

# Displaced in Media

Towards Better Media Representation and Inclusion of Migrants and Refugees in Europe

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# Addressing a European Challenge

I am pleased to introduce this new publication as part of *Displaced in Media*, an *Erasmus+* funded project led by the European Cultural Foundation. This work adds to the efforts being made to raise awareness of the need to improve the way migrant and refugee perspectives are reflected in the media and to allow journalists with a refugee/migrant background to have more access to European media outlets.

In an era of ‘fake news’ and ‘post-truth’ politics, the debate in the media and online about refugees and migrants has, at times, been dominated by negativity and fear-mongering among the public. In order to overcome these challenges and to change how migrants and refugees are perceived in Europe, it is crucial that their voices are heard. Having access to European media outlets will enable migrants and refugees to help shape the public debate by sharing their stories. It will also allow them to be seen as a source of talent and potential for growth within Europe.

The *Erasmus+* programme is a great European success story. It helps to equip young people with new knowledge and skills by offering learning opportunities across Europe. It fosters greater social inclusion and reaches out to people from diverse cultural, social and economic backgrounds. It is precisely the efforts of projects such as *Displaced*

*in Media* that help us to achieve this ambition in championing change for a more diverse, inclusive and tolerant Europe.

I would like to congratulate the European Cultural Foundation and the *Displaced in Media* partners on this important and timely publication. I particularly welcome the bridges it seeks to build in an era of heightened interest and growing activity affecting migrants and migration. In particular, I hope that this publication will be a valuable tool for key stakeholders, including journalists, to help create change and allow the voices of refugees and migrants to be heard.

*Barbara Nolan*

Head of Unit *Erasmus+* Co-ordination,  
European Commission

# Displaced in Media

Refugees have arrived in Europe, but they haven't yet entered the public sphere. When they do, it is as characters in other people's stories – desperate faces, surging hordes and floating bodies. We rarely hear from young refugees as experts or legitimate voices.

Across Europe, individuals and collectives of journalists, filmmakers, cultural professionals, activists, teachers and researchers are trying to break through the power structures that stop the most disadvantaged from being heard. They are paving the way for the production of media in their own community in a bottom up and inclusive way. They are setting up their own platforms where alternative voices are highlighted and they are making links to mainstream media and other important platforms.

The aim of the *Displaced in Media* partnership is to connect these practices and to facilitate the exchange of knowledge, methodologies and experiences between them. This community of practice is creating an infrastructure that allows underrepresented perspectives to be heard in the public sphere. Emerging from this are contacts and networks, a pool of knowledge and educational methodologies, channels and strategies to reach general audiences, and also increase awareness among policymakers.

The European Cultural Foundation, the coordinator of the partnership, launched the project in 2016 with several core partners: ZEMOS98 (Seville, ES); Association of Creative Initiatives “ę” (Warsaw, PL); British Film Institute (London, UK); MODE Istanbul (Istanbul, TR); Les Têtes de l'Art (Marseille, FR); Fanzingo (Botkyrka, SE); Kurziv (Zagreb, HR); and Here to Support (Amsterdam, NL).

In spring 2017, over 30 journalists, activists and professionals in the field of media literacy gathered in Amsterdam to co-design a shared methodology that would investigate and expose the flaws of the media landscape and introduce content created by people who are usually excluded from it. The knowledge exchange continued online on the *Displaced in Media Lab* ([ecflabs.org/lab/hacking-veil](http://ecflabs.org/lab/hacking-veil)). The methodologies designed in Amsterdam were tested and the outcomes were captured in a *Recipe Book*, which is published in tandem with this magazine.

During this process we concluded that the word 'refugee' is not always a useful word to use in this context. That's because it can limit the whole understanding of a person to a journey that they made at some point in the past, and it can impose on individuals the same negative connotations that terms like these have taken on within the mainstream media. We acknowledged that, if we want to address the issue of underrepresentation, we need to define who is underrepresented. Therefore, we have moved away from the initial focus on refugees and also included other migrants and ethnic minorities in the local practices. We left it up to the individuals and communities involved how they wanted to be described. This authorship meant they were free to decide themselves when, if and how they were defined in relation to their own race, nationality or migrant experience.

While *Displaced in Media* acknowledges and respects the fundamental legal differences between a refugee, an asylum seeker, a stateless person, an internally displaced person and a migrant,<sup>1</sup> in the parts of the publication that do not refer to a specific context or community, including the recommendation section, we complied with the preference of the *Displaced in Media* community of practice by not rigorously adhering to legal terminology. Refugees, migrants and minorities are referred to as groups that have in common the fact that they are misrepresented, underrepresented and marginalised by the media and society at large. When we use the term 'minority', we are mostly referring to ethnic and religious minorities, while acknowledging that other minorities face similar challenges. Many of the contributors preferred the term 'newcomer', given that the term itself assumes an imminent change, as the individuals redefine and assert themselves in their new space and place. Where appropriate, we used 'newcomer' for someone with an experience of displacement.

A year after the first encounter in Amsterdam another 30 *Displaced in Media* contributors met in Seville to finalise the *Displaced in Media Recipe Book*, to outline an advocacy strategy and to contribute to the development of [MediActivism.eu](http://MediActivism.eu) – the platform we use to collect all the media produced within the community of practice linked to *Displaced in Media*.

Audio-visual languages are powerful tools for social transformation. However, the media environment is so loaded that making content trickle into the mainstream is a complex challenge. In the course of the project we delved into all forms of media, everything from mainstream news and popular TV to social media, focusing on the strands that most profoundly influenced public opinion, and brought forth individual voices. We set the goal of establishing relationships with major newspapers, radio and TV channels across Europe. At an event at the British Film Institute in London, we made connections with mainstream media and professionals active in media education. We continue to work on deepening those relationships today.

The final element of the infrastructure is related to advocacy. If we want newcomers to become participants in – rather than subjects of – public debate, we need to address the systemic mechanisms that perpetuate exclusion and marginalisation. Those mechanisms are anchored in policy, from the very local to the European level, and also in the way media organisations function. In this publication – and at a Policy Forum in Marseille – we plan to present the practices and learnings of *Displaced in Media* to policymakers. It is an invitation to engage in a conversation with us.

We sincerely thank Barbara Nolan of the European Commission's *Erasmus+* programme, the co-funder of *Displaced in Media*, for her illuminating foreword. Anila Noor, a policy advisor on migration issues and Antonija Letinić, President of Kurziv added two layers we consider particularly important: the female perspective and the angle of media literacy. We hope this will prompt debate, not only in living rooms and cultural centres across Europe, but also in newsrooms and other places where decisions that influence our societies are taken. We conclude with a set of concrete recommendations, translating the inspiring perspectives from the field into policy.

*Displaced in Media* is an ongoing process that doesn't end here. The channels of collaboration, the bolstered discourse and our contributions to a transformative process are all part of the infrastructure that has been created. The key thing now is that it will be used by many initiatives and collectives working towards the transformation of media and policy across Europe.

If you are interested in finding out more, we invite you to read the *Displaced in Media Recipe Book* and watch and listen to the media produced by young newcomers across Europe on [MediActivism.eu](http://MediActivism.eu).

On behalf of all partners in *Displaced in Media*,

**Menno Weijs**  
Project Manager, European Cultural Foundation

#### References

<sup>1</sup> For more detail, please visit [unrefugees.org/refugee-facts/what-is-a-refugee](http://unrefugees.org/refugee-facts/what-is-a-refugee), accessed on 10 September 2018.

# Migrants and Media in Europe

Spoken about, but rarely asked. Pointed at, but rarely heard. Decided for, but rarely involved. This is the reality for most minorities in Europe – refugees or not, migrants or not, newcomers or second-generations.

In 2015, the number of forcibly displaced people fleeing war, persecution and human rights violations made headlines everywhere in Europe. This exodus seemed to catch Europe off guard. In media and on the political stage, the tone was sensationalist. It was a fertile ground for conflicting stands and visions not just on migration, but on the values that underpin the European project itself.

In the media, the humanitarian crisis and Europe's response were depicted as one-sided stories where those most affected were silenced. Recent research and statistics shows dominant negative imagery, exclusion of refugee and migrant voices, biased information, overlooked female perspectives and lack of diversity in editorial teams.

Mainstream media proved to be influenced by prejudice, feeding into negative stereotypes that touched sensitive cords of an already tense political arena. Hurried conclusions were reached by simplistic categorisations and dichotomies of us and them – lawful and criminal, making the most vulnerable groups in Europe, refugees and migrants, easy targets and easy victims for illiberal views.

The death of a single person crossing the Mediterranean in search of safety and a new home is enough to call it a 'humanitarian crisis'. But the numbers of asylum seekers in Europe and the refugees eventually granted asylum do not justify the media and political leaders calling this a 'migrant and refugee crisis'. Counted or listened to, newcomers in Europe speak a language of resilience.

Europe was and always will be rich in cultural crossovers as an asset and source of creativity. In 2017, the European Union population was about 528 million. Around 37 million people, counting for about 7%, were born in non-EU countries. Migration inside and outside the EU is a permanent and ascending trend making diversity part and parcel of who we are as Europeans.<sup>1</sup>

Although uncomfortable to acknowledge, newcomers entered Europe on a long sedimented layer of

xenophobia, racism and anti-Semitism. Eastern Europeans in Western Europe, Roma people in Romania, Ukrainians in Poland, Europeans of African descent, LGBT+ communities, non-EU economic migrants are just some of those who sense every day that Europe has long-rooted hierarchies and a still long way to go in becoming a prejudice-free continent.

