Technical Guidelines for Lifestory Videos: The Case on Preventing and Countering Violent Extremism and Disinformation

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The State of the Art on Using Audio-visuals

This paper establishes a set of technical guidelines that are to be used when creating lifestory videos, as a part of the lifestories approach to counter and prevent violent extremism. This standardization is essential in maintaining a coherent and appealing message throughout the strategic campaign, as the lifestory format is to become a staple method of countering violence in its own right. Furthermore, since the lifestory format is intended to be used in grassroots campaigns in the future, providing a consistent manner of production will allow for a higher average quality of content over-all. Hence, the following paper delves deeper into the rationale of using videos for counter radicalization, the script/video structure and other technical aspects, such as video shooting, filming locations, imagery, clothing, video length, language and subtitles, music, audio and translations.

Audio-visuals are persuasive formats for spreading information,[1] which renders them crucial in countering and preventing violence and disinformation. Audio-visuals are used to influence the public opinion to persuade them that specific actions are necessary, to represent history for educational purposes (i.e. Holocaust) and recently to counter and prevent violence. Interestingly, audio-visuals are used by both autocratic and democratic regimes during crisis situations in order to enable mobilization for a specific cause. Democracies, such as the United States, have issued propagandistic movies as well as television dramas, such as the CBS production *the Unit*, restaging terrorist attacks showing the necessity for extralegal responses.[2] The Netherlands also issued a movie about ISIS with the aim of countering and preventing violent extremism, which was highly criticized and viewed as counterproductive.[3]

Several institutions have been built to counter and prevent violent extremism while utilizing audio-visuals. The Sawab Centre, a digital communications hub in Abu Dhabi, has been established to counter online messaging by the United States and the United Arab Emirates, representing narratives from victims of ISIS, amongst others.[4] The United States Global Engagement Center has been formed to assist in creating, publishing and amplifying alternative content aiming to undermine ISIS.[5] The Institute for Strategic Dialogue in London is engaged in creating audio-visuals representing the voices of victims as well.[6] Hedayah is engaged with stories of youth. Moreover, attempts to use humor to reach ordinary citizens, in particular Germans, have been traced back to World War Two by the United Kingdom. The main aim was to break the NSDAP's monopoly on the news.

1 Chesney, Robert, and Daniel Citron. 2019. "Deepfakes And The New Disinformation War". *Foreign Affairs*. https://www.foreignaffairs.com/articles/world/2018-12-11/deepfakes-and-new-disinformation-war.

2 Campbell, David. "Beyond Image and Reality: Critique and Resistance in the Age of Spectacle." Public Culture 20, no. 3 (2008): 548.

3 Kouwenhoven, Andreas. 2017. "Anti-Terrorismedienst NCTV Subsidieerde Film Over IS". *NRC*. https://www.nrc.nl/nieuws/2017/09/22/anti-terrorismedienst-nctv-subsidieerde-film-over-is-13115056-a1574440.

4 https://www.uae-embassy.org/news-media/uae-us-launch-sawab-center-%E2%80%93-new-digital-communications-hub-counter-extremist-propaganda.

5 Gabrielle, Lea. 2018. "Global Engagement Center - United States Department Of State". https://www.state.gov/bureaus-offices/under-secretary-for-public-diplomacy-and-public-affairs/global-engagement-center/.

6 https://www.isdglobal.org

This idea has been translated into the war in Syria as well. For example, BBC attempted to use humor to counter ISIS propaganda by producing satire serials mocking brides of ISIS (for example showing them with bomb vests). This divided public opinion resulting in some of the target audience being outraged and others praising the satire.[7] Given the intensity of the criticism, the series stopped.

Isolated videos representing the voices of the former foreign fighters have also been used in the war in Syria, such as by the Quilliam Foundation based in London. In particular, lifestory videos have also been used to counter and prevent violent extremism. The Global Coalition Against DAESH has used lifestories highlighting the experiences of people who lived through the Syrian conflict for strategic communications purposes. Similar initiatives have been conducted by the US-based International Center for the Study of Violent Extremism, although it has named these initiatives "counter narratives".[8] Similarly, the Women without Borders have contributed to this approach with videos of directly affected individuals, mainly mothers.[9] The lifestory videos will have a different format, as will be explained below, as they are much shorter and contribute to break the taboo and the monopoly on violence among these communities, reminding people of what is to be human.

