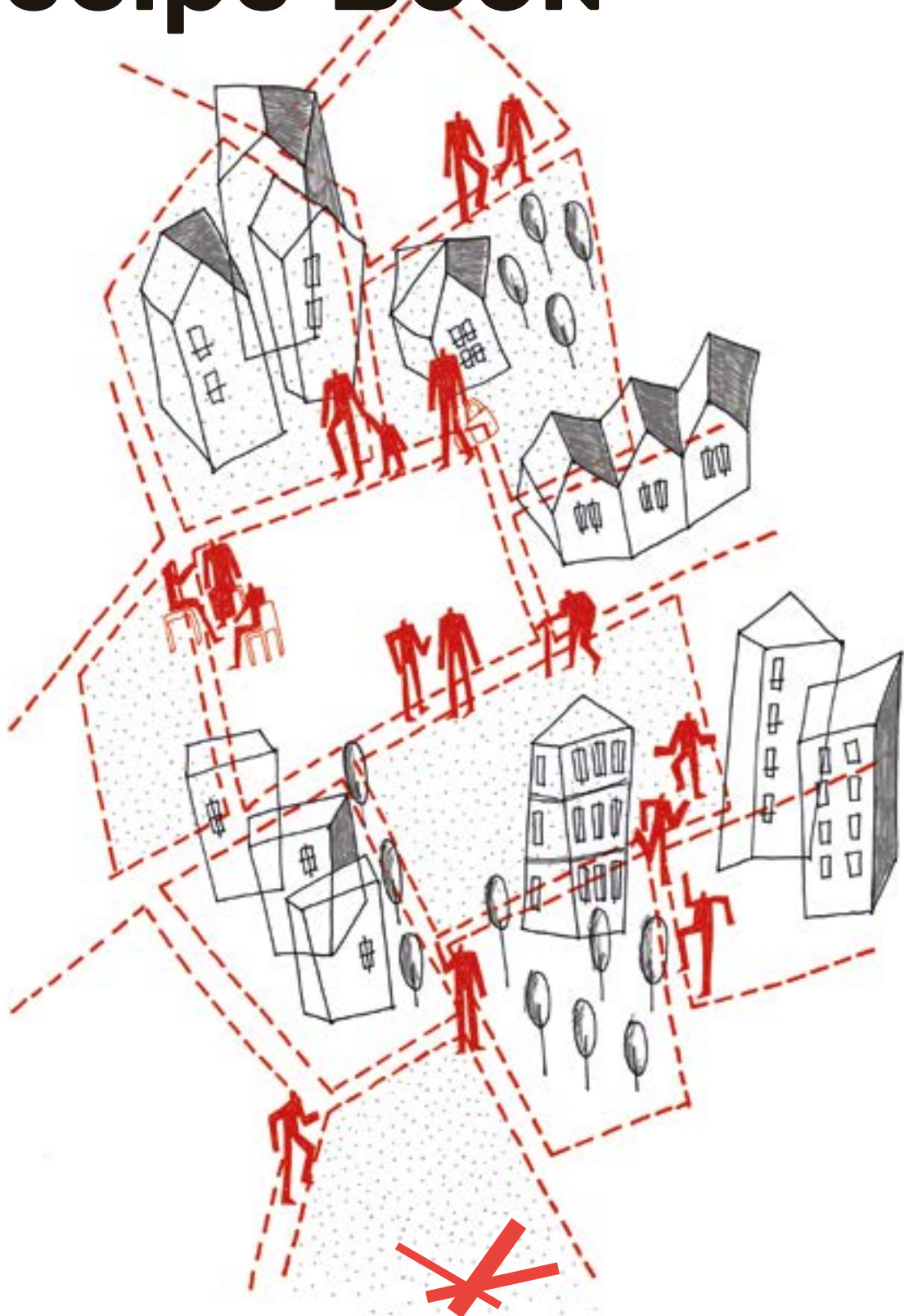


The

Displaced in Media Recipe Book




European Cultural
Foundation

European Cultural Foundation

The European Cultural Foundation is an independent, impact-driven organisation with more than 60 years of experience.

We catalyse, connect and communicate civil society initiatives in arts and culture to work together for an open, democratic and inclusive Europe.

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Public sphere
Migrant participation
Representation
Social platforms

Introduction

Recent migrants have entered Europe but they have not yet entered the public sphere. When they become visible, it is usually as characters in other people's stories. Even the term 'refugee' can seem like a kind of othering – a way of reducing our understanding of that person to a journey that they made at some point in the past.

This will only start to change when migrants themselves become authors of their own stories – as artists, writers, journalists and broadcasters. Without their voices, the media tends to represent migrants with, at best, guesswork and, at worst, prejudice. Not all good writing, reporting and filmmaking about the refugee crisis and its consequences *has* to be made by those who have been displaced and migrated, but it helps if they are telling their own stories in their own words.

Ultimately for newcomers (and for all those who are pushed to the margins of society) authorship means being free to decide when, if and how you are defined in relation to your race, nationality or migrant experience – rather than being seen through someone else's lens.

For the incumbent community as they read newcomers' articles, listen to their broadcasts and watch their videos, it will become much harder to reduce their understanding of migrants to a difference, based on the colour of their skin or the sound of their voice.

Supporting and prioritising the voices of migrants is partly about presenting a better version of the migration story, but it's also about leaving that story behind – so that migrants are no longer exclusively 'migrants'. In Europe there is simply no way of imagining a pathway to more harmonious societies without imagining today's migrants and their children as tomorrow's artists, writers, broadcasters and mediamakers.

Across the continent imagining this reality can be more difficult, depending on where you live. In Northern Europe some of the migrants who arrived in the 1950s and 1960s and their children have made it into public life, but this is not the case in Central, Southern and Eastern Europe where noticeable migration is a more recent phenomenon. Wherever you live, there are no utopias – prejudice, exclusion and racism take many forms and change as media evolves.

There are powerful reasons for people in Europe to learn from each other.

This booklet is a way of gathering learning from those people and organisations who are working for greater participation by – and representation of – those with refugee backgrounds in the media. It is based on the work of nine organisations from across Europe that were part of an *Erasmus+* project called *Displaced in Media* in 2017-18 – Association of Creative Initiatives "ē", British Film Institute, European Cultural Foundation, Fanzingo, Kurziv, MODE Istanbul, Les Têtes de l'Art, We Are Here and ZEMOS98. These are either socially engaged media organisations that are interested in working more with newcomers, or they are organisations that work with newcomers who are interested in working with media.

This booklet draws on the metaphor of a recipe book because media is no longer a simple framework of power and influence where ideas can easily be assembled. Old ideas of 'mainstream' and 'alternative media' have collapsed. New social platforms have divided the web into enclaves of mutually reinforcing opinions. It is hard to know where the public realm begins or how the things that happen in the public realm shape the way people think or the choices they make.

In these circumstances trying to enter the public realm is a bit like cooking – a haphazard process of combining mediums, platforms and processes to try to reach others to educate, persuade and inform. For that reason, this recipe book is divided into five different sections: meals, flavours, ingredients, recipes and shops and suppliers.

Enjoy reading and explore your own take on what we gathered over the coming pages!

