

Promoting Media Plurality, Balance and Literacy in Central Asia

PART A: METHODOLOGY

1.0. Executive summary

The project comprises a set of innovative, mutually supporting interventions which will give audiences in Central Asia better access to reliable information; greater insight into the local media landscape; and credible alternatives to tendentious Russian-language programming. For this contract, Albany Associates International, a British strategic communications agency with extensive experience in delivering innovative soft power programmes, will partner with IREX Europe, a Lyon-based NGO which works to improve the quality of education; strengthen independent media; and foster pluralistic civil society development. Both organisations have an exceptional track record in media development in the former Soviet Union (including Central Asia) which will be reinforced by local partnerships with key players such as Internews Kazakhstan, the Media Development Centre in Bishkek and the American University of Central Asia.

The project design responds to the three strands of work described in the Statement of Requirements. Firstly, it will increase and enhance the range of sources used by domestic journalists reporting on global issues by introducing the skills for debunking or exposing agenda-driven propaganda into the Central Asian media space. This methodology pioneered by StopFake in Ukraine and StopFals in Moldova will be channelled through selected partners in Kazakhstan, Kyrgyzstan and Tajikistan (led by the Media Development Centre) who will create a training resource which is sustainable and sector-specific. The programme will be made available online to stakeholders in Uzbekistan and Turkmenistan and actively promoted via social media.

Secondly, the project will build on a 2013 FCO-funded initiative to develop a bilingual (Russian/Kyrgyz) drama series which has the potential to address issues affecting audiences across Central Asia. Experts will work with the Kyrgyz production partners to develop the storylines and the scripts for the drama as well as offering training and consultancy to build the necessary technical skills and workflow. The production will act as a “proof of concept” for the Russian-language Content Factory, proposed by the European Endowment for Democracy (EED) in its 2015 report, by demonstrating how a high-quality entertainments programme can challenge agenda-driven narratives, overturn stereotypes and encourage audiences to re-evaluate entrenched attitudes.

Broadcast initially on OTRK, Kyrgyzstan’s public service broadcaster, the drama will tackle social issues ranging from radicalisation and ethnic tensions to the generation gap and Russian influences. It will feature characters from across the region and some segments will be shot in neighbouring countries, thereby assuring its wider resonance. The programme will also be linked to social media platforms and existing TV talk-shows which will encourage a discussion of the issues raised. Based on existing agreements and a fully developed pilot, this initiative will be able to hit the ground running and achieve ambitious production and distribution targets during the project lifecycle. Through the agency of Internews Kazakhstan and the Asia-Pacific Broadcasting Union (which represents the national broadcasters in all five countries), regional rebroadcasting and DVD distribution deals will be secured.

Thirdly, the two components described above will feed into a media literacy programme for journalists and citizens which will be supported by the American University of Central Asia and widely promoted across the region. Synergies will include (1) youth focus groups for the drama which will highlight public service values and the media’s role in promoting tolerance and understanding; and (2) educational content developed by the StopFake/StopFals initiatives which will draw on examples of agenda-driven content from across the region. These activities will both involve young people in a discussion of media ethics and create the building blocks for a curriculum which is region-specific. Local libraries will act as conduits for the curriculum – an approach developed and successfully implemented by IREX Europe in Moldova and via its network partner IREX, in Ukraine.

The project partners and their local affiliates recognise the considerable challenges of operating in Central Asia and activities will reflect a strict Duty of Care policy towards local contributors and beneficiaries (particularly in Uzbekistan and Turkmenistan). The project is primarily geared towards developing sustainable outputs which will enrich the local media landscape and demonstrate that there are viable mechanisms for addressing social issues and reaching a wide audience. In this regard, it is worth noting that the majority of people in Central Asian countries consume drama productions on DVD and, therefore, the ability to tap into this market will play a vital role in enhancing the project’s impact and outreach.

2.0. Understanding of the context

With the exception of Kyrgyzstan, the Central Asian states continue to languish at the bottom of world press freedom leagues (e.g. RSF) whilst their leaders remain apparently impervious to international criticism. The authorities have often used national security as an excuse for cracking down on free speech and independent journalism. Blocking Internet sites is a common measure for “protecting” citizens from outside influences whilst outspoken journalists have been threatened, imprisoned and, in many cases, forced to flee abroad.