Interestingly, audio-visuals are used also for propaganda by non-state actors, such as various terrorist organizations, to attract the attention of viewers and facilitate recruitment processes. These audio-visuals can also be key for judicial evidence if investigators discover them, while the terrorist organizations can manipulate individuals in the videos. For instance, a video showing the Scorpions' killings in Srebrenica has been crucial evidence in initiating judicial proceedings in Serbia and in The Hague and to counter the culture of denial of war crimes. The video was shown at the ICTY and Serbian TV channels depicting the following scene: "the casual killers of the six cowed and beaten prisoners from Srebrenica were happy to play to the camera that day in July 1995, high on victory and heroes in the eyes of many fellow Serbs".[10] Within 24 hours, four men were arrested in Serbia and Vucic requested to attend the commemoration of the massacre in Srebrenica.[11] Hence, audio-visuals can contribute to countering a culture of denial and impunity. However, they have also been used during the Balkan wars. For instance, pop culture (music, movies, documentaries, tv shows, etc) were used as propaganda for recruitment and for inspiration to kill, which still remain relevant today as the New

[7] Osborne, Samuel. 2017. "The BBC Made An Isis Themed Comedy Sketch And No One Knows What To Make Of It". The Independent. https://www.independent.co.uk/news/media/tv-radio/bbc-the-real-housewives-of-isis-sketch-islamic-state-revolting-comedy-controversy-opinion-reaction-a7510581.html.

[8] Speckhard, Anne, Ardian Shajkovci, and Neima Izadi. "Using Counter Narrative Campaigns on Facebook to 'Break the ISIS Brand' in Iraq – ICSVE." ICSVE (blog), November 13, 2018. https://www.icsve.org/using-counter-narrative-campaigns-on-facebook-to-break-the-isis-brand-in-iraq/.

[9] Women without Borders. "Motherschools Macedonia Ambassador | Testimonial". 2018. Youtube. https://www.youtube.com/watch?v=wRYS-YQ2DLg&feature=share&fbclid=IwAR32sA406Nc8IWD9HLYHF6rb0fiKnvaPHZadwhe7JpG7SArSnuL6mQoYPCw.

[10] Judah, Tim. 2005. "How Video That Put Serbia In Dock Was Brought To Light". The Guardian. https://www.theguardian.com/world/2005/jun/05/balkans.warcrimes.

[11] Judah, Tim. 2005. "How Video That Put Serbia In Dock Was Brought To Light". The Guardian. https://www.theguardian.com/world/2005/jun/05/balkans.warcrimes.

Zealand attacker was radicalized through the same means.[12] Recently, the propaganda produced by ISIS has been inspired by pop culture. Their videos are filmed using highly quality editing, first-person camera angles and intense soundtracks, making them different from the dark and tiresome terrorist videos of earlier groups. ISIS has created videos that are directly inspired by Hollywood and popular video games. For example, to appeal to teenage boys in Syria, ISIS disseminated pro-ISIS graphics designed to look exactly like a *Call of Duty* poster. ISIS also created a YouTube video that is a frame-by-frame recreation of an action sequence from the movie *American Sniper* and has made similar videos featuring copies of scenes from *The Matrix* and other Hollywood films.[13] There is criticism that counter narratives are often profoundly unappealing 'cut-and-paste', failing to reach a "computer savvy, media-saturated, video game-addicted generation".[14] There is criticism that counter narratives are often profoundly unappealing 'cut-and-paste', failing to reach a "computer savvy, media-saturated, video game-addicted generation". While the common response would be to mirror the ISIS propaganda to counter it, this may not be as productive since such types of videos are already part of the Western entertainment discourse and the shooting form would be defensive. However, there is a sizeable gap between the volume and quality of counter-narratives and sophisticated propaganda that terrorist organizations such as ISIS have used since 2014.[15]

While there are several mitigation steps taken to remove the propaganda videos, they are difficult to be identified and because of the freedom of speech and open internet, this is a challenging task for practitioners. For example, the United Kingdom has taken steps to create an 'extremism blocking' algorithm to detect jihadist content and remove it before being viewed by a high number of people. It is claimed that about 95% of ISIS videos have been removed. The potentially extremist content would be flagged for humans to remove the content. About 0.005% of non-ISIS content is flagged. Given the false positives, meaning that content that is not violent would be removed, these types of algorithms have been criticized by 'open' internet advocates. Nevertheless, the Global Internet Forum to Counter Terrorism praised the call and pointed out that the biggest challenge is predicting which platform will be used by terrorist organizations in the future.[16] Thus, the likelihood and necessity of having alternative narratives may be less prominent due to content checking algorithms. Nevertheless, given the unknown platforms that are used by terrorists and the potential inefficiency of extremist content removal algorithms', the necessity for lifestory videos on P/CVE rises. This would contribute to societal resilience

[12] Zivanovic, M. (2019). New Zealand Mosque Gunman 'Inspired by Balkan Nationalists'. [online] Balkan Insight. Available at: https://balkaninsight.com/2019/03/15/new-zealand-mosque-gunman-inspired-by-balkan-nationalists/ [Accessed 7 Jan. 2020].