*Displaced in Media* was initiated by practitioners who sensed that crucial times were being misjudged, misrepresented and misused in debating and deciding the course of Europe. By connecting and working with a wide community of journalists, artists, policy specialists and activists, the reality of arriving, settling and integrating in Europe gained nuance and complexity.

*Displaced in Media* addresses the structural problem of European media and calls for a more just, responsible and diverse media practice. It calls for inclusion of professionals with a refugee and migrant background, men and women, in both media and policy-making in Europe. By collecting and sharing case studies from East and West, North and South, this publication brings forward the counter narratives that are currently missing from mainstream media and the broad political landscape, from the local to EU level. A selection of recommendations for media organisations and policymakers are guided by a vision for Europe where existing disparities are narrowed and diversity is valued as a strength and competitive advantage at home and abroad.

Full and fair inclusion of newcomers and minorities in Europe goes hand in hand with the way they are represented in the public sphere. As integration is a two-way street, shaping the narratives of a world on the move together should be the only European way to move forward.

## **Ioana Tamas**

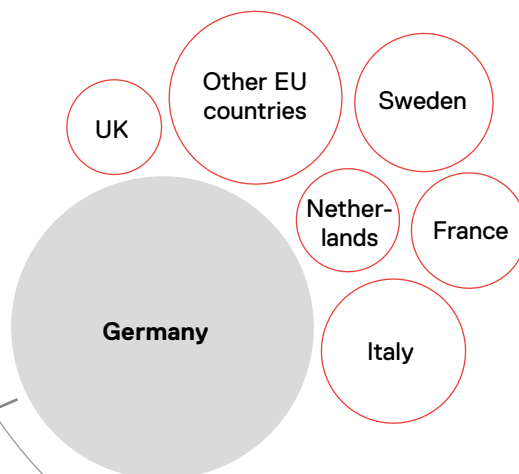
Senior Advocacy Officer, European Cultural Foundation

## **References**

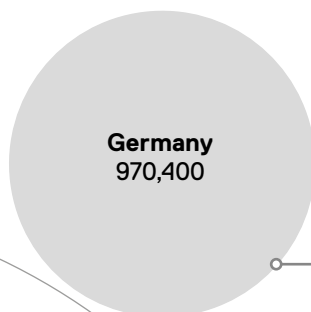
<sup>1</sup> European Commission (2018), *Special Eurobarometer 469: Integration of immigrants in the European Union*.

In 2015, the peak of the 'crisis', EU countries received 1,321,560 **asylum applications**, but granted status to around 300,000 **refugees**. This represents just

**0.06%**  
of the  
EU population.



The countries taking in the most refugees in Europe in 2015, at the peak of the 'crisis'.<sup>1</sup>



Germany stands out as the **only European and developed country** joining major host countries around the world with 970,400 refugees registered by the end of 2017, counting for less than

**5%**  
of the world's refugees.<sup>2</sup>

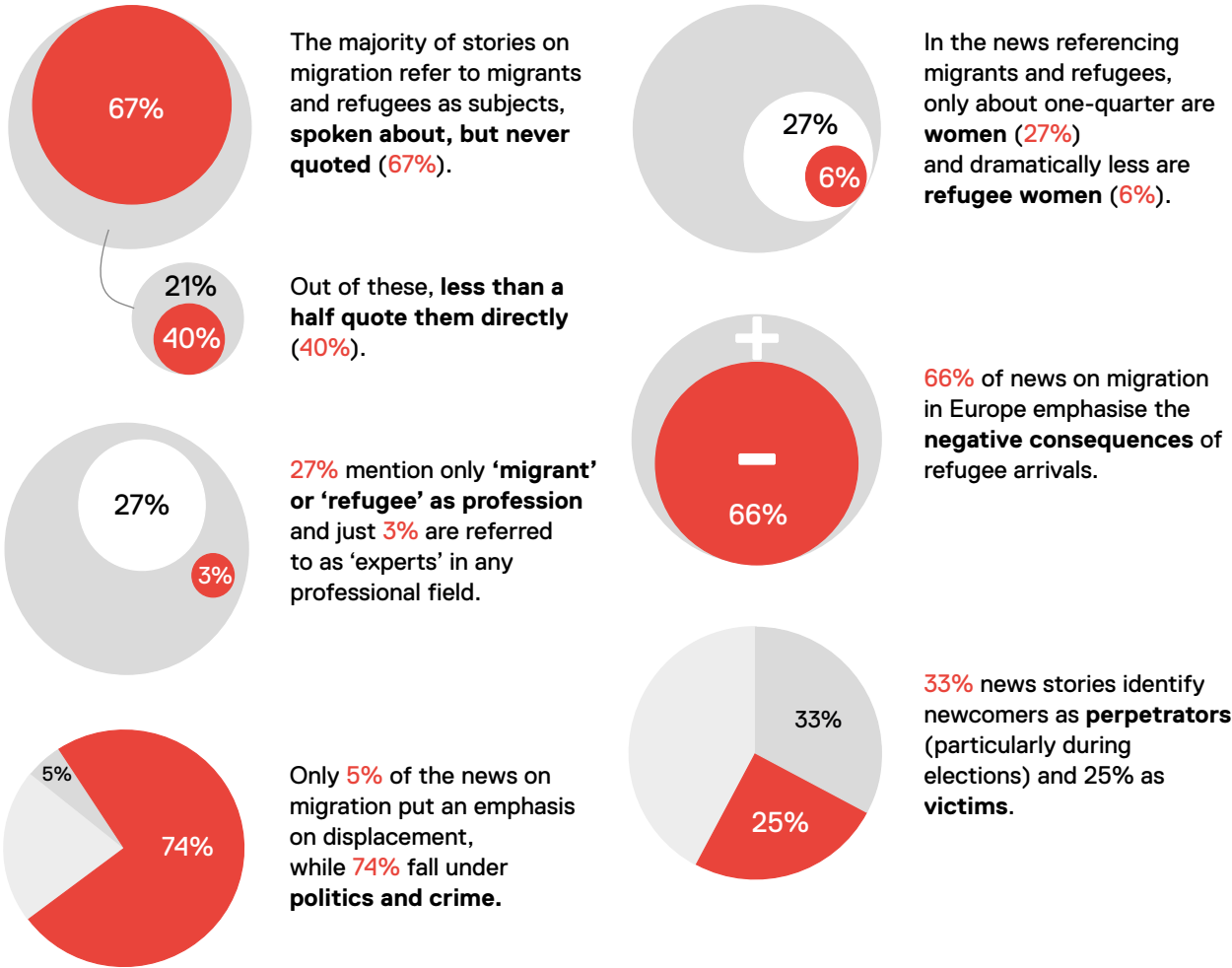
In 2017 **85%** of the world's refugees lived in **developing regions** (around 16.9 million people). The least developed countries provided asylum to a growing proportion, amounting to one-third of the global total (6.7 million refugees).<sup>2</sup> This is in part because asylum seekers tend to seek refuge in neighbouring countries.

**References**

- <sup>1</sup> European Commission (2016), *Factsheet on the Action Plan on the Integration of Third-Country Nationals* and Eurostat as cited in [bbc.com/news/world-europe-34131911](http://bbc.com/news/world-europe-34131911).
- <sup>2</sup> UNHCR (2018), *Global Trends: Forced Displacement in 2017*.

# Media Representation of Migrants and Refugees

The data presented is based on the project *Refugees Reporting – Refugees and Communications Rights in Europe*. The study was carried out in 2016–2017 in eight European countries (Greece, Italy, Spain, France, Serbia, the United Kingdom, Sweden and Norway). It looked into the way mainstream newspapers reported on migration in print, online and via Twitter feeds, providing a valuable snapshot for media practices on issues of migration in Europe.

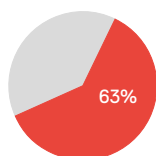


Source: Pierigh, F. (coord.) (2017), *Changing the Narrative: Media Representation of Refugees and Migrants in Europe*, RefugeesReporting.eu.



# Attitudes Towards Migration and the Role of Media

In 2017, the European Commission commissioned a special survey on the attitudes towards migration in the 28 Member States. The study confronts public opinion with real facts and figures, bringing clarity to the distorted image that Europeans have about migration. It also emphasises the role the media plays in building perceptions and facilitating or jeopardising integration efforts. The following data represents a selection from this report.



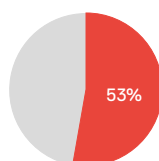
On average, **63%** of Europeans feel they are **not well informed** about immigration and integration.



In general, **the more immigrants** a country has and the more people are exposed and interact with people with a migrant or refugee background, **the more comfortable** they feel and **the less** they perceive it as a problem.



On the other hand, the countries with the **lowest number of immigrants**, particularly in Central and Eastern Europe, feel particularly **uncomfortable** and have a rather **negative perception** about it. They perceive migrants and refugees as a **problem rather than an opportunity** (Bulgaria, Hungary and Romania stand out as around **80%** of the population feels uncomfortable around newcomers).



The majority of Europeans (**53%**) perceive the negative portrayal of immigrants in the media as a **major obstacle in their integration**.

**Europeans tend to overestimate the proportion of migrants and refugees in their countries.**

x 1

In 19 of the 28 Member States the estimated proportion of the immigrant population is at least **twice the actual size**.

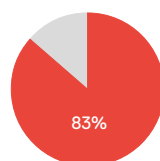
x 2.3

In some countries, the ratio is much higher. Romanians, Bulgarians and Polish people believe the proportion of immigrants is over **eight times greater**.

x 8.6

In Slovakia, it rises to nearly **14 times the actual figure**.

x 14



They also believe the **media plays an important role in the integration of newcomers (83%)**.



