




University of
Nottingham
Rights Lab



Honour Based Abuse and Forced Marriage: Media Engagement Toolkit

A stylized illustration of a diverse group of ten people of various ethnicities and ages, standing in a line. They are wearing different styles of clothing, including a red dress, a blue jacket, a green top, a grey jacket, a yellow top, a dark blue jacket, a green top, a blue hijab, a yellow jacket, and a grey coat with a pink hat. A white rectangular box with a purple border is overlaid on the group, containing the text 'Engage the media for change'.

Engage the media
for change

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This toolkit would not have been possible without the input, support and expertise of lived experience experts from Karma Nirvana's Survivor Ambassador Panel. We deeply appreciate your trust, confidence, and collaboration.

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Part 1: Do I want to engage?

As a survivor advocate you might want to engage with the media to talk about different components of honour-based abuse (HBA): to inform the public about what HBA is; to give people a better idea of who it happens to and why; to combat stereotypes and assumptions; or to advocate on a particular issue (for example the need for a statutory definition or specialist service provision). Representatives from the media and journalists might also reach out to you for commentary on a recent incident or current HBA-related campaign.

This resource has been developed to support you in your decision regarding if and how you might want to engage in media interviews and/or other activities with the media. These questions might help you decide if the invitation for engagement you have received is something that you want to do, as well as help you think through the circumstances and conditions under which you would like to talk to the media about HBA.

This resource has been produced in collaboration with lived experience experts from Karma Nirvana's Survivor Ambassador Panel.



There are a range of different types of media formats you might want to use to carry out your HBA advocacy. This can include 1:1 interviews with journalists from newspapers, magazines, television and/or radio news; writing your own opinion pieces or commentary; or being approached to be part of documentaries on HBA.

To help you work through different types of media, including how they operate and the potential pros and cons of engagement, you might like to consult the 'Media Map' in Appendix 1.

Guiding Principles

This is your decision: just because you have agreed to do something in the first instance, does not mean you have to follow through if you change your mind. Step back at any time if it feels too much.

Safety is key: ensure that the opportunity feels safe and that you are in a physical, emotional, and mental environment to engage and share.

Get support: you don't have to engage with the media alone. HBA organisations and their media officers can help you in your decision to engage and provide support through the process.

Something to consider:

Once your story is published – in whatever format – it will likely exist online for the foreseeable future. There is also the possibility that the story, and your experience, will be picked up by other news outlets and shared via social media. Once your story is out there, you might have little control over how it is disseminated, who reads it, and who comments on it.

It is vital that you only share information you are comfortable sharing and that is safe to share should the piece be disseminated beyond the initial opportunity presented to you.



In what capacity might I engage?

1 As a **survivor**

You may be asked to draw on your own experience of HBA. This could be reflecting on your own experience to provide comment on a recent case of HBA in the news, or it could even be a request for you to talk about your experience in more depth as an example of HBA and its impact.

2 As an **advocate**

For an organisation, such as a charity, who may wish to name you as an ambassador for their organisation on their website or at events. You might be called upon to speak to the media to promote their fundraising or policy campaign work.

3 As an **expert**

You might be invited to speak to the media about what HBA is: what it looks like, who it happens to, where it happens and its features. This may or may not include drawing from your own lived experience, commenting on potential changes in UK law and services, or new data and research emerging on the subject.



Making an informed decision

Each opportunity to engage with the media will be different and you might find it helpful to consult this checklist for each offer that comes your way.

To help you decide if you want to take up a particular media opportunity, this resource offers questions for self-reflection to ensure that you are in the right physical, emotional, and mental environment for engagement, as well as having adequate resources to engage. These questions will also help you work out how you might want to engage – the kind of opportunities you want to say yes to, the kind of information you are willing to share, and issues of privacy.

This will include questions on:

- Safety considerations
- Boundaries and values
- Resources required
- Privacy

If, after answering questions in Part 1 you feel like you want to take part in media advocacy, Part 2 will give you some practical advice to help you understand the media opportunity and decide if it is the right fit for you. It includes some questions you can ask journalists to make sure the opportunity is in line with your values and boundaries.



