



MODULE 13

Improving the Impact: Journalistic Strategies and Editorial Marketing

by Anna-Carina Zappe
and Gordon Wüllner-Adomako



MODULE AIMS

- To establish who the audience is for stories about migration and forced displacement.
- To equip participants with strategies to raise awareness for migration-related topics.
- To encourage participants to think innovatively about migration and refugee reporting.



LEARNING OUTCOMES

At the end of this module, participants should be able:

- To tell how journalists can improve the impact of migration and refugee stories.
→ **Affective LO: Responding**
- To be able to remember patterns of media use. → **Cognitive LO: Remembering**
- To use strategies (e.g. the SOI model) to make the migration story relevant to the audience. → **Cognitive LO: Applying**
- To demonstrate the skills of ‘selling’ a migration-related story.
→ **Cognitive LO: Applying**

Outline

When referring to the millions of people fleeing the civil war in Syria, Jan Egeland, a Norwegian diplomat, political scientist, humanitarian leader and former politician, stated that the “media attention, with some notable exceptions, fell on deaf ears with an apparent lack of interest on the part of the vast majority of television and radio companies and major newspapers” (Egeland, 2015, p. 1).

Unfortunately, reports on migrants or refugees¹ that are well-researched (see Module 10) and ethically reflective (see Module 11) do not necessarily reach a large audience. By contrast, reports steering clear of scandalization, simplification and sophistication often tend to stay below the radar of public attention. Actually, a huge part of the story about migrants and refugees happens beyond the media’s radar. In Aidan White’s report “Moving Stories. International Review of How Media Cover Migration”, published by the Ethical Journalism Network, some of these stories that often go uncovered are listed (White, 2015). Egeland argues that underrepresentation of stories like this happens because “there is no photographer or journalist on the ground to tell the story” (Egeland, 2015, p. 1); reasons for the absence of journalists are reflected upon in Module 5. However, there are more factors than the mere presence of journalists at the sites of unfolding events, which will be discussed in this module. Journalists should know the media use of their audience, so that they know which target

¹ For definitions of migrant, refugee and other key terms, consult the glossaries recommended in Module 2 (European Migration Network, 2018; IOM, 2019; UNHCR, n. d.).

Aida Alami and Salaheddine Lemaizi, Moroccan-based journalists

“Journalism on migration is an opportunity because it **requires us to innovate** not only in terms of content but also in terms of format. We can no longer tell migration stories in the same way we have done for years. The public has grown tired of the miserable stories of ‘migrants’. Migrants themselves also want information. Which involves new forms of journalistic writing, data journalism, information verification, both long and short formats are to be multiplied.”



Sources: Private.

groups they can reach with their stories or where they can find those target groups. Moreover, journalists have to navigate media outlets and editors who may not believe in their stories – and the story needs to find an audience. Case studies with Greek online newsrooms show that audiences were apathetic to published refugee stories in 2015, but the media did not use new practices to attract audience’s attention as well (Panagopoulos, 2019). When the audience does not pay attention to the news, it is high time to rethink strategies and look for innovations.

“Excellent journalism should not just be *original* [emphasis in original] in content (breaking news stories or providing unique angles on the news) but should be innovative and engaging in the technique used to tell those stories” (Shapiro et al., 2006, p. 431).

Indeed, with regard to stories about migration and forced displacement journalists should be innovative in producing, but also ‘selling’ stories. Besides offering useful information about the audience and how to make a migration story relevant to audiences and editors, this module provides successful and innovative stories on migrants and refugees to inspire the participants of the course.

Media use in Africa and Europe

Before providing stories on migrants and refugees to the audience, journalists should clearly answer the following questions: Who is their audience? In general, audiences are the range of people in the countries of origin and those in the destination countries. These include individuals who are thinking of leaving their country, individuals whose family members have fled or emigrated, and also residents of destination countries, in which migrants and refugees have arrived. A look at their media consumption shows how important certain media are for these groups and why it is important that journalists reach people through these channels. Also key are audiences who shape and/or respond to public opinion and public policy. News therefore is not only about targeting a general public but also opinion-leaders and policy-makers in parliaments and government.

