, nor get into an argument with him/her.

TOOL SEVEN
MEDIA PUBLIC CAMPAIGNS



Working with the media can be viewed as a campaign that needs to be planned, supported, and executed as carefully as a political or fundraising campaign. The first question an organisation must ask itself is “*how important is media coverage?*” Sometimes media coverage is not important. On the other hand if media coverage is very important, then time and resources must be spent planning and implementing media strategies.

If the organisation decides media work is a high priority, it is necessary that the communication person be included in organisational planning meetings. The more resources devoted to press relations, the more media coverage our organisation will receive, however even with a limited budget but with commitment, good media coverage can be achieved. A good media campaign and strategy are the results of a team effort. Organisation’s leaders must work with the communication team to determine on which issues the media advocacy resources will be focused.

Important while designing a media campaign is understanding *public opinion* about an issue. What we learn through public opinion research will help determine whether our campaign goal is to educate the public, change public opinion or activate an already persuaded public. Extensive research on public opinion on RJ can be found in the scientific report of the project Building Social Support for Restorative Justice⁹.

It is important to have an idea of what *media coverage* on our topic is. We must spend time reading, listening and watching media, and review how the media cover the issue, by analysing the headlines, and the way the issue is described. From such analysis, a picture should emerge of how the media are currently positioning the issue and how much coverage the issue has already received.

The big step is *planning the campaign*¹⁰. A priority in planning a campaign is *identifying its objectives*. In other words, will the campaign be a public education, awareness campaign about RJ, an advocacy campaign to put RJ on the political agenda, or a political action campaign?

Another focus is on the media we want to target. We need to determine whether the campaign will focus on regional news-

⁹ It is worth mentioning here that the research has been mainly derived from English-speaking countries, and therefore you should look out for hints about public attitudes in your own country – or find those pieces of research that can be generalized.

¹⁰ The steps of a media campaign are very similar to the steps of strategic communication planning (TOOL ONE).

paper, radio, television, billboards, or a combination of all. We also need to decide whether the campaign will be a long, far-sighted campaign, building up media interest or whether the goal is generating short but significant coverage.

In order to identify the above, we need to make *careful identification of audiences*. Determining which audiences to reach and influence will determine the message developed and the choice of media. Once we determine who our audience is, we need to identify what media they access.

The next focus must be on *developing the message*. It is important to tailor messages to reflect interests, values and experiences of audiences. To broaden the base of supporters, a campaign must use themes that engage the intellect and emotions of those groups who are not supporters, by citing values that appeal to people across the political spectrum.

Issues are *framed* by compressing facts and arguments into labels and symbols. Choosing the right symbols and associating objectives with them can solidify support. Successful sound bites and talking points generally must utilize concrete images that evoke a response, avoid slogans and dogma, divide longer ideas into shorter sentences, and use standard literary devices such as rhyming and parallelism.

It is important to *identify spokespeople* for our media campaign. If we do not choose the person to present our issue during interviews, press conferences, and talk shows, or as the author of articles, the media will choose a person by default. A good spokesperson must have in-depth knowledge of the issue and organisation, a high level of comfort talking to reporters, and must dress and act presentably.

A campaign can choose a *non-staff expert* (a nationally known political or academic figure), a celebrity (a musician, writer, or actor), or an ordinary citizen (a victim of a crime) to act as a spokesperson for the campaign. This is a good way to generate media interest in a campaign but there are limitations. We must be sure that these people are comfortable with the goals of the campaign. We must also make sure that these spokespeople refer reporters to the organisation staff when asked questions they cannot answer.

RJ Media Campaign Example

In April 2003, a partnership began between the Community Mediation and Safety Center (CMSC) in Iasi, Romania and the International Victim Offender Mediation Association (VOMA) in Minneapolis, Minnesota, U.S. for a 4-month project, “R-O Mediere”.

In the framework of this project, an exciting media and public awareness campaign was launched on July 16, 2003. The purpose was to enhance general knowledge of alternative methods for conflict resolution on a national scale in Romania. At the launch were representatives from the U.S. Embassy, USAID/World Learning/RASP, Parliament, the criminal justice system, mediation centers and the national press. VOMA’s representatives, Barbara Raye and Annie Warner Roberts, were interviewed for national television and newspapers.

This initial media event featured the premier screening of a new video promotional clip on mediation, aimed at increasing public awareness of mediation. Based upon a Romanian folk tale about two shepherds and a conflict about their flocks, the thirty-second video vividly portrays a universal message. Audience response has been wholly enthusiastic, and the video has aimed at reaching at least two million people.

TOOL EIGHT
EXPLORING NEW MEDIA



The previous tools were directed at old media institutions; the following tools on the other hand, seek to build or nurture alternative media practices and sensibilities. Recently, a new wave of media activists has taken advantage of innovations in communication technologies such as the internet and hand-held camcorders, which have drastically lowered the costs of certain kinds of communication, affording new opportunities for media activism.

Online videos

YouTube is a world-wide web site (www.youtube.com) where we can upload, watch and share video clips. YouTube rose to new popularity in 2007 as a tool for organisations when it launched a nonprofit programme (www.youtube.com/nonprofits). The programme allows many organisations to create a customized page showcasing their videos, and provides other features.

Creating short videos and posting them online is a way to tell a story and reveal the human interest angle behind a complex issue. Online videos can deliver a narrative, creative story, or featuring interviews with leaders and activists. This programme (the nonprofit) is for the moment available only in United States and United Kingdom, but YouTube is working on expanding it to other parts of the world.

Videos that catch on and spread quickly via email and online posts are referred to as “going viral”, and this is definitely one of the benefits of delivering messages in a easily shared multimedia format. We must keep in mind that we don’t need professional, high-tech assistance to create online videos. Both Mac and PC computers come equipped with basic video editing software. Once we have a video, uploading it is easy and instantaneous. After it’s uploaded, we’re provided with the HTML code to embed the video on Web sites, social networking page or blogs.