Audiovisual Source Code by Moha Gerehou at the Displaced in Media event  
Seville (ES), 2017

# **Good Practices by Displaced in Media Partners**

# Association of Creative Initiatives “ę” Warsaw, Poland

Since 2002, the Association of Creative Initiatives “ę” has been leading socio-cultural projects across Poland, working in more than 200 cities and villages and reaching more than 6,000 participants. One recent project was carried out in Przemyśl (south of Poland) looking at increased xenophobia towards the Ukrainian community – the largest minority and migration group in the country. By bridging media education and civic education, the project connected three perspectives: youth, new media technologies and social activities in medium-sized cities throughout Poland.

## A film workshop

Carried out with young people and cultural animators from the Ukrainian minority in Przemyśl, the workshops had several objectives:

- to unpack the Ukrainian identity, history and culture and its importance for the city
- to give a voice to the Ukrainian community by using new media
- to contribute to a shared local identity for the people of Przemyśl
- to raise awareness and prevent hate speech and the growing trend of nationalism in Poland.

The project took place over nine months, from January to September 2017, and included three stages: diagnosis, film workshop and creation of scenarios. 335 participants and more than ten organisations engaged in activities on topics of equality, stereotypes and minority rights. Participants started by developing a mental map of the city and analysing it in the light of human rights and hate speech. The workshops were conducted based on documentary and animated film. Together with professional filmmakers, participants drafted screenplays and produced video materials reflecting their own realities, worries and hopes for the future.

## Impact

For the young participants, the mix of media and media activities acted as catalysts for expressing complex emotions, guiding reflections and building self-confidence. The joint creation of films about the need for tolerance and mutual respect strengthened their desire for change.

## Challenges

The greatest difficulties in running the project came from negative online comments and discouraging pieces published in the national press. “The dominant image in the media and in people’s minds is that of economic migrants with problems deriving from performing simple physical work, being abused by employers etc. There is a lack of exposure of other groups of migrants, of people with higher education, students, people who have achieved professional success in Poland,” said Piotr Tyma, President of the Association of Ukrainians in Poland.

## Partners

Creative Initiatives “ę” partnered with the Association of Ukrainians in Poland, Homo Faber Association from Lublin, HejtStop initiative and Evens Foundation. The films produced by the young participants helped the Ukrainian community in Przemyśl and the Association of Ukrainians in Poland to become more visible and engaged in their local context. The project also collaborated with the Association of Young Journalists POLIS and Amnesty International.

For more information, see [e.org.pl](http://e.org.pl)



*“It is important to talk about the problems of national and ethnic minorities in Poland and all around the world, about prejudices and stereotypes that are hurtful and untrue. Through the films that we made we wanted to show that we are the same people as our neighbours, that we have the same dreams, problems, duties and rights. I think we have managed to do that. Such a perspective is often missing from the media.”*

Olga (19), high school graduate, Poland/Ukraine



Film workshop  
Przemyśl (PL), 2017



Refuge in Films Festival  
London (UK), 2011

Film screening  
 Filmmaking Labs  
 Refugee youth  
 Audience engagement

# British Film Institute

## London, United Kingdom

British Film Institute (BFI) Future Film supports young people aged 16–25 to get more involved in film. BFI works with a diverse range of young people and organisations to design and facilitate its year-round programme consisting of weekly screenings, monthly career and filmmaking Labs and an annual festival showcasing work by young filmmakers alongside career masterclasses, workshops and networking opportunities.

### Refuge in Films Festival (2007-2016)

In 2007, BFI Southbank partnered with the South-London based organisation Refugee Youth for the annual *Refuge in Films Festival*. This two-day event was run by Refugee Youth with the aim of showcasing the truths about the lives of migrants and refugees and the issues affecting them. The idea of the festival came about during Refugee Week activities that BFI hosted in 2007, where more than 50 young people involved with Refugee Youth curated the event. Refugee Youth was one of the organisations based in South London that works with young refugees and migrants to help them settle into their lives in Britain through creative and cultural projects.

*Refuge in Films* was a festival where young people were able to address issues of representation of refugees and migrants in media in their own voices. Features and short films were submitted and scouted from all over the world and the programme also featured short films made by young people with a refugee background themselves.

### Impact

Historically, the core BFI audience has been predominantly white, middle-class and over the age of 35. The organisation has actively tried to diversify its audience through programmes such as the monthly *African Odysseys*, annual *Chinese New Year* and *London Indian Film Festival*.

The audience for the *Refuge in Films Festival* was quite different from this regular audience, attracting a much more diverse crowd of people of all ages and backgrounds. Every summer, up to 800 people came to watch the films, take part in discussions and practical filmmaking, art and storytelling workshops and enjoy food and music together.

### Challenges

One challenge for the BFI was and remains to engage audiences who attended events such as the *Refuge in Films Festival* in other programmes throughout the year, helping the organisation to diversify not only its spectators, but also its film and events programming. Another challenge is to engage people who don't normally go beyond what they see or read in the news in refugee stories (as told by refugees and migrants themselves).

### Lessons learned

Due to fluctuations in funding, the *Refuge in Films Festival* has been on hiatus since 2016. Reflecting back on its nine editions, the BFI reflects on this experience with a number of questions trying to understand what would make the festival even more impactful in the future:

- ♦ What can BFI do better to engage refugee and migrant audiences throughout the year?
- ♦ How can BFI find more space in its year-round cinema programme to showcase the stories and films of refugees and migrants to a wider audience?
- ♦ And what is the responsibility of organisations like Refugee Youth to support communities of refugees and migrants to access large cultural institutions like the BFI beyond their own refugee/migrant-specific events?

For more information, see [bfi.org.uk](http://bfi.org.uk) and [refugeeyouth.org](http://refugeeyouth.org)

# Fanzingo

## Botkyrka, Sweden

Fanzingo is a non-profit media organisation in Sweden, working for a more inclusive and diverse media landscape through participatory practices of production, learning methodologies and advocacy. It runs a media lab located in Botkyrka, a Swedish municipality where around 40% of the population was born in another country. Since 2006, the workspace has been a seedbed for new media initiatives started by minority groups including young refugees.

### An open media lab

The media lab in Botkyrka offers pedagogical resources to help participants develop technical, artistic and journalistic skills. Newcomers are one of the target groups most consistently present in the media lab. Participants without experience in working with media are welcomed as producers with an unquestionable right to self-expression. Computers with editing programmes as well as cameras and other technical equipment are available free of charge for young people to use for their own projects.

The pedagogues at Fanzingo work side by side with participants, co-producing their stories by offering technical support and mentoring. However, the stories are always told from the perspective of the participant. With newcomers especially, that perspective is rarely seen in the mainstream media, which is a reason in itself why many newcomers feel the urge to use the possibility to express themselves on their own terms.

Recently, a group of young newcomers from Afghanistan turned to the media lab for guidance and support to initiate a project that would lift the

stereotypes of a group rarely represented in the media as anything but victims: Afghan girls in Sweden. In this project, the girls would be in charge of the themes highlighted, speaking their mind not only about their personal situation but about Swedish policies and society as a whole. These narratives have an impact, simply because they are new to the broader audience.

### Impact

The productions made by participants within the media lab tend to make a strong impact on audiences, whether politicians, media professionals or regular local followers. It is not unusual for people to express how they have never seen that angle of a story before. Participants who have been active in the Fanzingo community for over a decade are now working as established professionals in the Swedish media industry and internationally. This implies a change not only at an individual level, but also on a structural one as new voices enter the public sphere and new perspectives gain legitimacy.

For more information, see [fanzingo.se](http://fanzingo.se)



*“For me, Fanzingo is a place where I can develop myself and experiment with my thoughts. Many newcomers like me have never had the chance to be seen or heard. It is important that they get to express themselves, because they are part of our society. That means that their voices should be heard and valued as much as everyone else’s.”*

Roda Abdalle (25), filmmaker, Sweden/Somalia





*“Everything that is published in media can impact our lives as refugees and newcomers. The impact can be good or bad, depending on what is being said. But often, and unfortunately, the media creates fear and hopelessness amongst refugees. Refugees and people who are in actual contact with refugees rarely get a chance to present their points of view. As the political winds affect the media, human beings are being described as problems. But media can also be a source of hope and motivation for people. Many unaccompanied minors who are newcomers in Sweden today got their hope back when they have found role models on social media. So I can tell you that media also has the ability to be a saviour and a source of light in times of darkness and hopelessness.”*

Ali Zardadi (18), asylum rights activist and author of the autobiographic book *Ängeln och sparven* (“The Angel and the Sparrow”), Sweden/Afghanistan

Refugees in limbo  
Journalism workshops  
Refugee journalists  
Photography

# Here to Support Amsterdam, The Netherlands

Here to Support organises projects in support of the refugee collective We Are Here. It works to amplify voices of ‘refugees in limbo’<sup>1</sup> by organising education trainings in journalism and creating opportunities to raise awareness on the situation of refugees in Amsterdam. The We Are Here Media team was set up in 2016 as a small team of refugee journalists.



## We Are Here Media Academy

In the media, ‘the refugee’ is often portrayed as a victim or fortune seeker and sometimes both. The typical image is that of a traumatised person forced to flee from home due to war and violence and incapable of contributing to modern Western society. Even though this image might fit some, it is certainly misrepresenting most refugees.

The We Are Here Media Academy offers workshops in audio-visual journalism and media research to refugee participants. One of the workshops, launched at the end of 2015 and running for almost two consecutive years, was called ‘Counterimage’.

Each session took between three to five days and it started by analysing an up-to-date thorough collection of newspaper articles on We Are Here, published in Dutch. Looking at more than 1,000 images, participants observed that only a few portrayed refugees in a positive light. Thus, students dedicated their time to producing new photos and short narrative pieces that represented, in their eyes, the real refugee experience in the Netherlands. Participants were able to follow the everyday life of refugees and document this through photography.