Despite the enormous diversity of the African media environment (Paterson, 2013, p. 80), in general media consumers in Africa are either “haves” or “have-nots”: those living in urban areas have access to options of both analogue and digital media (the haves) while their rural counterparts have no access to digital media and limited access to electronic analogue media like a limited choice of radio and possibly TV stations (Balancing Act, 2014, p. 5). In Africa, described as the “radio continent” (Bergstresser, 2009, p. 4), 70%-80% of the population own a radio. Since the turn of the millennium, the quantity of private radio stations as well as non-profit and collectively-owned community radios significantly increased, partly because of the “thirst for alternatives to government-controlled media” (Myers, 2008, p. 12). Community radios, due to their access and dissemination in rural areas, are also of great importance for the “have-nots” (Paterson, 2013, p. 81). Despite this obvious inequality with regard to access to news, Wangari (2017) argues that African millennials “with over 60% using social media as their primary source of information”. In particular, Facebook “has grown to become the most widely used social media platform with nearly 20 million users in Nigeria and Kenya alone” (The Nielsen Company, 2015, p. 22). Also officials of the AU frequently turn to social media and online websites as their primary news source (Bronsther et al., 2016, p. 15).

Similarly, in Europe, “[t]he Internet and online social networks are the most rapidly growing media used by European citizens” (European Commission, 2017). Another report by the EU Commission from 2019 confirms that digital penetration continues to increase: 80% use the internet at least once a week, which is an increase of two percentage points since autumn 2018 (European Commission, 2019). In many European countries, however, “the growth in the use of social media for news [...] has stopped or gone into reverse” (Newman et al., 2018a, p. 10). Taking the UK as an example, usage grew from 20% (2013) to 41% (2017) before falling back to 39% in 2018. As explained in the Reuters Institute Digital News Report 2018, which shows data from 24 European countries, the algorithm changes in prioritization of private information over news that Facebook offered in 2018 have led to this new situation (Newman et al., 2018a, p. 11). However, Europe is still a very fruitful terrain for social media distribution – which has also boosted the emergence of alternative, populist or partisan websites (Newman et al., 2018a, p. 20). Other characteristics of European digital news consumption include the high proportion of young people below 25 years of age who use social media as a gateway to news (Newman et al., 2018a, p. 15), the importance of smartphones as the vehicle for social media usage and the popularity of online video content (Newman et al., 2018a, p. 27). In Europe, the downward trend of print press usage that started long ago now appears to have halted with 26% claiming they read the print press every or almost every day. Nonetheless, it is significantly less relevant in comparison to the 80% who watch television (terrestrial and digital TV) and the 47% who listen to the radio (European Commission, 2019). “Audio is [...] attracting renewed interest from publishers as mobile listening grows and on demand technology in the car disrupts linear radio listening” (Newman et al., 2018b, p. 54). This has led to a new market for podcasts, which enjoy growing popularity in numerous European states (Newman et al., 2018b, p. 54). Of course, when looking at the number of users, it should not be forgotten that ‘print media’ even online still play a leading role in agenda-setting especially for citizens, opinion-leaders and policy-makers.

How migrants and refugees use media

According to a panel discussion study conducted with African migrants and refugees in Germany (Zappe et al., 2020), participants stated they had found only little information on migration and forced displacement in the media of their home countries. Information that motivated them to make their decision to migrate came primarily from interpersonal communication, mostly supported by positive images of Europe shared via social media. Information from the public web – in contrast to traditional media – played a rather subordinate role for migrants in their countries of origin according to this study. Personal contacts – such as communication via social media – are important for African migrants (Fiedler, 2017). Other studies have highlighted the importance of mobile connectivity and social media for refugees. Nine out of ten refugees in one study used Facebook (UNHCR, 2016, p. 17), for many of them mobile connectivity is even more important than education, clothing or health care (UNHCR, 2016, p. 19). A study conducted in two Ugandan camps (Nakivale and Kakuma) showed that only a small percentage of refugees (less than 20%) have no access to a mobile device.