On YouTube, we can find many good examples of RJ short films or videos. One such example is “The wool within”, which features the story of Will Riley and Peter Wolf. Born in London in 1957 Peter was brought up in a troubled family to accept crime as a way of life. He has spent 18 years in prison and other

confining institutions. This changed when he heard about RJ. In prison on remand for aggravated burglaries, his case came into the Home Office Restorative Conferencing Crown Court trials and, having pleaded guilty, he met his victim, Will Riley, in a face-to-face conference prior to sentence. This was a turning point in his life. Currently he works with offenders on helping to turn them away from a life of crime, and has published a book called "The Damage Done". Will Riley, born in London in 1956, graduated from several universities in UK. During his long career he has worked mainly as an entrepreneur. After being robbed by Peter and going through a mediation process, Will decided to create an organisation for victims of crime in support of RJ, called "Why me?" A 10 minutes version of the film done on their story is on: www.youtube.com/watch?v=A1s6wKeGLQk

Another great video resource for Restorative Practices and Healing Justice can be found on YouTube on a special channel: www.youtube.com/user/heartspeak. Heartspeak production in Canada has been very successful in producing short and effective videos with expert opinions who assert their issue in a simple language which resonates with people's feelings and thoughts. Examples are videos of Howard Zehr, David Gustafson, Kay Pranis, the brothers Philip and Harold Gatensbury, etc.

Another place to upload videos is VIMEO (www.vimeo.com). Vimeo is a video-centric social networking site which launched in 2004. The site supports embedding, sharing, video storage, and allows user-commenting on each video page. Users must register to upload content. Vimeo does not allow commercial videos, gaming videos, or anything not created by the user to be hosted on the site. Vimeo has gained a reputation as catering to a high end, artistic crowd because of its high bitrate and resolution.

There is a very well done short film about alternative dispute resolution techniques and community building methods to empower local communities in rebuilding social bonds, resolving conflicts, re-enforcing cohesion and finding shared goals for the future produced by the Foresee Research Group, in Hungary, called "Community building and conflict resolution in local communities", which can be found at: vimeo.com/4696350

Social networking sites

Social network sites: A social network site focuses on building online communities of people who share interests and activities, or who are interested in exploring the interests and activities of others. Most social network services are web based and provide a variety of ways for users to interact, such as e-mail and instant messaging services. Social networking has created new ways to communicate and share information. These web-sites are being used regularly by millions of people, and it now seems that social networking will be an enduring part of everyday life.

The main types of social networking services are those which contain directories of some categories (such as former classmates, colleagues), means to connect with friends (usually with self-description pages), and recommended systems linked to trust. The most popular social network sites are Facebook, Twitter, Bebo, aSmallWorld, Flickr, LinkedIn, MySpace, hi5etc.

The key emphasis of these Web sites is networking online. Users set up personal profiles as a way to connect with friends and other users with similar interests. Most social networking sites also enable an organisation to set up its own profile to share information, keep in touch with current online members and recruit new members. Overall, they're a great way to capture and cultivate new audiences for an organisation. LinkedIn is specific to professional networks.

Facebook's Causes application was developed specifically for nonprofits. The Facebook Causes application allows us to send alerts, action items and fundraising requests to users who have joined our cause page as members. It also allows users to donate directly through Facebook.

European Forum for Restorative Justice has (during the Building Social Support) project opened a Facebook page called "Social support for restorative justice" which hosts currently more than 100 people. This page has proved to be a very useful means to share news on Forum's events and other activities. The site has also served as a forum for sharing videos, blogs, and other interesting links with people already interested in RJ. Other current groups within Facebook which operate on

the theme of RJ are “Mediators beyond borders”, “Restorative justice”, and “Restorative justice online”.

A relative newcomer to social networking sites is MyBLOC.net (BLOC -Building Leadership, Organising Communities), created for social justice organisations and activists, particularly those working with young people and communities of colour. Other sites created for networking around social change include Care2.org and Change.org.

Blogsphere

This is a collective term encompassing all blogs and their interconnections. It is the perception that blogs exist together as a connected community (or as a collection of connected communities) or as a social network. A blog (a contraction of the term “Web log”) is a Web site, usually maintained by an individual (or a group) with regular entries of commentary, descriptions of events, graphics, and video.

Many blogs provide commentary or news on a particular subject; others function as more personal online diaries. A typical blog combines text, images, and links to other blogs, Web pages, and other media related to its topic. The ability for readers to leave comments in an interactive format is an important part of many blogs. Most blogs are primarily textual, although some focus on art (artlog), photographs (photoblog), sketches (sketchblog), videos (vlog), music (MP3 blog), audio (podcasting), which are part of a wider network of social media. The most popular blog services are LiveJournal, Blogster, Blognet, etc.

Blogs have changed the media landscape immeasurably. While blogs were originally a way for individuals to publish their thoughts, perspectives, news and pop culture analysis with frequent updates, today most mainstream news organisations also have their own blogs—often written by seasoned reporters. Blogs have gained increasing respect in the news world, as they break their own news, provide analyses and report on topics that are otherwise ignored by the mainstream media.

For groups looking to launch a blog, the technology is simple, but capacity and commitment are factors to consider.

Successful nonprofit blogs feature several posts per week. If we can’t manage that much, another option is to post with regularity, such as every Monday. We must consider sharing blog responsibilities by offering posting rights to different staff, board members and key activists. In this way, our blog will feature diverse voices and perspectives.

There are several good blogs in the field of RJ which are either good informative sources or interesting read, like Dr. Howard Zehr’s blog: <http://emu.edu/blog/restorative-justice/>, Sónia Sousa Pereira’s blog: <http://jusrespt.blogspot.com/>, Beth Caldwell’s blog: <http://envisioningjustice.blogspot.com/>

Online photo sharing

Photo sharing is the publishing or transfer of a user’s digital photos online, enabling the user to share them with others (publicly or privately). If a picture is worth a thousand words, then we must spread those words. Sharing photos of our organisation and events is a great way to connect with people visually.

