



# Positive Storytelling Kit on Migration for Local Authorities

## SUMMARY

**1** **INTRODUCTION**  
by Totò Martello,  
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Linosa

**2** **ABOUT**  
About this toolkit: what is it  
and how to use it?

**3** **PROJECT**  
The CLARINET project

**4** **AWARD**

- The CLARINET Award
- Winning campaigns
- Special mentions

**5** **MAIN CAMPAIGN FEATURES**  
Common elements in innovative public  
communication campaigns

1. The meaning of storytelling: giving a human face to the flows, numbers and data
2. Involving migrants as the primary protagonists of the campaign: from object to subject
  - Inclusive language policies
  - Define ne your target precisely and design ad-hoc inclusive activities
3. Use art
4. Use humour

**Campaigns developed on web and social media**

1. Fact-checking against fake news
2. Adopt social media codes and language

**Campaigns developed on traditional media**

1. Invest in public space
2. Use local or grassroots communication channels

**Campaigns developed through public events**

1. Address both migrants and the local community
2. Empower migrant communities
3. Use roleplays to create empathy

**6** **BIBLIOGRAPHY**  
Essential bibliography

# 1

## INTRODUCTION

### Introduction by Totò Martello, Mayor of Lampedusa and Linosa

Our society is experiencing a paradox. We live in the era of “global communication”, we are online 24 hours a day, we are reachable at all times and in all places. We are continuously inundated with information, news, messages. Yet, not all of the information we receive is accurate and true. Here lies the paradox: although we live in an era of global communication, it is becoming increasingly difficult to communicate “well”.

When the communication comes from a public administrative body, it is especially important that the relevant facts, rules and regulations are followed. It is only in this way that communication can be truly “effective” and “efficient”. Only in this way is it possible to convey messages capable of developing a public spirit. And when such a sensitive issue of significant importance to public opinion is concerned - like that of migrants - it is increasingly necessary to launch communication campaigns not only at a local level, but also at national and community level. Doing so will help citizens to “understand” better, by inviting them to look beyond the simplification that too often restricts and distorts headline news about migration, reception and integration.

That is why a project like “Clarinet” is so important in today’s world. Encouraging and supporting public communication cam-

paigns which address the numerous and diverse aspects concerning migration, integration, rules and human rights means restoring reliability and dignity to these issues while at the same time safeguarding them from the political manipulation that generates social tensions and erects walls of hostility. Communicating well and launching public opinion messages based on true facts is the only way that will we be able to break down the barriers of distrust and build bridges of solidarity in their place.

*Totò Martello,  
Mayor of Lampedusa and Linosa*

## 2

## ABOUT

## About this toolkit: what is it and how to use it?

The CLARINET Award has been an extraordinary hive of ideas, bringing together 53 eligible communication campaigns led by, or on behalf of, public authorities which offer a positive storytelling of migration. This *Positive Storytelling Kit on Migration for Local Authorities* takes you on a tour of these various campaigns, many of them highly innovative and inspiring. Its aim is to bring together the best practices, practical tips and concrete examples for public administrations to refer to when looking to launch their own campaigns.

As hate speech against migrants is becoming increasingly prevalent in the public sphere, it is fundamentally important to provide efficient tools to the actors who stand on the frontline of the debate on migration in order to empower them to reach out to European citizens, local authorities, and in particular those located in border areas where the presence of newcomers has a particular impact on the local demography. More generally, this toolkit is aimed at all stakeholders, whether public or private, who wish to tell a different story of migration by going beyond the notions of invasion and threat, to focus instead on sentiments of empathy and curiosity.

The Kit is divided into four main sections which allows for a broad exploration of the most interesting features of success-

ful communication campaigns on migration. First, we analyse some elements common to all the campaigns which are relevant regardless of the media platform on which the campaign is developed. We then focus on each CLARINET Award category individually and study some **specifics that must be kept in mind when developing campaigns** on web and social media, traditional media platforms and at public events. The coloured boxes offer examples taken from the pool of campaigns submitted to the CLARINET Award.



The toolkit is **interactive**, so if you want to find out more about a project, just follow the links and carry on reading on our website. Here you will also get the chance to browse through the multimedia products created by the campaigns, from songs to animated videos, short films to documentaries. Happy reading!

## 2

## ABOUT

## About public-private partnership

While this toolkit deals with public communication campaigns and is directly aimed at local authorities, some may have already noticed that many campaigns participating in the CLARINET Award were principally run by private bodies either in partnership with, or on behalf of, municipalities or local governments. When talking about the highly politicised topic of migration, **local authorities, with their mandate to deal with issues affecting the communities that they represent, have greater weight when addressing citizens** and are better placed to convey a message to the public than civil society associations. Moreover, “being closer to citizens than other public institutions, local authorities are responsible for mobilising local societies’ opinions while acting as catalysts for change”, (“Empowering Local Authorities in partner countries for enhanced governance and more effective development outcomes”, DEVCO 2013). However, many local authorities, especially small ones, lack the resources in terms of human resources, time, money and competences to take on a challenging process like a complex communication campaign. We have found that in many cases collaboration between local authorities and civil society organisations

(associations, NGOs, social cooperatives, etc.) can be a winning strategy in developing and implementing innovative public communication campaigns that are capable of reaching out to citizens.

## 3

## PROJECT

## The CLARINET project

CLARINET – Communication of Local Authorities for Integration in European Towns is a project led by the Municipality of Lampedusa and Linosa (Italy) in partnership with 18 other partners from 10 European countries.