Consequently, journalists in all five countries practise self-censorship to a greater or lesser degree whilst the culture of investigative journalism is almost non-existent. “Parquet” or “protocol” reporting is widespread with journalists drawing all their information from press releases or press conferences without seeking additional sources. Coverage of international events is generally poor. Media practitioners often plagiarise Russian-language media and knowledge of the conflict in Ukraine, for example, is entirely based on the Russian version of events. As a result of state-sponsored repression and the parlous state of the industry, there is a predominance of light entertainments programming across the region (particularly in Uzbekistan and Tajikistan) whilst audiences gravitate towards foreign channels (particularly Russian) which provide better-quality outputs and an element of escapism. Levels of media literacy are universally low with audiences choosing to believe what they want to believe and having little awareness of the role or responsibilities of the media in a democratic society.

The media sector in Kazakhstan has been hard hit by the economic downturn and the sharp devaluation of the tenge. Advertising has declined by a third and many outlets (particularly Russian-language publications) have been forced to shut down. In addition, the escalation of conflicts worldwide has prompted the Kazakh authorities to introduce new legislation which tightens controls over freedom of speech and promotes an atmosphere of fear within the media sector. Public media limit themselves to praising the authorities whilst issues relating to national security, public protests, the President’s family and the conflict between Ukraine and Russia are virtually taboo.

In neighbouring Kyrgyzstan, the situation regarding freedom of speech is significantly better – although the republic is reliant on Kazakhstan for its Internet connection and, therefore, has no access to websites blocked by Astana. News programming dominates broadcast media and, whilst standards are generally high, journalists tend to avoid topics such as inter-ethnic conflict, radicalisation and youth disaffection. Also, Kyrgyzstan’s entry into the Eurasian Economic Union has initiated a process of legislative harmonisation with Russia and draft laws aimed at banning “gay propaganda” and placing severe limitations on NGO activity mirror their Russian models. International news bulletins draw heavily on Russian sources, largely because of the language barrier and budgetary constraints.

The failed September 2015 coup d’état in Tajikistan triggered a crackdown on dissent and the national security services now maintain total surveillance over almost all media practitioners. However, according to the IREX Media Sustainability Index for 2016, “the public is indifferent to violations of freedom of speech. Whilst [some] believe that a free media is very important for society, [others] believe that the media complicate the situation and libel the government.” Schedules are dominated by entertainments programmes: on state televisions they comprise 70-75% of airtime. Social media have become the main source of news for many but observers have noticed a growth in radical Islamic narratives on popular Tajik-language web platforms.

The death of Uzbekistan’s hardline president, Islam Karimov, in September 2016 has yet to impact on media freedoms in the republic but it seems unlikely that his successor will roll back the intense censorship and repression which have dominated the media sector since the Andijan massacre of 2005. Internet remains the least controlled medium and Uzbek audiences access blocked sites through social media and proxy servers. There is, however, an unofficial ban on the retransmission of foreign broadcasters – including some Russian channels. Journalists have to be careful when taking material from foreign websites but, nevertheless, popular websites such as Kun.uz and Daryo.uz translate articles from Russian and republish them as their own.

The media environment in Turkmenistan remains one of the bleakest in the world. All media is state-owned and all information is channelled through the state-owned news agency, Turkmen Dowlet Habarlary. The majority of programmes are devoted to praising President Gurbanguly Berdimukammedov and his achievements. Key social media sites (Facebook, Twitter, YouTube) are often blocked and, according to Privacy International, Turkmenistan has purchased sophisticated surveillance technology to monitor the activities (including Skype conversations) of journalists living both inside the country and abroad. Like their Uzbek counterparts, Turkmen journalists will not take part in internationally-funded projects unless they have official permission to do so.

3.0. Ability to identify and engage key stakeholders

The project recognises the work carried out by other international and local organisations in related fields. As well as providing the project with the foundations for future development, these initiatives demonstrate the challenges and opportunities inherent in engaging with local stakeholders.

Kazakhstan: Of particular interest in the context of the proposed project activities are a range of training courses on media literacy carried out by UNESCO in 2016. Experts provided training in media and information literacy to staff at libraries in 13 regions – an experience which will shape and inform Objective 3 of the CSSF initiative. Engagement with local journalists in

Kazakhstan will be facilitated by Internews, which has a 21-year track record in the country and has been successful in developing ethical skills as well as raising production standards.