Flickr (www.flickr.com), an image and video hosting website and online community, is a free tool for posting and sharing photos online. The site offers a number of ways to integrate our photostream into our Web site, blog or Facebook page. The service is widely used by bloggers to host images that they embed in blogs and social media. Other photo sharing sites are Photobucket, Picasa, etc.

Video and website games

A video game is an electronic game that involves interaction with a user interface to generate visual feedback on a video device. The most important genre of video games for us to explore are the so called educational or serious games.

Some people call these types of games edutainment because they combine education and entertainment. An educational computer game can be defined as an electronic medium with all the characteristics of a gaming environment that have intended educational outcomes targeted at specific groups of learners.

Sandra Day O'Connor (a US Former Supreme Court Judge) has made a video game aimed at teaching children lessons in basic civic attitudes and responsibility. The game is called Our Courts (www.ourcourts.org) and exists as an "online and interactive civic education project." Players have the ability to act and make serious decisions as a judge or legislator in an online world which teach them about taking political action and civic responsibility.

Another very interesting initiative is Games for Change (www.gamesforchange.org). The goal of this organisation is foster the power of video games to address the most pressing issues of our day, including poverty, human rights, global conflict, and climate change. Games for Change promotes new kinds of games that engage contemporary social issues in meaningful ways to foster a more just society. The initiative supports artists, foundations, and non-profit organisations to develop and use games for social change.

Some of the best serious educational games are Ayiti: The Cost of Life (www.costoflife.org), which challenges players to manage a family of five members over four years in a rural community on Haiti; Darfur Is Dying (www.darfurisdying.com), in which the player navigates challenges for a member of a Darfur family that has been displaced by the conflict; Do I Have A Right? (www.ourcourts.org/flashgames/dihar) where the player manages a human rights law firm, has to assess the concerns raised by potential clients and properly direct them to their lawyers; ICED (www.icedgame.com/) which stands for I Can End Deportation, which is an excellent example of how games can address social issues, in this case immigration rights; etc.

The best know virtual edutainment example on RJ is the RJ City project (www.rjcity.org). RJ City is a research and design project created to explore what seems to be a gap between the claims that RJ offers an alternative approach to conflict, crime and justice on one hand, and the rather limited use of restorative programmes in most countries on the other. The project takes what is currently known about restorative justice and in a disciplined way tests the boundaries of that knowledge. RJ City is an attempt to imagine a city of 1,000,000 responding as restoratively as possible to all crimes, all victims and all offenders.

TOOL NINE COMMUNICATION FOR SOCIAL CHANGE



Communication for social change can be defined as a process whereby groups intentionally send messages through various communication mediums into a targeted community or society with the intention that their message will produce a change in behaviour, attitude or action.

Although research attempts to make a distinction, between information, education and entertainment, people do not separate the information (and/or education) and entertainment components of their habitual newspaper reading and broadcast use.

A message inherent in a certain format can have different degrees of explicitness, information value and effectiveness. Explicitness of a message means offering and presenting material which is explicit to people who know that the objective is to inform and/or educate them. Information value refers to the amount of information that is included in a certain format. Effectiveness is whether the objectives of the media format are achieved in terms of increased knowledge or changed attitudes and behaviour of the targeted audience.

Research shows that the more explicit and informative a message is, the less effective it will be. This is not such good news for RJ because in general RJ services and programmes use mainly explicit and informative formats to target their audiences, while failing to use edutainment approaches.

The entertainment-education (E-E) approach posits that an individual can learn by observing and imitating the overt behaviour of others in real life or on television/radio (vicarious learning). The most important insight is that emotional appeals can lead to attitude change especially when people's motivation to think about the message is low. In other words the educational message should not be too blatant.

Soap operas and radio serial drama

How can mass media be used to raise awareness about and create positive attitudes towards RJ? Anneke Van Hoek, co-founder of the NGO Radio la Benevolencija (the Netherlands) has illustrated for this toolkit some concrete examples of Radio la

Benevolencija’s work in which the E-E strategy is applied. The activities of La Benevolencija cannot be transferred to the field of RJ directly, but this case shows how communication tools can be used effectively to change the knowledge, attitudes and behaviour of specific target groups.

La Benevolencija’s first (and still ongoing) media campaign in Rwanda is called “Rwanda Reconciliation Radio”. In Rwanda only a limited amount of people have access to TV or internet and a majority of the people are not able to write or read so printed media-outlets are also not suitable to reach the general population. Radio on the other hand is a very popular medium and 96% of the population has access to a radio set. Therefore in Rwanda it was most effective to produce radio programmes to communicate the messages of La Benevolencija.

The Rwandan radio drama of La Benevolencija, called *Musekweya* (“New Dawn”), has been aired weekly since 2004 on the national radio and through most of the local community radio stations. Producing and broadcasting educational radio drama is a successful method to change the knowledge and attitudes of the Rwandan population. Similar positive outcomes have been achieved in the other (post) conflict countries of Africa’s Great Lakes Region where La Benevolencija has been active. It is feasible that the same methodology will also be effective in Europe if tailored to the European (media) context.

How can E-E work in the context of RJ? According to Anneke Van Hoek, when designing a communication project it’s crucial to have a clear picture of the target group we want to reach, since the media-outlet, format and content selected need to be tailored to this specific target group. It’s not effective to communicate with academics in the same way as with lay people. Both target groups often watch different programmes and read different magazines so the media outlet and format have to be tailored to the target group.

In a hypothetical exercise, the task would be to develop communication messages for a serial TV drama. The target group are potential clients of RJ agencies, more specifically: (potential) victims and their network. The objective of such a media campaign is in general to change certain knowledge, attitudes and behaviour of the target group.

For this purpose we have to think about the knowledge that the target group is supposed to gain from the drama, about the attitudes that need to change, and about the action the target group is supposed to do after watching the programme.