[13] THE WORLD OF COMMUNICATIONS IS THE NEW FRONTLINE IN THE BATTLE AGAINST VIOLENT EXTREMISM. Available at: http://www.hedayahcenter.org/Admin/Content/File-711201895739.pdf

[14] Institute for Strategic Dialogue. 2014. "POLICY BRIEFING: COUNTERING THE APPEAL OF EXTREMISM ONLINE". London. https://www.dhs.gov/sites/default/files/publications/Countering%20the%20Appeal%20of%20Extremism%20Online-ISD%20Report.pdf.

[15] Reed, Alastair. 2018. "An Inconvenient Truth: Countering Terrorist Narratives - Fighting A Threat We Do Not Understand". Icct.Nl. https://icct.nl/publication/an-inconvenient-truth-countering-terrorist-narratives-fighting-a-threat-we-do-not-understand/.

[16] Lee, Dave. 2018. "UK Unveils Extremism Blocking Tool". BBC News. https://www.bbc.com/news/technology-43037899.

and it would complement the ongoing legal and institutional mitigations strategies to counter violent extremist organizations both online and offline.

Even more crucially, in the coming age of post-truth, deep fakes and disinformation warfare, having lifestory videos based on authentic emotional stories becomes crucial. Persuasion from an audio and video recording of an event, when consensus on facts is difficult, brings a certain degree of clarity. They provide citizens an opportunity to witness firsthand events, removing the need to trust someone else's account of them. While tools that are easy to use, such as smartphones, provide an opportunity to capture, share and allow consumption of content all the time, risks arise from them as well. Videos have a powerful potential in inciting violence, as anyone can create a fake video looking authentic with a smartphone and laptop. The resulting videos can be convincing and difficult to distinguish from reality.[17]

Social media allows everyone to spread information based on the attractiveness of the news without knowing whether it is fact or fiction, allowing fake news to spread faster. Given these technological advances, deep fakes may be used for political purposes, representing a great threat for geopolitics. They open opportunities for blackmail, intimidation and sabotage, aimed towards discrediting leaders and institutions. Audio and visuals are a persuasive format for spreading information, which receives high resistance to detection. Disinformation warfare has already been successful in the US elections with the use of fraudulent social media accounts to incite pro-Trump sentiments. Non-state actors, such as terrorist organizations, will use deep fakes as well, for example portraying a US official planting a bomb into a mosque. These deep fakes assist terrorist organizations' recruitment. Since the audience is generally distrustful towards the US officials, the likelihood of them believing a deep fake is higher. Therefore, a well-timed deep fake could incite violence. Moreover, citizens will be desensitized to deep fakes, and less trust in the media will follow.

Since it is difficult to counter deep fakes, along legal and technological approaches to mitigate the threat, creating societal resilience through lifestory videos will become essential[18] to countering deep fakes, violence and recruitment. This shows the significance of creating more lifestory video content that is fact-based with an emotional appeal to counter deep fakes and increase societal resilience, since citizens in the post-truth era will be more likely to live with lies and believe more what their beliefs are. Videos strengthen citizens beliefs, hence the creation of more evidence-based content and videos with emotional appeal becomes crucial. While the other mitigation tools will improve through time, societal resilience needs to increase.

[17] Chesney, R. and Citron, D. (2019). Deepfakes and the New Disinformation War. [online] Foreign Affairs. Available at: https://www.foreignaffairs.com/articles/world/2018-12-11/deepfakes-and-new-disinformation-war [Accessed 7 Jan. 2020].
[18] Chesney, R. and Citron, D. (2019). Deepfakes and the New Disinformation War. [online] Foreign Affairs. Available at: https://www.foreignaffairs.com/articles/world/2018-12-11/deepfakes-and-new-disinformation-war [Accessed 7 Jan. 2020].