The overall objective of the CLARINET project is to raise awareness among EU citizens of migrants' positive contribution to EU societies. It seeks to empower local authorities to highlight the positive contribution that migrants make to our societies, in each specific context. In order to do this, a strong partnership has been established between 8 local authorities (municipalities, regional governments) and 9 civil society organisations located in 8 different European countries, and 2 international networks. The eight countries involved in project activities are part of South-Eastern Europe, an area which has been significantly impacted by the arrival of asylum seekers in recent years due to its geographical position along three different migration routes: the Central Mediterranean route (Italy), the Western Balkan Route (Slovenia, Hungary, Bulgaria, Romania, Austria) and the Eastern Balkan Route (Greece, Cyprus).

The project is structured around three years (from 2019 to 2021) and includes activities both at local and European levels, pursuing three specific objectives: to identify local authorities' **good practices in public communication campaigns on migration and integration**, to empower border local authorities to **implement successful evidence-based public communication**

**campaigns** on migration and integration, and to **promote good practices** for communication campaigns on migration and integration launched by local authorities **at an EU level**.

The first step involved a study of the state-of-the-art public communication campaigns on migrants' integration carried out through the implementation of the "CLARINET Award for the best Local Authorities public communication campaigns promoting positive narratives on migration and integration in the EU". This handbook, entitled CLARINET Positive Storytelling Kit on Migration for Local Authorities, brings together some of the best practices from these campaigns.

The second step involves each involved local authority developing its own communication campaign thanks to ad-hoc training and support from communication experts. Artistic residencies will also take place in each territory.

The project is supported by a strong online and offline communication campaign, including the [CLARINET website](#), a Facebook page, Instagram account and promotional events at a European level.

The CLARINET project is co-funded by AMIF (Asylum, Migration and Integration Fund) programme of the European Commission.

## 4

## AWARD

## The CLARINET Award

The “CLARINET Award for the best Local Authorities public communication campaigns promoting positive narratives on migration and integration in the EU” was launched in April 2019 with the aim of promoting and valuing successful, impactful campaigns and communication activities carried out by, or on behalf of, local authorities, and which show how migration in Europe can benefit our societies.

In her article on social communication on migration and asylum in Italy, Paola Parmiggiani highlights the richness and quality of the communication campaigns on migration in Italy. “A great variety of public institutions (ministers as well as local authorities), not-for-profit sector associations, international organisations (government and non-government) and other civil society organisations are daily committed to the production of a different image of alterity in our country, through the complementary use of a multitude of tools and communicative channels. From posters to radio and TV spots, from the organisation of seminars and workshops to interventions in schools and contests with an award, from the organisation of documentary and social cinema film exhibitions and festivals to initiatives of territorial animation. Even the adoption of more innovative tools such as those offered by the web 2.0 and the non-conventional communication, such as social games, flash mobs, stickering, performances and outstanding installations.”<sup>1</sup>

What is true at an Italian level is even more so at a European level, as proven by the extraordinary response to the CLARINET call for campaigns.

The CLARINET Award was developed around a well-defined vision, which was spoken of in the call for projects:

“The CLARINET Award considers migration as a structural phenomenon, which is strictly linked to the discrepancies in resources and demographic conditions between the North and the South. Migration should be neither fought nor glorified. Instead it should be observed, understood and managed through careful consideration of its causes and consequences, as well as its geographical places of origin, transition and arrival.

Migration gives rise to complex phenomena which can be understood through an approach which is open to the contemporary changes at work. Moreover, an analysis of migration must be based on an in-depth knowledge of the countries of origins and of arrival. It should take a multi-disciplinary approach, involving fields such as cultural studies (in particular anthropology, postcolonial studies, gender studies), history, economics and sociology. [...]

The CLARINET Award will give value to evidence-based

1 P. Parmiggiani, « La comunicazione sociale su migrazione e rifugio in Italia » in *Africa e Mediterraneo*, n. 82, 2015, pp. 5-6. Translation by Africa e Mediterraneo.

## 4

## AWARD

campaigns which use accurate facts and figures to highlight the positive and structural contribution that migrants make to European societies. They may feature, for example, data elaborated in infographics or fact-checking techniques which facilitate the demystification of mistaken perceptions. The Award also recognises successful storytelling campaigns which make use of anecdotal evidence and which give a voice to Third Country Nationals (TCNs) in particular, through the sharing of their testimonies.”

The call for applications was then opened on that basis, inviting campaigns from the following three categories to put themselves forward:

1. Web and Social Media: communication campaigns and activities developed mainly via online channels such as websites, Facebook, YouTube, Twitter, Instagram etc.;
2. Traditional Media: communication campaigns and activities developed mainly on television, radio, printed press, and through outdoor advertising;
3. Public Events: communication campaigns and initiatives developed mainly through exhibitions, workshops, artistic or sport manifestations.

The CLARINET Award saw the coming together of an extraordinary variety of campaigns. Over the course of four months 61

campaigns were submitted, of which 53 were eligible. Eleven European countries were represented, with 10 projects from Italy, 13 from Austria, 9 from Spain, 6 from Romania, 5 from Slovenia, 3 from Greece, 3 from Cyprus, 1 from Portugal, 1 from The Netherlands, 1 from Bulgaria, 1 from Denmark. Of the three categories, 18 projects came from web and social media campaigns, 4 used traditional media and 31 used public events.