Charlie Tims

On behalf of the *Displaced in Media* project partners

1. Meals

This section looks at the different times and ways that citizens across Europe consume their media. Attempts to influence the representation of refugees in the public sphere need to consider how people consume their media and when they are likely to view it. The old windows of evening TV news, newspaper front pages and prime-time TV may not command the audiences they once did, but messages still need to come in digestible formats.

When will you eat, what will you eat?

- Watching television is the most significant way that EU citizens consume media. 93% watch TV at least a few times a week; 82% watch TV every day (Eurobarometer 2016).
- An increasing share of European citizens use social networking sites. In 2017, 54% of people in the EU used these sites at least once a week (Statista).
- TV remains the most important way that people access news, but social media and online news platforms are equally important (Reuters Institute).
- All big stories in 2017 were accompanied by 'fake news' reports. Facebook estimates that 13% – or 270 million – of its user accounts are duplicates, user-misclassified or 'undesirable' accounts (*The Telegraph*, 2017).
- Web users expect to engage with videos of different lengths according to the platforms they are watching them on. Typically, users watch videos for 30 seconds on Instagram, 45 seconds on Twitter, 1 minute on Facebook, 2 minutes on YouTube and 4 minutes on Vimeo. Long-form blogging platform medium estimate that the optimal reading time for a post on their site is 7 minutes.
- The most watched TV programme on Netflix in Europe is *House of Cards*.
- The most read online news platforms in the world are *The Guardian* and *The New York Times*. Both are currently cutting hundreds of jobs in the face of mounting losses.
- In 2015, 60% of Facebook users didn't even realise that their feed was curated (Oxford Internet Institute).

Livelihoods
Learning
Campaigning
Changing the news agenda

2. Flavours

This section explores the different ways organisations work to support refugees and migrants in the public realm. Some set out to shape important news agendas; some are more concerned with educating and supporting communications skills; others look to connect journalists, editors, artists and writers in migrant communities. There are different ways for refugees and migrants to find – and to be put in – positions of media authorship. Different approaches bring out different flavours according to taste.

Livelihoods

A livelihood is the way a person finds the things on which their life depends. For most people, their livelihood comes from their job; for those who do not have work or those (in the asylum system) who are not allowed to work, it is hard to have a livelihood.

All recipes have to consider how they are contributing to the livelihoods of the newcomers they seek to support, especially when they are not allowed to work. This means fitting into the unusual circumstances and precarious existence that newcomers have to deal with: living in a foreign country; language barriers; daily encounters with prejudice and judgement; and all the difficulties that come from separation from family, friends and social ties. It also means supporting newcomers to find new ways to support their future work – connecting them to supporters, readers, funders, promoters, customers and clients.

Learning

Many recipes start with the idea that developing communication skills is what really matters; conversion courses that help journalists with refugee backgrounds to learn how to operate in a new context; workshops that help people with no previous experience to learn how to find and develop their voices. Some recipes try and combine these two approaches.

Developing this flavour requires teachers, mentors and experts to strike a delicate balance. Is it better to start with the personal experiences and perspective of those with refugee experiences, or to start with the kind of templates for stories that audiences, readers and viewers are used to hearing? Is the process of learning what matters, or is it more about the quality of a product? Should experts and teachers ever benefit from working with people who are less able than themselves?

Campaigning

Most recipes have the potential to change minds, but for some organisations advocacy is their *raison d'être*. They will campaign to influence attitudes, sometimes of a specific group whose position is entrenched. These recipes will consider how to persuade, seduce and charm people into thinking differently by providing a different blend of flavours. When telling stories they will take standards seriously by identifying verifiable facts, allowing a 'right of reply' and using accurate quoting. When trying to create new bridges, they will look for causes and goals that divided communities can share and demonstrate the common origins and shared resources. They will always listen to and give a voice to the people whose views they hope to change.

Changing the news agenda

Although people access news via their friends and social media, news still originates from newswires, public broadcasters and news corporations. There was a time when it seemed that social media was liberating people from the domination of elites, but now that Facebook can monetise and sell units of attention, the opposite seems to be true. One thing is for sure: a highly influential mainstream news agenda that is shaped by money, elite interests and politics hasn't gone away.

Some recipes help the cook to influence this mainstream news agenda – for example, by creating new broadcasting formats with public broadcasters that reset the 'frame' through which we see migrants and refugees, or by setting out new guidelines and standards for journalists and editors. Other projects prioritise less ambitious communications objectives, such as producing better information that communicates the values of organisations that support refugees. Others may attempt to draw on friends and influencers to endorse and support their stories.

3. A-Z of Ingredients

This section looks at techniques that can be combined to create new ways of working. Recipes will use different ingredients (i.e. exercises, techniques, workshop tools, tutorials, worksheets). Here is an A-Z of what you will need in the cupboard.

MediActivism.eu

[Mediactivism.eu](#) is an evolving archive of 500 short videos and documentaries from across Europe, many of which were made in workshops by people who had not worked with media before. Some videos provide storytelling techniques that challenge stereotypes, norms and entrenched attitudes. Look for videos tagged with 'Displaced in Media'.

Being a good mentor

Anyone who wants to make a livelihood in the creative arts, media or journalism needs a support network and that often includes a mentor. The [Media Trust](#) in the UK has some guidelines. There are also many programmes that support the mentoring of newcomers. Swiss NGO [Mentoring International](#) provides the following guidelines for mentoring of refugees: Ensure refugee youth-focused protection; Facilitate refugee youth networking and information sharing; Generate data evidence on refugee youth to promote accountability to youth; Recognise, utilise and develop refugee youth capacities and skills; Support refugee youth physical and emotional wellbeing; Reinforce refugee youth as connectors and peace builders.

Choosing formats

If you are making a video and it's important that other people watch it, it might be worth reviewing which formats receive the most attention on YouTube. Here is a US-centric list of [20 video forms](#) on YouTube that tend to get the most views.

Expert voices Database

Broadcast media fails to represent a broad spectrum of society. Databases like the BBC's [BAME Expert database](#) set out to challenge this. Such attempts to give a platform to underrepresented voices can be a useful ingredient and source of inspiration for *Displaced in Media* recipes.

An Empathy technique

Techniques for empathy are useful when people from different backgrounds need to work together. Try placing strong smelling herbs, spices and flowers in the room. Divide the group into pairs. Ask the pairs to move around the room smelling herbs and sharing the memories they stimulate with each other.

Making sound effects

Fill a box with interesting tools and materials to make different noises: feather duster, toilet roll, paper clips, paper, card. Watch this [video](#) showing what a sound effect artist does. Choose different words and experiment with making sounds that correspond to them.

agreements

It's important that participants are actively involved in their own learning. To underline this, it can help to discuss the values of a training programme exploring the responsibilities of facilitators and participants. You can even make this into an agreement on a piece of large flipchart paper, which all participants 'sign'.

Hacking the veil

[ECF Labs](#) is a pinboard and discussion tool for sharing useful projects, stories and articles organised into different thematic areas. [Hacking the veil](#) is a theme on the platform covering media representations of issues relating to migrants and refugees and examples of projects that are trying to improve them.

ik!how for refugee journalists

A [Wiki](#) providing knowhow and practical advice for journalists who come to Europe as refugees.

tarjim.ly

A [realtime translation tool](#) connecting aid workers and those working with refugees who need real-time translations services.

