



**GIRLS NOT BRIDES**

The Global Partnership  
to End Child Marriage



# GUIDELINES FOR ETHICAL COMMUNICATIONS AROUND CHILD MARRIAGE

**TOOLS**

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This document contains the practical tools needed to deliver on the principles and good practices outlined in *Girls Not Brides' Guidelines for ethical communications around child marriage*.

These tools are intended to be used alongside the full guidelines.

These tools are organised around six themes and a supporting section on risk assessment

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## DECISION-MAKING MATRIX: PROMOTING AUTONOMY AND AGENCY



The answer to the following questions should be “yes”.

### **Making editorial decisions before a story is gathered:**

- Are we preparing a process that actively facilitates story ideas and development from the people and communities we work with?
- Have we considered the motivations of each team member, and created a working environment in which the agency and autonomy of girls and young women is prioritised?
- Am I/are we the best person/people to be gathering this story and is there nobody else who may be better placed to do this based on the intersection of who they are and who they work with?
- When we want to talk about a specific issue, have we asked our Girls and Young Women Communications Advisory Group, personnel based in that context or equivalent what is important to understand about this situation from their point of view?
- Have we researched the relevant regional information needed to run a content gathering process that considers cultural sensitivities and is in line with the guidance on the production of communications materials on [p. 43 of our guidelines for ethical communications around child marriage](#).
- Have we researched the potential risk involved in creating a story about this issue for the people involved, and planned how to protect them (for example hiding identities)?
- Have we left sufficient flexibility and time to ask our contributor(s) what story they wish to share, and – if they wish to tell a different story, and we agree it is appropriate for our purposes – change our plans?
- Where possible, have questions been shared in advance for contributors to review?
- When sourcing stories, have we asked for volunteers rather than selecting contributors ourselves?
- When sourcing stories, have we asked contributors if they would rather share their stories as a group or individually?

### **Selecting or creating content after collection:**

- Have the contributor’s wishes about what or how a story is portrayed – as communicated during content collection – been considered in the creation of content?
- Has the contributor been shown the content and consulted for sign-off on the content created, and have amends been made based on their input?

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Full guidance and other tools are available in our [Guidelines for ethical communications around child marriage](#)

## DECISION-MAKING MATRIX: PROMOTING AUTONOMY AND AGENCY



The answer to the following questions should be “yes”.

### **Making editorial decisions before a story is gathered:**

- Are we aware of the ways that this specific group of people have been stereotyped and have we considered how to depict them in a way that challenges or does not perpetuate these stereotypes (see example of stories to use/avoid on p. 19 of our [guidelines for ethical communications around child marriage](#))?
- Have we considered how to share this story in a way that shows diversity of experience, as opposed to sharing stories that are already well known?
- Is the process we are planning one that follows the actions outlined in the guidance on production of communications materials on p. 43 of our [guidelines for ethical communications around child marriage](#)?
- Have we communicated with anyone external that will be supporting our content gathering – for example media partners or freelance photographers – our commitment to challenging stereotypes and creating an enriching process, and have we shared these guidelines with them?
- Have we considered the practicalities and logistics to support ethical storytelling – is everyone briefed, have they been trained on our consent process and principles of ethical communication, and had the opportunity to ask for any points of clarification?

### **Selecting or creating content after collection:**

- Is the person in this story an example of many similar people in these circumstances in this location (as opposed to being an exception that may create a stereotype)?
- Have we made sure that the girl, adolescent or young woman in the story or image is not shown in a way that could reinforce stereotypes of those who have experienced child marriage? (See example of stories to use/avoid on p. 19 of our [guidelines for ethical communications around child marriage](#)).
- Have we told the contributor’s story in a way that shows them as someone not entirely defined by their experience of child marriage? For example, including their preferences, interests, likes and dislikes.
- If working with images and the person in the image is suffering or upset, is it necessary to share this image and have we looked for an alternative? If you feel it is necessary and has been agreed as part of this process with the contributor, are they shown with support or in the context of care, for example with a family member, community supporter or friend who is from the country or region depicted?
- When working with imagery, have we made sure not to include an image that may reinforce the idea and/or practice of “White<sup>5</sup> saviourism”<sup>6</sup>?
- Are we ensuring that we do not include in the story the idea that staff from overseas will somehow contribute more, or are in a position of greater authority than staff from the country in which we are working?
- Is this person clothed, not in state of undress and with no genitals or breasts exposed? The exception would be a breastfeeding mother who wishes to discuss the right to breastfeed.
- If using stories featuring personnel from our organisation, are we prioritising stories with people from the country being discussed as examples of those who work with communities and individuals – as opposed to White staff from overseas – to counter representation that may be viewed as White saviourism?