Objectives	Current situation	Targeted Change
Knowledge	Target group doesn’t know about RJ	Basic knowledge about RJ
Attitude	Negative attitude to alternatives to criminal justice system	Neutral or positive attitude to RJ
Practice	Target group doesn’t use RJ services	Target group uses RJ services

Video-letters practice

Katarina Rejger and Eric van den Broek, two Dutch filmmakers, having already made several movies about the aftermath of the Balkan wars of the 1990’s, embarked on an extraordinary project called “Videoleters” designed to further reconciliation among people from the former Yugoslavia who had once been friends and who had been separated and even alienated by the bloody nationalist conflict.

Videoleters is a tool for reconciliation in post-war countries and a conflict prevention tool in multi-ethnic societies. By reconnecting people, Videoleters contributes to open communication and makes reconciliation possible.

The idea was simple: someone who had lost touch with, say, a childhood friend or a lifelong neighbour from a different ethnic group was invited to record a message. The directors then traced and showed the video letter to the “lost” friend, who was usually eager to reply. In most cases, the exchange resulted in an emotional reunion.

The episode “Emil and Sasa” recounts how the war separated two youths who grew up in Pale, the wartime capital of the Serb-dominated area of Bosnia. Emil, whose father is Muslim, fled to the Netherlands, while Sasa, whose father is Serb, was

recruited into the Bosnian Serb Army. Now Sasa reaches out with a video letter, but Emil is troubled by rumours that Sasa killed a Muslim acquaintance in the war. Sasa fervently denies the accusation and Emil finally agrees to talk it all over in person.

A great example of a video-letter is the film “Video Letters from Prison” by Milt Lee, which follows the lives of three Oglala Lakota sisters as they reconnect with their incarcerated father whom they have not seen for 10 years, via a series of video letters. Connecting life’s paths, “Video Letters from Prison” is a road flooded with emotions and spiritual growth. The short trailer of the film can be found on Vimeo: vimeo.com/8674371.

RJ services have in general relied in traditional methods of mediation, like face-to-face direct mediation. While this type of mediation is without doubt the best, in many cases when the parties do not want to meet, mediation has been indirect, meaning that the mediator handles the case by phone.

The sensitivity of several crime types and different in people have to be taken into account, and new experimental ways of mediation have to be tried out¹¹. The above examples are very inspiring for RJ. The technique is simple and can be mastered in a short time. Victims and offenders (and their families) should be able to use video-letters in case physical contact is neither possible nor desired.

Theatre

Theatre is a great tool to speak to the hearts of people on RJ. There are several way a theatre could be used as a platform for information and education. On one hand theatre plays can be prepared by prisoners and the process can empower them in many ways and make them more aware of RJ.

One such good examples comes from a theatre project at Santa Margarita Juvenile Centre in Peru. Lorena Pastor Rubio, the conductor of a pioneering theatre workshop for a group of young women imprisoned for criminal offences started first a workshop with twenty adolescents. The theatre workshop aimed at developing self-esteem and communication skills in

¹¹ The only case when video is used in RJ setting is when the case involves parties residing in different countries. In such cases a video-conference (not a video-letter) is organised.

the adolescents and culminated with the creation and presentation of a stage production.

After the first work of this workshop, *Illusions at Christmas (Ilusiones en Navidad)*, the *Terre des hommes foundation* supported further a play about the problem of adolescents in conflict with the criminal law who had been deprived of their liberty, aimed at raising the awareness of the justice system and society in general. The play *Voices of Hope (Voces de Esperanza)* became a powerful tool through which the actresses gave voice to the thousands of adolescents who have been, are and will be in their position: a family with no affection, society and community indifferent to the demands of youth, a justice system that requires restructuring to take away the emphasis on punishment; and demonstrate that adolescents in conflict with the law are capable of improving themselves and that the only thing they want is an opportunity.

Besides this way of using theatre in our work, another idea is to incorporate messages about RJ in theatre plays and show them to different target groups. Suggnomè, the Belgian Flemish mediation service is currently involved in a very interesting project of a travelling theatre play about RJ.

Arts

The blog of Howard Zehr, a pioneer and activist, writer of many books of RJ is very rich and a reminder to everyone involved in the field about using the power of the new media to communicate RJ. Very often in his blog, Howard Zehr, touches upon the link of arts and RJ as a powerful way to educate the public.

He has been involved in an impressive project in Philadelphia, called the Mural Art Project (www.muralarts.org). The Mural Arts programme is a unique effort that uses the creation of murals as a way to revitalize and re-engage communities. Artists work with community members to identify issues of concern to them, then to decide how they should be represented in a mural. The artists design the mural and its placement in consultation with the community, then lay it out in a way that community members can participate in painting it. Hundreds of murals dot the city and many new murals are created each

year.

One recent project called the “Healing Walls” involved prisoners, victims and victim advocates in painting several murals. A new documentary film, *Concrete, Steel & Paint*, about this project was released (www.concretefilm.org). When men in a prison art class agree to collaborate with victims of crime to design a mural about healing, their views on punishment, remorse, and forgiveness collide. At times the divide seems too wide to bridge. But as the participants begin to work together, mistrust gives way to genuine moments of human contact and common purpose. Their struggle and the insights gained are reflected in the art they produce.

TOOL TEN
TAKING DESIGN SERIOUSLY



Another alternative area we can creatively engage ourselves with is that of designing and distributing our own media. This is an area in which we are probably already engaged in some way of another, as a way to reach publicity, or to cope for the deficits in our media relations. In this section we simply take up the issue of designing systematically and offer some insights for designing especially posters, newsletters, and websites.

Posters

A poster is an attention-grabbing tool to stimulate interest in an event, activity or programme. A successful poster delivers messages directly and powerfully through visual impact, an intriguing message or interesting colours. A golden rule is simplicity – in words and images used. Before starting the poster design, we must keep in mind who we want to respond to the poster and the action we want them to do.