## Impact

Each workshop participant created a portfolio of images and grasped new vocabulary to talk about life as a refugee. As a result, every time a professional journalist asked the We Are Here collective for an interview, the Media Academy participants were able: 1) to have a conversation on the type of photographs they did or didn’t want to accompany their interview; and 2) to provide in-house produced images to be

published by well-established newspapers and magazines in the Netherlands and Europe.

In total, 14 workshops were organised engaging 40 participants between the age of 18 and 45, but with most participants (70%) being in their 20s and 30s and predominantly male. During the two years, the Academy managed to attract only five female students. In addition to the workshop, once every few weeks, one media professional volunteered to coach refugee participants.

## Lessons learned

Imagery and the practice of photography remain powerful and much-needed tools for the refugee youth and media practitioners alike. As many high-resolution photos were lost, greater effort and human resources will be invested in the future for archiving and storing. Here to Support is committed to keeping the conversation going about the representation of refugees in media outlets across Europe. The organisation is currently working on launching a new workshop designed for professional journalists, photographers and editors on the imagery of migration in Europe.

For more information, see [heretosupport.nl](http://heretosupport.nl) and [wijzijnhier.org](http://wijzijnhier.org)

## References

<sup>1</sup> Here to Support uses the term ‘refugee in limbo’ to describe the situation of a person who has been denied asylum, but who is unable to return to their home country or apply for asylum elsewhere. ‘Refugees in limbo’ are stuck in a country with nowhere to go. The term ‘refugee in limbo’ is used as a statement, because everyone in this situation is a refugee, even if a government has denied them this status.



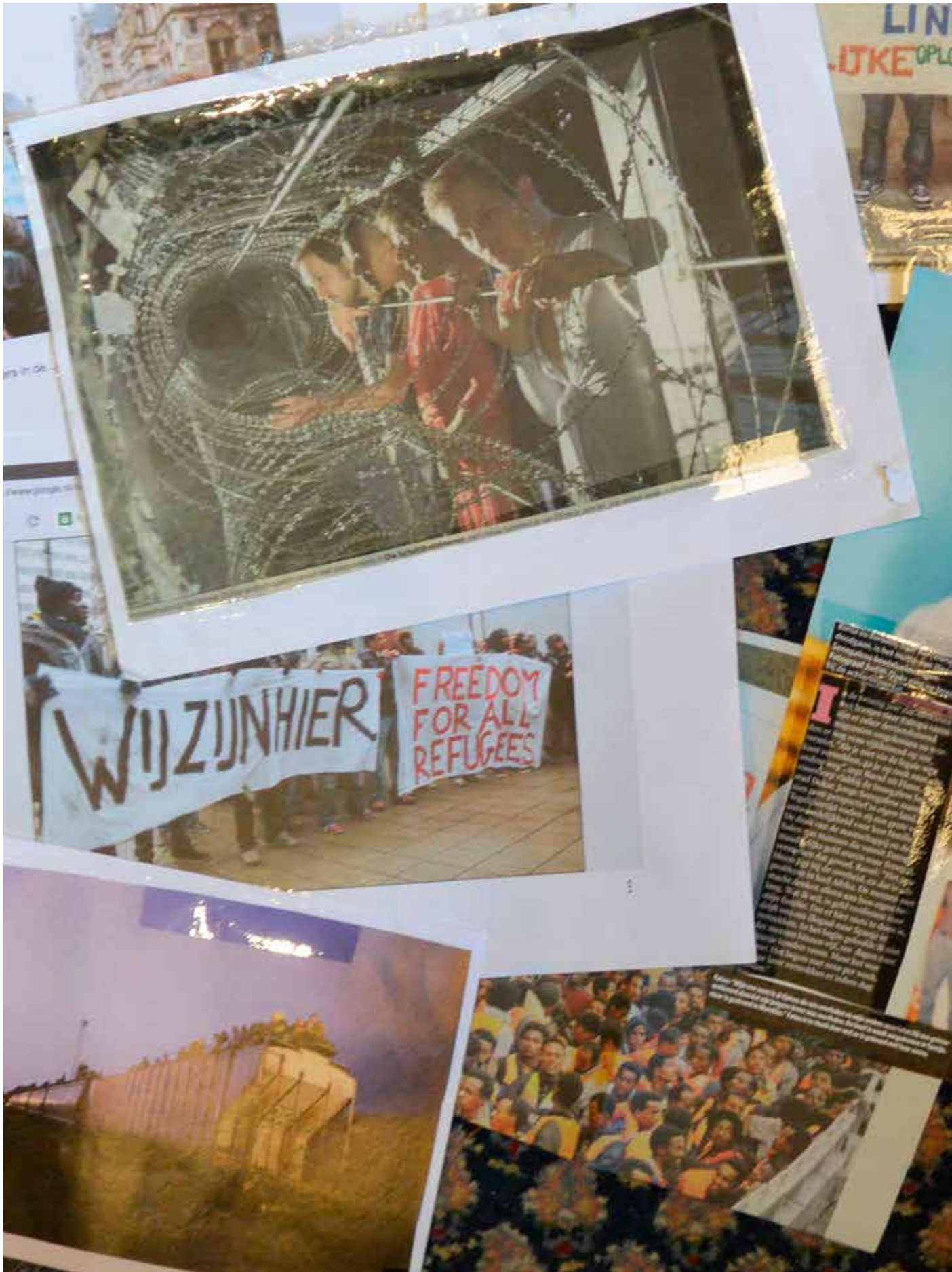
*“The Media Academy made me aware about how to present myself and my group in the media. We learn the importance of sharing our stories as refugees, as activists, as people.”*

Ahmed Omar (34), activist, photographer and refugee in limbo for 11 years,  
The Netherlands/Somalia



*“We need to share with the Dutch society how we live here. One cannot accept a situation like ours. That’s why I decided to become a photographer. To share this situation, my daily life, the life of undocumented people. Moreover, being a photographer has nothing to do with having documents or not. It’s my freedom to make pictures.”*

Abdihakim Nuur (36), activist, photographer and refugee in limbo for 17 years,  
The Netherlands/Somalia



Collage made by Here to Support based on the We Are Here Media Academy project Amsterdam (NL), 2018



Independent media  
Language barriers  
Media literacy  
Non-formal training

# Kurziv

## Zagreb, Croatia

Through a socially-engaged public discourse, the non-profit organisation Kurziv – Platform for Matters of Culture, Media and Society stands for stronger independent arts, media and civil society in Croatia. As a non-governmental organisation, its mission is achieved through Kulturpunkt.hr, an online platform launched in 2005 debating cultural and societal issues in Croatia and through educational programmes placing contemporary art and media at their core.

When it comes to migration, Croatia is not the first destination for newcomers. The country's economic situation, in addition to its ethnical and religious homogeneity and a short tradition of diversity, make Croatia rather unattractive for migrants and refugees. Currently, there are around 500 asylum seekers in Croatia, most of whom hope to head west once their status is resolved.

The Croatian media follows the European trend, reporting on migration in cases of human rights violations, accusations of poor public services, refused asylum claims and unsuccessful attempts to cross borders. The coverage varies from showing support to putting forward offensive stereotypes that proliferated in most publications in Europe.

### **An audio dictionary**

For over five years, Kulturpunkt's Journalistic School has been the central educational programme run by Kurziv. Targeted at high school students, the school provides non-formal training in contemporary arts, media literacy and journalism. Young migrants naturally came to the attention of Kurziv, in their effort to facilitate a well-rounded development and social integration of every teenager.

In February 2018, Kurziv organised its first two-day workshop especially designed for eight refugees aged between 14 and 18. The workshop was run by radio documentarist Ljubica Letinić and journalist and photographer Davor Konjikušić. In a friendly atmosphere and guided by the Five W's – Who, What, Where, When and Why – the participants learned how to plan, conduct, record and edit an interview. Once the skills were grasped, students worked on an idea that they proposed: to create an audio dictionary with words written and recorded in three languages: Farsi,

Arabic and Croatian. A short trilingual audio dictionary came out at the end of the workshop. Ljubica and Davor documented the process, promoting it through a podcast that spoke about the experience and the benefits of such programmes.

### **Lessons learned**

Ten years of practice taught Kurziv that working with sound rather than image makes young people feel comfortable and sparks the imagination much more quickly. By adapting its methodologies and toolkits to newcomer students, the workshop helped to break down language and cultural barriers and to nurture collaboration and creativity.

Kurziv will continue to develop this format with the hope of bringing together more young newcomers and Croatians, separately as well as together.

For more information, see [kulturpunkt.hr](http://kulturpunkt.hr)

Participatory media production  
Poverty  
Diversity  
Educational projects

# Les Têtes de l'Art

## Marseille, France

Les Têtes de l'Art, created in 1996, is a non-profit organisation that has been supporting and promoting participatory arts practices at the crossroads of informal education and social and solidarity-based economy for more than two decades. It acts as a mediator between artists from all disciplines and organisations using artistic practices as tools for addressing social issues such as citizenship, gender, justice, environmental protection, religion and discrimination.

### A community TV station

France's second largest city after Paris, Marseille is the home to one of the most diverse and also poorest areas in Europe. Its third district in particular is known for rising inequality, drug-related violence and high rates of youth unemployment. In 2010, Les Têtes de l'Art launched Boulègue TV – Télévision Participative du 3eme as an open and participatory online media platform for local citizens to engage, discuss and challenge the degrading image and state of the neighbourhood (Boulèguer: transitive verb, used in the South-East of France, translation: move, shake, mix).