- If using stories featuring personnel from our organisation, are we prioritising stories with differently abled people as examples of those who provide support to counter representation that may be viewed as ableist?
  - If using stories featuring personnel from our organisation, are we ensuring a mix of gender in our communications where possible?
  - If using images featuring personnel from our organisation, are the people we work with being shown in an active role in the image, engaging with the scenario being depicted?
  - When using stories showing personnel from my organisation, are we being careful to share stories that depict a range of staff hierarchies rather than only sharing stories about senior management?
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Full guidance and other tools are available in our [Guidelines for ethical communications around child marriage](#).

## DECISION-MAKING MATRIX: RISK MITIGATION



The answer to the following questions should be “yes”.

### Making editorial decisions before a story is gathered:

- Has our organisation written and implemented a Safeguarding Policy, and has everyone involved in this communications exercise read it and taken any necessary actions? If not, the *Girls Not Brides* [safeguarding standards for members](#) is a useful model.
- Have we mapped the services available that the contributor may need to access?<sup>7</sup>
- Has the GPS tracking information on our phone(s) or camera(s) been turned off so that the metadata of any image does not contain this information?
- Have we considered the potential risks – including those related to safeguarding – of gathering and sharing this story by researching and contacting in-country/in-community teams to help inform our decision-making? If so, have we considered not taking these actions, including not gathering the story?
- Have we carried out the pre-consent risk assessment (see p. 31 of our [guidelines for ethical communications around child marriage](#)) so that contributors are involved in risk conversations, aware of protection concerns and have their choices included in final decisions?
- Have we considered any culturally unacceptable activities that may harm the contributor if they are shown undertaking them, and removed them from the content plan?
- Have we left sufficient time in the planning for a properly informed consent process?
- Do we have all the consent tools needed to support the process?
- Is the person gathering consent trained in how to do this?
- Have we generated creative solutions to be able to tell a story powerfully even if we cannot show contributor identities?
- Has a police check or equivalent been carried out on any freelance or external people taking part in a content gathering exercise to ensure they do not have a criminal record and are not a risk to contributors?<sup>8</sup>
- If a safeguarding risk occurs, or a contributor highlights a risk, do we know who to refer this to for further action? Please be aware that this must be a specialist organisation, not the contributor's family or husband/partner, as this may incur additional risk.

### Selecting or creating content after collection:

- Has consent been collected for this story? Please see the section on consent on p. 26 of our [guidelines](#).
- Have we considered any risk mitigations outlined in the consent process and on the form (for example, hiding identity)?
- If the story does not have consent attached, have we (or whoever shared the story with us) completed the “No consent risk assessment” in [Appendix 1](#) for that story? This form is also available for download in our [Resource Centre](#).
- Are we protecting people by making sure that we are **not** sharing more than **one** of these three pieces of sensitive information: 1. their family name, 2. specific location or location of origin and 3. identifiable image?
- If the primary subject of an image is a child or adolescent at school, is their identity protected by not showing their full name or location, the name of the school, or any other details that could help someone locate the child or adolescent?

- If the primary subject of an image is shown in front of a well-known or easily identifiable landmark, has this been cropped out, or have we looked for an alternative image without that identifying feature?
  - In an image, is any visible personal data about this person – for example an identity card – hidden and unreadable?
  - Has the sign-off process included people from the country in which the contributor is currently living assessing the story from a protection perspective?
  - Has the contributor been able to review, assess and sign off the story and story use themselves? See the section on sign off on p. 55 of our guidelines.
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Full guidance and other tools are available in our [Guidelines for ethical communications around child marriage](#).

## DECISION-MAKING MATRIX: AUTHENTIC STORYTELLING



The answer to the following questions should be “yes”.

### Making editorial decisions before a story is gathered:

- Have the people at the centre of the stories, the Girls and Young Women Advisory Group, or personnel working in the location where the stories are from been consulted on the issues facing them and their communities, and their own ideas and solutions? Does their input represent the common experience among this community?
- If so, does the story gathering process consider how to present the proposed contributor-led solutions?
- Have we considered the risks to the person in the solutions they propose and, if so, how are we working with them to mitigate these? For example, are they discussing doing something that is criminalised in their country (eg, underage sexual activity), or telling a story of oppression while in a location where the oppressor is still in a position of power (eg, a married young woman stating “I am not safe living with my husband”).
- Have we considered the risk to us or our organisation by not reporting any illegal activity that is disclosed in the story, and how to mitigate this? For example, not reporting a crime to the police because reporting it could result in the criminalisation of a girl or young woman. See the section on discovering illegal activity on p. 54 of our [guidelines for ethical communications around child marriage](#).
- Have we considered how to share the original words or images shared/produced by the contributor without editing in a way that could alter their original meaning?