Even though in the past the likelihood of individuals listening to counter and alternative narratives was low, they still remained relevant as higher risk was present, if monopoly on news was allowed by only one side, perpetrators, among the targeted communities (i.e. German propaganda targeting German citizens). This remains relevant for nowadays as well. Therefore, even though lifestories have not generally been used in the context of P/CVE in the short format described later on in this paper, they present a socially innovative approach to countering violence. During WWII, the satire displaying common sense and everyday life contradictions been used despite the low likelihood for someone to risk their lives and listen to it. Nevertheless, the satirical broadcasts were used to remove the Nazi monopoly on news even though the radio was a new technology and the British broadcasters were unequipped to perform counterpropaganda. Questions regarding effectiveness were raised: "[c]ould these programmes really have any effect? Could satire be used as a weapon that would convert Germans to the British viewpoint and make them long for an end to the war? Was it even appropriate?" The same questions are asked today regarding countering ISIS propaganda. Back then, the broadcasts were believed to ease the tension to some extent. The listeners reported to have saved people from suicide, to have refrained people from becoming complicit, to have reminded people what is to be human.[19] Thus even if it did not reach many people it provided comfort for the ones that it reached and it is seen as one of the successes of that period.[20] Nowadays, the videos have a higher chance of reaching more people and audio-visual lifestories are more suited for transferring emotion than radio.

The relationship between consuming extremist content and actually engaging in violent extremism is not clear.[21] The same logic applies to viewing lifestory narratives to elicit a change of attitude/behavior toward preventing and countering violence, however since terrorist propaganda has been effective, the lifestory videos may be effective as well. The narratives show stories of individuals who have disengaged from violence, or who have been exposed to violence, whether directly or indirectly. These individuals show how they reject the violent path, and instead endorse peaceful means to resolve their conflicts. Broadly speaking, lifestory videos provide options on how to counter, prevent and resist violence, and most importantly they portray the roles that one can play in supporting vulnerable individuals and communities at risk. Therefore, the following sections outline how to make a lifestory video that can likely successfully P/CVE and disinformation, focusing on general requirements, the script and video structure, and other technical elements, such as video shooting, filming locations, imagery, clothing, length, language, music, audio, subtitles and translations. Now, we turn to the general requirements.

[19] Moorehead, Kristina. 2019. "How Britain Fought Hitler With Humour". *BBC.com*. http://www.bbc.com/culture/story/20190829-how-britain-fought-hitler-with-humour.

[20] Ibid.

[21] Reed, Alastair. 2018. "An Inconvenient Truth: Countering Terrorist Narratives - Fighting A Threat We Do Not Understand". *Icct.Nl*. https://icct.nl/publication/an-inconvenient-truth-countering-terrorist-narratives-fighting-a-threat-we-do-not-understand/.

General Requirements

The team has consulted three media specialists (two professional video makers and a photographer) regarding the videos during the production stage from the beginning. At first, more complex videos were produced, although a more simplistic method was adopted to allow for grass-root participation of local communities. This decreases production time and incorporates lessons learned during the project. This renders the lifestories approach locally driven and sustainable, therefore the simpler video format has been decided to be utilized.

Lifestory videos consist of a basic format that combines generic footage, shots in an unknown location, scripted interviews edited to fit the short format and recorded separately to maintain anonymity. The script provides anonymity, description of the life experience, and references to potential existing '*infrastructures'* that assist in preventing and countering violence. These three elements reflect the necessary emphasis on authenticity and impact, in so far as the safety of interviewees and researchers is not undermined. Ensuring the authenticity of the videos and guaranteeing their genuine impact on the lives of vulnerable individuals is of the utmost importance to the success of the lifestory video approach.

Both the format and the aesthetic approach of each video should be kept consistent in order to ensure the reproducibility of the series across contexts and crises. The same approach to strategic messaging may thereby be employed by individuals to disseminate counter and alternative narratives against violence and potentially disinformation in their own respective communities. As such, the 'Lifestory' series is intended to be used as a model for future efforts of establishing resilient and disengagement narratives in communities vulnerable to radicalization and violent extremism. However, should the lifestory model be *replicated* in the future, the process and end-product must adhere to the guidelines stipulated below.

Videos form an integral part of the intended societal impact of the research. The lifestory videos (storiesofpeace.eu) serve as a platform through which the strategic messaging of resilient, alternative, counter, and destigmatization narratives takes place. A series of videos, based on the compiled, selected and edited interviews, represents the views/experiences of directly affected individuals and exposed individuals with varying proximity to radicalization and extremism, such as vulnerable individuals and former violent extremists, as well as those within their social and familial circles. They are categorized as following: *directly affected individuals* are formerly radicalized individuals, both homegrown and foreign fighters and the *exposed individuals* are (i) family members, such as mothers, fathers, children, siblings, cousins, (ii) friends, (iii) community observers, (iv) religious and ethnic officials, and (v) individuals approached by terrorist organizations. Now, we turn to the script and video structure that must be adhered to.