Safety

Your physical, emotional, and mental safety and wellbeing is the most important priority when deciding whether to participate in media advocacy. The following questions should help you reflect on if you feel safe to take part in your media opportunity.

1. Am I in a physically safe environment to take part in this engagement?
2. Would my decision to take part put me at risk of harm? Are there ongoing risks from current or previous perpetrators? (Perpetrators could be family members, partners/ex-partners, and community members).
3. Am I in a good mental and emotional place to engage with the media?
4. Does the opportunity require me to talk about my own experience, and how might talking about that impact me during and after interview?
5. Have I given myself enough time to think about the physical, mental, and/or emotional repercussions that might arise from engaging with the media?
6. How can I and others mitigate the potential risks of engaging?
7. How will I and others remember the safety measures I want in place?

Boundaries and values

It can be challenging to work out what we feel safe and comfortable sharing, with whom and in what way, and this can change over time, in different contexts, and depending on personal circumstances. To limit the possibility of finding yourself in a situation you are uncomfortable with, it is important to think through your boundaries and core values before deciding if any engagement with the media should take place.

The following questions might help you reflect on what your boundaries and values for engaging with the media might be:

1. What are my reasons for wanting to engage with the media? Do I really want to engage, or am I feeling like I “should” do so?
2. In what capacity am I willing to engage with the media? As a survivor? As a subject expert? As an organisational representative?
3. Am I prepared to share my experience with others? What parts of my experience am I willing to share?
4. What would I not be comfortable sharing?
5. Do I want to be identifiable? Do I want to remain anonymous? Are there parts of my experience that would reveal my identity even if I was anonymous?
6. In what formats am I willing to share my experience? Print, video, or audio?

7. What are my core values in talking to the media? What key messages do I want to get across and do I feel clear about the potential limitations of using the media?
8. Is media engagement right for me and are there other ways I might want to advocate, or share lived experience perspectives?
9. Who am I comfortable being interviewed by?
10. How much time am I willing to give to media advocacy?
11. What measures need to be in place for me to be comfortable engaging in media advocacy or giving a media interview? What assurances do I need?
12. How will I ensure my personal boundaries are upheld?
13. Are there any potential legal consequences I need to think about?

It is important to remember that your boundaries and values can and will shift over time and depend on the context you are in, as well as the context of the media opportunity. For example, you might be willing to share more details of your experience in certain situations and for certain audiences but want to limit the amount you share or how you share it in other situations. You might want to use these questions to reflect on your boundaries at regular intervals.

Resources

1. What support network have I got around me?
2. Do I have someone to talk to about media advocacy?
3. Do I have someone to talk through this opportunity with?
4. What resources do I need for support post-interview, and do I have access to them?
5. What resources can I consult before deciding whether media advocacy is right for me?
6. What safeguarding measures might I need, and do I have access to them?

Privacy

1. Do I feel safe to give an interview? Does the opportunity feel safe?
2. What level of anonymity do I need?
3. Am I comfortable with other people reading or hearing about my experiences?
4. Have I considered how engagement might impact me and the people in my life?
5. Once a news story is published it can be picked up by other news outlets and on social media. Am I comfortable with the possible dissemination of my experience beyond the proposed opportunity?

Part 2: Practical steps to engagement

After answering questions in Part 1, you may feel media advocacy is not right thing for you at this time. That's totally okay! Your physical safety and emotional wellbeing should always come first and you should never feel pressured to share any experiences unless you really want to.

If you feel you want to share your experiences but don't wish to do so through the media, there are many other ways to achieve social change with lived expertise.

See 'Many ways to share' in the Appendix 4 for more ideas.

If you do decide you want to take part in media advocacy, Part 2 provides some questions that you will want answered, as well as information and assurances you can ask for upfront. These will help you decide whether a media opportunity is the right one for you.

Advocating for yourself and asking these questions can feel difficult or a bit intimidating, and some journalists may be pushy. We would advise you work with a trustworthy charity such as Karma Nirvana who have safeguarding experience to support you through this process. They might ask these questions on your behalf, have prior relationships with trusted journalists, and be able to chase outlets on any promises made.

This section will include:

- What to do when a journalist contacts you.
- Understanding media timelines and angle.
- Communicating your boundaries and getting agreements up front.
- Getting support from media outlets.
- What corroboration means and questions you can ask about it.



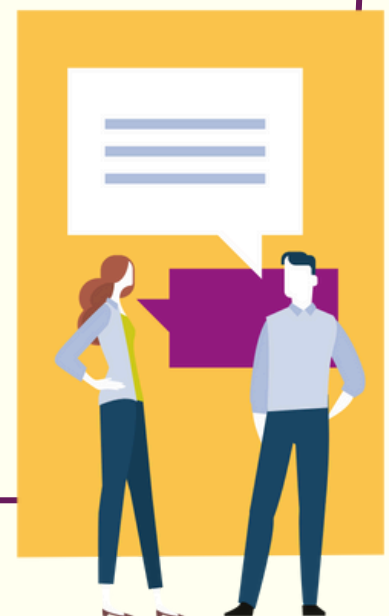
What to do when a journalist contacts you

Journalists may approach you directly to speak about honour-based abuse. They may contact you through social media, through a mutual contact or at a place where you are receiving support. Here are easy steps to help you manage this.

- 1 Do not start answering questions right away, even if they are in a rush. Thank them for the opportunity and say you need to be allowed time to decide.
- 2 Get their contact details and ask them when they need to hear back from you.
- 3 Use the questions in Part 2 or say you would like interviews to be arranged by a charity like Karma Nirvana who can ask these questions on your behalf.
- 4 Ask them to follow up the request by email so you have it in writing.

If a charity contacts you for a media interview

- 1 Say you will need time to decide and thank them for the opportunity. Even if a charity is helping you, you should never feel pressure to take part.
- 2 The charity person who is in contact with the media can ask the questions in Part 2 on your behalf. This way you can make an informed choice.
- 3 Check your values align the charity's by asking the following questions:
 - How does the charity talk about honour-based abuse and those impacted?
 - In what capacity would I be interviewed?
 - As a survivor with experience, as someone the charity supports, as an expert or a campaigner?
 - Does the charity have key messages they want me to use?
 - Can I shape this opportunity and say things I wish to mention?
 - What topics or words does the charity want me to avoid using?



Understanding media timelines and angle

These questions will help you understand the journalist's timeline and angle:

1. When is your deadline?
2. Why are you covering this story now? E.g. a new police report or charity data?
3. What is it that you wish to know by interviewing me? What sort of questions would you be asking?
4. What does this interview involve, how long would it last?
5. Are you looking for a few quotes or to create an in-depth account?
6. Who else are you interviewing?
7. When do you expect the piece to go out?

If this is for a TV, or radio story:

1. Will it be a 'live' interview or a 'pre-recorded' interview? If it's a live interview, you can request to do a pre-recorded interview if that feels more comfortable
2. What is the name of the presenter or person interviewing me? Can I have a pre-interview* with them so we can get to know each other beforehand?

*a pre-interview happens before any on-camera or recorded interview and gives you time to get to know the person who will be interviewing you. It's also a good opportunity to mention any topics you'd like to discuss. It can help set the tone for the interview, and hopefully take some of the nerves out of the process too!

Top Tip



Google search what the journalist has covered before. Do you like the way they have reported sensitive issues in the past?

If the piece is behind a paywall, you can ask for a few examples of their previous work to give you an idea.



Communicating your boundaries up front

Your boundaries and safety should be the top priority. It is best to communicate any boundaries and concerns you have from the start so that the journalist or charity know the conditions under which you would be willing to engage.