### Selecting or creating content after collection:

- Does this story share context from the situation in which it was told?
- If they are available, are the person’s words accompanying their images?
- If working with images, is the primary person in the image shown with their own story (rather than with a story of a different person, or a “composite” story made up of different people’s experiences presented as if it was one story)? See the section on composite stories on p. 55 of our [guidelines](#).
- If an image is shared, is it accompanied by a caption providing context?
- If appropriate and safe, is this person or group of people named and do we tell their story in these communications (even if indirectly, for example in the click-through materials) to help show them as a named human rather than as a prop to an issue?
- Is the person in the story affected by the situation to which these communications refer?
- Is the person in this story working/participating with the organisation sharing the story?
- If working with images, are they being used without being manipulated in a way that changes their narrative? If you are unsure, see the section on manipulating images on p. 61 of our [guidelines](#).
- Can we explain why the person in the story was working with our organisation or partner?

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Full guidance and other tools are available in our [Guidelines for ethical communications around child marriage](#).



## CONSIDERATIONS AND TARGETS WHEN PLANNING FOR DIVERSITY IN STORYTELLING



	<b>International</b>	<b>National</b>
<b>Locations where stories are gathered</b>	Stories from a minimum of 3 x continents.	Stories from a minimum of 3 x areas of your country.
<b>Racial diversity</b>	Stories showing a diverse range of girls, adolescents and young women, (including White girls and young women) so that we demonstrate that child marriage is an issue that affects people from multiple racial backgrounds, and do not perpetuate stereotypes that these practises happen only to People of Colour.	Include if you are working in a racially diverse environment.
<b>Religious diversity</b>	Stories communicating a diverse range of religious beliefs to demonstrate that child marriage can happen within multiple faith backgrounds.	Include if you are working in an environment with multiple faiths.
<b>Ethnic diversity</b>	Stories showing that child marriage affects girls across multiple ethnicities.	Stories showing that child marriage affects girls across multiple ethnicities.
<b>Socio-economic status</b>	Stories showing child marriage across high-income and lower-income countries across the world. Stories that show that child marriage affects girls and young women from both richer and poorer backgrounds.	Stories that show that child marriage affects girls and young women from both richer and poorer backgrounds.
<b>Age</b>	Include a range of stories of girls, adolescents and young women	Include a range of stories of girls, adolescents and young women
<b>Experience of child marriage</b>	Include stories that have positive and/or negative elements, as well as those which may be more complex and need more time to explain. Include stories from different contexts, including rural and urban settings, humanitarian settings, situations where girls, adolescents or young women may be displaced or obliged to migrate, or where they remain in or close to their family and community.	Include stories with positive and/or negative elements, as well as those which may be more complex and need more time to explain. Where possible and appropriate, include stories from different contexts, including rural and urban settings, humanitarian settings, or situations where girls, adolescents or young women may be displaced or obliged to migrate, or where they remain in or close to their family and community.
<b>Disability and child marriage</b>	2 x stories about girls and young women who have disabilities	2 x stories about girls and young women who have disabilities

## RISK ASSESSMENT QUESTIONS TO ASK CONTRIBUTORS BEFORE GATHERING CONSENT

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To facilitate contributor participation in the consent process, they can be asked the questions below before any consent process is carried out – so also in advance of content gathering – to assess their understanding of risk.

Do you understand that:

1. You can ask any questions or share any concerns with me about this process? Do you have anything you want to ask?
2. You may choose to share your story anywhere that you feel most comfortable, and that you can choose what you wear and how you are shown in the images/film footage?
3. The process of sharing your story may bring attention to you because you will be visited by people who will gather your story?
4. If there are people who may wish you harm, they may see this story and use it to find you?
5. If you have social media accounts or profiles and you share your real name, you may be contacted by people who have seen your story for both positive and negative reasons? See the section on contributor aftercare on p. 47 of our [guidelines for ethical communications around child marriage](#).
6. If you share your story, we cannot guarantee that it will not end up online, and may therefore be available to view for many years into the future?
7. If you share your story, it may be viewed in any and every country, city and town, and by people you know, like family members, teachers and friends?
8. You can withdraw your consent to use your story at any time? Before, during or after this process. But also, that it may not be possible to recall materials once they have been published?
9. You can share your story with a different name, or in a way that hides your identity?
10. You can decide what parts of your story you tell us, what we share and how?
11. While we will provide some aftercare (see the section on contributor aftercare), it is important that after you share your story you have someone who can support you if you feel concerned or if you receive any negative interest? Do you have a person who can support you in this way?
12. You can share any concerns with me at any time and we will ensure you are supported after you share your story. If we can't support you, we will advise that we do not work with you to share your story. Do you have anything you want to ask now?

