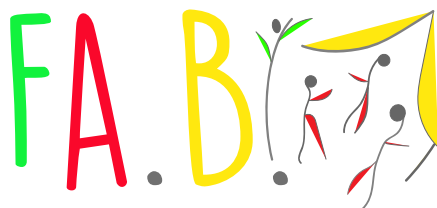


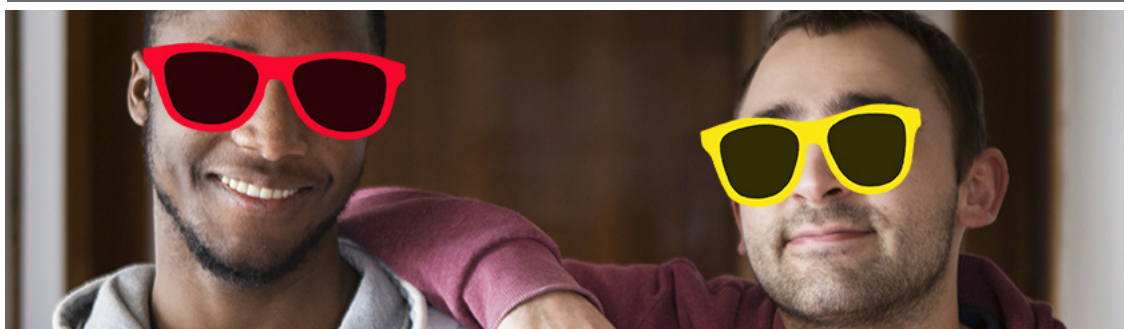


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FAMILY BASED CARE FOR CHILDREN IN MIGRATION

EVERYONE DESERVES AFFECTION AND SUPPORT IN GROWING INTO ADULTHOOD



D2.6

COMMON CHILD COMUNICATION POLICY





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INTRODUCTION

As part of the “FA.B! Family Based care for children in migration”, financed by the AMIF - Asylum, Migration and Integration fund and aimed at strengthening the family reception system for unaccompanied foreign minors, a set of guidelines and recommendations has been drawn up regarding the various aspects of the family fostering process, in order to: provide adequate assistance to the needs of lonely minors; equip guardians, curators, social workers and professionals with specific knowledge and skills to understand in depth the vulnerabilities of minors and achieve successful foster care; improve the quality of national and local reception systems for unaccompanied foreign minors.

The recommendations are the result of a multidisciplinary work of maximization and capitalization of skills carried out by the partners of the project - Center for Information Documentation Initiative for Development (CIDIS); Hope For Children Crc Policy Center (HFC); Kentro Merimnas Oikogeneias Kai Paidiou (KMOP); Foundation for Initiatives and the Study of Multi-ethnicity (ISMU); Porcausa De Investigacion Y Periodismo (porCausa); Jesuit Refugee Service Malta Foundation (JRS MALTA) - which operate in the field of reception, assistance and integration of unaccompanied foreign minors in five European countries of the Mediterranean area (Italy, Spain, Cyprus, Malta, Greece).

The guidelines formulated are as follows:

- Guidelines training programs for professionals, foster families and unaccompanied foreign minors;
- Common child communication policy;
- Guidelines on instruments and technique for children’s participation;
- Recommendation on Assessing multi-stakeholders engagement effectiveness;
- Recommendation on methodologies and tailored services for vulnerable groups.

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GENERAL RULES

Use the right terms

It is very important to use the right words and terms when reporting on issues related to human movements. By this we mean paying attention to both the immediate meaning and the meaning used.

There is an open debate about what we call the young migrants who are travelling without their families. Acronyms are somehow unacceptable but at the same time they are of common use and help content to appear in the google searches.

We recommend to talk about:

- MIGRANT CHILD ALONE (so called UFM)
- YOUNG MIGRANT ALONE (so called UFM)

!!! In no case UFM has to be the first term applied.

Change the frames, the same story has many angles

Stories tend to be told from the same point of view, especially those related to migration, along two main lines: crisis/sense of urgency or grief. Both narratives promote a welfarist sentiment towards young migrants, depicting them as needy, incapable or dangerous. We need to remember that migration is a complex phenomenon that concerns us all, as we are all descendants of migrants.

There are three main frameworks that characterise migration in order to communicate about it:

- The naturalness of the process, from anthropological, sociological, biological or historical points of view.
- The inevitability of future migration - our children will migrate or our future welfare state will depend on migration.
- The cultural richness of our current societies is due to migration.

Moreover, migration processes are about much more than travel and involve a whole economic fabric, including a public-private industry.

Understand the audiences

It is not about writing tailor-made for a specific audience, but it is about taking into account who we are addressing in order to adapt the way we express the content. Make them more easily consumable by the different audiences we are interacting with.

In terms of migration, and young migrants narratives, this is a particularly important consideration as the receptivity of audiences varies greatly. There can be groups of like-minded or lovers, sensitive to human rights; groups of ambivalents, who have solid ethical principles and are confused by the issue of migration and are not sure what to think; and finally, what we call haters, the group that promotes hate speech, impervious to the discourse of rights. Of these groups, the largest is the ambivalent group, which represents more than half of our countries' audiences.

The ambivalent are characterised by fear. Fear is the result of the combination of the narrative of securitisation that began in the wake of 9/11, coupled with the narrative of the 2008 economic crisis, and added in recent times with pandemic fear and post-traumatic sadness. Audiences are tired and feel that they are external agents of change. They are unable to assume moral responsibilities and feel they do not have the strength to influence their environment. This has led to a huge crisis of social content that audiences, especially ambivalent ones, prefer to ignore because they find it too heavy.

In the following chapter, we present several keys on how to create more engaging social narratives for such a punished audience.

Simplify complexity in the right way

Migration is a complex process that takes place over a relatively

long time, is global and involves many, many people. Migration is as diverse as the people who migrate.

Narratives about the causes that lead young migrants to leave their country are recurrently used to enrich the stories. The causes are multiple, no one leaves their country for a single reason, there are always several reasons. And yet, of all the reasons, poverty or fear are usually chosen, which brings us back to a very biased and welfarist narrative.

Seeking the reader's empathy with local stories or universal feelings

It is essential for the reader to be able to identify with the protagonists of the stories they read, both to keep them reading and for the story to promote a change in their way of thinking. It is useful to tell universal, everyday stories that delve into the normality and abnormality that young migrants often have to go through. An example would be the difficulties in dealing with administrative procedures that most of us consider simple, such as opening a bank account or renting a flat.

Writing an article? Put your heart and soul into the title and the first two paragraphs

This is a rule that could be considered general for any journalistic article.

It is especially important to approach the subject of youngs' migration by taking the necessary time to find an attractive title to present the information. Once we have hooked the audience with the headline, it is essential not to lose them and to ensure that we maintain the pull during the first minute of consumption. If the information is written, we are talking about the first two paragraphs.

All this must be achieved by creating expectation and informative tension, without resorting to gruesome or sensationalist content. This is a huge challenge, but experience shows that it is worth the effort. We can also resort to common clickbait resources such as the "10 things you didn't know about", the famous "Did you know?" or "You'll be surprised what happened next" lists.

Use young migrants as a source of information

In fact, the primary sources of information on migrant children and youth should also be the protagonists of the stories we are telling. It is very important to keep this point in mind and to always have a young migrant voice in the storytelling that takes place.

Consented pictures: the importance of the images we use and how we use them

Although these are basic rules of quality journalism, in the case of migration, and when dealing with subjects who are in a space of vulnerability, the use of audiovisual materials that portray people who have not given their consent to appear in public is unethical. While it is true that images of a person in a non-private space can be used, it is immoral to take advantage of the precariousness and ignorance of young migrants to illustrate the stories in an epic way. In several interviews conducted by Fundación por Causa with migrants who entered Spain irregularly in 2006, they shared their dismay at the recurrent use of such images even many years later, when they already had a normal life whose reality was far removed from this exceptional situation.

In this sense, it is necessary to ask permission for the use of images that illustrate recognisable features, or even better, to avoid images in which people's faces are recognisable. It is also important to remember that images of minors cannot be used without the proven consent of their legal representatives.

NEW NARRATIVES TO TELL STORIES DIFFERENTLY

It is difficult to identify the moment when the social content crisis begins, when audiences lose interest in human rights issues. Obviously, it is not an instant, but a progressive disenchantment that leads to the situation of indifference, or even rejection, of audiences in which we find ourselves today.

To counteract this crisis, organisations working on social causes and the media have launched a desperate attempt to increase the impact of this content by focusing on breaking news, magnifying the drama or relying on the monomyth or hero's journey.

These narrative efforts have proved futile in failing to improve the penetration of social issues into audiences. Moreover, they have been very harmful, becoming the basis on which the narratives of hate and disinformation that are currently doing so much damage to our information system have been built.

So, how do we tell stories about migration that are interesting, are consumed and are not counterproductive to the young migrants and social narrative? We propose a useful methodology for constructing success stories that reflect the reality of migration processes.

We have 3 rules and 4 considerations:

The rules

Generating a new framework for the narrative

The principles on which the migration discourse is based have been defined mainly over the last 20 years. The approaches to migration are recurrent and vilified, but they do not represent the reality of migratory movements. For example, travel represents a minimal part of the total migratory process. And yet, it is practically all that is talked about. In the FAB consortium countries, migration processes are reported from the southern border and address entry

by irregular means. It is very important to bear in mind that every time an existing approach is narrated, even if it is to refute it, we are reinforcing it.

Audiences are tired of being told the same stories and, through the decreasing consumption of this type of content, they are sending us a clear message: tell us something else. We need to find other narrative frameworks, repeat them and build stories within them.

Avoid "Them and Us"

The separation of the term migrant from the readers mainly manages to eliminate any trace of empathy, which distances our audiences from the story we want to tell. Whether that space is created to turn the term migrant, or young migrant, into something negative (thief, poor, uneducated), or into something supposedly positive (brave, hero, needy). In both cases there is no way for the reader to identify with the protagonist of the story.

That's why you have to talk about youths who have stories that the audience can identify with. Longings, habits, problems, solutions of lives similar to those of our readers. And only at the end, when we have explained the story through what unites us, do we introduce the concept of young migrants.

Feelings vs. data

Datas allow us to recover knowledge, they are tools to understand what is happening. However, when they were recovered as a narrative element by the think-tanks in the 1960s, data have become the protagonists of the stories; to the point that it is not important what they mean, only that they are there.

In the case of migration, the use of data has been decontextualized and the abuse of data has killed the migration narrative, moving away from interesting narratives altogether.

It is therefore advisable to introduce the knowledge that data

provides us with through narrative resources that are remembered, such as stories in which we talk about people and events, and, in the case of introducing data, to support it with similes. For example, 20,000 young migrants is half the capacity of a large football pitch. Attention! There is a use of data as a marketing element. A single piece of data is chosen to illustrate a complex story, which does work with audiences. For example, the famous Oxfam data about the 1% of the world's population that accumulates a disproportionate amount of wealth (what is never remembered is how much). This method was also used during Brexit by the ideologue of the pro-exit campaign, who coined the false figure of £350 million in savings linked to leaving the EU. But again, it was just a piece of data that conveyed a story, without being a story made up of data.

Considerations

Subconscious perception

Our opinion on an issue is constructed through the sum of conscious and reflected thought, together with an acquired unconscious impulse, i.e. the result of the social environment in which we grow up. When we don't have time to think, it is the subconscious that rules.

People in Europe subconsciously perceive migration as a problem. Therefore, any positive message on migration will have to break that subconscious barrier. Changing the subconscious perception is very difficult and time-consuming, as it is more permeable to the negative and more resistant to the positive.

Substitutive narrative

People do not usually like to be told that we are not right. It is a fact that a large part of content consumption is carried out with the unconscious intention of reinforcing pre-established ideas or beliefs.

This is why media with strong editorial lines are successful. With this in mind, it is very important to present content in a purposeful and non-polarised way, trying to respect the fears and sadness of our audiences. This substantially improves the penetration of innovative and diverse content.

It is also important to offer inspiring stories in which our audiences find themselves reflected. They do not have to be success stories; they can be curiosities in which audiences find reflections of cultural or social interest.

Local focus

It is very difficult to raise awareness about distant or aspirational issues that seem utopian. A clear example is talking about climate change and using the image of a polar bear on an iceberg. Again, we are back to generating empathy to increase interest. Bringing any story closer to the space close to the reader is synonymous with success. The local space touches us, we are sensitive to it and it allows us to perceive ourselves as possible agents of change, if necessary. Local is real, measurable and approachable.

Here fostering represents a local story about families in our countries growing culturally and emotionally thanks to an act that involves young migrants. This approach is a win for our storytelling.

The Coca-Cola effect

Coca-Cola is a non-alcoholic beverage with a sugary taste that was created in 1886. It is consumed practically all over the world, but most people do not know how it is made because its formula is secret. And yet Coca-Cola has managed to position itself in the minds of millions of people as a thirst quencher, a source of emotional well-being and a must-have drink at any event. This is the result of a fine and very clever marketing work that we call the "Coca-Cola effect". Thanks to it, we manage to turn something apparently inconsumable into a successful product.

In our case, we tell stories that we want to be read, but we often forget that our audiences, who are fast-moving and time-poor, are consumed by mere visual hits, represented by a headline or a sexy visualisation. It is not that the container is more important than the content, it is ththat it is equally important, it is the gateway to the audiences.

LEARN MORE ABOUT FAMILY BASED CARE FOR YOUNG UNACCOMPANIED MIGRANTS AND FA.B! ACTIONS



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