According to another study, “Facebook, WhatsApp and Google provide the majority of communication platforms used by refugees and were often cited as trusted channels, comprising around 40% of all internet-based activities” (Hounsell & Owuor, 2018, p. 31). Additionally, WhatsApp, Facebook, Viber or Telegram – a study from Germany also showed – are important for refugees from Syria, Iraq and Central Asia. The preference differs depending on the country of origin. Research suggests that information from both television and the internet is not much trusted (Emmer et al., 2016, p. 9). This shows that social media is an “indispensable source of information for today’s refugees” (Dekker et al., 2018, p. 9), despite many unverified sources and rumours spread on the key social media platforms. Journalists can play a crucial role here by combatting dis- and misinformation. Platforms like Infomigrants.net, a collaborative effort of German international broadcaster DW, the EU and other European media, may serve as an example.



SUGGESTION FOR AN EXERCISE TO ADDRESS THE COGNITIVE SKILLS OF REMEMBERING:

Implement an informative element in class by using the text and sources above and design a short 10-minute lecture dealing with the audience and their media use. You can also focus particularly on your country or selected media or media outlets, expand the presentation with local aspects and do a quiz.

Provide additional material and let participants play the role of different media users, who tell each other about their media diet.

Audiences and media interests

As already mentioned in Module 10, audiences consume news, which is relevant for them at the local, national, and international levels (Schrøder, 2019). The relevance depends on the audience – as Lee (2010) emphasizes in her study: News consumption can be information-motivated, entertainment-motivated, opinion-motivated or social-motivated. All kinds of people have their own distinct kinds of motivations to consume news (Lee, 2010).² Moreover, what is relevant for audiences does not always have to be what the editors consider as relevant news. One analysis, for example, of the editorial versus audience news selection and consumption in online news media concluded that while the media outlets highlight more hard news (e.g. political and finance topics) in their selections, the audience tend to favour more soft news (e.g. softer lifestyle or other human-interest stories) (Chakraborty et al., 2019). Another study comparing the topic selections between user rankings and journalistic news selection indicates the journalists have a greater preference for political issues than the broad audience. While the internet audience in general is less interested in politics and favours service topics, journalists neglect the service issues (Wendelin et al., 2017). But the results of the analyses on migration and refugee reporting show that this is particularly politically focused (see Module 4). Hence, it stands to reason that the reporting on migrants and refugees may not consistently be interesting and relevant from the broad public’s perspective (Panagopoulos, 2018). The statements of the journalists Lydia Ouma Radoli, Ulriikka Myöhänen and Cécile Debarge, who have already reported a lot on matters concerning migrants and refugees, show that they recommend widening the (political) focus to people and personal stories. At the

Lydia Ouma Radoli, Kenyan broadcast journalist and media researcher



Source: Private.

“I would recommend that a focus on migrants as people, their human experiences, struggles and triumphs is enhanced in pitching stories, so that migration is not reduced to statistics or indicators of problems in the global North, but journalists expose **faces behind the statistics**. Also, interrogate existing assumptions and stereotypes that exist in the social construction of migration.”

Ulriikka Myöhänen, Finnish multimedia journalist

“My best advice for the fellow journalists is to find a **perfect protagonist** for your story. This means, know the people you’re producing a story about and try to find something which makes it easier for the audience to **identify** with him/her.”

Source: Private.



2 There is a multitude of typologies, differentiations and survey results of audience’s motivations and demands, which may be known to the participants from other courses they have taken. To name just two: The Digital News Report from Newman et al., (2019) and the typology from Schrøder & Kobbarnagel (2010).

Cécile Debarge, freelance journalist based in Italy



Source: Private.