## SUGGESTED SCRIPT FOR GATHERING CONSENT



### Suggested explanation for contributor:

#### Introduction

- Hello and greeting. My name is *[your name]* and I work for *[name of your organisation]*. Thank you for talking to us today.
- *[Insert explanation of your organisation's work and example activities]*. Have you heard of us? Would you like to know more?
- Before we work with you to tell your story and create any images, we would like to make sure that you understand what we might do with your story. This is what this conversation is about.
- You may stop me at any time to ask questions or say that you do not understand, and if I/or the translator are speaking too fast please ask to slow down.

Are you happy for us to continue?

#### Contributor pre-consent risk assessment

- We want to make sure that you understand any risks involved in sharing your story before we talk more about the story. I'm going to ask some questions about this – is that ok? *[Discuss questions outlined in the contributor pre-consent risk assessment on p. 31 of our [guidelines for ethical communications around child marriage](#)].*

Would you like me to repeat any of this?

#### What we might do with your story

- We are interested in your story because we wish to work with you to *[insert reason you are gathering story here]*.
- [Bring out your examples of your organisation's work to help illustrate these points. These can be printed screen grabs, a film downloaded on to your phone, or physical examples, but visual examples of what you create are helpful.]*
- Over the next three years, your whole story might be shared on any of these places:
  - TV
  - Online on websites, or on social media like Facebook or Twitter
  - In printed materials like magazines or leaflets
  - Any other ways that people see messages from civil society organisations
- We may share your story with trusted partners like other charities, or media organisations like *[please reference a local media channel]*, so that they can share your story too.
- However, only a section of your story might be used, or it might not be shared at all. This won't be because you have done something wrong.
- Once a story has been shared, it may be reshared by others in a way that we cannot control, so it is important that you understand that your story may still exist, and still be viewed and shared into the future, even after we have stopped using it. This may happen in any and every country.
- If you are concerned that sharing your story may endanger you in some way – however small – please let us know and we can either not share your story, or we can make sure that no one knows it is you.
- If you prefer, we can share your story in a way that your identity is hidden, or you can choose to change your name – and select your preferred new name – or both.

- We keep your personal information in a safe and private place, and if your identity needs to be protected, we will do everything we can to make sure that you remain anonymous.
  - After three years, we will either stop sharing your story or ask you for your consent to continue sharing. We will keep your story in a protected place, and will only use it again if you have given us permission to do this.
- Do you understand that your story could be used anywhere at any time, or not at all, for the next three years?
- Do you have any questions or concerns?
- Would you like me to repeat any of this?

### **What this form is and how it will be used**

- We will use the form to explain more details of how your story could be used.
  - We can gather your consent by you signing this form/adding your mark, or if you do not feel able or comfortable to do that, we are happy to read out the details on the form, so you can then give verbal agreement that you understand and agree.
  - It is important that you understand that if you do not feel happy working with us to tell your story, please let me know, we will not mind at all if you say no, and it will not stop us supporting you in the way that we have been, the most important thing is that you feel comfortable sharing your story.
  - If you do decide to share your story, but afterwards wish that you had not, you may contact us and say you have changed your mind, and we will delete it from our archive, and if it has been used, do our best to recall any ways that it has already been shared.
  - *[Give the contributor the form at this point for them to read OR ask if they wish it to be read to them.]*
  - *[Give the contributor the leave-behind card (see p. 35 of our [guidelines](#)) and explain that they should keep this and contact the number at any time if they have questions or concerns.]*
- We will leave now to give you some time to think about this, or to discuss it with a friend or family member. Remember there is no pressure to share your story, and whether you do or don't won't affect any interactions between you and XX organisation. I will return in XX hours/days and let's talk again then.
- Thank you!