Knowhow for students and lecturers

A [guide](#) for students and lecturers produced by Migration Voice looking at common failures of reporting on refugee and migration issues.

Simple Language

George Orwell's famous essay '[Politics and the English Language](#)' (1946) contained six rules for clear writing. They are still a useful ingredient today for any recipe that relies on words.

Making a Meme

A simple [guide](#) to making a meme from *Good* magazine.

UNHCR guidelines for journalists

A recently published [guide](#) for journalists reporting on refugee and migration issues produced by the United Nations High Commissioner for Refugees (UNHCR).

prOmOte a video

A useful YouTube 'Creators Academy Guide' to [writing](#) descriptions of videos that give them the best chance of being visible and searchable.

Phone techniques

[Resources](#) for phone filmmaking by [Eyewantchange](#) including how to make a DIY [stabiliser](#).

Quick documentation

If you need to document a workshop quickly, try creating a WhatsApp group and asking participants to post videos and photos talking about what they are doing. Edit it together to create a record of the process.

aRchive inclusively

A [tool](#) helping you consider how to archive media for people with different needs.

Storytelling exercises

Although everybody has a story to tell, storytelling is a skill that needs to be learned. Doing exercises can help develop this skill. Miranda July's [Learning to Love You More](#) project provides some useful examples. See: [feel the news](#), [write a press release about an everyday event](#) and [make a field guide to yard](#).

Migrants Refugees Racialised People's Test (MRRPT)

Based on the Bechdel test for evaluating the portrayal of women in fiction, this [tool](#) is a way of analysing the extent to which a story in the media stigmatises refugees and those from minority ethnic backgrounds.

aUdacity

Open source, free digital [audio-editing software](#) for podcasts and soundwork with [Wiki manual](#).

ViC media player

Still [the most reliable way](#) to play all video file types.

Ways to meet each other

Bringing a group together for the first time needs a good ice breaker. Try this. Divide your group in two. Arrange the two groups into circles. Direct one circle to stand inside the other – the participants in the outer group face inwards, those in the inner group face outwards. You should now have a circle of pairs facing one another. Tell everyone to sit down. Place a piece of paper between each pair and a pencil. The person on the outside writes the name of the person sitting opposite them. They then have 30 seconds to draw the person they are facing. When 30 seconds are over, the people on the outside move one space in a clockwise direction. They then have 30 seconds to work on the portrait the previous person started. Repeat this process until everyone on the outside has contributed to the drawings. Run the exercise once more with people on the inside drawing people on the outside. At the end there should be pictures with names that everyone has helped to make. Stick the pictures on the wall.

remiX videos

[Remapping Europe](#) is an archive of remix videos looking at borders and migration in Europe. Remixing practices offer ways to appropriate, subvert and re-contextualise dominant media narratives.

YouTube tutorials

YouTube tutorials are a vital resource for learning how to use new software. For example, here's a simple tutorial for the most recent version of [Imovie](#).

Zoom lens and other technical terms

Before working on a video shoot, it's useful to familiarise a group with technical terminology. Here's a [glossary of terms](#) for beginners, published by Creative Skillset.

4. Recipes

This section looks at some of the methods trialled by organisations in the *Displaced in Media* network during 2017-18 that have set out to improve the representation of migrants in media. Sometimes what matters in a recipe is the process, sometimes it's the context of the work. To extend the metaphor: making a pancake is simple but the social significance of pancakes cannot be described in the method alone.

Storytelling mentoring for those in limbo

This recipe helps people with undetermined residency status to make video diaries (or 'vlogs') that draw on their own experiences and perspectives – deepening the public understanding of the circumstances in which they live. It comes from Amsterdam where there are an estimated 500 newcomers living 'in limbo' who don't have accommodation or the right to work. Collectives that work directly to provide newcomers with shelter have to respond to urgent needs that change every day. So support for mediamaking needs to be light-touch and – wherever possible – draw on the natural impulse for newcomers to tell their own stories.

Flavours: Learning, Campaigning

Ingredients: Storytelling exercises, Being a good mentor, Phone techniques

Equipment: Smartphone, Smartphone video editor, YouTube account

Cooking time: 2 hours over 3 months

Step 1. Make a public call through social media for mediamakers who can support refugees.

Step 2. Organise a dinner where newcomers and willing mediamakers can share a meal together.

Step 3. Pair mediamakers with newcomers for two months.

Step 4. Arrange time for mediamakers to support newcomers with vlog techniques: setting up a shot, considering how long people will watch for, what needs to be told and how.

Step 5. Gather videos made by newcomers in one Facebook group, blog or website.

Step 6. Promote videos to other collectives working with refugees.

Watch: [No Human is Illegal](#) - TedX talk, Yoonis Osman Nuur, 2014
[Eric Bimule's Youtube Channel](#)

[We Are Here](#) - video archive from Amsterdam-based We Are Here collective



Addressing polarisation of two communities in a small town

This recipe is a way to bring young people together. It was developed in a town in Poland where Poles and ethnic Ukrainians live separate lives, attending separate schools and churches. Poland has a Ukrainian minority of approximately 100,000 people – a mix of Ukrainian nationals working and studying in Poland and ethnic Ukrainians who have Polish citizenship, living in Ukrainian-speaking communities. There are tensions between the two communities. More than 70% of Poles aged 16-18 have witnessed hate speech towards Ukrainians online.

Flavours: Learning, Campaigning
Ingredients: Film analysis, The minority exercise
Equipment: Computer, projector, pens, flipchart, 20 participants
Cooking time: 5 x 1.5 hour sessions

- Step 1.** Divide into groups of four. Ask half of the groups to talk about when they and their friends have stereotyped people by referring to their nationality, religion, language or where they live. Ask the groups to consider how they feel when they hear these stereotypes and where these have come from. The other groups discuss the best places in the town, identifying where they like to hang out, meet friends or read books. They discuss what they like about them and how they would feel if they could never go back to them. In both these discussions the aim is to help participants think about what it means to be identified as different and made part of a minority.
- Step 2.** Show two films that depict prejudice and discrimination at work. In Poland the designers of this workshop used these films: [Think about it/“Przemyśl to”](#) (2016) & [Anonymous/“Anonim”](#).
- Step 3.** Ask the groups to identify negative situations in the film and list them on flipchart paper. Each group writes the selected situation. On one side, add the cause and, on the other side, list the consequences of the situation. All groups share their analysis, which is summarised by the facilitator. The facilitator talks about minority and uses recent facts and research to show the degree of prejudice faced by minority groups.
- Step 4.** Help the group to plan an action that supports the minority. This could be directly linked to political change or it could be a cultural activity that challenges attitudes.
- Watch:** [My Ukrainian](#) - Krzysztof Janiak, 2013