Winning projects were selected following a two-stage procedure involving both audience participation and a final decision by a Scientific Committee.

A first pool of projects was short-listed by users voting for their favourite project through a Facebook plug-in embedded in the CLARINET website. The CLARINET Award enjoyed huge success and saw extensive participation with the candidate campaigns receiving over 50,000 ‘likes’. It was then up to the Scientific Committee to assess the short-listed projects following a strict evaluation grid. Criteria included pertinence and authenticity, inclusive approach of all members of society, originality and innovative approach. In the end, three projects received awards, one from each category. In addition to these awards, the Scientific Committee decided to give a special mention to five campaigns which, according to the experts, also deserved special recognition. The campaigns which won awards are briefly presented below.





AWARD

## Winning campaigns



**Web and Social Media Category**  
STORIES OF CHILDREN FROM AROUND THE WORLD,  
by Casoris - Slovenia



**Traditional Media Category**  
GIVE PREJUDICE NO CHANCE,  
by Interface Wien – Vienna, Austria



**Public Events Category**  
OPEN MOSQUE,  
by the Municipality of Torino – Turin, Italy



## AWARD

## STORIES OF CHILDREN FROM AROUND THE WORLD, *by Casoris – Slovenia* Winner “Web and Social Media Category”

Online portal Časoris is Slovenia’s newspaper for kids. It has been operating since 2015 and aims to provide timely, relevant news articles for children and teachers in the classroom and parents at home. The project “Stories of Children from Around the World” (live since 2018) is one of the initiatives of the newspaper which aims to foster the acceptance and respect of different nationalities and ethnic groups, refugees and migrants, and their integration through the positive storytelling of their experiences in Slovenia. The project “Stories of Children from around the world” is funded by the Slovenian Government Office for Communication (UKOM).

#storytelling #children #education #journalism #video





## AWARD

## **GIVE PREJUDICE NO CHANCE,** *by Interface Wien – Vienna, Austria* **Winner** “*Traditional Media Category*”

The campaign started in October 2015 as the follow-up to a creative project with newly arrived youth who attended a basic educational course at Interface Wien.

The photos were exhibited at various public locations across Vienna and in October 2015 we produced a poster with some of them. The poster was distributed in all schools across Vienna (about 350). With demand on-going, more than 2000 posters have been delivered so far.

#youth #public space #photography #education





## AWARD

## Open Mosque, by the Municipality of Torino – Turin, Italy Winner “Public Events Category”

Open Mosque is an event which takes place each year during the month of Ramadan supported by the City of Turin. On this occasion, all the Islamic centres of Turin open their doors for guided visits and an Iftar dinner. Its main aim is to break down stereotypes and prejudices about Islam and Mosques and to strengthen neighbourhood relationships. It also seeks to empower community representatives and to improve mutual trust and knowledge between community representatives and public officers, policemen/women, religious stakeholders, and policy makers.

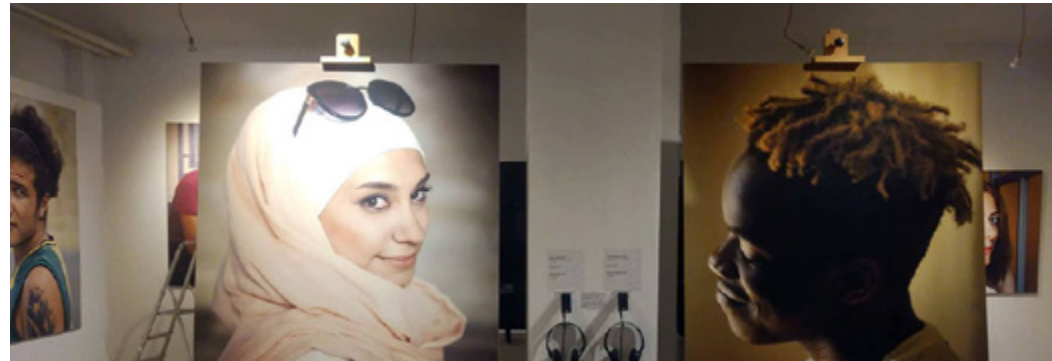
#publicspace #Islam #interreligious dialogue #interculture





SPECIAL MENTION

## Special mentions



**SPECIAL MENTION**

## **FACE FORWARD ...INTO MY HOME,** *by the National Museum of Contemporary Art (EMST) – Athens, Greece* **Special Mention “Public Events Category”**

“Face Forward ...into my home” is an interactive art project focusing on the stories of people who have been forced to leave their homelands and who are rebuilding their lives in Greece. It includes storytelling workshops inspired by a selection of contemporary artworks, a photo shoot of portraits, and a photography exhibition both about and with refugees and asylum-seekers in Greece. Its main aim is to introduce the public to the faces behind the numbers and to share their stories.

#photography #museums #storytelling #workshops #refugees



**SPECIAL MENTION**

## **I AM A STRANGER UNTIL YOU GET TO KNOW ME,** *by the Romanian General Inspectorate for Immigration – Romania* **Special Mention “Web and Social Media Category”**

The Romanian General Inspectorate for Immigration carried out a campaign aimed at furthering the understanding of cultural differences and the phenomenon of immigration of third-country nationals and beneficiaries of international protection. It is a project about the way in which people perceive refugees and generate attitudes and behaviours which they express in relation to that category of citizens, often being influenced by media channels that sometimes transmit inaccurate or partial information.

#stereotypes #storytelling #refugees



**SPECIAL MENTION**

## IMMIGRANTS – A PICTURE IS WORTH A THOUSAND WORDS, *by the Apostolos Loucas Lyceum – Cyprus* **Special Mention** “Public events category”

The students of the Apostolos Loucas Lyceum together created a master piece of art. They made sculptures representing the immigrants who risk their lives on dangerous boats. The sculptures were symbolically exhibited on the seaside.

The project aims to raise awareness of the enormous risk that migrants are forced to take as they attempt to pursue their dream of a better future. The project seeks to educate and engage citizens to tackle social injustices, such as the mistreatment of migrants.

#art #public space #sculpture #education





**SPECIAL MENTION****MI LUGAR**, *by Asociación Garaje – Madrid, Spain*  
**Special Mention** “*Web and Social Media Category*”

“Mi Lugar”, by Asociación Garaje, is aimed at homeless youths who are mostly migrants, aged between 18 and 25 and living in the Juan Luis Vives municipal shelter centre for homeless people (Madrid). It involves the youths in a specialised workshop on rap music and sees the production of a videoclip about some of the obstacles which rap music faces, including language barriers and the migratory condition. It also highlights some of the genre’s strengths such as the strong enthusiasm for music in general and rap music in particular.

The project was carried out in collaboration with the Municipality of Madrid (Área de Gobierno de Equidad, Derechos Sociales y Empleo).

#youth #music #workshops #video



**SPECIAL MENTION**

## 8 STORIES 8 FACES FROM LUSTENAU,

*by the Municipality of Lustenau – Lustenau, Austria*

### Special Mention “Public Events Category”

All you need to know about me: 8 stories, 8 faces from Lustenau. Eight young migrants aged between 13 and 17, living in Lustenau (Western Austria), wrote a short story about their lives. The main aim was to raise awareness of the diversity of our youth. Even though they could choose any language, all of them chose to express themselves in German. The stories are as diverse as the young people themselves. They talk about holidays, futures, home, war, childhoods, family & friends. The results – a series of professional portraits and the story – were exhibited and published in the local media.

#photography #storytelling #public space #youth #workshops



## 5

MAIN CAMPAIGN  
FEATURES

## MAIN CAMPAIGN FEATURES

## Common elements to innovative public communication campaigns

Aside from the main channel chosen, there are several common elements from the winning campaigns which are essential features for a successful, highly-impactful communication campaign. Here we explore some, but by no means all, of them. Some are fundamental, others are only suggestions which can be followed or not, depending on each specific case. You can combine the different elements, but you do not need to include them all!

Given the centrality of the topic in public debate in Europe nowadays, talking about migration is both an ethical and a political act. All recent Eurobarometer reports show that EU citizens consider migration to be one of the top concerns for society: “Immigration and terrorism are clearly the leading concerns at EU level”, states Eurobarometer 88 (2017)<sup>1</sup>, while The Observatory of Public Attitudes to Migration indicates that an impressive proportion of Europeans harbour negative feelings towards “immigration of people from outside EU”<sup>2</sup>.

Paola Parmiggiani explains that the mainstream public, media and political voice “tends to attribute transitional and provisional features to the migration phenomenon, like a limited

presence in time. As “hosts”, immigrants appear almost as suspended individuals, “doubly absent” persons (Sayad 2002), for whom there is no need to think of any hope of a future or stability in the “temporary” host country; non-acknowledged presences whose story, lifetime experience and competences are secondary; inferior persons, with a low level of education, coupled most of the time with a low cognitive ability and who left their country because they lacked skills.”<sup>3</sup> Communication campaigns must work to convey the opposite message, making it fully clear that **migrants are new members of the host society, showing citizens how a long-term perspective needs to be adopted**, and demonstrating that the more that society invests in the inclusion of migrants, the easier it is to create a virtuous circle in which the new arrivals are able to make a positive difference to society.

On the other hand, it is fundamental to keep in mind **some of the main risks to be avoided**. Paola Parmeggiani insists that communication campaigns on the issue of labour integration should avoid representing immigrants “as one expects them to be: in a condition of eternal need or in the role of a lowly qualified work-

1 Eurobarometer 88, First Results, December 2017, <https://ec.europa.eu/commfrontoffice/publicopinionmobile/index.cfm/Survey/getSurveyDetail/surveyKy/2143>.

2 Observatory of Public Attitudes to Migration, <http://www.migrationpolicycentre.eu/opam/>.

3 P. Parmiggiani, « La comunicazione sociale su migrazione e rifugio in Italia » in Africa e Mediterraneo, n. 82, 2015, p.4. Translation by Africa e Mediterraneo.

## 5

MAIN CAMPAIGN  
FEATURES

er. In this way, instead of de-constructing the mainstream collective image, the final result would be to reiterate it, **relegating the migrant to a stereotyped role.**”

The author highlights instead the power of awareness-raising campaigns which present refugees as “people like us (professionals, teachers, artists, scientists, workers, farmers), with the one difference that they were forced to flee from their homes, from their land, from their loved ones due to war and persecutions. People who, if integrated into our society, can contribute to its economic, cultural and social growth, and who can give prestige to the asylum country where they are given the possibility to express themselves.”<sup>4</sup>

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4 *Ibidem*, p.7

# 5

## MAIN CAMPAIGN FEATURES

### 1. The meaning of storytelling: giving a human face to the flows, numbers and data

Mass media outlets tend to treat migration as a purely demographic phenomenon: seas of people arriving in the country, often depicted as a threat to the population's well-being. Storytelling is, first and foremost, a powerful close-up picture of the individuals who make up those numbers. Not so much an indistinct, dangerous mass of strangers, but a multitude of single destinies who underwent a life-changing journey driven by human motivations, fleeing from war, violence, harsh economic conditions, or searching for a better future for oneself and one's family, fuelled by the determination to fulfil a lifetime dream. Putting a face and a story to the new-comers is the first key step towards inciting empathy among the receiving community.