## GUIDE FOR WHEN AND HOW TO GATHER CONSENT



When to gather consent	How to gather consent
<p>Anyone whose story is being gathered (imagery alongside audio or a written case study).</p>	<p>Standard consent form signed by individual or verbal consent recorded alongside consent gatherer reading the consent details.</p>
<p>Anyone who is clearly identifiable in a non-public setting – like a clinic, school or home – even if they are not the focus of a story.</p>	<p>Standard consent form signed by individual or verbal consent recorded alongside consent gatherer reading the consent details.</p> <p>Announce clearly – and respectfully – that a photo is being taken in this setting and that whoever does not wish to have their picture taken should move to a place in the room that will not be shown in the photo.</p>
<p>A posed group image or non-posed “candid” images of a group taking part in pre-organised activity where they are aware that someone is gathering imagery of them as they have been informed before the activity. Eg. posed group photo or gathering of people involved in the organisation’s activities, like a community meeting or a fundraising challenge.</p>	<p>Standard consent form signed by the person leading the activity on behalf of the group after the group have indicated their willingness to consent as a group.</p> <p>Announce clearly – and respectfully – that a photo will be taken in this setting, that a consent form will be signed by the person leading the activity (name that person), ask for everyone to raise their hands if they are happy to have their image taken, and indicate that whoever does not wish to have their picture taken should move to a place in the room that will not be shown in the photo and/or wear a band that will allow them to be edited out of any images if they are inadvertently included.</p>
<p>All children and adolescents whose story is being gathered.</p> <p><b>and</b></p> <p>All clearly identifiable children and adolescents in a non-public setting – like a home, school or refugee camp – who are the focus of an image. Eg. clearly identifiable in a small group shot of about five children.</p>	<p>Standard consent form signed by individual and parent/guardian or verbal consent recorded alongside consent gatherer reading the consent details (if gathering consent from the parent/guardian will not create further harm). When gathering the stories of children and young people informed consent must be gathered wherever possible, and any refusal to take part must be respected. This depends on the age of the child or adolescent, but the conversation about whether they feature in any content must happen with them as well as their legal guardian if they are of an age to be able to understand the context.</p> <p>If a child or adolescent tells a story where they feel distressed or where they share information that may create future risk for them, the further consent of the parent/guardian must be sought. If the child is thought to be at harm from their parent/guardian due to their disclosure, the advice of the country team must be sought, and the relevant child safeguarding/public authorities must be alerted.</p>



<p>Unaccompanied minors (anyone under the age of 18). This includes girls and adolescents who are under the age of 18 and are married or in a union.</p>	<p>Standard consent form signed by individual or verbal consent recorded alongside consent gatherer reading the consent details.</p>
<p>When someone is taking part in a media opportunity – including events – that is being captured by a contracted photographer or videographer.</p>	<p>Standard consent form signed by individual or verbal consent recorded alongside consent gatherer reading the consent details.</p>
<p>When someone has shared their story but full consent has not been gathered and the only way to gather this is by phone.</p>	<p>A consent process to be discussed over the phone. The consent statement should then be shared for the contributor to record a voice note reading the statement aloud and then indicating their consent in <b>one continuous recording</b>. This should be shared via a secure channel like WhatsApp.</p>
<p>When someone is taking part in a learning or advocacy event – like the Generation Equality Forum or Africa Girls’ Summit – that is being captured in recordings that may be shared online or quoted in print.</p>	<p>Standard consent form signed by individual or verbal consent recorded alongside consent gatherer reading the consent details.</p> <p>Please announce before to the event the intention to record and ask that whoever does not wish to be recorded should indicate this so that their contribution is not captured. Announce this again at the start of the event.</p>
<p>Social media imagery shared on a different platform.</p>	<p>Standard consent form signed by individual or verbal consent recorded alongside consent gatherer reading the consent details.</p> <p>If using an image taken from social media on another platform and/or in a use that is not a reshare – that is, it does not contain the original imagery text and context of the original post – consent to use the image must be sought from the creator of the image.</p> <p>As they are not only the subject of the image but also the creator as the copyright owner, this information should be added to the notes section of the consent form.</p>

## GUIDE FOR WHEN NOT TO GATHER CONSENT



When not to gather consent	
<p>Anyone in public spaces who are:</p> <ul style="list-style-type: none"> <li>• Not the focus of a story or image, not in danger due to their location, religion, gender, age, socio-economic status, race or ethnicity.</li> <li>• Doing jobs or activities that do not place them in potential immediate or future danger</li> </ul>	<p>No consent needed.</p>
<p>Anyone who is not identifiable or not the focus of an image in a private, non-high-risk setting.</p>	<p>No consent needed.</p>
<p>When someone is taking part in a media opportunity that has been arranged by an organisation and to which media have been invited who are not commissioned by that organisation.</p>	<p>No consent needed.</p> <p>The photography gathered will be the property of the press agency or photographer who takes the images.</p> <p>However, it would be good practise to:</p> <ul style="list-style-type: none"> <li>• Support those participating to think through the implications of their participation and what they might want to say</li> <li>• Inform the participants that their images could be widely spread and that they will not be given the opportunity by the media to choose or veto where they are used.</li> </ul>
<p>Social media imagery shared on the same platform as it is posted.</p>	<p>No consent needed <b>but</b> the images must be used strictly following the guidance below.</p> <p>When people share their imagery on social media sites – including Facebook, Instagram and Twitter – legally they sign up to terms and conditions that mean that these images can be reshared <b>on the same platforms</b> without needing their consent.</p> <p>If the content is being used in another context – that is, not on the same platform as a reshare – consent is needed. See the section on social media imagery shared on a different platform above in the table above.</p> <p>If resharing, always think about how the people in the images might feel about this. Consider:</p> <ul style="list-style-type: none"> <li>• Only using the image in the same as the context and tone in which it was originally shared.</li> <li>• How old the image is, and if the image of the person is still representative of who they are today. Good practise is not to use the image for more than 18 months.</li> <li>• If the person in the image might feel positively about the image. If unsure, it is better not to use the image.</li> <li>• Who else is in the photo: if they are very visible and it is not a public location, they may not be happy with you sharing their image.</li> </ul>