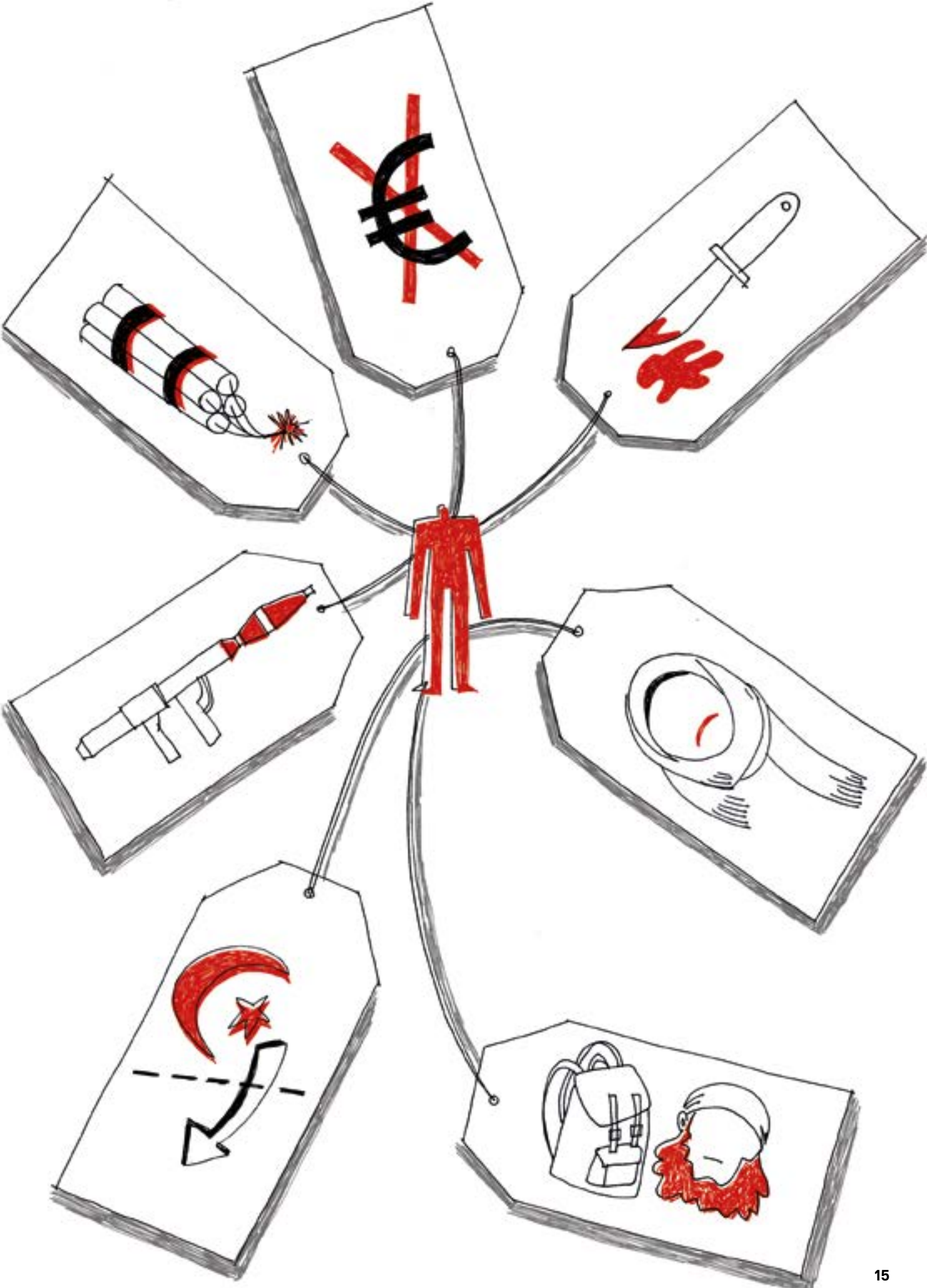


Countering outbursts of Islamophobia on Twitter

This recipe is a way to help activists devise ways to counter Islamophobia on Twitter. It was developed in Spain where recent events – most notably the terrorist attack on Barcelona that killed 16 people and injured 130 others – have produced spikes in Islamophobic hate-speech online. This recipe also looks at the deep roots of Islamophobia and how that is reflected in popular culture. It recognises that, however tempting, trading insults is unlikely to change people’s minds – it’s hard to counter imagination with words alone. Likewise, sometimes posing a counter narrative can end up endorsing the original narrative.

Flavours: Learning, Campaigning
Ingredients: Meme workshop, MRRRT Test
Equipment: Computer, projector, pens, flipchart, 20 participants
Cooking time: 1 day

- Step 1.** Break into small groups. Share examples of Islamophobia, including everything from obvious racist language to subtle examples of how the image of Muslims is built through stereotypes and prejudices in digital networks and TV shows. Try the [MRRRT Test](#) (see 3. A-Z of Ingredients).
 - Step 2.** Gather the examples. Work together to create a categorisation of these examples of Islamophobia, limiting the group to a maximum of five. Categories might include ‘racist abuse’, ‘caricatures’ and ‘framed representation’.
 - Step 3.** Take five examples from each category and discuss how each could best be countered. For example, is it better to reply with facts, to respond with a powerful image, to go to the police or simply, to do nothing?
 - Step 4.** Organise into groups developing resources supporting different responses. For example, one group could work on legal advice, another on useful, verifiable facts another on tips for creating responses with images.
 - Step 5.** Promote resources through social media channels of the organisations involved.
- Watch:** [La Islamofobia en la television](#) - Míriam Hatibi
[Los anuncios más racistas vistos en TV](#) - Moha Gerehou



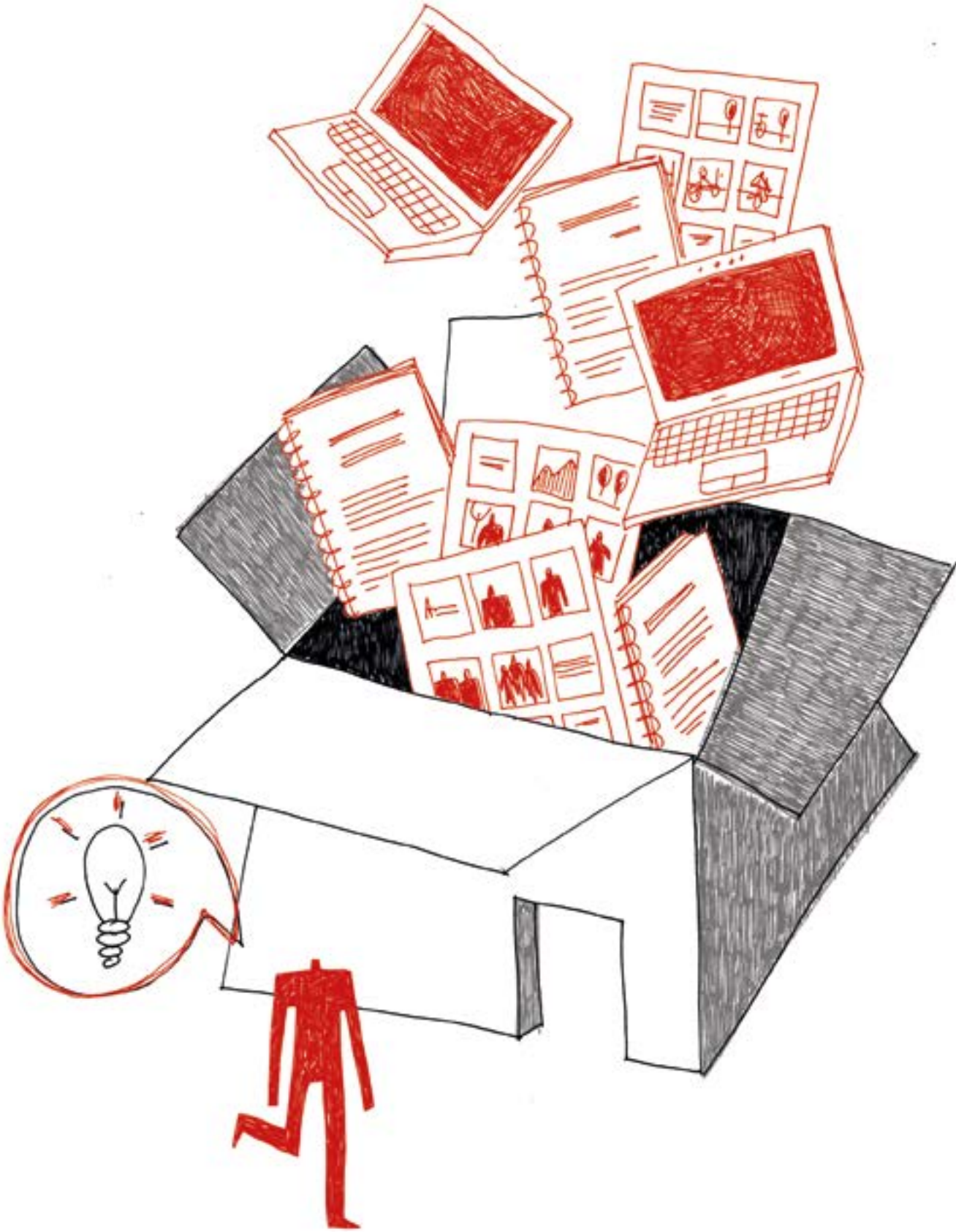
The drop-in media lab

This is a recipe for a drop-in media lab – a place where anyone can come to get technical support and knowhow required to make media of different kinds. This might include script writing, editing and storyboarding. This drop-in media lab is run by a Youthmedia project, located in a suburb of Sweden where many newcomers live. The media lab has incubated film projects that foreground the voices of newcomers. In the last year this has included: support for unaccompanied Afghan boys who have been making a YouTube video series highlighting the views and opinions of their female friends; a 17-year old boy making a short film about the possibility that he may be sent ‘back’ to Afghanistan (a country he left when he was a baby); and a group of young Muslim women who have started a media lab of their own.

Flavours: Learning, Changing the news agenda
Ingredients: Sound effect making, Phone techniques
Equipment: Film recording equipment, Experienced mediamakers, A room
Cooking time: 3 hours per week

- Step 1.** Establish a regular time when local people know they can come to make media.
- Step 2.** Publicise the media lab through local organisations and groups working with young people.
- Step 3.** Provide facilitators who can brainstorm, develop and refine ideas for media projects.
- Step 4.** Develop the media lab’s profile and audience on Instagram, Twitter and Facebook.
- Step 5.** Create relationships with broadcasters, advocates and supporters.

Watch: [I’m Tired](#) - Fanzingo
[Don’t Bully My Pronunciation](#) - Nadia Aryeetey



Making audio-visual postcards with young people in limbo

This recipe is an organised way for young people in limbo, with no prior experience or knowledge of making media, to develop short videos that help them tell a story about themselves. The workshop was developed in the French port city of Marseille which, for generations has been shaped by migration and reactions against it. In the workshop young people write letters that provide the script for the videos, which are then developed with filmmakers.

Flavours: Learning
Ingredients: Letter-writing workshop, Storyboarding workshop
Equipment: Video cameras, 2 filmmakers, 6 volunteer facilitators
Cooking time: 10 afternoons arranged over two months

- Step 1.** The young people meet one another and the facilitators. They discuss what matters to them and the issues that affect their day-to-day lives. Each young person is assigned a facilitator to be their partner.
 - Step 2.** A letter-writing workshop. Young participants, helped by their partners, write letters to talk about their experiences. The letters should be approximately 250 words long. The partner helps them identify a person or entity they can write their letter to.
 - Step 3.** A storyboarding workshop. The young people walk the local area and identify locations in the vicinity of the building where they could shoot images to go with their video. The partner helps them think about where they live and where they feel comfortable. After looking at locations, the young people develop basic storyboards with their partners.
 - Step 4.** Filming. With the assistance of the filmmakers and partners, the young people gather footage, which they can supplement with material from archives.
 - Step 5.** The videos are shared in a screening with local supporters, friends and media platforms.
- Watch:** [Merville](#) - a girl writes a letter to her friend who has been sent to live in Belgium.

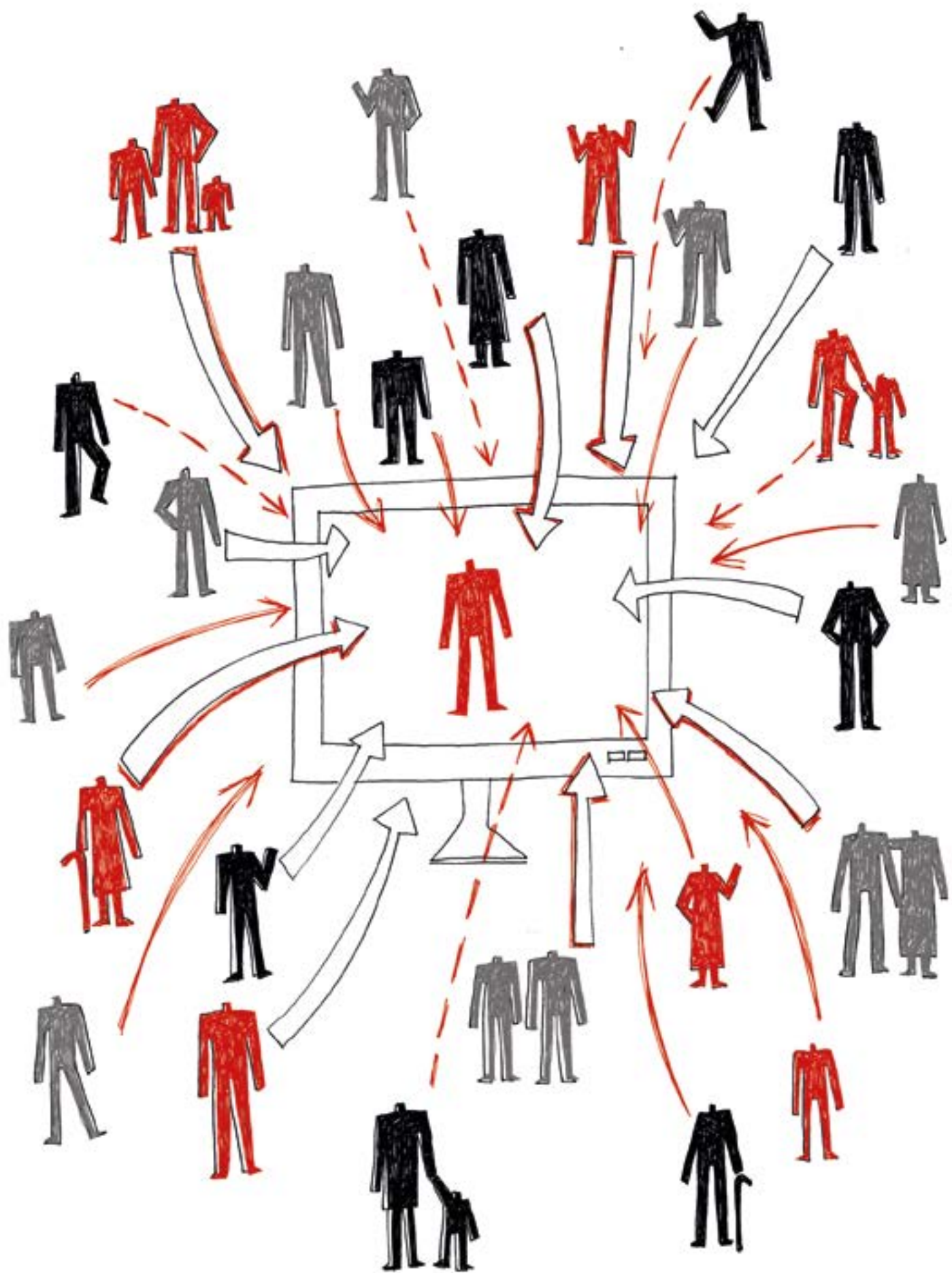


Institutional support for refugee-media at a national institution

This recipe helps public film archives and film funders to support media-making and films that give a platform to migrant experiences and voices. It was developed in the UK. Although the UK has insulated itself from the refugee crisis, to a large extent, net migration to the UK remains at 230,000. Media, film and television have played an important role in the formation of a new national identity in a country reshaped by migration over the last 60 years. Public institutions like the British Film Institute (BFI), the BBC and Channel 4 have supported screen media that reflects the UK's changing demography and pursued policies to diversify their staff and the stories they tell. However, the effectiveness of these policies is contested.

Flavours: Learning, Changing the news agenda
Ingredients: People Pools
Equipment: Twitter, An official email address
Cooking time: 6 months

- Step 1.** Advocate for the importance of foregrounding the voices of newcomers at board meetings and in significant strategic moments. Map important organisations that are working with newcomers and invite them to screenings and other public events. Show how your work can help them.
 - Step 2.** Work with intermediary organisations to specifically identify those newcomers who have experience of and expertise in making films. These could include human rights organisations and, refugee support collectives.
 - Step 3.** Meet those newcomers who need support making media and show how you can support them.
 - Step 4.** Programme films made by and with those with refugee backgrounds in key festivals, events and showcases supported by the institution. Use social media platforms and reach to support them.
 - Step 5.** Make sure that organisations working with newcomers and refugees are a part of all internal databases and mailing lists ensuring that festivals, workshops, work experience opportunities, jobs and other activities are, and will continue to be, promoted to them.
- Watch:** [You Can't Do Nothing Can You?](#) - Mei Leng Yew
[A Drowning Man](#) - Mahdi Fleifel. A Palestinian refugee wanders the streets of Greece. His morality is challenged when he faces a series of dubious tasks that could earn him a coffee (UK-Greece-Denmark)

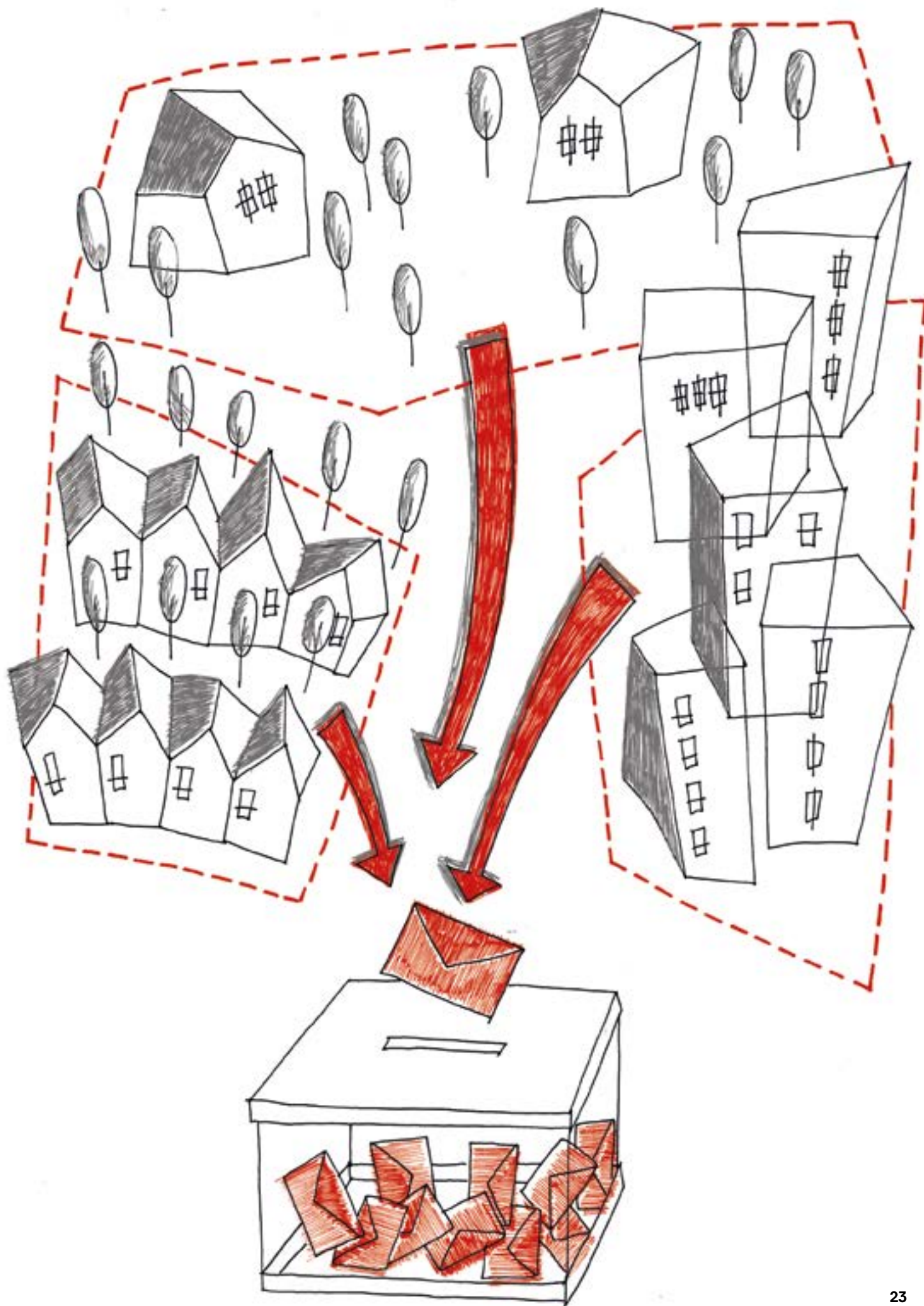


Creating a perception-changing partnership with a national public broadcaster

This recipe is a way to foreground the voices of newcomers during elections – particularly regional and municipal elections when those on temporary visas can vote. It involves recording interviews with first-time voters in areas of the country that have particularly low voter turnout. It comes from Sweden, where areas of low voter turnout are also areas with high populations of newcomers. By using the focus of a national moment (local elections) and by making the focus an issue (first-time voters in areas of low turnout) that affects newcomers, *but affects other groups too*, newcomers have a space to speak that can, but does not have to, focus on the fact that they are recently arrived. This project symbolises the kind of shift that needs to take place across different media platforms – from focussing on newcomers because they are newcomers to focussing on issues that affect both residents and newcomers alike: citizens first, newcomers second.