The aim of Boulègue TV is to bring audio-visual media within everyone's reach, regardless of their background – French, asylum seekers, refugees or migrants. By offering media literacy education and stimulating creativity, it encourages broad and non-discriminatory citizen participation to community life.

Boulègue TV offers free of charge:

- Video workshops: twice a week, participants are accompanied in writing stories, designing storyboards, using video equipment and footage and post-production editing.
- A participatory television studio: all initiatives are given the space and support to produce and air TV shows relevant to the local community. The support comes in the form of script writing, technical editing and co-animation.

Additionally, Les Têtes de l'Art makes their technical and human resources available for any organisation that wants to develop a non-profit educational project. Between seven to fifteen projects per year are assisted with media tools and media production know-how.

### Impact

Each season, Boulègue TV produces five to ten TV shows in close collaboration with locals from the third district. All productions are presented to live studio audiences and are available on Boulègue TV's YouTube channel. On-site screenings are regularly organised in schools, public spaces and by various non-profit organisations.

Annually, around 250 participants are involved in media productions with Boulègue TV, with around 50 being newcomers. The activities help participants to improve their language skills and learn to better present themselves in front of and behind the camera. It also allows them to expand their network of support and better integrate into French society. By showcasing positive examples and the multiple talents that asylum seekers and migrants bring to Marseille, Boulègue TV helps to create positive narratives on migration and local diversity.

### Lessons learned

When working with asylum seekers and refugees, time becomes the greatest challenge as many live in limbo. Lack of motivation takes over easily, given their hardships and psychological distress. Thus, personalised and individual assistance during and after a project become very important.

For more information, see [en.lestetesdelart.fr/boulegue-tv](http://en.lestetesdelart.fr/boulegue-tv)

Unaccompanied asylum seekers  
Displaced youth  
Photography  
Higher education

## MODE Istanbul Istanbul, Turkey

MODE Istanbul is a collective of mediamakers, educators and researchers who work to create, collect, explore and disseminate socially-engaged stories reflecting the realities and opinions of young people, including displaced young people living in Turkey. Through collaborations with other organisations striving for social justice and inclusive public opinion in Europe, MODE Istanbul works to build methodologies to investigate the prevailing imagery of immigrants and to implement alternative approaches towards social inclusion.

### Media training and mentoring

Based in the country hosting the largest numbers of refugees in the world, MODE Istanbul identified various communities in its network that provide media training for young newcomers. One such community is Karma Motion, a worldwide collective of artists, academics, human rights defenders and mediamakers aiming to create change through meaningful storytelling.

As Founder of Karma Motion, visual anthropologist and documentary filmmaker Eda Elif Tibet<sup>1</sup> has embarked on the journey to help young unaccompanied asylum seekers aged between 14 and 21 – a group whose access to education is frequently described as at-risk<sup>2</sup> – to navigate their educational pathways through participatory media practices.

Eda Elif Tibet became the first researcher in Turkey to gain an official permission to conduct a study in a state care institution for unaccompanied asylum seekers. For 16 months, during the drafting and implementation processes of the EU-Turkey deal (2015-2016), Elif conducted fieldwork with refugee youth coming mainly from Afghanistan, Iran, Syria, Iraq, Palestine, Somalia and the Democratic Republic of Congo. This included workshops in radio broadcasting, sharing life stories, holding dialogical conversations and photography elicitation.<sup>3</sup>

The approach allowed the emergence of a ‘third space’ (Homi Bhabha) where participants revealed hidden aspects of their emotional and intellectual worlds through conversations dealing with feelings of loss, trauma, insecurity and guilt, but also hope, dreams and aspirations. Children spoke about their escape stories



*“I think telling our own stories as immigrants is synonymous with our survival. Today the word ‘refugee’ can be associated with people with no skills who flee their countries. On the contrary, among them are people with education and skills, including artists. I want to show that refugees are trying to do something under present conditions. I strive to be the voice of refugees and all those going through the struggles of migration. Through my photography, I am sending messages of peace to the world.”*

Abdi Deeq (18), student in photography and videography, Turkey/Somalia



from the hands of extremist groups and described the poor conditions of prisons and detention sites in refugee camps. They also opened up and showed a strong desire to continue their education, as a key part of their survival strategy.

### The 1% pursuing higher education

One of participants and research partners, Abdi Deeq, is now part of the 1% of refugees around the world who are pursuing higher education.<sup>4</sup> With the photographs taken in the shelter, Abdi was admitted with a scholarship to Bahçeşehir University in Istanbul, pursuing a BA in Photography and Video. His media work on unaccompanied asylum seekers is already influential. His first exhibition *Erase & Rewind* was widely covered in Turkey and will soon be exhibited in the UN library in Geneva and at the University of Oxford. His most recent videos, *A Borderless World* and *Work Out*, came as a result of a two-year engagement and is now part the *Displaced in Media* collection.

### Eda Elif Tibet

PhD candidate at University of Bern, Switzerland, and Founder of Karma Motion

### Gökçe Su Yoğurtçuoğlu

Director, MODE Istanbul

*“During winters we wait, because the roads are closed. What I mean by the road is the migration routes to Europe. Some could be waiting while standing seated or sleeping, but one needs to understand that the fundamental basics of migration is to know to wait. It is about patience. Those who hurry will lose, and those who wait too long will lose, too. One needs to find the perfect timing, and that is the mastery of migration: to know exactly when and how to take the road, but it is not so easy as you can imagine. And I don’t mean knowing in the logical sense, since there is nothing logical about getting on a boat towards Greece or hiding in a locked mini-van towards Bulgaria. What I mean about knowing is derived 50% by senses and feelings, 50% about luck and faith.”*

**Abdi Deeq, Waiting (photography and text)**  
Istanbul (TR), 2017

For more information, see [vimeo.com/modeistanbul](https://vimeo.com/modeistanbul), [karmamotion.com](https://karmamotion.com) and [abdideeq.com](https://abdideeq.com)

### References

- <sup>1</sup> Eda Elif Tibet is the author of *Learning to be Freed: Deep Encounters with the Unaccompanied Minor Asylum Seekers in Turkey* (due for publication in 2019).
- <sup>2</sup> Human Rights Watch, Turkey: *Education Barriers for Asylum Seekers*, 31 May 2017, available online at [hrw.org/news/2017/05/31/turkey-education-barriers-asylum-seekers](https://www.hrw.org/news/2017/05/31/turkey-education-barriers-asylum-seekers), accessed on 4 June 2018.
- <sup>3</sup> Her commitment was part of the Swiss National Science Foundation research project *Transeduscapas*, [transeduscapas.com](https://www.transeduscapas.com), accessed on 4 June 2018.
- <sup>4</sup> UNHCR (2016), *UNHCR Education Report 2016*, available online at [unhcr.org/aiming-higher.html](https://www.unhcr.org/aiming-higher.html), accessed on 4 June 2018.





**Live-cinema show European Souvenirs premiere**  
Amsterdam (NL), 2012

Live cinema show  
Schengen area  
Border control  
Multimedia

# ZEMOS98

## Seville, Spain

ZEMOS98 mediates between institutions, collectives, social enterprises, civil society organisations and other actors with the goal of creating cross-sectoral spaces for intercultural political dialogue. It does so by developing diverse participatory processes, by caring for the commons, by working towards hacking mainstream narratives and designing counter narrative media productions.



### Two live-cinema shows

*European Souvenirs* and *€urovisions* were two live-cinema shows produced under the framework of *Remapping Europe*, a project coordinated by the European Cultural Foundation between 2012 and 2016. The shows were designed and curated to bring forward a creative and well-documented new narrative about the representation of migration in the Schengen area.

Five artists with diverse backgrounds from opposite parts of Europe used existing video pieces from news, films, TV shows etc. together with music and literature to remix stories about the way border control operates to contain migration and ways in which intercultural dialogue is possible in Europe. The two-year effort of producing *European Souvenirs* and *€urovisions* resulted in two live-cinema shows that – through different video, audio instruments and techniques – showcased an overarching perspective on migration, scaling the phenomenon from a macro level of visually mapping the flux of migration to the intimate experience of migrants and the vision for a more diverse and solidary Europe.

### Approach

The project was run in a participatory manner, working with European Cultural Foundation and Doc Next Network partners to shape the concept and select the artists: Malaventura (Málaga, ES); Karol Rakowski (Warsaw, PL); Farah Rahman (Amsterdam, NL); Noriko Okaku (London, UK); and Baris Gürsel (Istanbul, TR). While all artists needed strong multimedia skills, each

of them was specialised in different areas such as motion graphics, visual arts, music and visuals and electronic music. Teaming up with two producers, the artists got together in a series of artistic residencies to imagine and develop the show. The residencies co-opted storytelling advisors such as Abu Ali (MA), Silvia Nanclares and Nuria García (ES), Filastine (US) and The Light Surgeons (UK).

### Impact

Between 2013 and 2016, *European Souvenirs* and *€urovisions* travelled across Europe in cities like Amsterdam, Utrecht, Seville, Geneva, Prizren, Bilbao, London and Lublin. The audience varied between 100 and 300 persons per show, engaging around 2,000 viewers for the overall live performances.

### Lessons learned

Experimenting with innovative formats and techniques was fundamental for producing well-articulated, thoroughly documented and artistically compelling counter narratives. The diversity of the artistic team helped building narratives with a plurality of voices, ideas and perspectives. The live-cinema shows used a format that was still innovative at the time, even though it had existed for a few decades. The curiosity of spectators and the conversations that the shows generated demonstrated the importance of counter narratives in opening up the space for deeper discussions and tolerance.