## CHECKLIST OF TIMINGS, ACTIONS AND RESOURCES TO GATHER CONSENT



When	Action	Resources	Completed (Y//N)
<b>Before consent gathering</b>	Carry out the pre-consent risk assessment.	Pre-consent risk assessment questions	
	Contact the safeguarding focal point and share the risk assessment with them for input.	Pre-consent risk assessment questions	
	Prepare consent forms: <ul style="list-style-type: none"> <li>• Translate</li> <li>• Print hard copies</li> </ul>	Consent form	
	Create supporting material showing examples of communications materials to help contributors understand where their contribution may end up.	Supporting materials	
	Prepare leave-behind cards with the phone number of the office or person the contributor can contact if they have questions or wish to withdraw consent.	Leave-behind card	
	Plan story gathering to leave sufficient time for a proper consent conversation.	Content gathering plan	
<b>During consent gathering</b>	Prioritise time to have proper consent conversations.	Content gathering plan	
	Show all supporting materials to the contributor and leave time for them to consider them, share them with friends/family, ask questions.	Supporting materials	
	In a group scenario, follow the guidance on gathering group consent or making announcements/handing out coloured bands.	Coloured bands (or alternative)	
	Help the contributor fill in the form or give verbal consent.  Verbal consent must be recorded with the consent explanation on the same recording.	Consent form	
	Use the leave-behind card to explain further and inform the contributor of their rights to contact your organisation at any time if they have questions or wish to withdraw consent.	Leave-behind card	
	Store the consent forms properly and safely in a locked space (password protected digital folder/lockable safe or cabinet).	Consent form	

<b>After consent gathering</b>	Share or show the content gathered with the contributor for their approval. For images, they can watch the video or view the photos in the camera's view finder. For words, their testimony can be read back to them.		
	Complete the no consent risk assessment form if necessary.	No consent risk assessment	
	Ensure that any preferences regarding anonymity and name changing are captured in image metadata.		
	File physical consent forms in a safe place with content.	Consent form	
	Renew consent if necessary.	Consent form	

## **QUESTIONS TO ASK POTENTIAL EXTERNAL CONTRACTORS TO ASSESS THEIR SENSITIVITY TO ETHICAL PRACTICE**

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External contractors may include photographers, videographers, interviewers or interpreters.

1. Have you ever worked on the issue of child marriage before? If so, what happened? If not, can you explain to me your understanding of the scenario we are proposing you work?
2. What ethical issues do you foresee in this proposed scenario?
3. How would you help a girl, adolescent or young woman feel comfortable in the scenario in which we are proposing you work?
4. How would you ensure that the girl, adolescent or young woman understands exactly what it is that we are doing in this scenario?
5. What actions would you take to make sure the girl, adolescent or young woman in this situation can share her ideas, opinions and feedback to influence the communications materials we are proposing you work to create?
6. How would you ensure that the girl, adolescent or young woman in this situation is protected and finds this experience enriching?



## CHECKLIST OF TIMINGS, ACTIONS AND RESOURCES TO PRODUCE COMMUNICATIONS MATERIALS



<b>When</b>	<b>Action</b>	<b>Resources</b>	<b>Completed (Y//N)</b>
<b>Planning</b>	Plan for an appropriate team		
	Review guidance on working with 3rd parties		
<b>Before story gathering</b>	Complete a Communications risk assessment	Communications risk assessment	
	Allocate roles and responsibilities to the team		
	Train the team in these guidelines	Training slides	
	Prepare for contributor aftercare		
	Commission an image-maker (if appropriate)	Image-maker contract	
<b>During story gathering</b>	Investigate what support the contributor might need		
	Investigate contributor's personal circumstances and content gathering preferences		
	Enable contributor choices		
	Interview thoughtfully		
	Manage contributor expectations		
	Arrange any necessary compensation		
<b>After story gathering</b>	Show content to the contributor for input and sign-off		
	Return imagery		
	Consider self-care		
	Learn and reflect		

## STATEMENT TO ACCOMPANY IMAGES SHARED WITH THIRD PARTIES

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To support responsible third-party use of images, this statement can be shared with them:

This/these image/s are the copyright property or licensing property of *[insert name of organisation]*. They are being shared with *[insert name of third-party organisation]* for the purposes of *[insert purpose – be detailed, including proposed usage locations and usage duration]*. If your organisation wishes to use this/these image/s for any further purposes, you must contact us for permission at least seven days before use.