The journalist may not be able to meet all of your conditions for participation, or they might say that they cannot promise you what you're asking for. This could be for a number of reasons, including newsroom codes, time pressures or what they require for this particular piece.

Whatever the reason, only agree to do an interview if you feel safe and comfortable. You can stop the process at any time if it doesn't feel right anymore. To communicate your boundaries you might want to ask:

1. If you do not want to be identified: I would like to remain anonymous. How would we work to ensure my identity stays hidden? (See Anonymity information in Appendix 2).
2. I would feel safer doing my interview in a certain location and/or time. Would this work for you?
3. I would be more comfortable talking to a female interviewer, is this something that can be arranged?
4. I am happy to talk about some areas, but do not want to go into certain details – is that still going to work for you?
5. I would like to see the questions I'll be asked in advance – is that something you can do?
6. I would like readback rights* or a viewing** before the piece goes out with the ability to suggest edits for my safety and wellbeing. Is that possible for you to guarantee?

There may be certain words you would prefer the journalist to use to describe you or your experience. For example, you may wish them to use the word 'survivor' or 'victim'. It is worth talking to them and asking if they can accommodate or add some nuance.

Top Tip



Get everything you agree in writing before agreeing to interview. A trustworthy charity can help you advocate for the things you need and can also chase media outlets for anything they have promised.

*Readback rights are when you can read the areas of an article where you are mentioned and quoted before the piece is published. Some journalists allow this to check for accuracy or if it's the only way an at-risk interviewee feels comfortable enough.

**A viewing is similar to readback rights, only for TV and documentaries.

Getting support from media outlets

In some cases, media outlets offer support to their interviewees. This depends on the size and type of media outlet as well as their deadline, budget and team resources. You might want to ask:

- 1.If you need to travel for the interview: Could you cover my expenses? E.g. travel, accommodation, food.
- 2.If taking part in interviews affects wages: Could you cover loss of earnings?
- 3.Is there a safeguarding point of contact at your outlet who I can connect with if any concerns come up? If not, can you talk me through how you will manage risks?

TV and Radio support

You are more likely to get a higher level of support if you are working with UK TV or radio journalists, particularly if you are part of a longer piece, such as a documentary. Due to Ofcom regulations, some independent film companies and channels have editorial teams to support you as a contributor through the process. To find out what support is available you can ask:

1. Are you Ofcom regulated? If not, are you signed up with another regulator?
2. Do you have a therapist on your team who I could talk to should I need one?
3. What support do you offer contributors pre and post-transmission?
4. What aftercare is there for me once a piece has gone out?
5. Can I have support and advice on how to deal with social media after transmission?
6. Have you covered a story about honour-based abuse, or gender-based abuse before? How did you do that manage that safely?
7. Do you have an editorial team who will work with me through the process? If they are freelancers, how will you ensure what we agree now will be delivered if they move on?



Corroboration

It's less likely you will need to use this section, but if you are working with a TV news channel, documentary film makers or an investigative journalist, they may need to corroborate evidence.

Corroborating evidence is when journalists are fact-checking what they hear from their sources with different types of evidence. This ensures that their work is fully researched and as accurate as possible.

If you are taking part in a documentary, or a journalist is doing an investigative piece, here are a few questions you can ask to understand if this will be part of the process. You can then decide if this is the right opportunity for you, your safety and wellbeing.

1. Will you be needing to corroborate evidence to support what I am saying about my personal experiences?
2. If so, how will you work with me to do this?
3. What kind of questions or evidence would you need to ask me?
4. What kind of material evidence might you need from me? E.g. police reports, messages.
5. Would you need to talk to, or contact other people and if so, how would you work with me to agree this in advance, ensure I am safe, and my wellbeing is priority?
6. If you choose to be anonymous: how will you gather evidence without revealing my identity?

We advise you work with a charity like Karma Nirvana who have safeguarding experience and capacity to support you through this process.



Appendix 1: Media Map

General features of the media

No two journalists work in the same way and every piece is different. However, there are broad characteristics that will shape your experience of working with the media if you chose to be interviewed about honour-based abuse.

The amount of time journalists have to create their story has a big impact on how they will work with interviewees and the type of piece they will create.

We have therefore divided media opportunities up into categories: 'faster' and 'slower' news.

Please bear in mind:

- This Media Map will give you a very general idea of the 'media landscape'. Always deal with every media opportunity with fresh eyes and, if you can, with the support of a trustworthy charity that has safeguarding experience such as Karma Nirvana.
- Always assume that pieces will be available online, and journalists often use social media to promote their work. Other media outlets may reprint or repurpose the information.

Key terms

- **Faster news:** 'stories' or pieces which cover an event that has happened within the last 24 hours. Faster news is reactive and usually quite short – delivering only top-line key information.
- **Slower news:** 'stories' or pieces which often have a more in-depth look into an event, a trend, an individual or perhaps a line of argument. These could look like a feature piece in a magazine, a radio documentary about an inspiring or controversial individual, or a comment or opinion piece that is released a couple of days after a news story.
- **Readback rights:** this is when a journalist agrees to let you read an article or see a piece where you are mentioned and quoted before it is published. In a few cases, you may be able to suggest edits.
- **A viewing:** this is when a TV news or documentary programme allows you to watch a program before it airs.
- **Aftercare:** this is typically when a TV or radio 'editorial' person supports the 'contributor' or interviewee to manage their online interactions and emotions in preparation of and after their interview airs.
- **Corroborate evidence:** Corroborating evidence is when journalists are fact-checking what they hear from their sources against other types of evidence.

Media Map

Faster News: 24-hour news

	Characteristics	Pros	Cons
Newspaper and online news	<p>Journalists have a few hours to research and write their pieces.</p> <ul style="list-style-type: none"> • Fast-paced. • Reactive news – responds immediately to something that has happened in the last 24 hours. • Short, punchy pieces that can be read within a few minutes. • Shorter word counts (200–400 words). • Other media outlets are more likely to pick up the story and run with it. 	<ul style="list-style-type: none"> • Working with news gives you an opportunity to shape early narratives about an event. • Fewer photos, if any, are needed. • Less likely to require travel; so interviews can often be done remotely from a safe place. • If anonymisation is agreed, it is easier to achieve in a short written piece than in other mediums. • Some news journalists may do follow up feature pieces later. • More often, interviewees are dealing with the same person from beginning to end. 	<ul style="list-style-type: none"> • Pieces only cover top-line information on a topic due to small word counts. • Pieces are often dropped last minute or rescheduled depending on what else comes up that day. • Headlines are written and decided by someone else. • Readback rights are harder to negotiate due to lack of time and last minute edits before publication. • Some newsroom codes don't allow readback rights, especially in a 24-hour news piece. • More often, little to no aftercare is offered.
Broadcast news TV and radio	<p>Journalists have just a few hours to research and record their pieces.</p> <ul style="list-style-type: none"> • Fast-paced. • Reactive news – responds to an event that has just happened in the last 24 hours. • Short, punchy pieces. • Live and pre-recorded interviews. • Smaller teams involved. • Often just one or two sentences get used from interviews, so make them count! • Other media outlets are more likely to pick up the story and run with it. • Some outlets may ask you to come into a studio or filming location, others will be happy for you to record from a remote location. It's worth asking for whatever suits you. 	<ul style="list-style-type: none"> • Opportunity to shape and frame the narrative about an event early on. • Anonymisation techniques are available, though it requires more thought to avoid identification. • Ofcom regulate UK broadcasting companies so they may have more safeguarding awareness than print news. • Some minimal aftercare might be available for survivors on request, depending on the outlet. • Some interviews can be done from home or a safe place of your choice. • You can request a pre-interview to set the tone and feel more comfortable. • News journalists often wear many hats so they may follow up with offshoot feature pieces. 	<ul style="list-style-type: none"> • Pieces often get dropped last minute or rescheduled depending on what other 'breaking news' comes up that day. • Travel may be required but interviewees can request expenses to be paid before agreeing to take part. • Not much time to make a decision and little to no time to get to know the news journalist before agreeing to take part. • The person you set up the interview with may be different to whoever interviews you and the information you provide the initial person may need to be repeated. • Viewing or readback rights only possible for pre-recorded interviews and are very unlikely to be granted due to last minute editing before transmission.

Media Map

Slower news: a more in-depth look

	Characteristics	Pros	Cons
<p>Feature pieces</p> <p>Print and online: magazines, newspaper features, Sunday paper supplements, online</p>	<p>'Newsy' topics are covered in a more in-depth way for feature pieces.</p> <ul style="list-style-type: none"> • A few days to a few weeks to produce a story depending on the outlet. • Often more reliant on photos, infographics and images. • More 'human interest' so survivors may be asked more questions or to go into more depth about their lives. • More of what you say may be featured due to longer word count. • More about you and your life is likely to be included. • Pieces are more likely to be a one-off as they are often exclusive. 	<ul style="list-style-type: none"> • Slower news means more time for building relationships and negotiating with journalists. • More likely to get readback rights agreed as journalists have more time to produce feature pieces. • More in-depth look at the subject due to larger word count so potentially more wriggle room for nuance than news stories offer. • More analysis, often a different kind of readership who are more interested in the specific subject. • Can be a good way to promote services and talk about solutions to problems. • Features allow audiences to feel more connected with others and are more likely to feel convinced. 	<ul style="list-style-type: none"> • Usually feature pieces attract smaller audiences – though not always! • If its a feature as part of a 24-hour news cycle it may still have a tight deadline on the heels of news, so always check time frame. • Environmental images or B-roll film footage may be required to 'build a picture' of who an interviewee is – careful management required if anonymisation has been promised to avoid identification. • There may be long delays before publishing. Journalist won't always know or be able to control when feature pieces come out.
<p>Comment pieces</p> <p>Print and online: newspapers, magazines and online</p>	<p>Comment pieces are argumentative opinion pieces.</p> <ul style="list-style-type: none"> • Punchy writing and tone. • More in-depth arguments. • 24 hours to a few weeks to produce. • Comment pieces need to be written in a certain way to fit the editorial style of the publication. They are therefore sometimes written by a 'ghost writer' and signed-off by the 'author'. 	<ul style="list-style-type: none"> • Comment pieces position the speaker as the 'expert' on a subject. They can help build personal credibility on an issue. • Depending on editorial slant, comment pieces can be more nuanced and in-depth or focus on 'myth-busting' misconceptions. • Readback rights are almost guaranteed as you would be the author, though expect a few last minute edits! 	<ul style="list-style-type: none"> • Comment pieces are not usually as well read, or seen as being as impactful or influential in shaping media and public narratives on topics as other forms of media outreach. • Not always considered an effective way to convince audiences. • Not usually possible to write comment pieces anonymously, unless its a self-published blog.

Media Map

Slower news: a more in-depth look

	Characteristics	Pros	Cons
Documentaries for radio TV and streaming services	<p>Slower process- planning, recording and transmission can take weeks, months or years end-to-end.</p> <ul style="list-style-type: none"> • Visual, audible medium so expect lots of recording time. • Productions have bigger budgets, more time and larger teams. • Your experiences will sometimes be given a 'narrative' or loosely scripted into a 'beginning, middle and end'. • More potential for exploration and analysis due to length of piece, provided its interesting to the audience. • Corroboration of evidence is often necessary. 	<ul style="list-style-type: none"> • Stronger safeguarding and mental health practices due to UK Ofcom regulation in the UK, more time and staff allocated to this work. • More scope to talk about subjects that 'news' agenda might not cover. • One or two people assigned to contact interviewees throughout process. • Can invest months or years to build relationships, trust and consent. • 'Duty of care' calls pre and post transmission. • Aftercare support is often available when requested. • Potentially more scope for producers to share the angle with survivors. • In exceptional cases, you can have a 'viewing' before pieces air. 	<ul style="list-style-type: none"> • Interviewees can get a lot of attention online. • Survivors need to negotiate what they want from the beginning. • High input of time and emotional energy for survivors. • Your main point of contact may not be hired from start to finish, so negotiate and lock agreements in that you will be dealing with the same person throughout. • May be long delays before a piece is aired - one week to an entire year after filming. • If someone is accused of wrongdoing and that person is identifiable in the programme, the programme team need to contact them for a right to respond. This is something you may wish to discuss beforehand.
Investigative research Print, online, TV and radio	<p>Slower process- could take weeks, months or years for journalists to complete research and publish.</p> <ul style="list-style-type: none"> • Purpose is to uncover deliberately hidden or concealed wrongdoing or negligence. • Corroboration of evidence is necessary to ensure everything the journalist claims is proven. Highly skilled and dedicated journalists are needed to do this well. 	<ul style="list-style-type: none"> • Investigations offer scope to look into subjects that 'news' agenda might not cover and where there is not a lot of public information available. • Survivors can offer 'background information' if you don't wish to feature. • Investigative piece may uncover stories that people have deliberately hidden or ignored. • Corroboration and fact-finding helps to reveal and prove 'the truth'. • If story is significant it can get picked up and used by other outlets. 	<ul style="list-style-type: none"> • Not possible to know about 'angle' up front because the purpose of investigation is to uncover things we wouldn't be able know otherwise. • Pieces can be high- risk to research and publish for the journalist and interviewees. • When someone wishes to be anonymous careful corroboration techniques are needed to avoid identification. • If someone is accused of wrongdoing and that person is identifiable, the journalist needs to contact them for a right to respond - this is something you may wish to discuss beforehand.

Appendix 2: Anonymity information

Your safety is key and must always come first. This guide covers things you can ask journalists for to keep your identity hidden within their articles and programmes, known as anonymisation. Ensuring safety is complex and goes beyond anonymisation, and even those choosing to be identified will still require safety measures. We recommend working with a trusted organisation with safeguarding experience, if you can, to help you navigate and make the experience as safe as possible for you and anyone else involved.

Some survivors feel safe enough to be identified and choose to be named in interviews, while others do not. As well as being a way to stay safe, anonymisation is also a line of defence to protect you from legal action in liable courts. There are many reasons why someone might not wish to be identified.

Whatever decision you make, and whatever your reason is, this is your experience, and you have every right to choose to remain anonymous if you wish to speak publicly.

Careful consideration needs to go into anonymisation with journalists, because disguising someone's identity completely can be difficult to achieve. We recommend working with a trustworthy charity organisation who have safeguarding resources to act as an intermediary.

If you wish to hide your identity, here are a few things to consider:

Pseudonym: You may wish to use a pseudonym, otherwise called a fake name, rather than use your real name.

Minimum personal details: If you wish to remain anonymous the journalist will still need a few details to describe who you are to their readers, listeners, or viewers. The fewer personal details are included, the less likely you will be identified. E.g. '28-year-old mother in the Northwest' is a phrase that keeps details to a minimal, whereas the phrase '28-year-old accountant, who recently moved to Stockport with her two children' reveals your job, your recent activity, the number of children you have and specific location so it will be easier to identify you.

Avoid jigsaw identification: If you have done media interviews before, or may intend to do more anonymously in future, ask the journalist to copy the anonymised minimal personal details that are already in the public domain and avoid adding any new information that might lead to identification.

Readback rights: You can also ask for read-back rights to see how they describe you to screen out identifying details that may come up in your quotes or in areas where they have chosen to elaborate in such a way that might reveal your identity.

Photographing you: Silhouette photography is when light is shone behind the person's head so their face cannot be seen. Blurring your face thoroughly in images is another way to anonymise.

A third option is pixilation of your face, however with the right technology and effort pixilation can be reversed, so this is less secure than the other two options.