5

MAIN CAMPAIGN  
FEATURES*Examples:***The human faces of migrants****MIGRATION(S)HINTERGRUND ZUSAMMENLEBEN:  
VORDERGRUND**

The City of Innsbruck promoted a touring exhibition of portraits of Tyrol's local residents in order to showcase the diversity among them. Tyroleans all have one thing in common, their migrant background. The front of the portraits presents the story of the figure whose picture is displayed on the back. In this way, visitors first read the story and then see the protagonist's portrait. The exhibition focuses on the diversity in Tyrol and aims to show how migration is part of Tyrol's history.

#photography #storytelling exhibition



MY FATHER IS A TREKKING GUIDE  
FROM NEPAL AND  
CAME TO TYROL  
BECAUSE OF LOVE TO MY MOTHER.  
HERE I WAS BORN.  
HOME IS A FEELING  
THAT NEEDS NO JUSTIFICATION.  
MY HOME IS THE MOUNTAINS.  
HERE I TRULY FEEL AT HOME.



5

MAIN CAMPAIGN  
FEATURES*Examples:***Developing empathy****STORIES OF DEPARTURE**

The students of the Liceul Teoretic “Johannes Honterus” face the challenge of understanding the present movements of people in Europe. By joining an ERASMUS+ project which looks at the role of education in the promotion of social integration and understanding, the school decided to study the realities of immigrants and refugees currently in Romania. A group of students and teachers developed an awareness-raising campaign about this European issue with the aim of informing others and developing empathy and understanding. The question “Why do people migrate?” lay at the heart of the campaign. In collaboration with the local Migrant Integration Centre, two Syrian refugees shared their experiences with the students, who had pre-prepared questions and briefly interviewed the two guests.

#youth #education #storytelling #refugees



## 5

MAIN CAMPAIGN  
FEATURES

## 2. Involving migrants as the primary protagonists of the campaign: from object to subject

For an efficient, authentic campaign to talk about migration while avoiding the risk of falling into the trap of empty rhetoric, it must involve the main protagonists, the migrants themselves. Paola Parmiggiani reminds us that campaigns that fail to focus on “the auto representation [of migrants] but instead focus on the idea we have of them, end up repeating a stereotyped and detrimental image of cultural diversity (Adichie Chimamanda 2009), to promote a certain “tolerance” towards migrants [instead of a real understanding]”. It is thus fundamental “to give the Other the possibility to auto-represent herself/himself”, which symbolically means to acknowledge her/him as a person, as a bearer of rights (and duties) and as a potential actor of positive change in the society, as a social development actor.” She goes on to say, “turning the migrant from object, of our compassion, of collective fear, of discrimination, of tolerance, of integration, into an active subject, social communication offers an alternative message to the emergency, pietistic and securitarian frame,

1 [Ibidem](#), p. 9

to the giving culture (nourished by the do-gooder mentality of the philanthropic gesture) and to the legality culture (nourished by suspicion, fear, control and negation of the other).”<sup>1</sup>

This grassroot involvement can be facilitated through various activities including focus groups, workshops, calls for ideas, and online participation through social media.

Here are a few tips on how to manage the engagement of migrants efficiently.

### *Inclusive language policies*

Language barriers can be one of the first obstacles stopping migrants from getting involved in local initiatives. There are several ways to overcome this. Translate your communications into the most common languages spoken by migrants in your local area, collaborate with linguistic mediators, offer migrants the chance to speak their own language during the activity you have planned, choose non-verbal ways of expression (photography, drawing, video, ...).



5

MAIN CAMPAIGN  
FEATURES*Examples:*

**In the project “8 STORIES 8 FACES FROM LUSTENAU” (special mention, public events category), young participants invited to the creative writing workshop were offered the chance to express themselves in their own language. However, in the end all of the participants decided spontaneously to use German.**

**8 STORIES 8 FACES FROM LUSTENAU (Austria)**

All you need to know about me: 8 stories 8 faces from Lustenau. Eight young migrants aged between 13 and 17, living in Lustenau (Western Austria), wrote a short story about their life. The main aim was to raise awareness of the diversity of our youth. Even though they could choose any language, all of them chose to express themselves in German. The stories are as diverse as the young people themselves. They talk about holidays, futures, home, war, childhoods, family & friends. The results – a series of professional portraits and the story – were exhibited and published by the local media.

#photography #storytelling #public space #youth #workshops



5

**MAIN CAMPAIGN  
FEATURES**

## *Define your target precisely and design ad-hoc inclusive activities*

Do not make the same mistake as those you want to fight! “Migrants” are not a unique, big, homogeneous whole. Who do you particularly want to involve? Take the time to define your target(s) carefully by considering some of the following: country/region of origin, gender, age, profession, education level, passions and interests, migration pathway, length of stay in the host country. The next step will be to create a safe space and to think of an ad-hoc activity while taking into account your target group’s characteristics in order to encourage broad participation. For example, you may want to design single-sex sessions in order to include women and to allow them to express themselves freely, without any self-censorship.