Please be aware that as part of our responsible informed consent process, anyone who shared their story with us can withdraw consent at any time. If this happens, we will contact your organisation and ask that every effort is made to withdraw use of this/these image/s and that they are not used again under any circumstance. If you do not comply with this statement, you may be causing significant risk to the person in this image.

## NO CONSENT RISK ASSESSMENT



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Project title/description:

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Name of contributor:

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Name of organisation and staff member:

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Tick boxes to confirm information known from details available:

- 1. I confirm that content was gathered by a staff member or contracted partner of X organisation.
  - 2. The contributor is shown in a way that meets all of the questions in the Editorial Decision Making Matrix, excepting the sections on Consent.
  - 3. The contributor is not someone who is known to be persecuted in their current location due to who they are/external perceptions of who they are (sexual orientation, gender, religion, race, marital status, etc).
  - 4. The contributor is not shown undertaking an action that could put them at risk in their location (attending a rally against legal child marriage, speaking out about legally accepted FGM/C).
  - 5. The contributor is not living with any persons who may wish them harm due to them sharing their story, even if anonymously.
  - 6. The contributor is a) not living in a country which is currently involved in a civil or other conflict, b) not a refugee or asylum seeker, c) not subject to legal or civil discrimination.
  - 7. The contributor has been party to the consent process, but has decided not to sign a form or give verbal recorded consent of their own choice.
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If all boxes are ticked this is low risk and can be used.

If you cannot tick boxes 1 and 2 this is a medium risk and should only be used after the scenario and story has been reviewed by the safeguarding team.

If you cannot tick boxes 3 to 7 this story is high risk and should not be used.

Please select the risk estimate:

RISK ESTIMATE       LOW       MEDIUM       HIGH

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Staff member signing off this form:

Add staff member's name(s) here \_\_\_\_\_ DATE: \_\_\_\_\_

Signature (s): \_\_\_\_\_

Please store this form alongside all materials associated with this story.

## COMMUNICATIONS RISK ASSESSMENT



Category	Key risk considerations	Control Measures
<b>Staff</b>	<p>Have staff been briefed appropriately on your organisation's Child Protection and Safeguarding Policy? If your organisation does not have one, you can use the Girls Not Brides documents.</p> <ul style="list-style-type: none"> <li>Do staff organising or accompanying communication activities have the capacity to conduct risk assessments and safeguarding checks for communication activities?</li> </ul>	<ul style="list-style-type: none"> <li>Ask staff organising or accompanying communication activities to read through the Child Protection Policy and Ethical Communications Guidelines and complete any relevant training. Brief staff on how to review or conduct a risk assessment for communication activities</li> </ul>
<b>Partners</b>	<ul style="list-style-type: none"> <li>Are partners working to their own or your own organisation's Child Protection and Safeguarding Policy?</li> <li>Do partners understand their responsibilities for organising and managing communications activities in an ethical way on behalf of your organisation?</li> <li>Do partners have the capacity to conduct risk assessments for communication activities?</li> </ul>	<ul style="list-style-type: none"> <li>Ensure all partners (including those hosting visits which will include communication activities) have an agreement with your organisation which includes provisions for safe and ethical communications</li> <li>Brief partners on respective roles and responsibilities for organising and managing communication activities</li> <li>Brief partners on how to conduct a risk assessment for communication activities</li> </ul>
<b>Volunteers</b>	<ul style="list-style-type: none"> <li>Are volunteers being used to undertake any part of the communication activities?</li> </ul>	<ul style="list-style-type: none"> <li>Ask volunteers to read through guidelines for communications and sign your organisation's Code of Conduct and abide by all of the guidance included in the Ethical Communications Guidelines</li> </ul>
<b>Service providers</b>	<ul style="list-style-type: none"> <li>Are service providers/consultants undertaking communication activities on behalf of your organisation?</li> <li>Will they have direct access to children and young people, or access to sensitive data on children and young people?</li> <li>Are provisions for safe and ethical communications included in contracts and Terms of Reference provided to service providers/consultants?</li> <li>Do they understand their responsibilities for ensuring communication activities are safe and ethical for children and young people?</li> </ul>	<ul style="list-style-type: none"> <li>Ensure all service providers/consultants have an agreement with your organisation which includes provisions for safe and ethical communications</li> <li>Ensure all service providers/consultants have an agreement to abide by the Ethical Communications Guidelines</li> <li>Brief service providers/consultants on respective roles and responsibilities for communication activities, including final sign off for publishing stories, images and information</li> <li>All employees of service providers or consultants with direct access to children and young people or sensitive data on children and young people have been subject to sufficient background and police checks</li> </ul>