For more information, see [international.zemos98.org](http://international.zemos98.org) and [docnextnetwork.org](http://docnextnetwork.org)

# Réfugiés : l'Europe se désintègre

la réunion houleuse, ad à Bruxelles, des ministres de l'intérieur l'Union à surmonter crise des migrants

l'Autriche et les pays s Balkans ont décidé unilatéralement de fermer les entrées. Athènes appelé son ambassadeur à Vienne

la Grèce craint de venir « un piège à migrants », et même les rieurs sont parfois bousillés aux frontières s Balkans

A Calais, la justice a tenté l'évacuation de « jungle », mais excite une éviction brutale. Belgique a réinstallé s contrôles à la frontière française

100 PHOTOS © G. T. B. B.



**LA INVESTIGACION**  
Uno de los terroristas pudo entrar por Grecia entre los refugiados sirios. Los atacantes identificados tenían entre 15 y 18 años y actuaron en tres equipos

**LAS VÍCTIMAS**  
El español Alberto González, de 29 años, entre los asesinados en la sala Bataclan

**LA RAZÓN, EN LA ZONA CERRO**  
Relato de un superviviente: «Me escondí bajo los asientos y temi que la luz de móvil me delatará»

## LA RAZON



**500+** PORADNIK: JAK OTRZYMAĆ 500 ZŁ NA DZIECKO

**WSIECI**

NAJWIĘKSIY KOSZYSTY WYPIY TYDNIKOPISY W POLSCE

WYDANIE 2018

CENA: 5,00 zł

**ISLAMSKI GWAŁT NA EUROPIE**

NASZ RAPORT: CO MEDIA I BRUKSELSKIE ELITY UKRYWAJĄ PRZED OBYWATELAMI UNII

**The Mail's always been robust on migration. But we must give these lost children sanctuary**

Daily Mail COMMENT

**We want to leave, plead refugees on Scots island**

Syrian families say Bute is 'where

A collage by Gema Valencia, Lucas Tello Pérez and Martin Takken Seville (ES), Amsterdam (NL), 2018

# Reflections and Recommendations

# Women Don't Need Empowerment. They Need Opportunities

I am often told that I don't look like a refugee. The perception of a refugee woman is that of a submissive person whose main role is to look after her family. Thus, the refugee woman is seen as having no interests, no aspirations, no particular competencies, no ambitions and no vision for herself. These impressions are shared by newcomer women across Europe, who struggle to combat negative stereotypes and overcome prejudices in their lives, daily.

If one searches online 'successful women' and 'refugee women', the results will be strongly contrasting. It is a simple exercise that illustrates how mainstream media portrays the newcomer woman in Europe and beyond. In my capacity as advisor on issues of migration on a local and European level, I often listen to women who complain on the limited and biased understanding of their situation by people in their communities, migration officials and policymakers. The way people perceive migrant and refugee women has direct and subtle consequences on their own and their families' integration. Media stands at the heart of this.

## **From media representation to better integration policies**

While overlooked, women are key to the sustainable long-term integration of migrants and especially refugee newcomers. One argument comes from the fact that women are the true connectors between the intimate life of a family, the values and norms shared in a household and society. Whenever there is a gap between the two, cultural and social integration fails. The second argument is that women are more vulnerable in contexts of migration, personally and professionally.

As the public discourse on migration in Europe is dominated by men, integration policies follow the same pattern. They also adopt almost an exclusively economic angle. Taken by storm by the flux of asylum seekers in 2015, Europe did not manage to develop integrated policies that look into family reunions, cultural and social integration and the role that women play in the delicate construct of integration.

For better integration policies, Europe needs to seek out the women's voices and women's contribution.

First, newcomer women need to be given more visibility and more nuance in mainstream media. Sharing more positive stories of their personal and professional lives will cultivate a culture of tolerance and support. This in itself will lead to a climate of mutual understanding and respect that will bring more opportunities for better integration over time.

Second, newcomer women need to be given a seat at the table. Consulting and involving women in the development, implementation and assessment of new policies for integration will bring positive change for newcomers and their new societies alike. Not addressing women's issues and not involving them in policymaking will be just too costly for Europe.

*Anila Noor in conversation with Ioana Tamas*

For more information, see [progressiveconnector.com](http://progressiveconnector.com), [ec.europa.eu/futurium/en/content/migrant-advisory-board-be-established-new-approach-tackling-integration-challenges](http://ec.europa.eu/futurium/en/content/migrant-advisory-board-be-established-new-approach-tackling-integration-challenges) and [ec.europa.eu/futurium/en/urban-agenda](http://ec.europa.eu/futurium/en/urban-agenda)



*“In April 2018, in Amsterdam I launched New Women Connectors, a movement that aims to give voice to unheard stories of migrant and refugee women living in Europe. Through events, New Women Connectors provides newcomer women with the platform to meet and create stronger networks of support. For New Women Connectors, women don’t need to be empowered as they already are powerful. Our mission is to build on this strength and encourage newcomer women to speak up, overcome cultural barriers in society and at home and shape change together.”*

Anila Noor (42), Policy Advisor for the Municipality of Amsterdam, fellow of the Open Society Foundation and member of European Migrant Advisory Board, an initiative of the Partnership on Inclusion of Migrants and Refugees in the Urban Agenda for the EU, Netherlands/Pakistan



*“When we arrived in the Netherlands, we became the first refugee, Syrian, Muslim family in our community. We made the first step in socialising by bringing homemade cookies to each of our neighbours and inviting them over for coffee or tea. In three years, no one came. We also sent Christmas cards every winter. We never heard back. People have a strong idea about you as a refugee. Even at school, colleagues and professors were asking my brother and I if we had snow, or cars, or ice-cream in Syria. They have no idea. I blame no one but the media for this. As a young refugee, I feel the responsibility to always fight back what the media are saying about refugees and explain who we are. It is overwhelming sometimes, but it also our right to represent ourselves and tell the truth about our lives.”*

Heba Alibrahim (21), student in psychology and member of the Youth Advisory Council for Child Helpline International, Netherlands/Syria

# Media Literacy on the Road to Integration

Citizenship is a mediated experience. Electing representatives, joining campaigns and actively participating in public life are actions shaped by images, written words and spoken language delivered nowadays in a myriad of ways. Screens big and small, radios and podcasts, online and offline, live streaming or on demand – they all form the mediated reality that help advance or regress democracy in Europe and beyond.

The spread of digital and social media have created unprecedented access to information. At the same time, not all segments of society have the same possibilities of participation and self-representation. People with a migrant or refugee background are largely excluded from media communication and discourse. This exclusion is based – amongst other things – on inequalities in access to and use of media, as well as lack of skills and opportunities to use evolving technologies.

For a more inclusive and democratic society to emerge, migrants and refugees need to be able to participate in – rather than being subjects of – public debate. *Displaced in Media* aims to increase their opportunities to access wider spaces of communication and to facilitate the exercise of their civil rights, including the right to information and the possibility to develop a voice that can be heard. One of the key tools in promoting social inclusion and securing that there are sufficient opportunities for marginalised communities to develop an independent voice and to participate in media communication is the advancement of media literacy.

## Media literacy as a tool for inclusion

A buzzword for anyone working in the media world, the concept of media literacy consists of three main skills:

- technical literacy – the ability to access media
- critical capacities – referring to the ability to read and analyse the content produced by the media
- production capacities – or ability to produce media.

Media literacy has become crucial for two reasons. First, it enables people to understand the messages they are given and improves their capacity for critical reading. Second, it offers media production skills that

enable and empower anyone to create media content. Media literacy is key for people to recognise and take action against media discrimination, negative stereotypes, promotion of prejudice, breaching human rights and spreading hate speech. The spectrum of voluntary or involuntary creation of a hostile narrative around diversity is extremely broad and subtle. It is nearly impossible for untrained eyes and ears to identify these prejudices created and maintained by the media.

## Shared responsibilities

Media literacy has been on the European agenda for a number of years.<sup>1</sup> However, much effort and a long-term strategy is needed, with full engagement from a number of stakeholders.

Media outlets themselves have the capacity to assess and change their own practices. Diversity media policies would only help editorial teams to be more inclusive and to increase their capacity in reporting on issues of migration, minorities and diversity in Europe. For young newcomers in particular, creating room for them to contribute as experts and future journalists will be of crucial importance for counteracting negative images portrayed by the media and to contribute to the building of a better Europe.

The introduction of media literacy in formal educational programmes is one of the basic steps to be taken in order to enable younger generations to navigate in societies defined by diversity, openness and constant change. Academic courses, extra-curricular activities and student exchange programmes could all incorporate the learning and practice of media literacy skills. Desensitising young people for inappropriate speech, recognising discrimination, accepting the differences they are surrounded by in



everyday life, diminishing fear from the otherness is all part of the process closely connected with the ability to consume media content with critical approach and capacity.

Through dedicated funding and in close partnership with civil society initiatives across Europe, public bodies at national, local and EU levels can do much to stimulate and facilitate the promotion of media literacy skills and competencies through non-formal and informal programmes as part of life-long learning opportunities for adults:

Non-formal education: organised educational formats taking place out of schools, outside of the formal educational system – schools, universities; non-formal education includes workshops, educational programmes organised out of schools, additional education etc.

Informal education: informal education is self-teaching, getting educated by yourself, at home and elsewhere.

### Lessons learned

Through its grassroots approach, *Displaced in Media* brings valuable evidence about how media literacy programmes can transform lives and impact communities. These good practice examples from the project show a shared methodology of media literacy education among young refugees and migrants that allows them to portray their own views and reclaim the public sphere that belongs to everyone. Their bottom-up approach contributes to a media landscape reflecting the diversity of Europe and recognising migrants and refugees as integral and respected citizens who are not just subjects of public debate, but are citizens who claimed their space in the public sphere.