Defining the target should be something you consider constantly throughout the development of your campaign, from the grassroots involvement right up until the point where you choose the final target of your communication products.

5

MAIN CAMPAIGN  
FEATURES*Examples:*

**One of the most innovative aspects of this campaign is the way in which the target was carefully defined. The campaign aimed at children was developed by children, thus ensuring that the storytelling choices were perfectly tailored to the audience.**

**STORIES OF CHILDREN FROM AROUND THE WORLD,  
winner of the Web and Social Media Category.**

Online portal Časoris is Slovenia's newspaper for kids. It has been operating since 2015 and aims to provide timely, relevant news articles for children and teachers in the classroom and parents at home. The Project "Stories of Children from Around the World" (live since 2018) is one of the newspaper's initiatives which seeks to increase the acceptance and respect of different nationalities and ethnic groups, refugees and migrants, and their integration through the positive storytelling of their experiences in Slovenia. The project "Stories from around the world" is funded by the Government Office for Communication (UKOM).

#storytelling #children #education #journalism #video



## 5

MAIN CAMPAIGN  
FEATURES

## 3. Use art

Art has a dual function. First, it represents an excellent way of involving migrants in entertainment activities whilst building the basis of your campaign. Second, art is one of the most impactful vectors for rousing your audience's emotions, which helps to find common ground between migrants and the host society. Use all types of art: the possibilities to be explored are endless! Collaborate with professionals who will help you to find innovative ways of conveying your message to the world.

**The CLARINET project** strongly believes in the power that art has to reach out to people. For this reason, 8 artistic residencies will take place in the 8 territories involved in the project in order to develop innovative, ad hoc artistic materials which can be used in local public communication campaigns of positive storytelling on migration. This activity will be led by the Biennale des Jeunes Créateurs de l'Europe et de la Méditerranée (BJCEM, Biennial of young creators and artists from Europe and the Mediterranean), an international network composed of 52 members from 18 countries, bringing together cultural institutions as well as independent organisations.

5

MAIN CAMPAIGN  
FEATURES*Examples:***IMMIGRANTS – A PICTURE IS WORTH A THOUSAND WORDS,  
by the Apostolos Loucas Lyceum – Cyprus**

The students of the Apostolos Loucas Lyceum together created a master piece of art. They made sculptures representing the immigrants who risk their lives on dangerous boats. The sculptures were symbolically exhibited on the seaside.

The project aims to raise awareness of the enormous risk that migrants are forced to take as they attempt to pursue their dream of a better future. The project seeks to educate and engage citizens to tackle social injustices, such as the mistreatment of migrants.

#art #public space #sculpture #education



5

**MAIN CAMPAIGN  
FEATURES***Examples:***A MILLION STORIES – Web and Social Media category**

A Million Stories is an intercultural storytelling project aimed at fostering respect for intercultural diversity by creating references we can all recognise from our everyday lives. The project has created an online library of human experiences, containing 650 unfiltered accounts from refugees who have fled to the EU in recent years, making it the largest curated collection of unfiltered personal accounts from refugees in Europe. The project is co-funded by the Creative Europe program of the EU.

**Watch the animated video!**

#drawing #video



# 5

## MAIN CAMPAIGN FEATURES

### 4. Use humour

As the number of migrants dying in their attempt to cross closed borders continues to rise, the depressing tone often seems to be the only one truly appropriate for a discussion about migration. As a result, using humour in a communication campaign on migration is not an easy line to take as it could be seen by many as inappropriate and insensitive. However, in an effort to share the humanity of migrants who arrive in Europe, humour can be both a bold choice and a winning strategy to reach out to a wider audience. On the one hand, irony is an excellent tool for pointing out contradictions in the hate speech you are combating. On the other hand, light-hearted and funny content is more likely to be shared and to become viral, meaning it has greater capacity to reach a wider audience.

# 5

## MAIN CAMPAIGN FEATURES

*Examples:*

### ANTI-RUMOURS CAMPAIGN, Spain

“Do not allow rumours to make you sick. Get yourself vaccinated”, claims the campaign implemented at the entrance of a hospital, where rumours are spread that affirm that immigrants abusive the health-care system. The campaign sought to raise awareness through a roleplay medical examination and a vaccination campaign. An “Anti-rumours vaccine” containing accurate data which falsifies these rumours was administered to every health-care worker and passer-by. The ironic use of a “vaccine” against fake information has proved to be a winning strategy for inviting people to reflect on their prejudices.

#humour #public space #prejudice





## 5

MAIN CAMPAIGN  
FEATURES

## Campaigns developed on web and social media

Web and social media outlets are likely to take a more central position in communication campaigns. Their distinguishing feature is that they are wholly democratic. Anyone can create a Facebook page, a Twitter account or an Instagram profile etc., and start publishing content for free. Nevertheless, it takes more than this to stand out from the crowd and to develop a successful campaign. Among the 18 campaigns submitted to the CLARINET Award in this category, we identified the following particularly interesting features.

### 1. Fact-checking against fake news

While empathy and emotional involvement are fundamental, using evidence-based communication and data remains the only way to efficiently tackle fake information and stigmatising news aimed at denigrating migrants. While we are seeing non-ethical journalism increasingly spreading hatred and defiance towards migrants online and, in particular, on social media, a winning strategy is one which produces targeted information that restores the truth and broadcasts it.

# 5

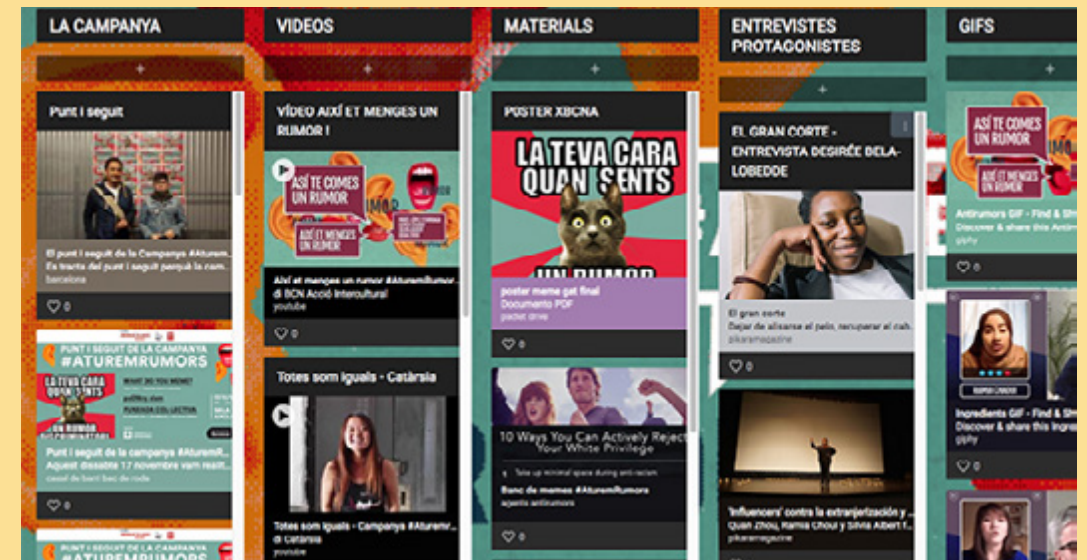
## MAIN CAMPAIGN FEATURES

Examples:

### #ATUREMRUMORS

#### ANTI-RUMOURS CAMPAIGN, Spain

This campaign is one of the initiatives of the anti-rumours network established by the Barcelona City Council. It aims to respond to the rise in racist discourse that feeds rumours, strengthens stereotypes and stirs up fear and mistrust both on social networks and among Barcelona’s residents. The campaign attempts to build new narratives which look at activists and influencers from an intercultural and intersectional perspective, debunking discriminatory and racist rumours and stereotypes that affect racialised groups on the grounds of origins, religion, etc.



## 5

MAIN CAMPAIGN  
FEATURES

## 2. Adopt social media codes and language

With the vast array of information circulating on the web, the main challenge your campaign will have to face is the fight to be noticed. How do you manage to create compelling content which will stand out from the other news stories and that will not be scrolled past in less than one second by your target audience? It is well known that to be heard by social media users, the message must respect the social media language. You should create content that is easy to share and catchy enough to go viral. Slowly but surely this will help you to build up a following, your audience. First, use mainly multimedia content: pictures, videos, songs, “memes”. When using written content, remember to be brief. Long and sophisticated posts rarely catch the attention of a reader in the social media context. Facebook is not the right place to publish a complex analysis or a written story. Be concise and get to the point. Make the users click on the link to your website or to the event you are organising.

5

MAIN CAMPAIGN  
FEATURES*Examples:***MI LUGAR (special mention, Web and Social Media category)**

The campaign involves a workshop on rap music for homeless young people, most of whom are migrants. The final result is a rap video clip. Thanks to the quality of the sound recording and of the video editing, the clip is likely to go viral on the web and on social media. Watch it here! The campaign paid additional, particular attention to documenting the creative process, publishing the photos of the young people singing as a taster for the final video.

#music #rap #youth #video



## 5

MAIN CAMPAIGN  
FEATURES

## Campaigns developed on traditional media

The traditional media category received the lowest number of applications within the CLARINET Award, with only four campaigns submitted. One possible explanation for this may be the huge development of web and social media, so easily accessible to all that it has progressively overshadowed the other channels. However, developing a campaign on traditional media presents very interesting benefits which should not be overlooked. The first concerns the rarity of traditional media itself: while the web and social media have become a “highway” through which information streams from every direction, your campaign may enjoy significant visibility on traditional media. While social media tends to reach mostly, if not exclusively, a proportion of the audience who are more likely to agree with you, traditional media allows you to reach a wider, more diverse group of people, thanks for example to the already constituted audience of a TV or radio channel.

### 1. Invest in public space

If you choose to develop your campaign “offline”, one low-budget and striking way to do so can be to invest directly in the public spaces of the city, by putting up printed posters for example. Put yourself where people can see you, in crowded places and on public transport, as well as in different neighbourhoods, includ-

ing the most peripheral ones. By exposing yourself to a broad target audience, you are more likely to reach out to those citizens who most need to be challenged on their prejudices. They may not be convinced right away to abandon their stereotypical views, but you might manage to question them or to start a debate with them.

5

MAIN CAMPAIGN FEATURES

Examples:

**DON'T GIVE PREJUDICE A CHANCE, Interface Wien – Municipality of Vienna (Winner of the Traditional Media category)**

The campaign started in October 2015 as a follow-up to a creative project with newly arrived youth who attended a basic education course at Interface Wien.