Bear in mind also that someone might still be able to identify you if you are wearing distinctive jewellery, clothes or have other personal markings pictured such as tattoos. Careful consideration needs to go into this with the journalist and charity intermediary or safeguarding officer.

Audio: You can ask for your voice to be disguised with a 'voice over' or have your voice technically distorted with voice pitch. Though voice over will mean the interview is less impactful for an audience, it is usually more effective than technically induced distortion because it isn't reversible.

Photography and filming of your location: Journalists may want to capture you in your day-to-day environment, where you are living, spend personal time or in your area of employment. This is to build a picture of who you are and allow the audience to feel a personal connection.

- You need to consider where you will be photographed very carefully to ensure that images and film clips are not taken in places which would allow someone to identify who you are and your location.
- Image geotags and metadata identifying location should also be removed, as these are all identifying markers.
- We advise working with a charity intermediary safeguarding officer, if you can, to help set boundaries with the journalist.

Filming you: As well as applying the measures mentioned in photography and audio, filming you presents a few other risks to identification. The way someone gestures or walks, the location in which the filming is taking place, any jewellery or distinctive markings such as a tattoo or birthmark – all these things may be particularly distinctive to you and can all reveal identity.

To anonymise you in film you can agree to the following measures to keep your identity safe.

- Filming in another location where you do not work, live or spend personal time.
- Wearing a wig during interview and any filming or photography.
- Avoiding film clips of your gait – the way you walk.
- Not showing any distinctive personal physical features, clothes, jewellery or belongings.

Background information interview: in cases where you have reason to trust the journalist, want to help them but feel unable to provide an anonymised interview, you may wish to offer them a ‘background information’ interview instead. A background information interview is where the interviewee shares information about personal experiences and knowledge without being featured in any media work.

This allows the journalist to research and investigate the subject. It is usually more relevant to investigative journalists and documentary film makers.

Communicating whether you would like to be identified or not **I would like my identity to be:**

- Fully anonymised
- I am happy to share my first name / second name / occupation / age / region. (circle all that apply, cross out any that do not apply)

Right now, I feel I can offer journalists:

- Background interview only
- Short quotes only
- Pre-recorded Radio interviews
- Live radio interviews
- Pre-recorded TV interviews
- Live TV interviews
- Longer documentaries

Appendix 3: Other tools and guides

There are other resources and guides that are developed for survivors who are considering sharing their experiences. These tools are not specific to honour-based abuse survivors but you may still find them useful.

Women's Aid

Women's Aid created their own guide, *Break the Silence*, for women who have experienced domestic abuse and wish to share their experience. Find this and more on their website: [Survivor Voices: Experts by Experience](#).

Survivor Alliance

Survivors Alliance is an international, US-based not-for-profit, made of, by, and for survivors of slavery and human trafficking.

- [Survivor Leadership Resources](#)
- [6 C's of becoming an advocate](#)
- [Transforming Trauma into Treasured knowledge](#)



Appendix 4: Many ways to share

Not everyone wants to share their lived experience publicly, but they may wish to do so in other ways. There are many ways to achieve social change without having to talk to the media. Here are a few ideas.

Karma Nirvana run a survivor advisory panel to enable survivors to come together in a safe space to share their experiences, reduce isolation and develop a community. Panel members also can also get involved in the charity's work to help raise awareness of HBA, and shape policy and practice.

- [Learn more and join the Survivor Ambassador Panel](#)

The Domestic Abuse Commissioner website has lots of resources to help you access meaningful ways to bring about change.

Here are a few links you can look at:

- [VOICES Newsletter sign up](#): polls, focus groups, DAC review ([March issue](#))
- [VOICES page](#) – stay connected to policy and influence change
- [Lived Experience Matters](#)

Survivor Voices is a survivor-led organisation that harnesses the expertise of people affected by abuse in order to transform society's response.

- [Changemakers](#) for those ready to use experience in research and education
- [Researcher Community](#)
- [Survivor Writer](#) group