### Antonija Letinić

President, Kurziv – Platform for Matters of Culture, Media and Society

### References

<sup>1</sup> European Audiovisual Observatory (2016), *Mapping of media literacy practices and actions in EU-28*.

# Recommendations for Better Media Representation and Inclusion of Migrants and Refugees in Europe

These recommendations are the result of a collective process carried out within the framework of *Displaced in Media*, drawing on newcomers' experiences, local practices and existing studies. Challenges on the ground have been matched with a range of potential responses from media organisations and policymakers – from the local to the European level. These are the stakeholders we have identified as potentially carrying the most power and responsibility for tackling the stigmatisation and exclusion of refugees and migrants from the media and public life in general.

The following recommendations are a collection of ideas and proposals made by (citizen) journalists, mediamakers, activists and researchers, with and without a migrant background, working mainly at a grassroots level. This is where the impact of misrepresentation and exclusion is felt most keenly.

Three cross-cutting issues have emerged as the key to improving **media practices, policies and European society** at large when it comes to **inclusion and participation**:

- ♦ **Media literacy is crucial for democracy and should therefore be omnipresent in the educational system** – both at a formal and informal level – for locals and newcomers alike in order to foster inclusion and combat prejudice, discrimination and growing inequalities. In our increasingly digital society, citizenship is a mediated experience: electing representatives; joining campaigns; supporting protests; and understanding causes, rights and injustices are informed by images, sounds and words delivered by screens both big and small. Media literacy can provide citizens with the tools that will empower them to produce their own media and understand the sources, context and messages of the information on the internet and in traditional media. This includes recognising fake news, which threatens to drown out our media landscape.
- ♦ **The perspectives from refugees, migrants and minorities need to be involved and included in media, public debate and policymaking in order**

**to change the narrative and imagery of migrants.** We believe this should happen not just when it comes to issues directly related to migrants, but in all public affairs. This will help to create more nuanced, personal stories and a more inclusive public debate that will lead to greater cohesiveness and more informed decision making.

- ♦ **Inclusive media (re)presentation and visibility of migrants in the media requires an awareness of inclusivity.** Women migrants were often overlooked in both media coverage and policymaking while their male counterparts had to deal with public and violent xenophobia. Representation should also include any specific groups like LBGT+ communities and people with disabilities, who are also heavily marginalised in the media.

## Recommendations for media organisations

**Main stakeholders:** media organisations and media professionals

- ♦ **Include refugee, migrant and minority voices** (whether as author, expert or subject) in all stories, not just the stories related to migrants, ensuring that their perspectives and expertise adds clarity and nuance to stories. Avoid singling out refugees, migrants or other minorities or falling into the trap of stereotyped imagery, but reflect their specific realities and perspectives. Make sure that all individuals are referenced by respectfully indicating their profession, studies, age, country of residence and country of origin, taking into consideration their personal preferences on this.
- ♦ **Reach out and collaborate with community media** that have extensive experience in working with refugees, migrants and minority groups to improve coverage of local subjects; work with them as content providers, but also on media literacy and media education programmes that are inclusive of people with a refugee, migrant or minority background, especially young people. This will nurture their talents as possible future media professionals, citizen journalists and storytellers

and will contribute to the democratisation of media; the *Recipe Book* – prepared by the *Displaced in Media* community of practice – offers a collection of methodologies that have already been successfully used by media organisations across Europe.

- **Ensure greater diversity in editorial teams and newsrooms.** This should be supported with peer learning programmes to make journalists more culturally aware and provide them with detailed knowledge on issues related to migration. This will lead to a diversity of content, better understanding of migration issues and more compelling journalism.

### Recommendations for local policymakers

**Main stakeholders:** Regional and local authorities

- Offer **peer learning on media literacy** as part of language training to young asylum seekers, refugees and migrants upon their arrival.
- **Provide funding and in-kind support** to community media, non-governmental organisations (NGOs) and cultural spaces that are **inclusive to or led by refugees, migrants and minorities**, especially young people. This will make sure that more diverse groups share their perspectives, both within their own community and in the public sphere.
- **Prioritise funding for community media that seeks to amplify local refugee, migrant and minority perspectives** in the public sphere, e.g. through collaboration with public media.
- **Encourage transnational city networks** (such as Fearless Cities, Rebel Cities and Intercultural Cities) to make media part of their strategies for the development of more inclusive cities.

### Recommendations at the EU level

**Main stakeholders:** EU institutions, policymakers working on EU/international affairs

- **Provide operational funding for civil society organisations that are inclusive** – within the proposed *Rights and Values programme* (a new EU programme combining *Europe for Citizens and Rights, Equality and Citizenship*). Civil society organisations (CSOs) are in urgent need of structural support. Funding should specifically prioritise CSOs that include refugees, migrants and minorities, and other groups that are most affected by the issues they are tackling, to ensure that their views are well represented.

- **Integrate community media organisations** as important stakeholders in the programmes dedicated to promoting journalism and media literacy in Europe – most specifically within the *Creative Europe* programme (cross-sectoral strand). Community media organisations can ensure a more diverse, pluralistic and free media environment as they have extensive experience of working with refugees, migrants and minority groups. They work directly with their communities and have extensive experience with media literacy programmes for citizens and therefore enable citizens to make informed decisions based on critical thinking.

- **Make media literacy structurally part of the *Urban Agenda for the EU*** in establishing the *Academy for Integration Strategies* within the partnership *Inclusion of Migrants and Refugees*. Streamline and integrate media literacy in other EU programmes that support education and media as a tool for inclusion and to develop critical thinking among citizens.

To represent an inclusive European society, diversity needs to be increased in both policies and programmes and at the level of the institutions themselves.

**Therefore we are calling on the EU institutions to make diversity, inclusion and equality a transversal thread in the Europe 2021 strategy and beyond.** To increase diversity at EU institutional level, a shared *European Agenda of Democracy, Diversity and Social Cohesion* and a *Code of Conduct on Diversity* should be adopted. This would help to promote the values of non-discrimination and fair inclusion of refugees, migrants and minorities in European public administrations.



**Heba Alibrahim in front of the European Parliament**  
Brussels (BE), 2018

# Annexes

# Summaries in Eight Languages

**de** Ein faires und blühendes Europa hängt von der Art und Weise ab, wie Neuankömmlinge und Minderheiten – sowohl Frauen als auch Männer – willkommen geheißen und ins öffentliche Leben integriert werden. *Displaced in Media: Von der Notwendigkeit einer ausgewogenen Medienpraxis im Hinblick auf Migranten und Geflüchtete in Europa* trägt eine Sammlung aus Fallstudien, Essays und Sichtweisen von MigrantInnen zusammen, um auf die vorurteilsbehaftete Medienberichterstattung zum Thema Migration und ihren negativen Einfluss auf die europäische Gesellschaft und Politik aufmerksam zu machen. Diese Zeitschrift beruft sich auf Erfahrungen gewöhnlicher Menschen sowie bestehender Forschung und Statistiken und fordert eine verantwortungsvollere und vielfältigere Medienpraxis in Europa. Politische und redaktionelle Empfehlungen werden von einer Vision für Europa bestimmt, in der vorhandene Ungleichheiten reduziert und Vielfalt nicht nur zu Hause, sondern auch im Ausland als Stärke angesehen wird.

Die Veröffentlichung basiert auf der praxisbezogenen Zusammenarbeit von *Displaced in Media* – einer von *Erasmus+* mitfinanzierten Partnerschaft, die von 2016 bis 2018 von der European Cultural Foundation in Zusammenarbeit mit acht weiteren europäischen Organisationen geleitet wurde.

**es** Una Europa justa y floreciente depende de la manera en la que sea capaz de acoger a los recién llegados y las minorías – tanto hombres como mujeres. *Displaced in Media: hacia mejores representaciones mediáticas y la inclusión de migrantes y refugiados en Europa* junta una serie de casos de estudio, ensayos y experiencias en torno a la migración para abordar el prejuicio mediático sobre la migración y su impacto negativo en las sociedades y políticas europeas. Partiendo de experiencias de base, así como de investigaciones y estudios estadísticos, la revista apuesta por prácticas mediáticas más responsables y diversas en Europa. Esta propuesta editorial y política está guiada por la visión de una Europa donde las desigualdades existentes son reducidas y la diversidad es valorada como una fortaleza, tanto nacional como internacionalmente.

Esta publicación se basa en la comunidad de práctica *Displaced in Media* – un *Erasmus+* coordinado por European Cultural Foundation en partenariat con ocho organizaciones europeas entre 2016 y 2018.

**fr** Une Europe juste et florissante sera déterminée par la manière dont les nouveaux arrivants et les minorités – hommes et femmes – sont accueillis et intégrés dans la vie publique. *Displaced in Media: Vers une meilleure représentation et inclusion des migrants et des réfugiés dans les médias en Europe* rassemble une série d'études de cas et d'essais. L'objectif est de mettre en lumière le regard des migrants sur la couverture médiatique péjorative de la migration et son impact négatif sur les sociétés et les politiques européennes. S'appuyant sur des expériences de terrain ainsi que sur des recherches et des statistiques existantes, la publication plaide pour des pratiques médiatiques plus responsables et plus diversifiées en Europe. Les recommandations politiques et éditoriales sont guidées par une vision pour une Europe où les inégalités sont réduites et la diversité considérée comme une force.

La publication est basée sur la communauté de pratique de *Displaced in Media* – un partenariat cofinancé par *Erasmus+* dirigé par la Fondation européenne de la culture en partenariat avec huit organisations à travers l'Europe, entre 2016 et 2018.