Uzbekistan: Whilst media interventions in Uzbekistan have been limited by government controls and the reluctance of journalists to participate, agencies such as UNESCO have been given permission to focus on “soft” topics such as environmental journalism and climate change. These projects show that there is some room for engagement in areas which do not encroach on politics or national security (neither of which are implicit in any of the outputs proposed in this document). The partners also hope to develop links with the National Association of Electronic Media (NAESMI) which facilitates programme exchange amongst its 24 members.

Kyrgyzstan: Previous projects implemented by agencies such as Internews, BBC Media Action and IWPR demonstrate significant potential for engaging with local media. Focus areas have included human rights, civic journalism, coverage of women and children and support for the development of the public service broadcaster, OTRK. The senior management of OTRK remains strongly committed to the proposed drama production whilst the production partner, Aitysh Film, has the human and technical resources to ensure high quality standards and, therefore, significant take-up across the region.

Turkmenistan: The partners have consulted extensively with BBC Media Action and Deutsche Welle, the only two organisations to have worked extensively in country (2009-2012). It is clear that direct engagement with Turkmen media is only possible with government approval which can take years to secure and which places unacceptable limitations on promoting the values embraced by this project. In addition, surveillance operations and the fear of reprisals mean that individuals will refuse to engage in anything but the most anodyne activities. E-learning, however, has some traction – as demonstrated by a USAID-funded project implemented by IREX Europe’s network partner, IREX, which trained nearly 3,000 students and staff from higher education institutions (2009-14).

Tajikistan: The OSCE has run a number of training workshops for young journalists on the role of independent, pluralistic and professional media in Tajikistan whilst Internews has been active in this field for nearly two decades. Several private stations such as Poitakht TV in Dushanbe and the Asia TV and Radio Company in Khojand are willing to engage with internationally-funded projects and, whilst their technical resources are poor, they have sizeable audiences. These broadcasters are represented by the National Association of Independent Mass Media (NANSMIT) which is a regular partner in donor-funded capacity-building projects and has a strong distribution network.

The project partners also recognise the vital role of the British Embassies in the target countries in terms of reinforcing linkages with other international actors and securing the buy-in of government stakeholders. It was notable for example that BBC Media Action’s long-term intervention in Turkmenistan was only made possible by the good offices of the Embassy in Ashgabat which negotiated approvals from the Turkmen government and assured the project high-level engagement with key stakeholders. The FCO-funded component of the BBC project was successful in developing a new media law which was adopted by the Turkmen Parliament in January 2013.

The change in leadership in Uzbekistan offers an opportunity for renewed engagement with Tashkent. As noted above, there has, as yet, been no sign of a thaw in hardline attitudes to independent media but the new government may be eager to demonstrate a willingness to engage with the international community as it attempts to establish its position on the world stage. The project partners are aware of an increasingly pro-Russian stance in Kyrgyzstan and an unwillingness amongst Kazakh officials to antagonise their powerful northern neighbour. However, there is a growing realisation across the region that media audiences have abandoned local outlets in favour of foreign channels and, consequently, there is a growing desire to woo them back.

4.0. Approach

The proposed activities will work towards the desired outcome of creating space for alternative viewpoints and building resilience to external disinformation, by improving audiences' choice and access to reliable information in the Russian language. They will focus on developing credible local outputs which have the same high production standards as programming produced by Russian media but which present an alternative narrative; reflect audience needs; and stimulate constructive debate.

The project comprises three distinct strands of work which respond to the outputs described in the Statement of Requirements. These strands are interlinked through mutually supporting activities which will ensure a homogenous approach, a strong element of sustainability and good value for money. They will also test assumptions regarding local audiences and media consumption, including the potential impact of non-news programming and content exchange as proposed by the EED report. This will help to enrich and inform FCO intervention strategies across the region.

4.1. Activities under Objective 1

Anticipated results

- Partner organisations in Kazakhstan, Kyrgyzstan and Tajikistan gain the capacity to train media practitioners in critical-thinking and fact-checking skills
- Journalists across Central Asia employ the debunking techniques pioneered in Ukraine and Moldova and join the growing community of media professionals in the FSU seeking to combat disinformation tactics

The project will “increase the range of sources used by domestic journalists reporting on global issues, by exploring opportunities for and barriers to access”. This will be achieved by developing critical thinking and fact-checking skills within the local media community with a view to improving the quality of material which is derived from international – including Russian-language – sources. As noted in Section 2.0, plagiarism is widespread and there is little apparent ability to differentiate between credible platforms and those which subscribe to an ideological or nationalistic agenda. The proposed activities will seek to reverse this trend.