“To sell migration and refugee **stories out of the box**, out of a crisis context, is very hard because migration is mainly considered as a consequence of a crisis or a critical situation. Migration can be much more. For instance, many stories focus on countries sending back refugees to their country of origin but only a few pieces interview the migrants, who are back. Media over-covered the migrants caravan in Central America and the American policy of the administration of Donald Trump but when I’ve been in Guatemala to meet some deportados, I realized, while researching, that no one had told their stories before. Like some of them who didn’t ever grow up in Guatemala, were sent back to Guatemala City, without speaking a single word of Spanish. In this case, covering migration becomes more like a post-crisis coverage.”

same time, one needs to avoid generalising across time and place, because political dimensions relevant to migration can be of great interest to a wide range of audiences.

Obviously, matters concerning migrants and refugees are not fundamentally uninteresting to the broader public: For example, the coverage of the tragic case of Alan Shenu (often reported as “Aylan Kurdi”), as discussed in Module 5, has moved the media and audiences. People were interested in the topic, which was originally not a political event. Migration issues can draw large audiences when media tell stories about the smuggler boat route from Libya and shipwrecks in the Mediterranean, about the situation in Calais, where the French and British police dealt with irregular migrants trying to cross the Channel, about boats crossings from Turkey to Greece or “the scenes of people moving through the Balkans” (Trilling, 2019).

However, the examples from Europe mentioned here focus on peaks of disasters, and electoral campaign periods. Migration had a considerable share of political coverage in German public broadcasting during the election campaign 2017 (Liesching & Hooffacker, 2019). Nonetheless, this focus on politics may not always be a favourite of the (online) wider audience. Journalists are therefore faced with a complicated task: Globally, they frequently have to deal with editors reluctant to disseminate stories on migration without a political focus – even more so in many African countries, where the topic is not yet firmly established on the news agenda of mainstream media, as shown in Module 4. Scandals and simplification are more likely to generate clicks and sales than fact-based, complex background reports, and the latter are particularly expensive for media companies. This poses a considerable challenge for journalists to find ways of reaching the broad audience.

One option to tell the tragic aspects of the story may be to broaden the focus. The role of constructive or positive reporting was already addressed in Module 10 and, according to AFP journalist Will Vassilopoulos, it attracts audience.

Will Vassilopoulos, Greek AFP journalist:



“The migration and refugee story is associated with misery and must be told, but there are also **uplifting stories** just as important. Those that show courage, dignity, love and perseverance of the human spirit under the direst circumstances. That’s the story I find compelling to read, that’s the story I want to film.”

Source: Angelos Tzortzinis.



SUGGESTION FOR AN EXERCISE TO ADDRESS THE COGNITIVE SKILLS OF UNDERSTANDING AND THE AFFECTIVE SKILLS OF RECEIVING:

Use one of the quotations from Lydia Ouma Radoli, Ulriikka Myöhänen, Cécile Debarge or Will Vassilopoulos, as mentioned above, as a starting point for a discussion with the participants. Let them reflect on which news about migration and forced displacement they like to consume and which they do not.

Complete the discussion with the study results mentioned above. Local and regional data might also be added.

Story of interest

Journalists can consider and highlight arguments that make the story about migrants and refugees a story of interest. Here are some examples for arguments provided by the Story of Interest model (SOI; see Figure 33):

1. It is a global story with a large target group.

Example: Eritrean emigrants have to pay 2% income tax if they want to engage the services of the Eritrean authorities (Wüllner et al., 2016). Failing to pay means Eritreans could run into difficulties in the labour market of their country of destination³ – which suddenly makes the tax legislation in Eritrea relevant to German, Italian or Swedish media.

2. It is a highly sensitive story.

Example: The disastrous situation of refugees staying in general detention centres in Libya constitutes such a harsh violation of human dignity (Hayden, 2019) that it arouses compassion far beyond national identities.

- 3 For example, the Eritrean in the report from Wüllner et al. (2016) did not receive his university diploma. Birth certificates, etc., which can be used as an indication of work qualification are missing and can lead to difficulties.

Figure 33: Story of Interest Model



1. A global story with a large target group.

2. A highly sensitive story.



3. A story with multiple angles.

4. A story that hasn't been told yet.



5. A story told in a different way.

6. A story that affects people.



Source: Own illustration.