The photos were exhibited at various public locations across Vienna and in October 2015 we produced a poster with some of these photos. The poster was distributed in all schools across Vienna (about 350). With demand on-going, more than 2000 posters have been put up so far.

#youth #public space #photography #education



5

## MAIN CAMPAIGN FEATURES

### 2. Use local or grassroots communication channels

You do not necessarily need to be broadcast on a national TV or radio channel to be heard. On the contrary, sometimes your message might be more effective in reaching a smaller, select pool of viewers or listeners. Consider using local radio or TV channels which allow you to focus on the inhabitants' main concerns associated with the local context. Alternatively, specialised channels or programmes allow you to tailor your communication to the audience you are addressing.

5

**MAIN CAMPAIGN  
FEATURES***Examples:***FLIGHT CONTROL – MINORITY RADIO SHOW (Slovenia)**

Since 2012, the Flight Control radio show has been promoting critical dialogue between cultures in South-eastern Europe. It spreads information on the progressive, alternative and underground cultural scene of ex-Yugoslavia and supports open and critical views not based on stereotypes and mainstream representations. Flight Control also covers issues faced by minorities and migrants in order to emphasize their rights in the Slovenian society. On Sundays, Flight Control is on air on the Študent Radio, one of the oldest independent and non-commercial radio channels in Europe. Flight Control emerges under the auspices of the Serbian Cultural Center “Danilo Kiš” and is supported by the Ministry of Culture of the Republic of Serbia, the Office for Cooperation with the Diaspora and Serbs in the Region and the Ministry of Culture of the Republic of Slovenia.

#radio #youth #students #culture #stereotypes





# 5

## MAIN CAMPAIGN FEATURES

## Campaigns developed through public events

The Public Events category was hugely popular in terms of participation, with 31 campaigns submitted. This is testament to the great diversity of campaigns developed through public events and hints at a multitude of possibilities for innovative and successful campaigns.

### 1. Address both migrants and the local community

Events are an ideal chance to foster direct dialogue and encounters between the local community and migrants, encouraging them to get to know one another and overcome stereotypes. Organisers should design attractive formats which factor in the needs and expectations of the different target groups and which find common ground between them through sport, art, cooking or even play.

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**MAIN CAMPAIGN  
FEATURES***Examples:***ANNUAL WORLD REFUGEE FESTIVAL, Cyprus**

The 3rd Annual World Refugee Festival in Larnaka was held on June 25th, 2019. The festival was organised by the Municipality of Larnaka, Open Society and OASIS.

The World Refugee Day Festival was an important event focusing on cooperation between Cypriots and the refugee community in Cyprus. A diverse range of cultural and ethnic groups joined together in the celebration, with a variety of activities put on, including world music, stage performances, arts and crafts, games and ethnic food prepared by refugees from 11 different countries. By the end of the day an atmosphere of unity, acceptance, and solidarity was palpable and sensed by all who attended.

#art #music #festival #workshops #refugees



5

## MAIN CAMPAIGN FEATURES

### 2. Empower migrant communities

Integration does not mean assimilation: migrants should not be expected to give up their own culture and identity in order to fully embrace their host society's habits and customs. On the contrary, integration means encounter, interculture and exchange. A key feature of successful campaigns based around public events is the capacity to empower migrant communities and to highlight their contribution to society, which has become increasingly diverse. Initiatives should create opportunities for migrant communities to share elements from their own culture or, if they want to, from their personal pathways while encouraging the local community to be curious and openminded. Doing so changes the relationship between the host and the new-comer and allows migrants to feel truly at home. The empowerment process should make the most of all of the resources that the migrants have to offer. It should focus on sharing responsibility in the society in which one is living and increasing awareness of rights and duties.

5

**MAIN CAMPAIGN  
FEATURES***Examples:***Open Mosque, Municipality of Torino  
(Winner of the Public Events Category)**

Open Mosque is an event which takes place each year during the month of Ramadan, supported by the City of Turin. On this occasion, all the Islamic centres of Turin open their doors for guided visits and an Iftar dinner. Its main aim is to break down stereotypes and prejudices about Islam and Mosques and to strengthen neighbourhood relationships. It also seeks to empower community representatives and to improve mutual trust and knowledge between community representatives and public officers, policemen/women, religious stakeholders, and policy makers.

#public space #Islam #interreligious dialogue #interculture



5

## MAIN CAMPAIGN FEATURES

### 3. Use roleplays to create empathy

As part of the awareness-raising process, games (and roleplays in particular) are attractive and instructive ways of getting people involved and of generating empathy. They allow you to put participants in the shoes of migrants, forcing them to experience the challenges and difficulties that migrants face in their own country, during the migration journey, and on their arrival in Europe.

5

**MAIN CAMPAIGN  
FEATURES***Examples:***ESCAPE AND FLIGHT**

Escape and Flight is an educational game whose goal is to help Slovenian youths to become more aware of the realities of refugees. The beneficiaries gain an appreciation for refugees' testimonies and their reasons for flying away, changing their vision of refugees from "the unknown and people to be feared" into relatable figures who the youth can accept. The experience seeks to change the youths' perceptions of refugees through an outdoor version of the "escape room", based on the true flight of a refugee from Afghanistan, the testimony of a young refugee from South Sudan and a group discussion. The project is financed by the Slovenian Government Communication Office.

#education #games #roleplay #refugees



## 6

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Communication of Local Authorities  
for INtegration in European Towns



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