There are three main elements which must be successfully combined in a poster. The first is impact which aims at getting people's attention. The second is illustration which aims at getting people's interest. The last element is information which aims at having people react positively to a poster and take action (book a ticket, support a campaign, attend a conference, etc).

Impact: Interesting bold graphics, diagram, picture or typefaces can make a poster get attention. Size, quantity and colour can be varied according to what we are trying to say.

We must make a list of all the appropriate locations appropriate for our poster, find places where we can put up a super-size poster and consider smaller size posters for the doorways of shops and other public areas.

Headlines or slogan must make an impact and encourage people to read the rest of the poster. We must therefore use a bolder, larger type, and test out how far away we can read it. Ideally our headline should be visible from a distance of 10 to 15 times the width of paper.

Illustration: We must be very aware about what catches our

eye and be ready to borrow ideas from other settings. Either with graphics or photos we must use an image that is attractive and underlines the message we are trying to get across. We must be careful where we place illustrations - the eye tends to go to pictures before text. We can even use just typefaces and words to get our message across, if presented well.

If we will use colour in our posters or flyers it is necessary to think about how we are going to make copies. If they are to be photocopied in black and white, colours and shading don't reproduce clearly. There are also major differences in price for printing black and white vs. coloured posters.

A good source for finding illustration ideas is to use Google, choose the Images option next to Web, and type in the search box our subject matter. This immediately gives access to lots of images that can give us ideas and approaches.

Clip Art is another source used by many. It is also advisable to use magazines and other printed sources and then scan in the image to our computer. Copyright for all these need to be considered (Clip Art is usually free). Many local newspapers would give permission for low level use of photos if we credit them as a source.

Information: Essential information for a poster should include: event, date, hour, name of the organisation, contact name, address, telephone for further information, where to register or buy tickets and directions on how to get there. We must not use many words in the main text, because overcrowding a poster will put people off.

There are a few golden rules with regards to text. It is better to use capital letters only for emphasis, because it takes longer to read. Italics too are tiring for the eye when used in large doses, and underlining can make text difficult to read. It is good to use shadow, outline, and reverse (e.g. white text on black background), and not to use too many different typefaces or fonts on our poster, but rather to stick to one font and to vary the size of the type instead.

European Forum for Restorative Justice has in the last two years produced two designed posters, which can be found at the

end (Appendix eight). At the start of the process, we realised that when using the Google Image option, with the key words 'restorative justice', 'mediation', 'conferencing', not many attractive pictures and images appear. We must also say that the field of RJ, so far, has not been very creative and successful in the concept of social design. Usually, the main circulating image in promotion material is either a handshake, or a group of people in a circle, images which are not attractive to the eye, because they are very outdated and clichés.

Newsletters

Many computers have newsletter templates as part of their standard software. We must develop a consistent design for every edition, make sure it includes our logo, break the newsletter down into sections so that readers can easily find what they want, and avoid underlined headings (it's better to use a bold text or a different font instead). There should be nevertheless a maximum of 2 font styles in the newsletter, and when needed we must change the size of the letters instead (the minimum is 12pt).

The amount of space above and below a line of text or a heading can make a big difference to the visual impact of our newsletter. Creating space in this way creates white space or "breathing space", making it more inviting to the reader and easier to read.

Graphics and images are important elements to incorporate into the design of our publications. Simple graphics could be drawn by someone artistic and scanned into our computer, or we could look for graphics on the internet. Colour can make our publication more attractive and interesting to readers.

"Justicia Para Crecer" (www.justiciaparacrecer.org) is a magazine, part of a pilot project on juvenile RJ prepared by a cooperative framework of the Foundation *Terres des Hommes* and the Association *Encuentros Casa de la Juventud*, which is very attractive and rich in terms of images, design, and colours.

Websites

If we cannot afford to pay a web designer for our organisation, we should consider investing in raising internal capacities, mainly through a simple web design course.

Reading onscreen material is a very different experience from reading printed material and our internet site needs to reflect this. Online readers scan text rather than fully read it. They prefer short, straightforward, informative text and almost never scroll beyond the top of web pages. To be effective, on-screen text must be quick to access, up to date, brief but linked to full additional information and contacts.

When we write for the web the text should be about 50% less than its paper equivalent. To do this we must get straight to the point, use short, informative, straightforward headlines, remove unnecessary or repetitive information, use paragraphs of about three sentences, keep sentences short, break up text with sub-headings, use illustrations wherever possible, and use surrounding white space to make the text stand out.

Home page: Our home page is the first thing that a visitor sees and it is therefore important to give a good impression so that they will want to look at the rest of our site. Here are a few basic rules for a home page:

- It is important to base the overall design on our existing logo colour scheme so that it can be easily associated with our organisation;
- The page must not be made so big that we need to scroll down to see all the content;
- The content should include a picture and three or four short paragraphs which give a basic description of who we are and what we do.

Menu structure: Before we start building our website we must list all the information that we want to provide on our website, and work out a logical structure so that visitors can easily find what they want. This will usually result in the following headings:

- Home Page-briefly who we are and what we do)

- About Us - who we are (including people and what they do)
- Our Services/Projects – a detailed account of what we do
- News - keeping visitors updated on events, programmes
- Links - for useful contacts or related sites
- Contact Us – all the possible ways of contact

Appendices

Appendix one

RJ and Media: Interview with Gro Jørgensen, Director of Information, National Mediation Service (NMS), Norway, Interviewed by Brunilda Pali.

Interviewer: How do you feel being at the same time a mediator and a journalist?

Gro Jørgensen: In my “earlier” life as a journalist my job was to get information and now my task is to give out information. I know a lot about the media, how they work, how they want the information and what makes news. This is helpful and I hope to “educate” my colleagues about this. Working with the media is not as difficult as many people believe. We all have a job to do – both journalists and mediators - and we can “help” each other if we respect and recognise our different tasks and capabilities.