3. It is a story with multiple angles.

Example: The multidisciplinary character of migration studies also relates to journalistic coverage on migration. Research on causes of Cameroonians leaving their country could result in stories on the Anglophone-Francophone conflict, the domestic fertility rate, deficits in the labour market, encouragement of the Cameroonian diaspora, the public image of favoured destination countries or effects of climate changes across the Guinea gulf amongst other topics.

4. It is a story that hasn't been told yet.

Example: Rather than chasing the same stories, find stories that are new or create a new path. "The world's most neglected displacement crises" in 2019 gives an idea of new stories and angles in this report about people on the move in the DRC, because "[i]nternational media attention throughout the year focused mainly on the outcome of the delayed presidential election and the Ebola outbreaks" (Skarstein, 2019).

5. It is a story told in an alternative way.

Example: If people daily receive dozens of news about disasters and shipwrecks from the Mediterranean and they always see pictures of hundreds of refugees in fear or dying, they are sur-

prised by another perspective, as happened with the image of Alan Shenu – often reported as “Aylan Kurdi”.

6. It is a story that affects people.

Example: If people need news they can use, that should also be taken into account when reporting on migration and forced displacement. It can help to point out sources of further information and action, for example.

Certainly, collaboration with other journalists can help in achieving some of these goals in presenting a story in an attractive way for the audience (Egwu, 2020). Module 12 offers a wide range of tips on how to collaborate in reporting about migrants and refugees.



SUGGESTION FOR AN EXERCISE TO ADDRESS THE COGNITIVE SKILLS OF APPLYING AND THE AFFECTIVE SKILLS OF RECEIVING:

Before the presentation of the SOI model, do a mind-mapping-exercise with the participants and ask them to think about several arguments that specifically can transform the migration issues into a story of interest (ideas in the text above). After the presentation of the SOI model, do a mind-mapping exercise with the participants and ask them to think about concrete ideas for stories that they could implement.

Successful stories on migration and forced displacement: a best practices overview

Stories have to stand out from the crowd and break new ground. Stories should address the interests of people in origin as well as in destination countries. They should be appealing for members of both guest and host communities. Certainly, the SOI model can help to change the direction of a story to make it attractive. Journalists can make stories about migrant and refugee issues more notable and present them in unique way – while still fulfilling the quality criteria, as discussed in Module 10 and Module 11. The following good practice cases may serve as an inspiration for journalists looking for new perspectives on the topic:

- How does it feel to be a refugee or migrant, facing confusion and fear during a journey by boat? BBC Media Action (BBC’s international development charity) created an impressive film (“Your phone is now a refugee’s phone”), which is designed to be viewed vertically on a mobile phone.

The strikingly innovative composition of the information and the technical solutions provide new possibilities to experience what refugees go through. Users see frantic text messages arriving, communicating via mobile networks and social media, having no signal, running out of battery power. Its unusual presentation makes the story more attractive for a wide audience. Based on research conducted by BBC Media Action, the film is also distributed on social media such as Facebook. A similar approach has been taken in the videos “Jafor is calling...”, “Aisha is calling...” and “Nani is calling...”. In each of these films, following a simulated phone call, a character tells their story from the largest refugee camp in the world in Cox’s Bazar, Bangladesh (BBC Media Action, 2016).⁴