Flavours: Campaigning, Changing the news agenda
Ingredients: MRRRT Test
Equipment: A TV production company
Cooking time: 6 months

- Step 1.** Find a supportive foundation and approach a willing broadcaster. Use the [MRRRT Test](#) (see 3. A-Z of Ingredients) and the introduction to this recipe as a kind of pitch to introduce the idea.
 - Step 2.** Identify and approach young local young mediamakers in towns where there is a low voter turnout.
 - Step 3.** Support local mediamakers to interview peers from their local area using similar questions about who they intend to vote for and why.
 - Step 4.** Post one-minute videos on Instagram and screen a selection on national television.
- Watch:** [#sverigesröster](#) on Instagram

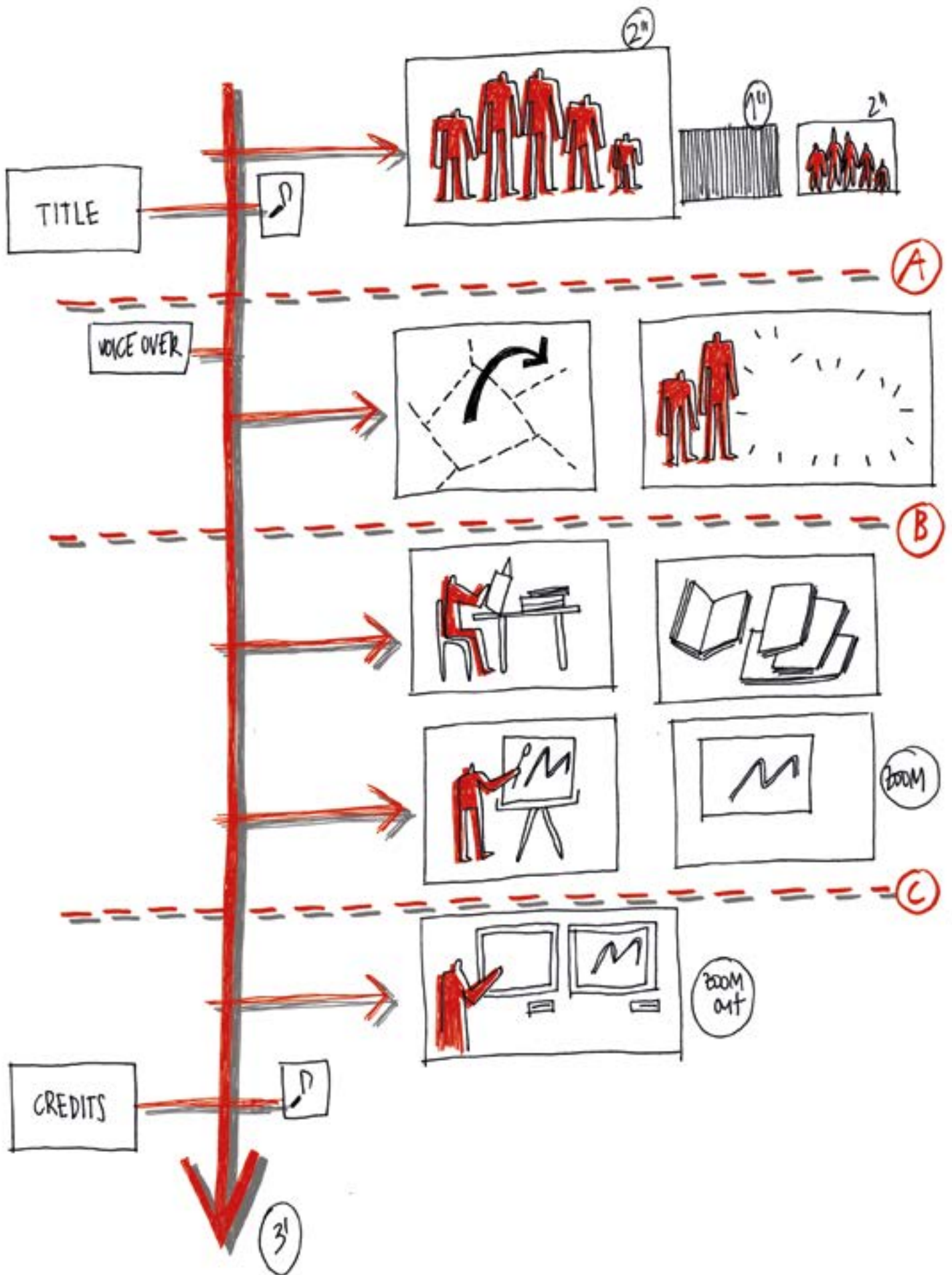


A youth video production workshop

This recipe helps teenage newcomers to tell stories about themselves through short videos. It aims to build their confidence and develop technical communication skills. It comes from Turkey where, at the time of writing, there are currently 2.5 million refugees from Syria. Although becoming a journalist in Turkey is difficult, the course is designed to help participants develop their own projects and give them a guaranteed international audience for their work.

Flavours: Learning, Campaigning
Ingredients: Phone Techniques, Agreements
Equipment: Computers, editing software, video cameras, basic lighting/audio kit, facility with overhead projector, a global network
Cooking time: 12 weeks, primarily weekly two-hour sessions but also independent scheduling

- Step 1.** Organisers explore opportunities to show films made by young refugees internationally through foundations, cultural attaches and film festivals. Showing that films made during this process will have an audience is important to help attract participants.
 - Step 2.** At the first meeting set out the broader values of the project and discuss the values of cooperation, responsibility, communication and respect. Make an agreement outlining the rights and responsibilities of facilitators and participants. This could, for example, underline the importance of positive feedback and constructive criticism.
 - Step 3.** View examples of reports about refugees and migrants on YouTube. Discuss representation and misrepresentation. Ask the group to identify examples of stereotyping, biased reporting and discuss why this might be. Is it reflecting general attitudes, or the broadcaster's attitudes?
 - Step 4.** An introduction to telling a visual story followed by filmmaking exercises. These exercise cover framing a shot, lighting and choosing locations; this includes an introduction to using Adobe Premier software.
 - Step 5.** Working one-to-one with a volunteer facilitator, the participants discuss how they see themselves and explore how to translate this into a narrative. The facilitator helps them to storyboard their idea.
 - Step 6.** Participants visit the set of an independent short film.
 - Step 7.** Participants shoot their films alone. Afterwards, with their facilitator, they edit their films.
 - Step 8.** Screen films at the locations agreed at the beginning of the workshop.
- Watch:** [It's Not Hard](#) - Mulham Mohamed Hidel
[The Beginning of a Dream](#) - Aya Gaadan
[The World is Fine](#) - Karim Al Rabat



Making an audio-dictionary with young newcomers

This recipe helps young newcomers to develop radio broadcasts exploring language. It was developed in Croatia where the government has 'closed the door' to new migrants. A recent survey completed by the Centre for Peace Studies shows that anti-immigrant feeling is increasing. 41% of people questioned say that they do not feel comfortable in contact with foreigners who have moved to Croatia, up from 30% in 2013. More than half of those questioned believe that there are a significant number of terrorists among migrants.

- Flavours:** Learning
- Ingredients:** Sound Recording Workshop
- Equipment:** Recording equipment, materials for generating sounds, 3 facilitators with editing skills
- Cooking time:** A weekend + 1 afternoon

- Step 1.** Each person introduces themselves telling the group where they are currently living and where they want to go. Afterwards the facilitator explains that, over the weekend, the participants will work on Podcasts that will be shared on a local radio station.
- Step 2.** The facilitator gives a simple presentation showing that sounds in radio dramas have to be created. The presentation also includes a basic introduction to using sound recording equipment followed by 45 minutes to practice and develop new techniques.
- Step 3.** The participants work in pairs, using everyday materials such as paper, card, glass jars and bottles to experiment with making sounds that sound like words. Each pair is given a word – wind, a breaking, a door opening – and asked to record it.
- Step 4.** The facilitator asks the group, in their pairs, to record and interview each other, taking turns to be the interviewer. The participants use the interviews to identify words that they like from their first language, focussing on words that have interesting sounds or a special meaning.
- Step 5.** The pairs then work together to create sounds that correspond to four words they have identified.
- Step 6.** The recordings of the interviews and the sound effects are collected by the facilitator. During the week after the workshop the Podcasts are edited with a professional sound editor.
- Step 7.** Gather the group together to listen to the Podcasts. Hold a discussion about how these will be shared and the extent to which the participants want to be identified in them.

Watch/Listen: [Kulturpunkt audio dictionary Podcast](#)



5. Shops and Suppliers

This section refers to other organisations, bodies that can be approached for more information, guidance and support.

Ai Wei Wei

In recent years, this internationally renowned artist has been preoccupied by Europe's refugee crisis. His recent epic documentary *Human Flow* was described by *The Guardian* as "[an urgent deep soak in the refugee crisis](#)".

Centre for Political Beauty

German radical art collective responding to refugee crisis by "establishing moral beauty, political poetry and human greatness" in public installations and performances.

Conference on Migration and Media Awareness 2017

Annual gathering in Hamburg of people covering migration in the media organised by the Refugee Radio Network.

Forced Migration and the Humanities

Series of articles on Open Democracy exploring the refugee crisis through the humanities.

Forensic Architecture

Research unit based at Goldsmith's College in London combining publically available data to investigate corporate and state crime. Two recent projects have explored issues faced by migrants in the Mediterranean off the coast of Libya.

G-100

Diasporas Network Alliance has led an event bringing together 100 refugees with policymakers in Amsterdam, Brussels and Berlin.

Good Chance Theatre

Theatre company building temporary theatres and creating productions with refugees and migrants in multiple locations in Europe.

Hope Speaks Out

BBC World Service documentary about Refugee Radio Network.

I am a migrant

UN Refugee Agency's platform promoting the diversity and inclusion of migrants in society. Platform currently includes 1,000 + personal stories of migration experiences.

InfoMigrants

EU-funded partnership with three major news providers. Verifiable news and information for migrants in French, German and Arabic.

Jungala Radio

Archive of radio station from Calais refugee camp.

Media Against Hate

European coalition of journalists and civil society organisations campaigning for higher ethical standards in journalism.

Mediafugees

An international non-profit news platform committed to changing the narrative around refugees and those living in exile. All content is made by people displaced from their country of origin.

Migrant Frequency

Migrant Frequency is a radio show about integration and collaboration with newcomers to European societies brought to you by refugees and asylum seekers in Slovenia. It is aired every third Monday of the month at 8 pm local time on Radio Študent 89,3 MHz.

Migrant Voice

Migrant-led organisation based in the UK developing the skills and capacities of migrants, including refugees and asylum seekers.

Migration Observatory

Research centre at University of Oxford, UK informing migration and refugees.

Platforma

Arts agency in UK doing work with, by and about refugees and migrants from marginalised communities.

Refugee Radio Network

Self-organised network of refugees making radio programmes in Hamburg, Germany that sets out to strengthen the voice of refugees and asylum seekers.

Refugee TV

DIY Austrian YouTube channel sharing programmes made by refugees living in Austria.

Refugee Voice Tours

Refugee led walks tours for tourists in Copenhagen and Berlin.

Salam Radio Show

Podcast covering the lives and stories of Arab newcomers to Luxembourg.

Soloman Magazine

Athens-based digital media platform written by refugees and migrants.

Terminology

The legal difference between refugee, migrant and asylum seeker via UNHABITAT.

The Global Migration Film Festival

International office for Migration's annual migration film festival.

The Good Immigrant

A collection of essays (ed. Nikesh Shukla) by journalists, actors, comedians and poets of colour from the UK discussing what it means to be black, Asian and minority ethnic in Britain today.

The New Arrivals

Funded by the Bill and Melinda Gates Foundation, this is a long-term collaboration between *Le Monde*, *The Guardian*, *El Pais* and *Spiegel Online* documenting refugees and migrants as they make their new lives in Europe.

The Refugee Journalism Project

Project by London College of Communication and Migrants Resource Centres supporting recently arrived journalists to find work in the British media industry.

UN's New York Declaration

New York Declaration that appears to commit UN Member States to "achieve a more equitable sharing of the burden and responsibility for hosting and supporting the world's refugees by adopting a global compact on refugees in 2018".

Women for Common Spaces

The German language project *Women for Common Spaces* published a first edition of stories by women who arrived in Germany after fleeing their homes. The initiator of this project, journalist in exile Yasmine Merei, is featured in this older [article](#) and interviewed in this more recent [video](#).

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Read also **Displaced in Media: Towards Better Media Representation and Inclusion of Migrants and Refugees in Europe** at culturalfoundation.eu/library/displaced-in-media-advocacy



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This booklet is a way of gathering learning from those people and organisations who are working for greater participation by – and representation of – those with refugee backgrounds in the media. It is based on the work of nine organisations from across Europe that were part of an *Erasmus+* project called *Displaced in Media* in 2017-18 – Association of Creative Initiatives “e”, British Film Institute, European Cultural Foundation, Fanzingo, Kurziv, MODE Istanbul, Les Têtes de l’Art, We Are Here and ZEMOS98. These are either socially engaged media organisations that are interested in working more with newcomers, or they are organisations that work with newcomers who are interested in working with media.

culturalfoundation.eu

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