The Script/Video Structure

The videos present the lifestories to influence individuals through resilient, counter, alternative and destigmatization narratives. The main structure has three components. The script includes a short format of the life story, starting with some background information of the individual (while maintaining anonymity). It describes the approximate age, gender, occupation and location (country) of the individual on which the script is based. Then, the story describes the experiences with the phenomena (violent extremism or disinformation) and the way in which the phenomena (radicalization or disinformation) process was countered or prevented. Lastly, it shows spaces/tools that exist in the targeted countries that may assist vulnerable individuals.

An assistance structure can be listed, such as a trusted NGO or a department within the government that deals with disengagement or prevention depending on the country. Thus, videos can serve as *connectors* between viewers, directly affected and exposed individuals, and services that potentially they might need.

The sponsors are not advised to be mentioned in the video in order to have a higher impact in the community. For instance, if the Netherlands and the US are shown, the population may discard the message, portraying it as a foreign propaganda within the targeted communities that are envisioned to be reached. For example, in the Netherlands, a documentary with counter narratives named "Echoes of IS: The Scars We Share" has been released but received criticism.[22] The exposure of the sponsor (The Coordinator for Combatting Terrorism and Security) by some journalists harmed its impact in the community as people disregarded the message and some did not watch it because of this reason.[23] Moreover, the counter narratives should be actual and be directed to a specific audience since a movie for a general audience is less likely to make an impact, according to Professor Beatrice De Graaf. Generally, previous research suggests careful when using counter-narratives since the governments trying to change the perceptions of the citizens will be seen as less credible. Therefore, the NCTV has not been named as a sponsor in the documentary.[24]

Regarding the lifestory script, approximately 200 words need to be written for a max 1.30 min video. A one-line sentence needs also to be written to introduce the main message of the lifestory that is used for the website and the Youtube descriptions.

A disclaimer needs to be inserted that dummies are used in videos, while emphasizing that the content is based on a true story. Now, we turn to more technical requirements that need to be adhered to while making the lifestory videos, such as video shooting requirements.

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[22] Kouwenhoven, Andreas. 2017. "Anti-Terrorismedienst NCTV Subsidieerde Film Over IS". *NRC*. https://www.nrc.nl/nieuws/2017/09/22/anti-terrorismedienst-nctv-subsidieerde-film-over-is-13115056-a1574440.

[23] Anonymous Interview, Researcher, The Netherlands, Fall 2018

[24] Ibid.

Other Technical Requirements

Video Shooting

In principle, videos are made in a simple format, so that even a citizen with a smartphone can replicate it. The individuals in the videos are dummies due to the security risks of interviewees being identified either by extremists or state actors or being subjected to threats from the community. Hence anonymity should always be a priority. Sometimes interviewees are shot for five to ten minutes and sometimes actors are used to make the lifestory videos. This guarantees a long-term collaboration between researchers and participants, which enables an evaluation of progress across time, rather than a short-term research investment.

When filming, it is important to receive sufficient footage of the general set-up to revert back to. For instance, if someone is sitting on a couch for the video, film a wide shot of them sitting and occasionally slightly adjusting their stance. This will be the baseline of the video. Film smaller movements, such as hands, tapping feet, the back of the head while the individual is talking et cetera. Insert this throughout the video. During the filming process, have a conversation with the individual being filmed so they remain natural in their movements. Hands are shot from different angles as well, spliced into the video at various times to provide more dynamism. A silhouette type can be used, shot from an angle behind the individual. A light will be placed behind the individual to form a silhouette. Moreover, shots of the lower face of the individual, shots behind the individual and the body parts of the individual below the mouth and preferably some walking shots should be filmed. Moreover, shots of leaves, water, sky, trees and birds are recommended. As a general rule, each shot should be at least 30 seconds.

The dummies for video and audio change for each country in order to provide variety while maintaining similar format. *Videos must present different stratas of population, age, gender and so on, and the diverse cultural and religious customs and practices.* For example, there is a high diversity among Muslims, and their practices differ vastly according to a country or "sect" and the religiousness and extremism stage on which they are. Now, we turn to the filming locations that are necessary for the video making.

Filming Locations

When determining where to film the main consideration is again anonymity: to what extent does the location stand out, and is there a chance that the locations will be recognized? Do not film near landmarks of any kind. Whilst it is obvious that no landmark should be the explicit location of a video, filming near one leaves open a possibility that some shots will contain recognizable geographical features. Filming in nature, such as in parks, is recommended. Take into account that, for instance, the design of pedestrian lanes can differ greatly from country to country and remove any man-made structure within the shot to lower the chances of the location being recognized. Focus mainly on

plants, trees and greenery or at the sea. Another good option for the location is inside, in front of a blind wall, a curtain or in a sofa or a chair.

Imagery

In identified videos, headshots, family photos, environments, decorative pictures, and other more concrete visuals can be used. In anonymous videos, general pictures and natural landscapes of the countries could be used to situate and contextualize the lifestory within the country where it originates from. The utilization of pictures from the war (i.e. in Syria) could increase emotion and become a second layer of impact alongside with the lifestory itself. Pictures are used from open-source databases, such as Unsplash or Pixabay. For authentic pictures, international journalists are contacted via Twitter. The war-related accounts can be searched/followed to identify the pictures fitting to each positive story, and then the owner can be messaged. In most cases, if the photographer understands that it contributes to the cause, which is a non-profit project, they agree to let their pictures be used for free.

Clothing

Clothing choices should be based on the content of the video, i.e. if the interviewee is a Muslim woman, use a hijab.

Length

The time is 1 min preferably and 2 min max since the viewability is higher online, and the context will also be provided by using pictures of these countries in the video. This ensures that the videos convey a strong and clear message without losing the interest of the audience.

Language and Subtitles

Lifestory scripts will be available in two languages: the local language (Albanian or BSC); and English. The video subtitles will also be available in English and the local language, whereas the audio will be in the local language only. The inclusion of English subtitles will allow international audiences to follow our stories as well (i.e. vulnerable or extremist individuals and foreign sponsors who are interested). When adding subtitles, follow these points:

Open the YouTube subtitles inserter through YouTube Studio (under the header Transcriptions). Downsize the tab to half the size of the desktop and move to the left.
If the language is not recognized, open Google Translate and translate the original script into English. Downsize this tab to the smallest possible size where both the original text and the English translation are still visible.

You should now have three "columns" of open pages. Read along with the original text while listening to the audio of the video and add in the translation in the right-most column per sentence or paragraph. This system is imperfect; however, it displays all

necessary information simultaneously, whilst also enabling the editor to insert the subtitles.

Music

Open-source music is to be used to respect copyright laws. Background noise of wind, a park, a busy street, a beach, or a lake is recommended since many interviews were held in similar environments. This in turn will result in a more authentic video.
For example, you can use the following website https://freesound.org/people/Benboncan/sounds/67884/. Please note that you can search by licenses -- most have attribution license, some are creative commons but that excludes commercial usage. Most accommodating for our purposes is: CC BY: Attribution.

Audio

The local assistants read the scripts and are advised to use as much intonation as possible and read as slowly as possible. They are asked to provide two different audio files for each story, to enable the editor to edit and pick the sections with the highest emotion. Use the free-to-download audio editing software Audacity for audio recording and editing the audio. Select Microphone such as Trust USB microphone, then click record. After recording click Save As and lastly distort the voice for anonymity purposes. For a conversation and smoother audio, use Voicemeeter simultaneously.

Translations

Translations need to be adjusted to local dialects.

Conclusion

This paper has presented an argumentation in favor of the use of audio-visuals in countering and preventing violent extremism. Although this method is not novel, the widespread use of audio-visuals has seen a recent increase due to the commitment of a multitude of state and non-state actors, as well as the increasing ability to produce and spread this kind of content. These opportunities are currently being exploited mainly in the service of extremism, rather than in countering it. This paper therefore seeks to create a format for the production and publishing of audio-visuals to alleviate security challenges such as violent extremism and disinformation.

Based on the project on "Countering Radicalisation through Lifestories" incorporating an audio-visual component, an assessment of the state of the art of the audio-visual format and a set of base principles that are to be used in both grassroots and top-down campaigns have been outlined. Chief amongst these principles is the necessity to maintain credibility, as similar anti-extremism campaigns have failed. A second principle is the preservation of anonymity and generic nature of the video. This ensures the safety of the dummy in the video and negates the risk of losing credibility due to the possibility of audiences recognizing that the video was not recorded in the region where the narrative is set. This paper has also presented more specific guidelines, such as the use of zoomed in shots on hands, as well as the availability and use of music and background audio.

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