- The “Migration Trail project” uses maps, data and audio. Alison Killing’s immersive online documentary project lets the audience follow along in real time as two fictional characters make a perilous ten-day journey to Europe. The aim is to tell a deeper and more surprising version of an issue that many people feel they already know well from media coverage. Users will be reading migrants’ text messages, following them on maps and listening to audio pieces; stereotypes fade out, and migrants and refugees show up as individuals. The real-time technique makes the story urgent and immediate, while the use of maps and data brings a new approach and enables a better understanding of facts and statistics. Although the characters are fictional, they are based on true stories. In addition, there is a podcast, which is entirely factual (Migration Trail, 2017).
- Time Magazine’s “Stories of Migrants Risking Everything for a Better Life” is a combination of photos of migrants and refugees, a video showing drawings of migrants and refugees and about their home and their journey, comments, and an in-depth political background and portrait story. It is a cross-border report produced by journalists from a variety of countries, and the various characters and aspects in the story provide multiple angles (Edwards, 2019).
- #FindAzam has received international attention on various (social) media platforms. The journalist John Sweeney briefly met the boy refugee “Azam in Serbia in September while making a documentary for BBC current affairs program Panorama, about the refugee trail through Europe”. The documentary sparked the social media campaign #FindAzam. Hence, Sweeney decided in 2015 to search for him and “retraced the steps on the refugee trail that Azam” took (Sweeney, 2015). He documented the journey on social media, using Twitter, Facebook, YouTube and Snapchat and blogged about it along the way. The story was translated into Arabic and Turkish. The search for Azam has individualized the route of many migrants and refugees and eases access to a complex topic. Because the development of the events could be followed live and on social media, the story was accessible to a particularly broad, international audience (Sweeney, 2015).
- “Refugee Bedtime Stories” chose an everyday aspect as the starting point for reporting on the situation of refugees many recipients can relate to: Bedtime stories, told to refugee children (Epp et al., 2018; Nastasa et al., 2016).

4 Link to information and film: Hannides et al. (2016). Link to the films on Facebook: BBC Media Action (2019b), BBC Media Action (2019c), BBC Media Action (2019a)



SUGGESTION FOR AN EXERCISE TO ADDRESS THE COGNITIVE SKILLS OF ANALYSING AND THE AFFECTIVE SKILLS OF RECEIVING:

Show some of the good-practice examples and have a discussion about them with the participants. What previously thematized aspects which make up a good story and appeal to the audience can be found in these examples?

- “A Refugee’s Christmas Carol” was published in the UK in The Telegraph newspaper. Before Christmas 2015, a journalist visited a Rome migration day centre and spoke to two children about how they used to celebrate back home, what they will be doing this year, and their hopes for the future. In addition, the two stories are illustrated with black and white illustrations (Rowley, 2015).
- The web report “The Smuggling Game” from the Thomson Reuters Foundation News is told via an interactive graphic package. Video, audio, pictures and graphic animation in combination with text provide various incentives and visualize a complex topic in an accessible way; peoples’ personal stories are combined with figures and numbers (Taylor & Cardi, 2017).
- CBC produced the story “I Am A Refugee” in which, in their own words and language, ‘six new Canadians’ share their stories. The audience can read the handwritten statements, watch videos in different languages with English subtitles, as well as pictures and graphics with numbers and texts. It is a cross-border report, produced by journalists from a variety of countries (Haleem, n.d.).
- It may also be worthwhile to take inspiration from the work of related NGOs. Amnesty International has produced the project “Upworthy”, connecting refugees and people from host countries in Europe. The emotional realization of the stories encourages a better understanding (Amnesty International Vlaanderen, 2018; Upworthy, 2016). The “Migrants as Messengers” campaign project set up in West Africa by the IOM uses smartphone technology for migrants to share authentic accounts of their migration experiences, and to disseminate them through different social media platforms and social networks, e.g. Facebook. Migrants share their experiences and speak directly to target groups (Migrants as Messengers, n.d.).

‘Selling’ stories on migration and forced displacement

Even if journalists know who their audiences are and through which channels and thematic presentation they reach it, it is nonetheless as important that they can also ‘sell’ these tailor-made stories to the editors-in-chief and managing-editors.

Anthony Akaeze, Nigerian journalist

“Journalists need the ability to briefly but powerfully articulate their story ideas beginning with the **headline** and show why they matter is what could lead to their pitches easily getting a look-in from an editor.”

Source: Private.