Interviewer: What is RJ’S right attitude towards the media?

Gro Jørgensen: Very often I come across a sceptical attitude towards the media, a negative attitude of the type “Media is our enemy! Media is always looking for scandals! Media wants to get us! Media always writes their own stories and the journalists don’t care about the right information!” Such attitudes create a distance, a distance not very helpful for our message.

Even if there are articles which don’t tell the whole truth, articles which lead to misunderstandings, and articles which have a (too) critical view – my answer still is - that media can be useful for RJ and can help us reach our goals.

Besides that: Do we have any choice? Isn’t it our duty to talk about RJ, to inform people about what we do? We really have something to “sell” to the media – and newspapers, radio and television as we know are very interested in crime.

Through the media we get the information to the public and the politicians. I think it’s possible, in a constructive way, to cooperate with the media if we understand the way they work.

Interviewer: What have you achieved since you started working as a communication officer at the NMS?

Gro Jørgensen: One of the main goals of my organisation is to become more visible in the media. We try different ways:

Twice a year, when we have our statistics ready, I send out press releases to the media in Norway. Out of these general figures I choose what to focus on, for instant “the increasing number of violence-cases in mediation”. I send the press release to the national media (newspapers, radio and television) and prepare a uniform format for the other local MSs for them to fill out their own local figures and comments. We send these to the media on the same day, the same morning. We get back a lot of attention (articles and interviews based on our statis-

tics). The secret is to focus on something that can make news. Sometimes journalists get in touch with us afterwards and want to write a larger article on mediation, and often want to talk with parties. In Norway we have now written explicitly in our strategic communication plan that professional confidentiality should not prevent us from contacting the parties to ask them whether they are interested in doing interviews for the media. The National Mediation Service pays an agency (Meltwater News), which searches all the media web-sites and sends me via e-mail a daily overview of the articles that are published on web-sites containing the key words (like mediation and NMS) I have given them beforehand. Besides giving me information, this system also gives me the opportunity to correct serious mistakes. And what is more important I can respond to the newspaper who has published this article and give them a hint on what to write more about. When they need an idea for a new article perhaps my idea will be useful. I also send regularly a copy of our magazine to the editorial staff, hoping to give them ideas on articles.

Interviewer: What would you say about RJ organisations' caution towards the media?

Gro Jørgensen: I think every organisation has to make its own decisions on how it will react when the media wants to interview parties from the mediation. The media nowadays focuses more on the people involved, and I think most of us agree that articles are more interesting when we read about people who have had the experience rather than about statistics or expert views. We like stories. But how far can we go? We are on one hand bound by professional confidentiality in our mediator role; on the other hand we have to bring the message to other people. The best way to get people to know about mediation is by "selling" the message to them through parties who have had a good experience. I think most of the time we are more cautious than needed, but of course we must be aware of this dilemma.

Interviewer: If you had the means what would you improve in your work?

Gro Jørgensen: More financial and human resources to work on information strategies and practices.

Interviewer: I find your views and experience highly interesting and useful. Representing a RJ organisation that wants to work with the media, what is your advice for us?

Gro Jørgensen: My advice is to change your attitudes towards the media and acknowledge that media is useful for RJ. You should make a strategic plan for what you want to achieve from to media, what to do in a crisis, update your website, check your ethic guidelines, and get to know how the media work..

Oslo, February, 2009

Appendix two

SWOT Analysis -Strategic Communication Planning

Strengths	Weaknesses
We have an incredibly rich human potential involved in RJ	We have not developed strong communicative channels with the public
We deal with crime, a topic highly interesting to the media and the public.	We have not developed very good contacts with the media
We have access to a large network of experts on crime and justice, which the media appreciate	We do not have great graphic power (no good images, no good posters, etc.)
We have access to many testimonies on crime cases which the media and public are interested in.	We lack funding on communication, and a communication infrastructure in general
Opportunities	Threats
Media is a great channel for communicating our practices and our messages	RJ can be reduced to a soundbite and therefore stripped of its complexities
We have a chance to achieve systemic changes through the media	Media can abuse testimonies, privacy of clients can be threatened, etc.
We can use the media to develop a language which will help up to communicate with the public	Media might get involved in some cases which might go wrong, and that would lead to bad and harmful advertising
We have a chance to put forward a replacement discourse especially at a time when Western societies are obsessed with issues of security	The wrong involvement of media might undermine the seriyet of RJ efforts

Appendix three

Communications' Assessment

This short questionnaire will help you evaluate the situation of your organisation regarding communications' infrastructure, media and PR. Assess your own situation honestly and identify the strength and handicaps, as well as your needs and future steps. Repeat the questionnaire each year and see whether there is an improvement.

COMMUNICATIONS' INFRASTRUCTURE

1. Equipment

Mark the equipment you can use in your office:

Telephone.....
Fax machine
Computer
Printer
Internet
On-line database
TV
Photo camera.....
Video production/editing equipment.....
Slide projector
Audiocassette player/recorder.....

2. Does your organisation maintain a (frequently updated) media contacts list?

Yes..... No.....

3. Communications staff

Who is the main point of contact and media coordination in your organisation?
.....

Who in your organisation/office is responsible for writing for the media?
.....

Who in your organisation/office responsible for speaking in the media?
.....

Who in your organisation/office responsible for taking pictures dur-

ing your activities?
.....

PUBLIC RELATIONS AND MEDIA

1. Which of the following best describes your organisation's planning process for Public Relations (PR) and media activities?

a. PR and media are handled mostly without planning, on a case-by-case basis.....

b. The organisation develops a specific media and PR plan on a regular basis.....

2. Compared to other functions and priorities your organisation has, how important is public relations and media?

very important.....important.....not very important.....

3. In the past three years have you done one of the following, and how successful that action has been?

a. very successful b. somewhat successful c. not at all successful

Held a press conference.....

Mailed out a press release

Met with a newspaper editorial board

Placed an opinion piece in a newspaper

Appeared on a radio or TV talk show

Produced and/or distributed a video.....

4. Where can you get "good news stories" or case studies from?
.....

5. What are your unique strengths as an organisation¹²?
.....

6. Is there a budget specifically planned for public relations and communication?
Yes..... No.....

7. Suppose you were putting together a fundraising proposal to upgrade your organisation's communications capabilities. IN ORDER OF IMPORTANCE, what are the first three things in equipment, personnel or services you would ask for?

¹² Here a SWOT analysis would be helpful.

Appendix four

Strategic Communication Planning Template

Objective: To increase awareness of RJ courses

Audience: University students (Law and Criminology)

Framed Message: RJ is an innovative way of dealing with crimes in society. If you care for justice, then change your lenses, join our course!

Delivery methods	Description	Frequency
Channel	e.g. University	
Activities	Public lecture and discussion Awareness raising	Every academic semester
Materials	PowerPoint presentation Video/Documentary Leaflets Posters	

Appendix five

Press Release Template

Press Release	Date
---------------	------

Name and title of the person (for whose attention the release is)

Use A4 headed notepaper. Type, double spaced, with wide margins on one side of the paper. Make it fit on one page, or two at the most, and don't run sentences or paragraphs from one sheet to the next.

Heading

This should be a catchy, short title that sums up the story in a few words.

First paragraph

The first paragraph must always cover the questions Who, What, Where, When, Why.

Members of the European Forum
will gather together
in Bilbao
in June 2010
for the 10th anniversary of EFRJ

WHO
WHAT
WHERE
WHEN
WHY

Second paragraph

This should provide more information about the above.

Third paragraph / additional paragraphs

This paragraph could be a quote from someone involved. The quote can highlight the personal side of the story, or it could be a quote from a spokesperson explaining the importance of the story in strong, authoritative language.

Contact Details

Your name, title, telephone number and home or mobile phone should be included in clear, bold print. Make sure you are going to be available when you send out the press release.

Additional Information for Editors

Describe your organisation in a few words. Include your website address

Appendix six

EXAMPLE – PRESS RELEASE (RESTORATIVE JUSTICE CONSORTIUM)

RESTORATIVE JUSTICE BRINGS GOOD WILL AND PEACE 10/12/09

Few can fail to have been touched by the story of a little girl's letter to her burglar that has been widely reported this week. Amy Winterbridge's letter describing how she was "scared to death" was said to "visibly move" her burglar. Amy's mother has spoke about how the restorative justice process has been "really good for Amy" and how it has "helped her deal with it".

Peter Patrick, Chair of the Restorative Justice Consortium said: "This is a great example of how restorative justice can give a voice to those traditionally let down by the criminal justice system."

"Unfortunately restorative justice is still rarely available for victims of adult offenders with very few probation areas having the training or capacity to allow victims of crime to meet or even communicate with their offender. The Restorative Justice Consortium wants Government to make restorative justice available to all victims and offenders of crime."

"Restorative Justice should be used to bring good will and peace to many more people affected by crime."

A recent report from the Prison Reform Trust showed that over two thirds of victims have taken the chance to meet their offender when offered. Nine in ten victims of crime receive an apology through restorative justice compared with two in ten in the conventional criminal justice system. Ministry of Justice research has shown extremely high levels of victim satisfaction with their experience of restorative justice conferences.

Restorative Justice can also help reduce reoffending and lower crime. Restorative Justice Conferencing in Northern Ireland has achieved reoffending rates as low as 28.3% compared with 70.7% for offenders released from custody. Ministry of Justice research in England shows that restorative justice can be used for a wide range of very serious offences and could lower the number of crimes committed by offenders by an average 27%.

Notes to editor

1) The Restorative Justice Consortium is the national charity for restorative justice in England and Wales. Our vision is that every person affected by conflict and crime should have access to a restorative pro-

cess, in which people can work together to address and repair harm. Peter Patrick is Chair of the Restorative Justice Consortium. He was Chief Probation Officer for Oxfordshire for ten years, taking early retirement in 1996. From 1996 to 2003 he was Chair of Victim Support for Oxfordshire. He is a founding member of the Thames Valley Adult Restoration Service and sits on the Project Steering Group. He was Chair of the Local Policing Board in Oxford from 2003 to 2007. He is currently Chair of the Network for Surviving Stalking.

2) Amy's letter has been sent by West Yorkshire Police to other people convicted of crimes in attempt to reduce burglaries this Christmas. The press release from West Yorkshire Police detailing Amy's story is available at <http://www.westyorkshire.police.uk/section-item.asp?sid=12&iid=8903>

3) The Ministry of Justice research - www.justice.gov.uk/papers/pdfs/Restorative_Justice_Report.pdf

4) The Prison Reform Trust report - Making Amends: restorative youth justice in Northern Ireland

5) The research showing restorative justice to reduce post-traumatic stress is available through the Jerry Lee Centre for Experimental Criminology.

6) For further information contact the RJC office on 020 7653 1992, 07903 778 252 or visit www.restorativejustice.org.uk

Appendix seven

Summarising RJ media approach in ten tools

Tools	Description
1. <i>Strategic communication planning</i>	<p>Assess the communication infrastructure (and create a communication team and good graphic presentation)</p> <p>Define the objectives and identify the audiences</p> <p>Frame the issue, craft your message, and select the right communication channels</p>
2. <i>Understanding the media</i>	<p>Media are generally divided into print, electronic and new media</p> <p>Media rely on sources that provide newsworthy materials</p> <p>Keep track of media related work</p>
3. <i>Building media relationships</i>	<p>Develop media contacts (by using local sources, professional societies of journalism, showing attention to the media, making informal meetings and personal calls, being assessable and resourceful, and having journalists on the Board)</p> <p>Keep regular and updated media lists</p>
4. <i>Developing ethical guidelines</i>	<p>Discuss beforehand in you are willing to share information and cases with the media</p> <p>Develop agreements with the media based on ethical guidelines</p> <p>Assess requests carefully on a case by case basis</p>
5. <i>Press release and media events</i>	<p>Assess whether it is appropriate to send a</p>

press release

Format it well and make it newsworthy

Make your events media friendly by having interesting people, images, in interesting places

Hold a press conference only if really needed

6. *Giving interviews*

During all types of interviews be confident and prepared

Assess before whether you would like to participate in the interview

Make generally three important points during the whole interview

Use word images, simple language and avoid jargon

7. *Media public campaign*

Assess and identify media priorities

Understand public opinion and media coverage on your issue

Start planning the campaign by identifying the objectives

Identify audiences, choose the media, frame the issue, develop the messages, and identify the spokespersons

8. *Exploring the new media*

Be attentive and creative to use the new media opportunities

Consider having short online videos in the web and check picture sharing opportunities

Consider putting yourself and your organisation in the social network sites

Create and maintain a blog

Consider developing a social edutainment videogame for children

9. *Communication for social change*

Explore the field of education-entertainment and be ambitious about using communication for social change

Explore the soap opera opportunities to include education messages on your issue

Explore the practice of video-letters as a good opportunity for RJ

Explore theatre as a communication channel for RJ

Explore the field of arts and possible cooperation with artists

10. *Taking design seriously*

Design posters carefully thinking about the impact, illustration and information, using attractive concepts and images

Design a newsletter to be visually attractive and to have a planned and uniform graphic presentation

Design a website keeping in mind the onscreen rules of reading and engaging with text, keep them simple and visually attractive and update them regularly

Appendix eight

Designed Poster Series of EFRJ





Appendix nine

Useful resources and links

General:

Video sharing sites:

YouTube (www.youtube.com)
 Vimeo (www.vimeo.com)
 YouTube for NGOs (www.youtube.com/nonprofits)

Social network sites:

Facebook (www.facebook.com)
 Twitter (www.twitter.com)
 Bebo (www.bebo.com)
 A Small World (www.asmallworld.com)
 LinkedIn (www.linkedin.com)
 My Space (www.myspace.com)

Blog services:

Live Journal (www.livejournal.com)
 Blogster (www.blogster.com)
 Blognet (www.blognet.com)
 Blogspot (www.blogspot.com)

Photo sharing sites

Flickr (www.flickr.com)
 Picasa (www.picasa.com)
 Photobucket (www.photobucket.com)

Educational videogames websites:

Our Courts (www.ourcourts.org)
 Games for change (www.gamesforchange.org)
 Ayiti: The Cost of Life (www.costoflife.org)
 Darfur Is Dying (www.darfurisdying.com)
 Do I Have A Right? (www.ourcourts.org/flashgames/dihar) ICED-I
 can end deportation (www.icedgame.com)

Video-letters practice websites:

Video Letters (www.videoletters.net)
 Video Letters from Prison (www.videolettersfromprison.com)

Art projects websites:

Concrete, Steel & Paint project (www.concretefilm.org)

Mural Art Project (www.muralarts.org)

RJ Specific:

Blogs on restorative justice:

Dr. Howard Zehr's blog (emu.edu/blog/restorative-justice)

Sónia Sousa Pereira's blog (jusrespt.blogspot.com)

Beth Caldwell's blog (envisioningjustice.blogspot.com)

Informative websites on restorative justice:

Borbala Fellegi's website (www.fellegi.hu)

Prison Fellowship International Centre for Justice and Reconciliation website, Restorative Justice Online (www.restorativejustice.org)

European Forum for Restorative Justice (www.euforumrj.org)

Restorative Justice Consortium (www.restorativejustice.org.uk)

Films on restorative justice:

Restorative Justice Encounter Film "The wolf within"

(www.youtube.com/watch?v=A1s6wKeGLQk)

Restorative Practices and Healing Justice videos channel (www.youtube.com/user/heartspeak)

Film on "Community building and conflict resolution in local communities" (www.vimeo.com/4696350)

Victim Offender Mediation Association Videography section (www.voma.org/videography.shtml)

Facebook groups for restorative justice:

Mediators beyond borders (www.facebook.com)

Restorative justice (www.facebook.com)

Restorative justice online (www.facebook.com)

Social Support for Restorative Justice (www.facebook.com)

Well designed RJ newsletters:

Justicia Para Crecer (Spanish) (www.justiciaparacreer.org)

OPP OG AVGJORT (Norwegian) (www.konfliktraadet.no)

Edutainment RJ site:

RJ City Project (www.rjcity.org)

Public Secrets (vectors.usc.edu/issues/4/publicsecrets)

Audio:

RJ Australian Talk Show (www.iirp.org/rj_rjonabc.php)

Other media resources:

Dart Center for Journalism and Trauma (www.dartcenter.org)

MediaTrust (www.mediatrust.org)

Communications Leadership Institute (www.spinproject.org)

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BBC Media Toolkit, by BBC Radio Suffolk and Media Trust, at : www.savo-elearning.org

Managing the Media: A Guide for Activists, by Carol Fennelly, 2001.

A Media Relations Handbook for Non-Governmental Organizations, by Sarah Silver. A publication of the Independent Journalism Foundation (IJF), produced in this English edition by the Media Diversity Institute (MDI), with the support of the European Community. New York/London, 2003.

Whose Media? Our Media: Strategic Communications Tools to Reform, Reclaim, and Revolutionize the Media. A publication of the SPIN Project, edited by Isobel White

Guideline "Dealing with the Media", by Astrid Rubbens, Victim Support Flanders-Belgium and Irene Staat, Victim Support the Netherlands, European Forum for Victim Services, 2007.

U.S. Department of Justice, Office of Justice Programs, National Institute of Justice webpage, Restorative Justice' Media and Marketing sections : www.ojp.usdoj.gov/nij/topics/courts/restorative-justice/marketing-media

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