In the aftermath of the Russian annexation of Crimea and the onset of hostilities in Eastern Ukraine, a group of Ukrainian academics and journalists established www.stopfake.org which aims to debunk disinformation and counter propaganda emanating from Kremlin-sponsored media outlets. StopFake has built up a significant following across the former Soviet Union (including Russia) and publishes credible exposés of deliberate fabrications on a daily basis. The programme has inspired StopFals in Moldova, a 24-month media campaign which seeks to inform citizens about misinformation and to help them identify the false information disseminated by the media and through social websites.

The project will deploy experts from both these initiatives with the aim of introducing related skills and techniques into the Central Asian media community. Based on a handbook already produced by StopFake, these experts will develop a training programme which reflects the realities of the local media environment. It will include modules on verifying information, photographs and audiovisual reports by accessing multiple sources and applying due diligence. It will also consider ways of mobilising the growing community of citizen journalists who fight running battles with Kremlin-sponsored trolls on the Internet.

The programme will benefit from the experience of IREX Europe which hosted a similar initiative in April 2016 and from the input of Internews Kazakhstan and the Media Development Centre in Bishkek. These partners will then identify at least one organisation in each country (with the exception of Turkmenistan and, in all likelihood, of Uzbekistan) which can act as a multiplier and conduit for related training. These beneficiaries will receive a body of training materials and resources as well as a training methodology and bespoke social media platforms which serve to link practitioners.

Individuals in each organisation will then take part in a Training of Trainers course delivered by Ukrainian and Moldovan specialists. This course will focus on building the skills associated with debunking politically-motivated misinformation and on developing the design and evaluation framework for training workshops. An online course capturing the main learning points will be another output of this process, thereby enabling beneficiaries in Turkmenistan and Uzbekistan to access the training materials. The e-learning materials will be promoted through social media platforms which remain unblocked in the target countries.

Finally, three workshops will be held in Kazakhstan, Kyrgyzstan and Tajikistan for local journalists covering international affairs (particularly those in the wider FSU region). These workshops will provide an opportunity for the local trainers to apply theory to practice and also to assess the buy-in and interest of local media communities. One of these workshops may be linked with the Central Asia Media Forum hosted by the Asia-Pacific Broadcasting Union, which brings together practitioners from across the region. The workshop content will subsequently be adapted to reflect feedback from participants. The

programme will also have the effect of forging links between Central Asian journalists and the wider community of Russian-language media which are committed to countering

Kremlin-sponsored propaganda (e.g. Meduza, Delphi, Hromadske TV, TV7 in Moldova and regional TV stations in Eastern Ukraine). It is anticipated that, in time, these outlets will be interested in extending their coverage to Central Asia and identifying correspondents on the ground.

4.2. Activities under Objective 2

Anticipated results

- Improved awareness of the challenges faced by specific identity groups in Central Asia
- Measurable shift in entrenched attitudes towards issues addressed by the drama series
- Influence of foreign television channels is mitigated by high-quality local programming
- Enhanced technical and commercial capacity in the local media industry to develop and produce socially responsible drama

The initiative will build the “technical and commercial capacity of local, including grassroots, media to develop non-news programming which engages audiences on topical issues, stimulates discussion amongst local audiences and supports media literacy programmes”. Under this objective, the project partners have decided to implement a single programming initiative in order to:

- Demonstrate the value of high-quality “edutainment” programming which reaches a wide audience and has potential to secure regional distribution agreements;
- Develop a model for the commercial sponsorship of content which combines mass appeal with public service values;
- Establish a gold standard to which other broadcasters and internationally-funded initiatives can aspire.

Due to the relatively short timeframe for this initiative (18 months), the project partners have decided against adopting a more generic approach which would take time to gain traction or result in concrete outputs. Thanks to the work of previous development projects, there is widespread awareness of successful formats which enjoy large audiences in Europe and the Russian-speaking world. What is lacking are concrete examples of how these formats can be adapted for Central Asia against the backdrop of the region’s professional and political constraints.

Therefore, the partners propose developing and producing two 12-episode seasons of “The Family”, a Kyrgyz drama which was developed in 2013 with seed funding from the FCO (through the Human Rights & Democracy Fund). Attempts to secure follow-up funding have been frustrated but the production company, Aitysh Film, and the primary broadcaster, OTRK, remain committed to bringing the project to fruition. They believe that “The Family” has exceptional potential to promote tolerance, equality and respect for diversity not just in Kyrgyzstan but across the wider region. A 2012 audience survey commissioned by Internews for OTRK put “family drama” at the top of the audience’s wish-list.

The project is based on the premise that TV drama can influence public opinion and change attitudes across all sectors of society. It can address a wide range of social problems; it can also present possible solutions. This is achieved by dramatizing the dilemmas of believable characters with whom the audience can identify. Across Central Asia, there is vast potential for using TV drama to tackle issues which are rarely covered in mainstream media. Many of these topics are highly sensitive, even taboo, and yet they have created dangerous fault-lines within society – between the older and younger generations; between majority and minority groups; between urban and rural populations.

Over the first three months of the project, experts from Albany and IREX Europe will run a series of script-writing workshops aimed at developing the storylines and messages for the drama. Themes will be selected through close collaboration with civil society organisations and their treatment will be explored through focus groups. The development phase will place the emphasis on creating a credible environment in which the on-screen protagonists seek to overcome familiar challenges. The fictional world will be further developed and enhanced online, thereby establishing additional vehicles for engagement.

The drama will be produced by Aitysh Film, a Bishkek-based production company which brings together some of the top names in the local film and TV industry, including director Farhad Bekmanbetov who was appointed Kyrgyzstan’s Deputy Minister for Media and Culture in September 2016. Working under the mentorship of UK producers with a long track record in TV drama, the crew will film each episode in two languages (Kyrgyz and Russian) with a view to boosting the potential for regional distribution.

The training and mentoring cycle will ensure the highest possible production standards. It will also equip online producers with the skills to interact effectively with social media users, drive debate and facilitate a change in attitudes or beliefs which can then be translated to the physical arena. In addition, the editors of TV talk-shows (at OTRK and other channels) will be

encouraged to address the target issues in editions of their programmes which come in the wake of key twists in the plot. This consultancy will be offered to rebroadcasters across the region.

The episodes will first be broadcast in both languages on OTRK which has national coverage in Kyrgyzstan and which, although it trails behind the commercial stations in Bishkek, is the most-watched station in the regions. The implementation team will then draw on the networks of Internews Kazakhstan and the Asia-Pacific Broadcasting Union to secure rebroadcasting and/or DVD distribution deals in all five Central Asian countries. Other distribution partners may include organisations such as the National Association of Electronic Media in Uzbekistan and the National Association of Television and Radio Broadcasters of Kazakhstan which have a shared interest in providing their members with high-quality content.

The issue of language will be a key factor in regional distribution efforts. As well as being spoken by around six million ethnic Russians and Ukrainians in Central Asia (4.4 million in Kazakhstan and 1.6 million in Uzbekistan), Russian is the de facto lingua franca in the region. Kazakhstan and Uzbekistan have a significant number of Russian-language broadcasters. In addition, Kazakhs are able to understand Kyrgyz and will, therefore, watch the Kyrgyz-language version both on TV and on DVD. Turkmen state television is highly unlikely to broadcast either version but Turkmen citizens have access to other Central Asian channels via satellite and understand both Kyrgyz and Russian. They are also active consumers of drama on DVD.

The project will develop a programme model which can be produced at an affordable cost and which could act as a blueprint for sustainable edutainment in the region. Discussions with advertising and marketing specialists in Bishkek indicate that a successful TV drama on the national channel has very strong potential to attract external funding from commercial sponsors. There is also a perceived appetite amongst local businesses to identify new opportunities for awareness-raising and product placement and it is considered that the TV drama could respond to this need without compromising its public service ethos.

4.3. Activities under Objective 3

Anticipated results

- Local institutions gain the capacity and resources to deliver media literacy programmes in Central Asia
- Audiences are better able to recognise manipulative programming and question politically-motivated content
- Journalists and young people gain enhanced critical thinking and media literacy skills through exposure to and discussion with the actors directly involved in media content production

The development and roll-out of the TV drama will include a series of focus groups with young people and media professionals. The aim of the focus groups will be to test assumptions made in the drama and measure its impact but they will also promote the public service values which are inherent in this format. This activity will form a key component of the initiative to “promote media literacy amongst journalists and young people by engaging with educational establishments and creating region-specific educational resources”.

Led by the American University of Central Asia in Bishkek and Internews Kazakhstan, this initiative will be aimed principally at developing a curriculum which can be rolled out across the region, both on- and offline. The content of these teaching and learning resources will be based on internationally accepted interpretations of the role and responsibilities of media in a democratic society. They will also be enriched by examples of good and bad practice from across the wider FSU region as well as key elements of the StopFake/StopFals methodology promoted under Objective 1. This approach will encourage citizens to question agenda-driven content and understand when information is being manipulated for political and/or ideological purposes.

It is highly unlikely that, during the project lifecycle, the curriculum will be endorsed or rolled out by Ministries of Education in any of the target countries. The aim, therefore, will be to make local language versions of the teaching programme available as an online resource as well as to develop a network of institutions which have the potential to act as conduits for these outputs. In the first instance, these institutions are likely to include journalism faculties, media development centres, journalism associations and human rights defenders.

In both Moldova and Ukraine, IREX and IREX Europe have worked with librarians, training them in related skills and then helping them to run media literacy workshops and activities in their local communities. Libraries are the ideal partner in Central Asia as they often function as local community centres, and are linked and networked by national associations. In recent years, local and international organisations have built the capacity of libraries to realise their potential as centres for community learning (EIFL is a good example: <http://www.eifl.net/page/about>).

Consequently, IREX Europe will adapt its Media Literacy Training Manual for use across the region and deliver Training of Trainers courses for librarians in those countries which are willing to engage with the programme. It may be possible to launch a scaled-down version of the curriculum in collaboration with the Institute for Democracy and Human Rights in Turkmenistan which enjoys good relations with some educational establishments in the country and, thanks to the

patronage of President Berdymukhammedov, has significant leverage. The IDHR has a mandate to demonstrate Turkmenistan’s declared commitment to democratic values and may, therefore, be motivated to embrace this opportunity.

4.5. Innovation and creativity

The project will give media practitioners the chance to push back the boundaries and embrace innovation. Media outlets rarely get the opportunity to experiment with new formats and test them with local audiences. In this respect, the project will provide unique insight into the resonance and impact of socially responsible drama as well as its potential to stimulate discussion on multiple platforms. The drama will take its cue from public service programming models which can be replicated by media outlets across the region. It will present controversial issues from a fresh angle and, through the decisions made by the protagonists, seek effective solutions.

The regional scope of the series presents challenges as well as significant benefits. Storylines will include characters from different countries or ethnic groups and characters who travel to other parts of the region in order to improve their situation. However, technical and logistical overheads will be kept to a minimum – for example, the interaction between two characters could be portrayed exclusively via Skype. In addition, the drama’s online presence (e.g. social media accounts for the leading roles) will help to extend and enrich the fictional world as well as providing additional opportunities for engagement.

One storytelling device which will be considered is the technique pioneered by the highly-successful US drama, “The Affair” which presents the same events through the eyes of different protagonists. The Kyrgyz series could use this approach to capture perspectives from opposing sides of ethnic or social divides, thereby dramatizing conflicting perceptions of the target issues. It is anticipated that this could be particularly effective in terms of encouraging viewers to re-evaluate their attitudes as well as promoting tolerance for alternative points of view.

The training and educational programmes will be built around region-specific approaches (e.g. StopFake/StopFals) and based on easily accessible technology (e.g. WordPress e-learning platforms). They will also make allowances for the limitations and constraints of certain countries: it is proposed, for example, to produce a “lite” version of the media literacy programme for Turkmenistan which would reference international best practice and norms but would avoid any reference to local media activity or the pressures faced by local journalists. In addition, the project will focus on developing local capacity to deliver these training programmes, thereby delivering impact on an institutional rather than just an individual level.

4.6. Implementation Timeline

MONTH	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Project and office set-up	x																	
Outreach to local partners	x	x	x															
Developing media literacy resources		x	x	x	x													
Developing fact-checking resources		x	x	x	x													
Building online learning platforms				x	x													
Training of trainers (StopFake)					x	x												
Training workshops (StopFake)										x	x				x	x		
Script-development workshops		x	x															
Focus groups			x							x							x	
Developing social media platforms				x	x	x												
Training for production crew		x	x	x														
Production of Season One of “The Family”				x	x	x												
Broadcast of Season One							x	x										
Regional distribution and rebroadcasting									x	x	x							
Mentoring of linked talk-shows							x	x	x	x	x							
Production of Season Two										x	x	x						
Broadcast of Season Two													x	x				
Regional distribution and rebroadcasting															x	x	x	