The quote from experienced migration reporter Anthony Akaeze shows that it is important to have a good sense of the story instead of a half-baked idea when pitching stories on migrant and refugee matters. But there is some more basic advice that might be helpful when selling stories on migrants and refugee matters. Journalists may follow the recommendations provided for freelancers, such as that of Kira Cochrane (2016) targeting *The Guardian* Opinion readers, Abigail Edge (2016), who summarizes the advice of other freelance journalists', and Mattia Peretti (2015), who asked several journalists about the perfect pitch.⁵ These tips can also help staff writers to better prepare their ideas for a story before they try to convince their superiors to accept them: Freelance journalists should think about the editorial line of media outlets and then target the right media. There is no point in offering a long, well-researched background report of migration to a boulevard magazine.

It may be recommended to pitch the idea of a fully-fledged story in a few sentences. Envision the supposed quintessence of the story. Journalists should be precise, answer the most important questions (why is it important, what makes the story timely, what is your angle and who are you planning to interview?) and explain why this piece needs to be reported right now. This requires knowledge in the field of reporting on migration and forced displacement which can mean extensive preparatory work with statistics, legal basics, politics and history as well as research on the actors (see Module 10) to withstand a robust critique by an editor. Besides the content, it might be helpful to be clear about the format. As mentioned above in the module, not every form is equally appealing. Moreover, a tactic for convincing editors may be to emphasize special expertise or special access in the field of reporting on migrants, refugees and their host communities that qualifies the journalist to produce that particular story. And even if journalists do not receive an answer, they should not hesitate to formulate a reminder and invest time in a phone call or meet in person with the editor.

Keeping in mind the growing importance of social media as a primary news source, journalists might also attach specific value to online marketing. Social media also offers ways for journalists to present themselves as experts in the field of migration and forced displacement.

⁵ It may be also helpful to take AJ Labs (2016) “How to pitch to Al Jazeera.com” into consideration.



SUGGESTION FOR AN EXERCISE TO ADDRESS THE COGNITIVE SKILLS OF ANALYZING AND THE AFFECTIVE SKILLS OF RESPONDING (A) AND THE COGNITIVE SKILLS OF APPLYING AND THE AFFECTIVE SKILLS OF RESPONDING (B):

(A) Ask participants to read the guidelines from Cochrane (2016), Edge (2016) and Peretti (2015), and to produce a written reflection. Ask them to consider the particular interest in selling stories about migration and forced displacement.

(B) Let the participants choose one of the good practice examples from above and let them take on the role of the authors. Let them create a fictional promotional strategy: How did they 'sell' the story to their editors? How did it refer to the audience?



SUGGESTED ASSIGNMENT TO ADDRESS THE COGNITIVE SKILLS OF APPLYING AND THE AFFECTIVE SKILLS OF RESPONDING:

Simulate a pitch. Let the participants formulate an email to an editor, to whom they want to 'sell' a story about migration and forced displacement. Within the letter, the participants should also explain why the story is of interest to the audience of precisely this media outlet and/or media platform. Furthermore, they should reflect in the letter on their terms of reference to improve the impact of stories on migrants and refugees.



RECOMMENDED READING:

Academic:

Panagopoulos, A. M. (2019). Why refugee crisis don't get clicks. From indifferent audiences to passive online gatekeepers. In Drok, N. & Veglis, A. (Eds.), *Crisis reporting*. European Journalism Training Association (EJTA) Conference 2018 (pp. 73-93). Thessaloniki, Greece: Aristotle University of Thessaloniki. Retrieved November 25, 2020, from https://www.academia.edu/38644820/Crisis_Reporting

Journalistic:

Hannides, T., Bailey, N., & Kaoukji, D. (2016). *Research report: Voices of refugees*. BBC Media Action. Retrieved November 25, 2020, from <https://www.bbc.co.uk/mediaaction/publications-and-resources/research/reports/voices-of-refugees>

Institutional:

Egwu, P. (2020, January 20). 5 tips for reporting on migration in Africa – and round the world. [Blog post]. International Journalists Network. Retrieved May 15, 2020, from <https://ijnet.org/en/story/5-tips-reporting-migration-africa-%E2%80%94-and-around-world>

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