**hr** Pravednu i perspektivnu Europu odredit će način na koji pridošlice i manjine – podjednako muškarci i žene – budu prihvaćeni i uključeni u javni život. *Displaced in Media: prema boljoj medijskoj reprezentaciji i uključenosti migranata i izbjeglica u Europu* okuplja kolekciju studija slučajeva, eseja i migrantskih iskustava kroz koje se obraćaju predrasudama u medijskim prezentacijama i njihovim negativnim posljedicama na europska društva i politike. Crpeći iz iskustava na terenu, kao i iz postojećih istraživanja i statističkih pokazatelja, publikacija zagovara odgovornije i raznolikije medijske prakse u Europi. Politike i uredničke preporuke svojevrsni su vodič prema viziji Europe u kojem se postojeće nejednakosti smanjuju, a raznolikost se cijeni kao snaga, kako kod kuće tako i u inozemstvu.

Publikacija se temelji na zbirci praksi nastalih u sklopu projekta *Displaced in Media*, provedenom od 2016. do 2018. godine, uz podršku programa *Erasmus+*, koji vodi Europska kulturna fondacija u suradnji s osam partnera iz zemalja Europe.

**nl** De rechtvaardigheid en bloei van Europa valt mede af te meten aan de mate en manier waarop nieuwkomers en minderheden deel kunnen nemen aan het publieke debat. *Displaced in Media: Naar een betere representatie van migranten en vluchtelingen in de media* biedt een verzameling aan praktijkvoorbeelden, onderzoeken, essays, vaak vanuit het perspectief van migranten, die de bevooroordeelde berichtgeving over migratie, en de negatieve invloed daarvan op de Europese samenlevingen en politiek, aan de kaak stellen. Op basis van lokale ervaringen, maar ook van bestaand onderzoek en statistieken, pleit dit magazine voor een meer verantwoordelijke en inclusieve praktijk van de media in Europa. De beleidsaanbevelingen voor politici en ambtenaren van lokaal tot Europees niveau, en voor mediaorganisaties, komen voort uit een visie voor Europa, waarin sociale ongelijkheid wordt verminderd en de kracht van diversiteit wordt onderkend – in Europa als geheel, maar ook in de eigen directe omgeving.

Deze publicatie is gebaseerd op de ‘community of practice’ van *Displaced in Media*, een strategisch partnerschap mede gefinancierd door *Erasmus+*, en gecoördineerd door de European Cultural Foundation tussen 2016 en 2018.

**pl** Sprawiedliwość i rozwój Europy są związane ze sposobem, w jakim migranci i mniejszości – zarówno mężczyźni, jak i kobiety – są w niej przyjmowani i jak wygląda proces ich włączania do sfery publicznej. Projekt *Displaced in Media: ku lepszemu reprezentacji medialnej i włączaniu migrantów oraz uchodźców do Europy* gromadzi przykłady esejów oraz analizy przypadków opowiadanych z perspektywy migrantów i konfrontowanych z problemami dyskryminacji i uprzedzeń w mediach oraz ich negatywnym wpływem na europejskie społeczeństwo i politykę. Korzystając z oddolnych doświadczeń, a także z istniejących badań i statystyk, magazyn, który trzymacie w ręku, propaguje bardziej odpowiedzialne i zróżnicowane praktyki medialne w Europie. Zawarte tu polityczne i społeczne rekomendacje opowiadają się za wizją Europy, gdzie istniejące nierówności są zredukowane, a różnorodność rozumiana jest jako siła, zarówno w kraju, jak i za granicą.

Publikacja opiera się na doświadczeniach społeczności praktyków *Displaced in Media* – partnerstwa współfinansowanego ze środków programu *Erasmus+*. Projekt prowadzony był w latach 2016-2018 przez European Cultural Foundation (Europejską Fundację Kultury) wspólnie z 8 partnerskimi organizacjami z Europy.

**se** Huruvida vi får se ett rättvist och blomstrande Europa kommer att avgöras av hur nyanlända och andra minoriteter – både män och kvinnor – välkomnas och integreras i det offentliga livet. *Displaced In Media: För bättre representation och inkludering av migranter och flyktingar i europeiska medier* samlar fallstudier, essäer och migranternas perspektiv för att adressera den fördomsfulla medierapporteringen av migrationen och dess negativa påverkan på europeiska samhällen och politik. Med utgångspunkt från gräsrotsupplevelser så väl som befintlig forskning och statistik, förespråkar magasinet en mer ansvarsfull och mångfacetterad mediepraxis i Europa. Rekommendationer för politiskt så väl som medieredaktionellt arbete tar avstamp i en vision för Europa där existerande ojämlikheter är mindre och mångfalld ses som en styrka, både på hemmaplan och utomlands.

Publiceringen är baserad på samarbetsprojektet *Displaced In Media*, ett partnerskap medfinansierat av Erasmus+, lett av European Cultural Foundation tillsammans med åtta organisationer runt om i Europa mellan 2016 och 2018.

**tr** Adil ve uygun bir Avrupa, erkek olsun kadın olsun, yeni gelenlerin ve azınlıkların nasıl karşılandığına ve sosyal hayata nasıl entegre edildiğine bağlı olarak belirlenecektir. *Displaced In Media: Avrupa'da Daha İyi Medya Temsiliyeti ve Göçmenlerle Mültecilerin Kapsanmasına Doğru*, örnek olay incelemeleri, makaleler ve göçmen perspektiflerinden bir derleme ile medyanın göçle ilgili önyargılı yayınlarını ve bunların Avrupa toplumları ile politikasına olumsuz etkilerini irdelemektedir. Taban örgütlenmesi deneyimlerinin yanı sıra mevcut araştırma ve istatistiklerden yararlanan dergi, Avrupa'da daha sorumlu ve kapsamlı medya pratiklerinin savunuculuğunu yapmaktadır. Politika ve yayın tavsiyeleri, hem evde hem dışarıda, mevcut eşitsizliklerin azaldığı ve çeşitliliğin bir güç olarak değer gördüğü bir Avrupa vizyonu tarafından biçimlenmektedir.

Yayım, Erasmus+ müşterek finanslı olarak Avrupa Kültür Vakfı liderliğinde Avrupa çapında sekiz organizasyonun 2016-2018 yılları arasında oluşturduğu *Displaced In Media* ortaklığının uygulayıcı topluluğuna dayanarak ortaya konmuştur.



# Other Initiatives and Resources

In preparing this publication, we have relied on and have been inspired by other advocacy campaigns, studies and reports on the situation of migrants and refugees in Europe and the world, as well as on the specific topic of media coverage of migration in Europe. Here's a selection of these resources:

Bellardi, N., Busch, B., Hassemer, J., Peissl, H. and Scifo, S. (2018), *Spaces of Inclusion - An explorative study on needs of refugees and migrants in the domain of media communication and on responses by community media*, Strasbourg: Council of Europe.

Berry, M., Garcia-Blanco, I. and Moore, K. (2016), *Press coverage of the refugee and migrant crisis in the EU: a content analysis of five European countries*, Geneva: United Nations High Commissioner for Refugees.

Chouliaraki, L., Georgiou, M. and Zaborowski, R. (2017), *The European "migration crisis" and the media: A cross-European press content analysis*, London: The London School of Economics and Political Science.

Dempster, H. and Hargrave, K. (2017), *Understanding public attitudes towards refugees and migrants*, Working paper 512, London: Chatham House and Overseas Development Institute.

Ethical Journalism Network (2017), *How do media on both sides of the Mediterranean report on migration?*, Vienna: International Centre for Migration Policy Development.

European Foundation for Democracy (2018), *Refugees in Europe: Review of Integration Practices and Policies*.

Georgiou, M. and Zaborowski, R. (2017), *Media coverage of the "refugee crisis": A cross-European Perspective*, Council of Europe report DG1(2017)03, Strasbourg: Council of Europe.

Nwabuzo, O. and Schaefer, L. (2017), *Racism and discrimination in the context of migration in Europe*, Brussels: ENAR – European Network Against Racism.

Pierigh, F. (coord.) (2017), *Changing the Narrative: Media Representation of Refugees and Migrants in Europe*, RefugeesReporting.eu.

Respect Words Project (2017), *Guidelines on reporting about migrants and minorities*, RespectWords.org.

White, A. (ed.) (2015), *Moving Stories. International Review of How Media Cover Migration*, London: Ethical Journalism Network.

#MediaAgainstHate campaign  
PICUM's #WordsMatter Initiative

### Cover Image

Here to Support

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### Read also *The Displaced in Media Recipe Book*:

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 shapes the way people think or the choices they make.

[culturalfoundation.eu/library/displaced-in-media-recipe-book](http://culturalfoundation.eu/library/displaced-in-media-recipe-book)

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Foundation

The European Cultural Foundation is an independent, impact-driven organisation with 65 years of experience.

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**Newcomers**  
**Representation**  
**Grassroots experiences**  
**Diverse media practices**  
**Recommendations**

**A fair and prosperous Europe will be determined by the way newcomers and minorities – both men and women – are welcomed and integrated into public life. *Displaced in Media: Towards Better Media Representation and Inclusion of Migrants and Refugees in Europe* brings together a collection of case studies, essays and migrants’ perspectives to address the prejudiced media coverage on migration and its negative impact on European societies and politics. Drawing on grassroots experiences as well as existing research and statistics, the magazine advocates for more responsible and diverse media practices in Europe. Recommendations for media organisations and policymakers are guided by a vision for Europe where existing inequalities are reduced and diversity is valued as a strength, both at home and abroad.**

**The publication is based on the community of practice of *Displaced in Media* – an *Erasmus+* co-funded partnership led by the European Cultural Foundation in partnership with eight organisations across Europe between 2016 and 2018.**

[culturalfoundation.eu/media-activism/](http://culturalfoundation.eu/media-activism/)

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