<b>Others</b>	Who else will the organisation bring into contact with children and young people who might be obtaining and/or publishing communications on children and young people?	Ensure all others involved in communication activities have received and understood the Ethical Communications Guidelines
<b>Group of children involved as focus of activity/project/programme</b>	<ul style="list-style-type: none"> <li>• Are the groups of children and young people identified as the focus for this activity at particular risk of harm or abuse, or have they experienced harm or abuse already?</li> <li>• Are they within families, unaccompanied or living with other community members?</li> </ul>	<ul style="list-style-type: none"> <li>• Ensure that children and young people who are at particular risk are identified as such in risk assessments, and that the necessary extra provisions are made when obtaining and publishing images and information</li> <li>• Facilitate children and young people to be accompanied by family members and/or peers when participating in communication activities which are focusing on them as individuals</li> <li>• Ensure communication activities are attended by staff from your organisation.</li> </ul>
<b>Location and timing</b>	<ul style="list-style-type: none"> <li>• Will the communication activities take place within an existing community, host community or displaced or camp community?</li> <li>• Is the location considered safe for children and young people to participate in communication activities, or have safety/security issues already been identified?</li> <li>• Are children and young people being asked to participate in communication activities at inappropriate times?</li> <li>• Are children and young people being asked to be present for extended periods whilst the communication activities are underway?</li> </ul>	<ul style="list-style-type: none"> <li>• Ensure safety within the environment in which the communication activities are taking place has been assessed and is well understood</li> <li>• In locations where the safety for children and young people to participate in communication activities is considered compromised, put in place provisions eg, specific activities conducted in a private place</li> <li>• Organise alternative locations for undertaking communication activities in case the first option is unavailable eg, if a school does not provide permission to use their premises</li> <li>• Organise activities around children and young people's school, work and home commitments</li> <li>• Plan carefully timings and duration of activities</li> </ul>



<p><b>Consent to obtaining and publishing images and information on children/young people</b></p>	<ul style="list-style-type: none"> <li>• Are children, young people and their families content to have their stories and images used for communications?</li> <li>• Do they understand well enough where their stories and images are being published and who might have access to them?</li> <li>• Have they provided informed consent?</li> </ul>	<ul style="list-style-type: none"> <li>• Follow the detailed guidance on Consent laid out in the Ethical Communications Guidelines, this includes these actions:</li> <li>• Brief children, young people and their families on what images and information will be obtained and published, and provide examples of where images and information are commonly published</li> <li>• Provide opt-out arrangements for children and young people without consent to participate in communication activities. If possible discuss with children/young people how they would like to arrange the opt out, if this is not possible please consult staff/community members who know the children/young people. Opt-outs can include identifiers of opt-out eg, wrist bands. Opting out is a right and a choice, so be clear that there is no judgement and will be no negative consequences for anyone choosing not to take part. Where possible, do not preclude children and young people from being involved in an event or visit because they are opting out of communications activities</li> <li>• Ask children, young people and/or children's parents/caregivers to sign your organisation's consent forms or give verbal consent.</li> </ul>
<p><b>Procedures for reporting concerns</b></p>	<ul style="list-style-type: none"> <li>• Have discussions been held with communities on safety and what to do if they have a concern about a child's or young person's information or image being published, or a risk of harm arises from the publication of an image or information?</li> </ul>	<ul style="list-style-type: none"> <li>• Ensure that briefings for staff, volunteers, service providers, children and families include a contact point to raise concerns over communication activities.</li> <li>• Ensure that children/young people are briefed that they should not share any images or stories on their personal channels either, unless this has been agreed during the activity.</li> </ul>

## COMMUNICATIONS ACTIVITY RISK ASSESSMENT FORM



Step 1: Identify the risks      Step 2: Who can be harmed?      Step 3: Consider the existing control measures  
Step 4: Calculate level of risk      Step 5: Record and Review

Category	Risk (something that can cause harm)	Existing control measures	Level of risk (H, M, L)	Further action (where necessary)	Control Measures
Staff					
Partners					
Volunteers					
Service Providers					
Others					

<b>Target group of children and/or young people</b>					
<b>Location</b>					
<b>Consent to obtaining and publishing images and information on children/young people</b>					
<b>Procedures for reporting concerns</b>					

The above assessment has been coordinated and completed by:

Signed:

Print name:

Position held:

Date:

The risk assessment has been checked and authorised by:

Authorised by:

Print name:

Position held:

Date: