



Cultural visions and narratives of (im)migrants and (im)migration in the digital social mediasphere.

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**European Master in Intercultural Communication
(EMICC 2016 – 2017)**

**Cultural visions and narratives of
(im)migrants and (im)migration in the
digital social mediasphere.**

**New forms of popular cultural diversity
and intercultural tensions.**

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9th, 10th and 11th of November 2016

Some general information

Area of study

□ Theme(s) and objectives of this lecture:

- ✓ understand how **audiovisual media** (here: **digital videos**) produce and communicate **images, representations** of the **(social) other**
- ✓ and how this object (the “social other”) becomes a **shared topic** for smaller and bigger virtual communities,
 - ✓ “shared topic” = a “**mental**” and **cultural reference** for defining the other, for speaking about and for interacting with the other...

□ Our empirical research field is:

- ✓ the **You Tube platform** with thousands, even millions of videos and video channels ...
- ✓ ... producing and communicating visions of migrants, immigrants, refugees ... **sometimes far away from traditional cultural “elite” visions** but apparently influential on the **mentalities** of this nebulous social category called the “middle classes” as shown by the recent socio-political evolutions in Europe and the USA (populism, rejection of multiculturalism, protectionism, nativism, Brexit, election of D. Trump, ...)

- **Nota:** the terms “migrant”, “immigrant”, “refugee” ... are used in the social mediasphere in a very fuzzy sense. Instead of those terms, we will speak more globally of the **migration/immigration complex**.

Some general information

□ Organization of this three day course – four “chapters”:

1 - First chapter: The digital **social mediasphere**, (**audiovisual**) **media**, the **YouTube platform** and the question of the construction and communication of **cultural visions** or **images** (of the migration/immigration complex).

2 - Second chapter: More systematic study of **YouTube channels** understood as cultural **meaning constituting**, **communicating** and **sharing media ecosystems**.

3 - Third chapter: **“Meaning landscape”** of **cultural visions** and **images** of the migration/immigration complex in form of a small “family” of general narrative macro-topics (**“common places”** in ancient rhetoric).

These topics are used by videos to **produce**, to **communicate**, to **share** and also to **advocate cultural visions** of the (social) other, here of migrants, immigrants, refugees, etc.

4 - Fourth chapter: **Active participation** and **group work** during this three days (and eventually after them).

LIST OF CONTENT:
CHAPTERS COMPOSING THIS LECTURE

- 1) THE DIGITAL SOCIAL MEDIASPHERE, THE (AUDIOVISUAL) MEDIA AND THE DIVERSITY OF CULTURAL VISIONS.**
- 2) YOU TUBE AND YOU TUBE CHANNELS AS MEDIA ECOSYSTEMS.**
- 3) THE *MEANING LANDSCAPE* OF CULTURAL VISIONS RELATED TO THE MIGRATION/IMMIGRATION COMPLEX.**

GROUP WORK.

FIRST CHAPTER:

THE DIGITAL MEDIASPHERE, THE (AUDIOVISUAL) MEDIA AND THE DIVERSITY OF CULTURAL VISIONS

- 1) “MEDIASPHERE” AND “SOCIAL MEDIASPHERE”.
- 2) CULTURAL DIVERSITY IN THE SOCIAL MEDIASPHERE.
- 3) THE PRODUCTION AND COMMUNICATION OF (CULTURAL)
“VISIONS” OR “IMAGES” BY DIGITAL VIDEOS – AN EXAMPLE.
- 4) ON AUDIOVISUAL MEDIA.
- 5) A CONCEPTUAL MODEL FOR ANALYZING AND CLASSIFYING VIDEO
DATA.

1 – Mediasphere and social mediasphere

On media and social media(sphere)

More infos:

Klaus Bruhn Jensen:
Media Convergence.
The three degree of network, mass, and interpersonal communication.
London, Routledge 2010

□ Recall – General theme and objectives of this course:

- ✓ understand how **audiovisual media** (here: **digital videos**) produce and communicate **images, representations** of the **(social) other**

□ This question refers to ...

- ✓ ... the problem of the **mediatization** or the **mediatizing of the (social) other** - here: the migrant, the immigrant, the refugee, ... - in the **mediasphere**

□ Mediasphere – generally speaking:

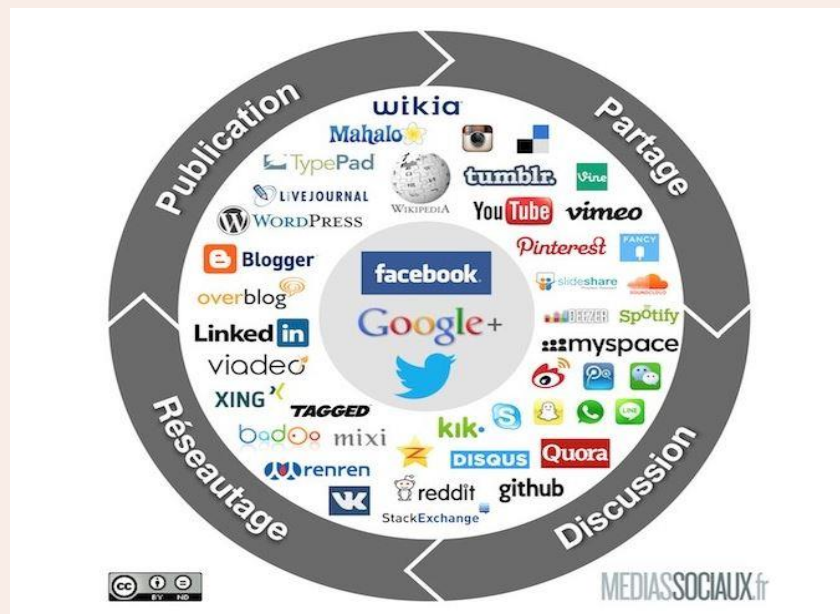
- ✓ All technical devices, tools, etc. that man uses for communicating and sharing **messages** ("information", very broadly speaking).
- ✓ We distinguish roughly between **3 systems** (cf. also Klaus B. Jensen)
 - **Primary media systems** (human voice and body + environment)
 - **Secondary media systems** (mass media)
 - **Tertiary media systems** (digital media).

On media and social media(sphere)

Pour + d'infos:

FredCavazza.net – Usages et enjeux du numérique

- ❑ In this course the considered mediasphere is the **digital social mediasphere** composed of **technical platforms**.
- ❑ “**Technical platforms**” = services and tools:
 - for **producing, sharing, exploiting** and **archiving** digital media (videos, images, texts, ...) in form of *portals, “channels”, blogs*, etc.
 - examples: **You Tube**, FB, Instagram, Pinterest, Google+, ...
- ❑ **General picture of social media platforms** (source: F. Cavazza; 2014)



(référence: FredCavazza.net)

On media and social media(sphere)

❑ Example: The YouTube platform ...

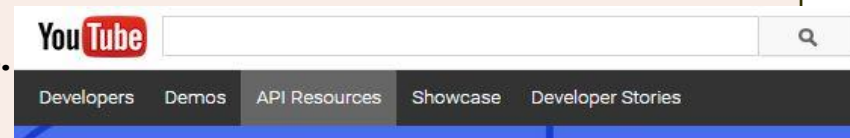
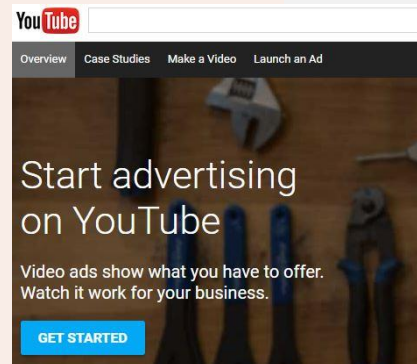
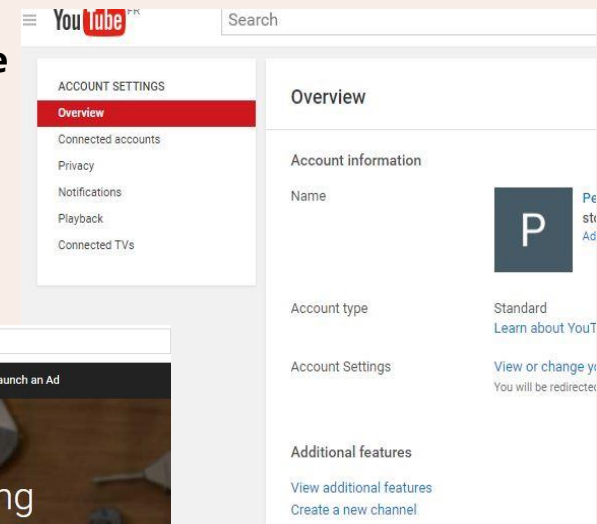
1. ... is basically a **technical infrastructure** enabling people and institutions ...
2. ... to **perform** a series of **activities** surrounding ...
3. ... a more or less bigger "**archive**" or "**library**" of **videos** (video files).

❑ Examples of such **activities** enabled by the YouTube platform:

1. Upload and edit videos;
2. Create new videos (montages);
3. Publish videos;
4. Sell videos;
5. Translate videos;
6. Follow-up videos.

1. Create a channel;
2. Follow-up a channel;
3. Develop a brand strategy;
4. Follow-up ads.

1. Watch videos;
2. Comment and share comments.



Introduction and general context

- ❑ **Why to investigate** the *social media platforms (like the YouTube platform)*?
- ❑ These platforms are **open for use to any social actor** and not only to “official” or main-stream media organizations (newspapers, magazines, TV channels, radio channels, etc.).
- ❑ YouTube *channels*, Facebook, Twitter ... *accounts* can be created and managed **by everybody**.
 - Among the millions of YouTube channels, a huge number of them are managed by **individuals** and **anonymous** people all over the world.
- ❑ Hence, these platforms form excellent “fields” and corpora of research about to-day’s **social imaginary (social imagination)**.
- ❑ **Studies** in “**social imaginary**” (or **imagination**) are interested in ...
 - ... **what people** – out of main-stream media and political elites *but certainly influenced* by them –
 - ... **believe** and **think** to-day of events, objects, people, ... that are part of and constitute **their daily life**.

2 – Cultural diversity in the social mediasphere

Cultural diversity in the social mediasphere

□ The basic problem of **identity** and **alterity** has been managed in history through **general** and **collectively binding cultural frameworks** which shape namely:

1. **"ethnic" communities** => cf. the basic meaning distinction between **natives** and **strangers**;
2. **religious communities** => cf. the basic meaning distinction between **believers** and **nonbelievers** (the "infidel", the "pagan", ...);
3. **political communities** => cf. the basic meaning distinction between **citizens** and **foreigners**;
4. **socially stratified communities** => cf. the basic meaning distinction between:
the **dominating group** (the "elite", the "privileged", the "cultivated", the "upper class", the "bourgeoisie" ...) and the **dominated group** (the "mass", the "lower class", the "bumpkin", the "under-privileged", the "proletarian", ...).

⇒ = **Traditional and main-stream cultural diversity** ...

Cultural diversity in the social mediasphere

- ❑ Around the **social media platforms** emerges now a new kind of cultural diversity in form ...
 - ... of **personal** and **group-specific cultural frameworks**.
- ❑ These **personal** and **group-specific cultural** frameworks ...
 - ... **borrow** and **assimilate** elements of the “official”, the “main stream” culture & history”
 - ... but in **reinterpreting** and **remixing** them with many other elements coming especially from :
 - ✓ **popular mass media culture** (TV, movie fiction, music, ...);
 - ✓ **gaming culture** ;
 - ✓ **brand and consumer cultures**;
 - ✓ **digital word-of-mouth culture**.
- ❑ These **personal** and **group-specific cultural** frameworks :
 - ... design indeed a new **landscape of cultural diversity**;

Cultural diversity in
the social
mediasphere

- ❑ These personal and group-specific cultural frameworks form a kind of ***"new" folk culture*** ...
 - which offers ***new meaning horizons*** and ***resources*** for a huge quantity and variety of ***social actors***;
 - who ***no longer relies*** on the ***"official culture"*** considered as an ***elitist*** one, irrelevant for their problems, needs and desires.

- ❑ This new ***"folk culture"***:
 1. forms indeed in itself an ***extremely heterogeneous*** and also ***contradictory*** complex of ***local cultural ecosystems***;
 2. tends to ***supplant the "official culture"*** in the ***daily life*** of the concerned people ;
 3. and creates a rather ***specific field of intercultural tensions***, i.e. of tensions between – to put it simply –:
 - those who refer to the ***"official culture"***;
 - and those who refer to the one or the other variant of the quoted ***new folk culture***.

3 - The production and communication of (cultural) “visions” or “images” by digital videos – an example

(Cultural) visions and
images – an example

Example: the hard hitting micro video entitled “EUROPE IS IN DANGER 2016 - Immigrants are attacking Europeans”

- is a small, **5:30 minutes** lasting **montage** of several video-clips *already* diffused on You Tube;
- communicates an extremely **violent** and **dehumanized** image of immigrants/refugees;
- with the intention to prompt an attitude of **rejection** and **defense** of Europe against:
 - the “**barbarian invader**” who destroys this continent
 - but also the “**inner enemy**” who advocates the arrival of this invader.

(Cultural) visions and images – an example

- ❑ A general critical lecture of this micro-video (methodology will be refined hereafter)

1) Montage

- ⇒ **selection & linear arrangement of video segments** in order to create a **global and coherent message**
- The concerned video segments here are mainly **film clips already diffused on the You Tube platform**
 - originally produced by different **news Media** such as **Ruptly TV** and **Euronews**,
 - or of which the origin is difficult to establish or *simply erased*.
- ⇒ **(Post-)synchronization of images with an aggressive music;**
- ⇒ Perhaps **(re)voicing** of video clips;
- ⇒ Use of **technical tricks** (acceleration of flow of visual frames).

(Cultural) visions and images – an example

- ❑ A general critical lecture of this micro-video (methodology will be refined hereafter)

2) Concerning the selection process itself of video clips:

- What **kind of video clips** are selected (what is their “content”)?
- In our case, we have principally:
 1. ***Violent scenes*** (individual/mass aggression; mass-clashes, ...)
 2. ***Mass movements*** of Africans, Africans shouting, crying, menacing; religious ceremonies with masses of Muslims;
 3. **Voice-over** and **voice-in quotations** of other journalists;
 4. ***Reference to the “inner enemy”*** (intellectual, socialists...).

(Cultural) visions and
images – an example

3) Rhetorical strategies and construction/use of a visual language:

1. Stage visually “Violence **in** UK” as “violence **by** immigrants”;
2. Stage visually “Manifestation of **radical Muslims**” as “Manifestation of **immigrants**”;
3. Stage visually the opposition: “Black people = **mass**” vs “white = **individual**”;
4. Stage visually “Black people crying, shouting, half-naked **and** **insinuate** “they are **like** animals”.
5. Stage visually (and in quoting an authority) “Mass of Muslim prayers **is** end of European (Christian) civilization”

(Cultural) visions and
images – an example

4) Intended messages:

1. Immigrants are violent, “**barbarians**”;
2. An overall identity of this immigrants is “**Islam**” as a **savage form of religion**;
3. **Ongoing mass-invasion** of “barbarians” and destruction of Europe.
4. **Behavioral asymmetry** between savage (roaring, destroying, beating...) immigrants and defenseless “home-landers”
5. Europe is also menaced by an **inner enemy** (the socialist, the intellectual, ...)

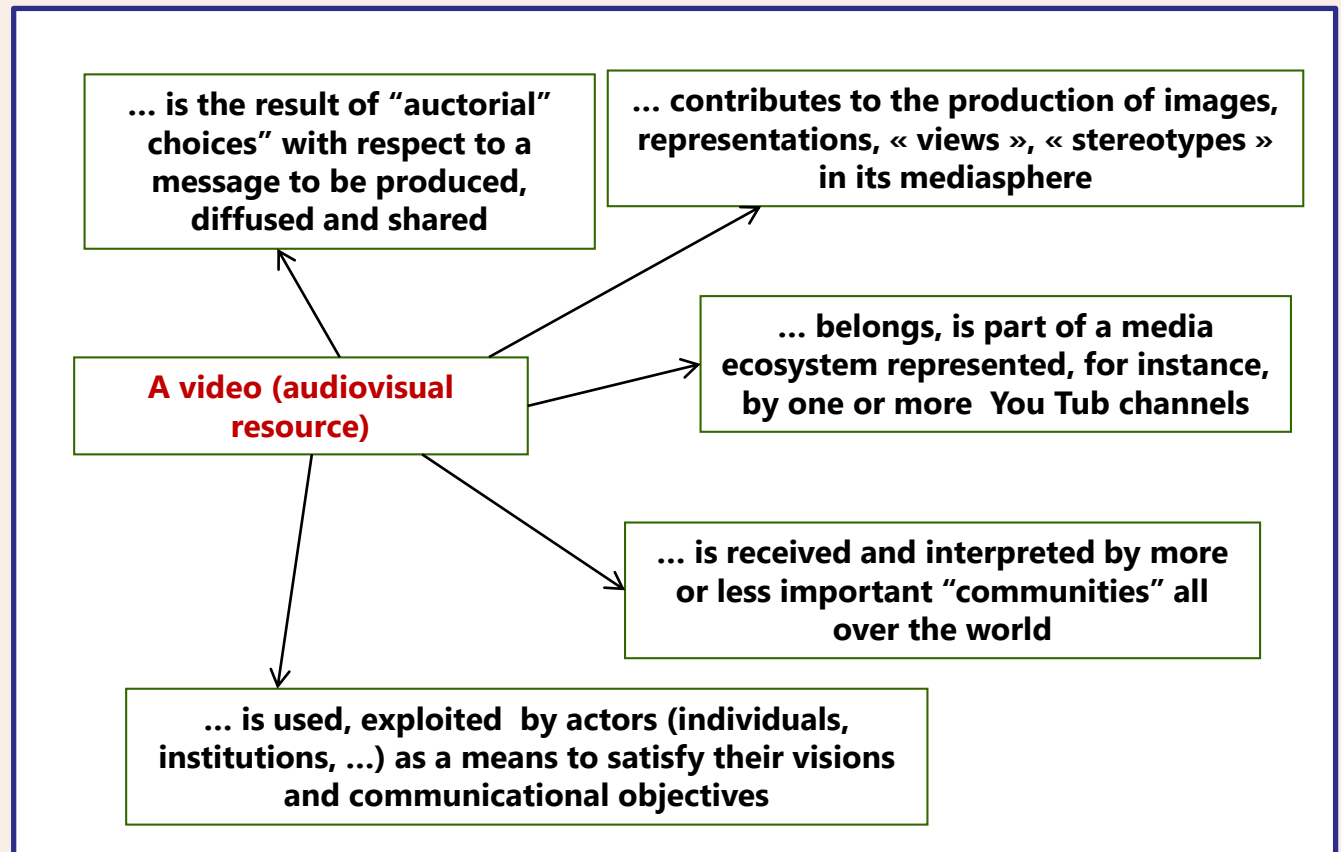
(Cultural) visions and
images – an example

5) In summary:

- ❑ This video is essentially a montage of already existing (and diffused) clips.
- ❑ The **montage of preexisting video clips**, still images, sound tracks, etc.:
 - is a **highly widespread technique**;
 - and poses a real problem for a **critical assessment** of media content (and hence for **media education** in general);
 - and should indeed be more systematically studied especially from the point of view of content manipulation.
- ❑ This video is also a good indication of the **extreme gap** between:
 1. **Technical competence** of people to manipulate digital tools and devices
 2. **Cultural (political, sociological) and moral competence** of people to deal with complex social questions such as the migration/immigration nexus.

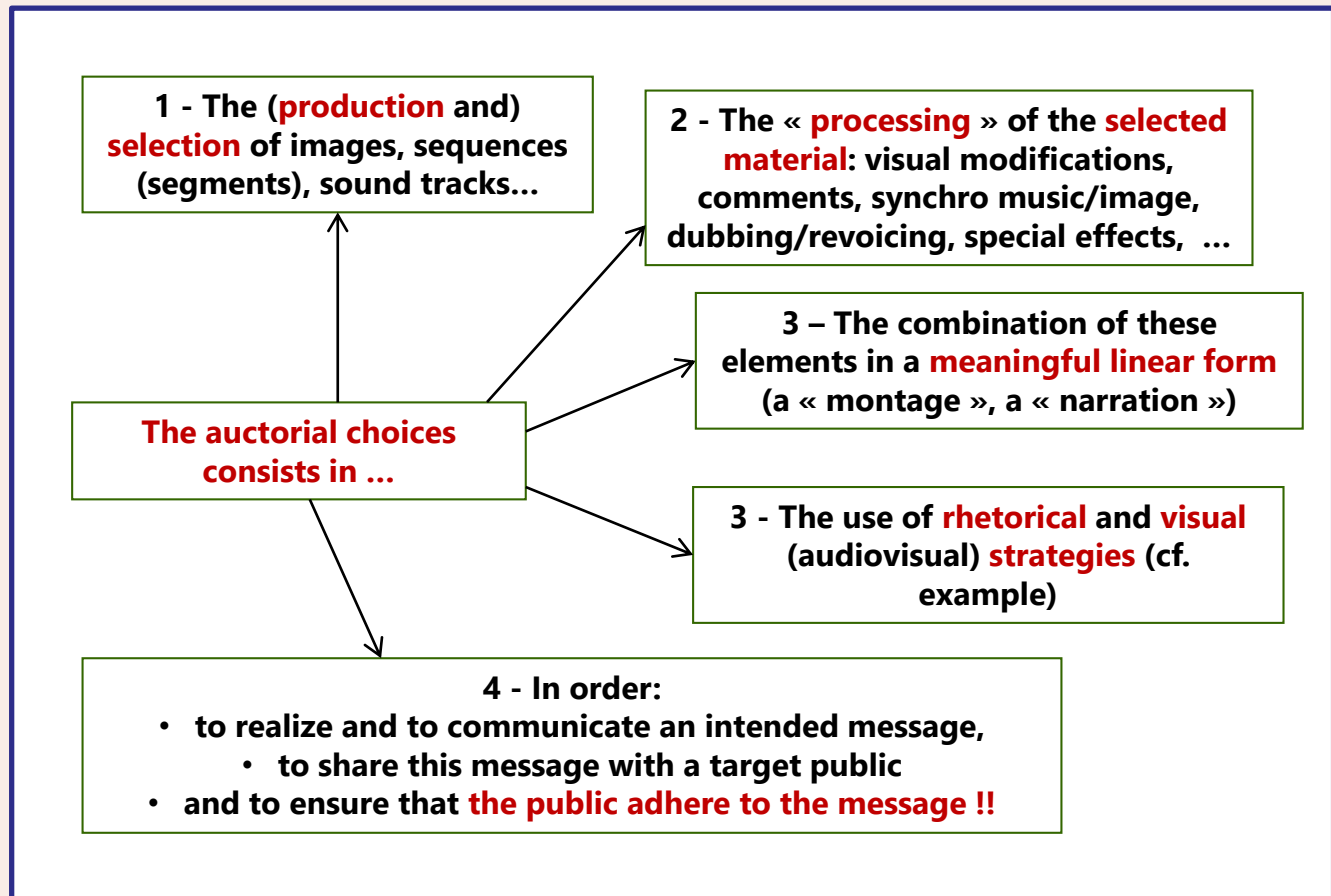
(Cultural) visions and images – an example

- The **production & communication of images/visions** by **digital videos** in the **digital social mediasphere** – a global picture



(Cultural) visions and images – an example

- ❑ **The auctorial choices** that determine the specificity of the content of a video in the context of (digital) media ecosystem



4 – On audiovisual media

On audiovisual media and data

- ❑ Usually, the term **“audiovisual media”** recovers – in the context of media studies:
 - videos (films), still images, acoustic data, or a mix of these three categories of media.
- ❑ In this lecture we are mainly interested in **films (movies)** produced
 - either by *professional Medias* (such as **news Medias**)
 - or by any **individual** who wants to share content through this form of expression in using the one or the other of the existing social media platforms (in our case: especially the YouTube platform).
- ❑ Representative **traditional audiovisual genres** (or “types”) are:
 - ✓ the *(television) news*,
 - ✓ the *reportage*,
 - ✓ the *documentary*
 - ✓ or again the *docufiction*.

On audiovisual
media and data

- We will consider more specifically **new audiovisual genres** belonging to the digital mediasphere:

1 - Short web films or micromovies (movies produced by an electronic device and with a duration of some seconds to some few minutes),

- Example: Syrian Refugees - A Human Crisis Revealed in a Powerful Short Film Short Film Showcase
- Example: Immigration Law Reform - Student Short Movie
- Example: Short Film About Illegal Students In USA (Undocumented Immigrants)

2 - Hard-hitting webdocus

- Example: Infectious Immigration Hitting America
- Example: Migrant crisis in Calais: Britain's Border War

3 - Still or animated shorts

- Example : Refugees Animation - Short Film by AlZahraa AlKaderi
- Example: The European Refugee Crisis and Syria Explained

4 - Direct video recordings (of events, vox pops ...) ...

On audiovisual media and data

- ❑ An important category of audiovisual productions we will have to work on are
 - ... **remediatized** or **remediated** videos.
- ❑ This **broad category of productions** includes all kind of ...
 - ... (partial or complete) **reruns** of already diffused videos
 - ... in a **new media context** and coupled with **new communication intentions**,
 - ... **modifying** (sometimes also reinforcing) an **initial message**.
- ❑ **Example**: the hard hitting micro video entitled “**EUROPE IS IN DANGER 2016 - Immigrants are attacking Europeans**”
 - Using **already existing video material** from main-stream news media (RT, Euronews, ...)
 - In form of a new “montage” producing a **completely different message** ...

5 - A conceptual model for analyzing, comparing and classifying video data

Analytical model

For more details

P. Stockinger
[Understanding
 people's views and
 visions](#) (USI – Lugano
 2009/2010)

Graphical representation

1.1) Time line

1.2) Moments -
intervals

2.1) Visual shots

2.2) Acoustic
« shots »

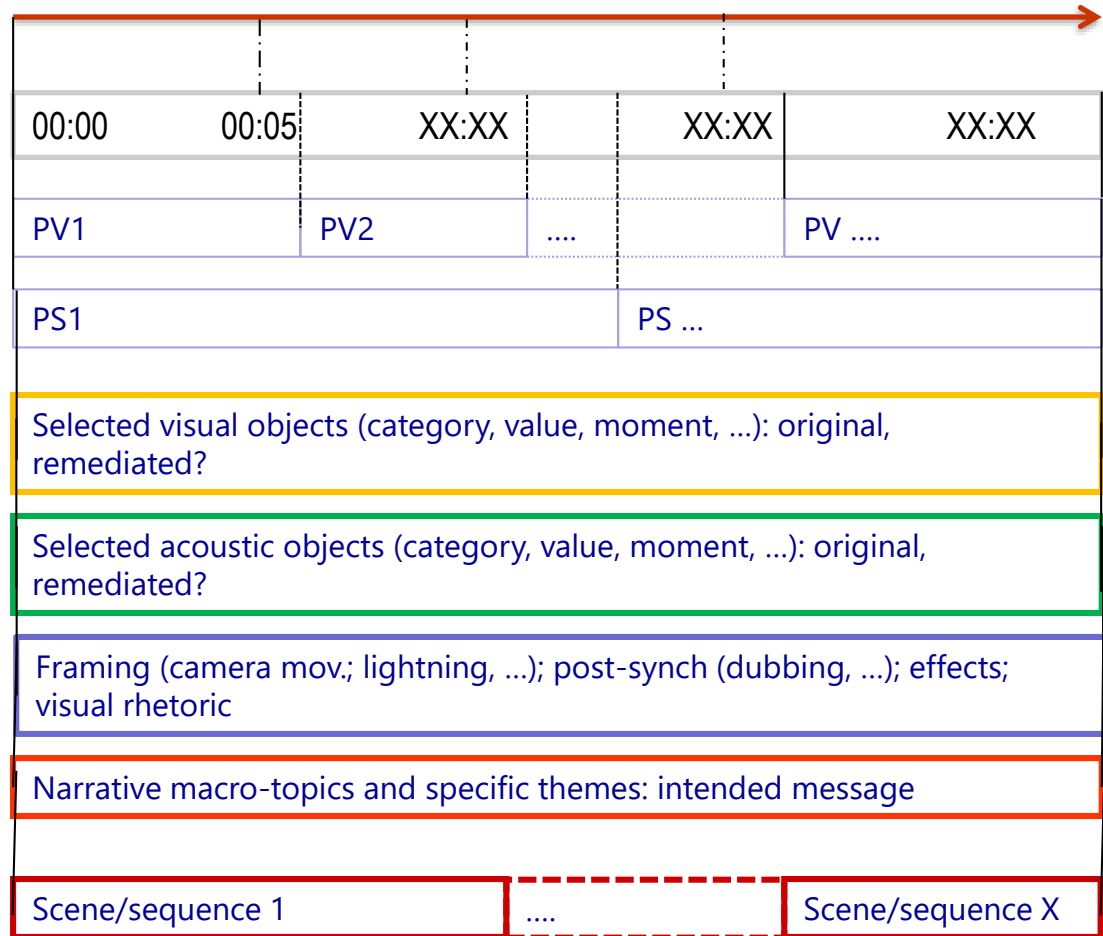
3.1) Visual
objects

3.2) Acoustic
objects

4) (Audiovisual)
staging

5) Narrative topic
and message

6) Narrative
structure



Analytical model

- ❑ A **video-analysis**: an analysis of corpus of videos seeks to understand:
 - ⇒ The **purpose of a video** (= intended message): what “tells” us a video ?
- ❑ A video-analysis relies on a set of “critical items”:
 - 1) **remarkable visual data (objects);**
 - 2) **remarkable acoustic data (objects);**
 - 3) **shots, scenes and sequences** (in which typically visual and acoustic data appear);
 - 4) the **syntagmatic (linear) composition** of sequences, scenes, objects (= scenario, montage);
 - 5) **the staging of all elements** (objects, scenes, ...):
 1. technical effects;
 2. visual (acoustic) framing;
 3. synchronization; dubbing (re-voicing);
 4. visual rhetoric;
 5. style; ...
 - 6) The **themes**:
 1. **Macro-theme(s);**
 2. Thematic development (existence of more **specific themes**)

Analytical model

- ❑ **Example : The Guardian, We walk together: A Syrian family's journey to the heart of Europe (Sept. 10; 2015; 17:00; 331.000 views)**
 - **Summary:**
 - A journalist working for the Guardian joins a Syrian family in Budapest and accompanies them together with thousands of other refugees in their way from Budapest to Munich in Germany.
 - This is a reportage composed essentially of **six elements**:
 - 1) Visual evidences (= visual objects):**
 - the Syrian family; groups of migrants, natives (Hungarians, ...); daily objects; ...
 - No remediatized objects!
 - 2) Acoustic evidences:**
 - voice over comments of the journalist; interviews with members of the Syrian family; musical elements
 - Post-synchronized: music; voice-over (narrator)
 - 3) Scenes**
 - Scenes: scenes of walking; scenes of interacting with Hungarian people; family scenes; scenes of helping,
 - 4) A scenario/montage typical for reportages:**
 - sequences providing visual evidences punctuated by interviews with members of a family and also with helpful natives, during their walk to the Austrian border

Analytical model

- ❑ Example : The Guardian, We walk together: A Syrian family's journey to the heart of Europe (Sept. 10; 2015; 17:00; 331.000 views)

5) Visual rhetoric

- Staging visually "mass of people **as** "humans walking for their freedom, fleeing war"
- Staging visually « individual persons walking, speaking, taking care, shooting photos ... **are** like you and me »
- ...

4) The construction of the message

- In referring to various narrative macro-topics ("**common meaning places**") such as :
 1. The topic "Attempts of the *"stranger"* to reach and to establish in the desired *"(home-)land"*.
 2. Or again the topic "Understanding and empathy between *"homelander"* and *"stranger"*

Purpose:

1. to show **immigrants** not only in their role of refugees, **but also of parents, brother, sister, father, friend**, - as somebody like **"you and me"**
2. to show that this is not an "invasion" but – contrarily – an **escape to freedom**
3. **to encourage an appropriate behavior** from "our" side (as demonstrated by different Hungarians in this film)

Analytical model

- ❑ Forms helping to analyze a video message ...: remarkable (audio)visual objects in a video

Title + link of video							
	A/Visual objects	Description	Staging	Narrative macro-topic	Message /purpose	Time-line Start End	Category (object)
1							

Analytical model

- Forms helping to analyze a video message ... **remarkable shots, scenes and sequences in a video**

Title + link of video							
	Shots, Scenes, Sequences	Description	Staging	Narrative macro-topic	Message /purpose	Time- line	Category (object)
1						Start End	

Analytical model

❑ The **global description of a video**

Global description	
Title (of video)	
Author, date, place, language ...	
Duration	
Short description	
Macro-topic(s)	
Thematic development	
(Intended purpose)	(ex.: qualification of the “other”; incitation to behave; persuasion to believe; ...)
AV Items	See table
Shots, scenes, sequences	See table
Scenario/montage	
Media context	Which channel(s) – description of channel
Other videos	Related videos, ...

5 - Summary of first section

On audiovisual
media and data

- ❑ In this first section, we have introduced and discussed the **principal elements for dealing with our research objet**:
 - the creation of **cultural images and visions** related to the migration/immigration complex
 - and their **mediatisation** in the social **mediasphere** (here represented by the You Tube platform).
- ❑ We have discussed more particularly:
 1. The notion of **mediasphere** in general and of the **digital social mediasphere** in particular.
 2. The notion of **audiovisual media** and a general theoretical framework of how to analyze these media.
 3. The **social media platforms** as environments favorable for the emergence of a new **cultural diversity of folk cultures** which define themselves as opposed to main-stream media and (political) elite cultures.
 4. The problem of construction and diffusion of **cultural images** through **digital videos**.
- ❑ In the next section, we will deal more particularly with the **You Tube platform** understood as a **media ecosystem** producing and diffusing cultural

Second chapter:

You Tube and You Tube channels as media ecosystems

CONTENT OF SECOND CHAPTER

1) A HUGE QUANTITY OF POTENTIALLY RELEVANT YOU TUBE CHANNELS.

2) YOU TUBE CHANNELS AS MEDIA ECOSYSTEMS.

3) CRITERIA FOR CLASSIFYING AND MAPPING YOU TUBE CHANNELS.

4 – GENERAL OVERVIEW OF DIFFERENT TYPES OF YOU TUBE CHANNELS.

On audiovisual
media and data

☐ Recall - Theme and objectives of this course:

- ✓ understand how **audiovisual media** (here: **digital videos**) construct and communicate **images, representations** of the **(social) other**

☐ This question refers to ...

- ✓ ... the problem of the **mediatization** or the **mediatizing** of the migration/immigration complex in the **(digital social) mediasphere**

☐ In concentrating our effort on the **YouTube platform**, we will proceed on two levels:

1. A **macro-level:**

- ✓ **analysis** of the ecosystem of a variety of **YouTube video channels**.

1. A **local level:**

- ✓ **(Global) analysis of videos** and video realizations diffused, shared, commented, reused by channel communities or any other person connected with the YouTube platform and using its services.

1 - A huge quantity of You Tube channels with video content thematizing the migration/immigration complex

A huge quantity of relevant YT channels

❑ Important number of You Tube channels which are **potentially relevant** for our study:

	Key word(s)	Number of channels	Comments
1	"Immigrant"	Videos in more than 24.000 channels	Video channels are specific media ecosystems for producing, sharing and also reusing content about the migration/immigration nexus. Certain channels are more or less exclusively dedicated to this question. The majority of channels seems however to deal with this question within a more global meaning horizon (i.e. within a meaning horizon which covers also other domains of reference).
2	"Refugee"	Videos in almost 56.000 channels	
3	"Immigration"	Videos in more than 80.000 channels	
4	"Migration"	Videos in more than 44.000 channels	
5	"Migrant"	Videos in more than 4700 channels	
6	"Emigration"	Videos in more than 770 channels	
7	"Emigrant"	Videos in more than 380 channels	highly internal differentiation: historical, to-day tourists; individual travels; jihad; music; amusement;
8	"Immigrant" + "Europe"	Videos in 185 channels	This impressive number of video channels which either serve as specific media contexts for diffusing and sharing content about the migration/immigration complex is very probably a consequence of its general medialization of the
9	"Refugee" + "Europe"	Videos in 660 channels	
10	"Immigration" + "Europe"	Videos in 1160 channels	
11	"Migration" + "Europe"	Videos in 517 channels	
12	"Migrant" + "Europe"	Videos in 426 channels	
13	"Emigration" + "Europe"	Videos in 36 channels	
14	"Emigrant" + "Europe"	Videos in 9 channels	

(figure A)

A huge quantity of relevant YT channels

❑ As figure A shows us ...:

- ✓ there are more than **24.000 channels** which diffuse and share one or more videos characterized with the key-word "**immigrant**".
- ✓ The key-word "**refugee**" returns us an even more impressive number of channels with videos about this topic – more or less **56.000 channels**.
- ✓ There are again more than **180 channels** offering videos of which the content is characterized by both key-words "**immigrant**" and "**Europe**"
- ✓ and more than **1100 channels** offer videos corresponding to both key words "**Europe**" and "**immigration**".

❑ A **significant number** of channels are more or less exclusively dedicated to the migration/immigration nexus.

- The majority of channels seems however to deal with this question within a **more global meaning horizon** (i.e. within a meaning horizon which covers also other domains of reference).
- This is, for instance, the case of **news channels** (such France 24, CNN, Russia To-day, etc.) and channels of **think tanks, political organizations**, etc.

A huge quantity of relevant YT channels

- ❑ The rates in figure A have naturally to be taken with caution. ...
 - ✓ There exist a certain number of channels of which the **relationship is not clear** with our research proposal, viz. the construction of models of "otherness".
 - ✓ There exists, as expected, a huge quantity of **micro-channels** composed of only some few videos, micro-channels of which the life-span seems to be reduced and the audience extremely small.
 - ✓ And there are also series of channels which, at for the moment, are **only marginally concerned with our topic**.
 - For instance, we can meet on **YouTube entertainment channels** offering only one or two videos about immigrants of which the status and the function in the meaning sphere of these channels is not clear. This is the case of ...
- ❑ However, there subsist impressive quantities of – "bigger" and "smaller" - channels that **link together an important number of people all over the world** (certainly **several millions of people** worldwide).

2 – You Tube channels as media ecosystems

You Tube channels as
media ecosystems

❑ **“Ecosystem” =**

- **(Stable) functional system** composed of **actors, objects, activities, places, sub-systems, ...**

❑ **“Functional” = *fulfilling a role***

- ✓ **Media ecosystems:** fulfill the role of producing, diffusing, sharing, reusing, ... messages (news, information, visions, images ...)

❑ **Media ecosystems – various examples:**

- ✓ **Mass media ecosystems** (determined by the written news media, the TV, the radio, the cinema, ...);
- ✓ **Folk media systems** (determined by traditional means of information production, sharing and transmission);
- ✓ **Alternative media ecosystems** (determined by the presence of non-mainstream media);
- ✓ **Local media ecosystems** (restricted territories of message circulation);
- ✓ **Organizational – business – media ecosystems** (organizational communication);
- ✓ ...

You Tube channels as media ecosystems



❑ Big variety of digital media ecosystems –

✓ Our interest here - more particularly **social media ecosystems** (cf. the graphical representation of Cavazza):

1. **Technical platforms;**
2. **Archives** (libraries, collections ...) of data (textual, audiovisual, sound, ...);
3. **Activities** (publication – sharing – discussion – networking - ...);
4. **Actors and roles.**

❑ You Tube is a technical platform ..

- ... supporting a huge and highly **diversified social media ecosystem**
- ... which is composed of a huge quantity of more **specialized media ecosystems**

⇒ These **specialized media ecosystems** are called, in the YouTube terminology, "**channels**", i.e. **YouTube channels** (more than 18 million !)

Introduction and general context

❑ You Tube channel as a “small” media ecosystem (small media “life-world”)

- **Videos of a channel** = main service provided by the media ecosystem in form of audiovisual resources delivering a specific content or message
- **Totality of videos:** media archive or “library” of the media ecosystem documenting a given domain of reference
- **Playlists of videos:** collections of videos highlighting important aspects of the vision and the discourse provided by the media ecosystem
- **Other referenced You Tube channels:** references, alliances of a media ecosystem in the “outer” media-sphere of YouTube creating a cultural reference space from the point of view of a given ecosystem
- **Producer(s):** all those actors who contribute – via the realization of a video – to the communication of the vision and the discourse (narrative) of the ecosystem
- **Subscribers:** media consumer (active or passive) sharing the label (brand) of the channel
- **Commentators:** active media consumers sharing with the ecosystem their vision and discourse either on the video or the domain documented by the video
- **Presence on digital mediasphere:** extension of the “territoriality” of the media ecosystem, its vision and its discourse.

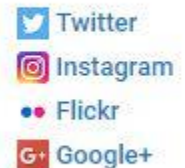
You Tube channels as media ecosystems

- ❑ **1st Example: IOM (International Organization for Migration) Channel:**
<https://www.youtube.com/user/iommigration/featured>
- ❑ **Is an institutional You Tube social media ecosystem with following characteristics:**
 - ✓ **A “central library” of videos (almost 700 videos)**
 - ✓ **Thematically organized collections of videos (“playlists”)**
 - ✓ **Referenced channels on YouTube (20)**
 - ✓ **Presence in the digital mediasphere (G+, FB, web site, Instagram, ...)**
 - ✓ **Production of own AV resources (hundreds)**
 - ✓ **Re-diffusion of resources from other channels (“liked”)**
 - ✓ **A community of 2.500 subscribers**
 - ✓ **Almost 500.000 views of the offered videos**
 - ✓ **A very restricted possibility to comment its videos**

2,552 subscribers • 489,795 views
Joined Oct 25, 2009

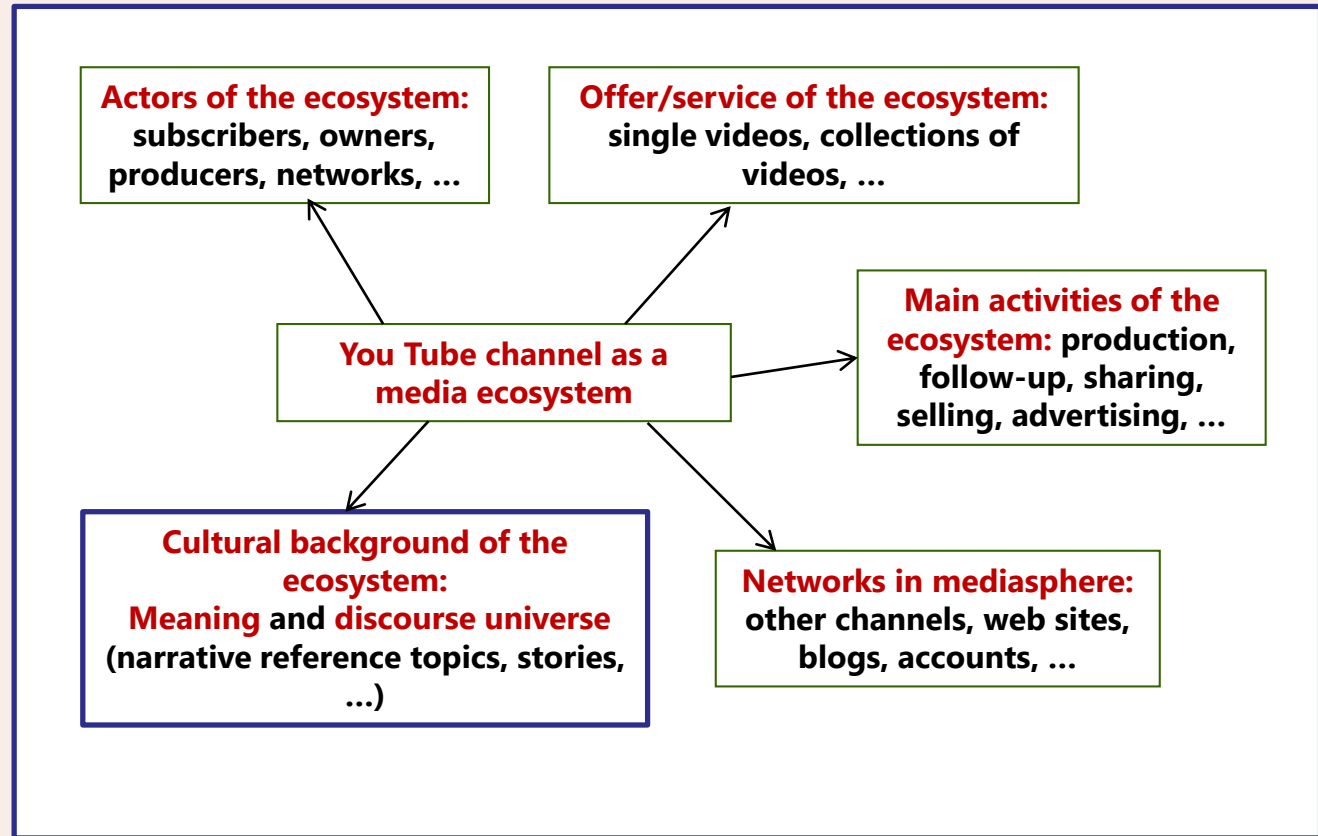


Links



You Tube channels as media ecosystems

General vision of a You Tube channel as a **(digital social) media ecosystem** ...



3 - Criteria for classifying and mapping You Tube channels

Criteria for describing YouTube channels

- ❑ Based on our previous general characterization of YouTube channels (cf. first section), we will use 11 criteria for describing, classifying and comparing YouTube channels relating on the migration/immigration nexus.

	Criterion	Short explanation
1	Thematic dimension	Content selection and orientation of a channel
2	Subscribed public (community)	People who are explicitly members of the community of a channel (= subscribers, in YouTube terminology)
3	Producer (owner)	Here: the owner of a channel (not necessarily identic with the author of a video)
4	Localization	Country where a channel declares to be located (= information given in the "About" heading of a channel)
5	Year of creation	Year when a channel has entered the YouTube ecosystem (= information given in the "About" heading of a channel)
6	Comments & commenting public	In general small messages of anonymous persons highlighting a specific point of a video or providing an evaluative statement. A comment can become itself the object of other comments in form of short replies.

Criteria for describing YouTube channels

❑ Commented list of criteria for describing, classifying and comparing YouTube channels:

	Criterion	Short explanation
7	Quantitative aspects	Number of produced/diffused videos (= uploaded + liked)
8	Specificities of the audiovisual offer	Genres of audiovisual productions and/or remediatized audiovisual material
9	Playlists (collections) of videos	Collections of videos either related directly to the migration/immigration complex or to domains which are relevant for the meaning sphere of the specific ecosystem represented by a channel
10	Referenced channels	Selection of other channels to which a given channel refers (= in the "Channel" heading) and which constitute one part of the "official" outer meaning context of the channel
11	Represented elsewhere	The penetration, by a channel, of the global digital mediasphere in form of different web sites composing a "community of web sites" to which belongs the channel (one site on You Tube, another on Flickr, a third one on FB, a fourth one on Twitter, etc.) and which forms a second part of its outer meaning context

Criteria for describing You Tube channels

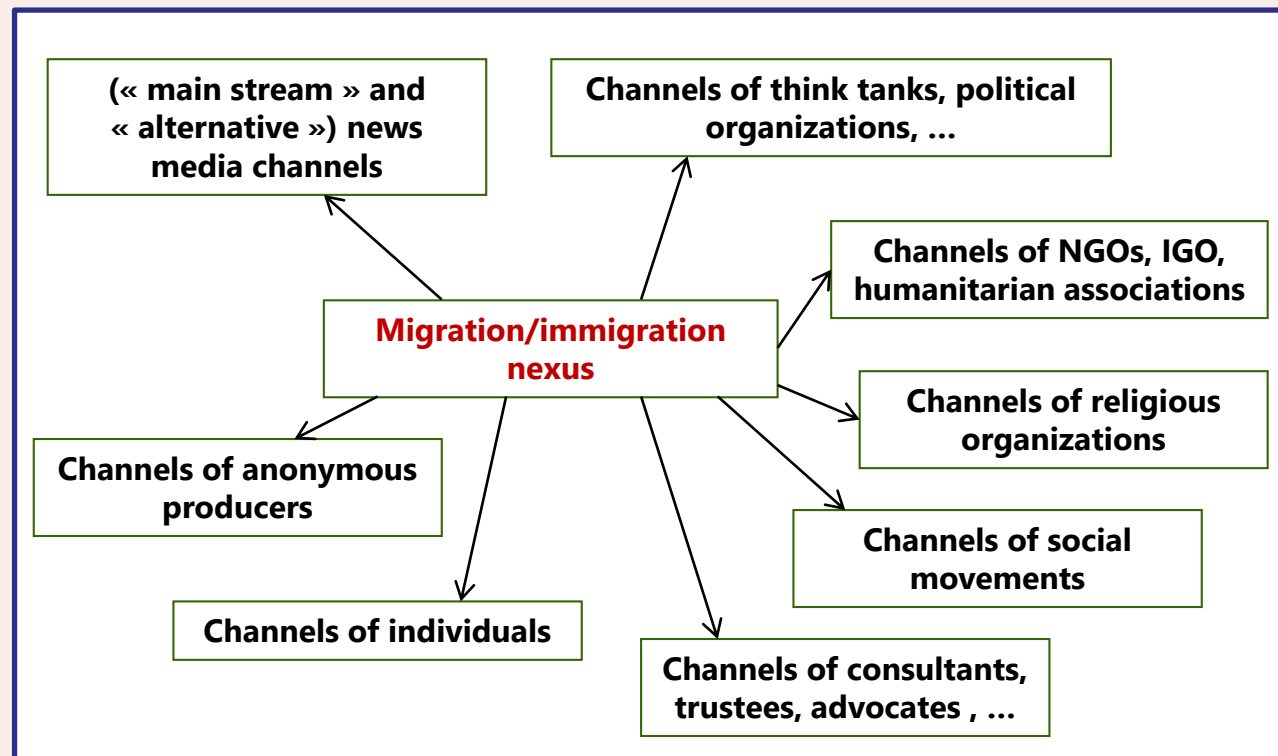
- ❑ These different criteria help us to obtain ...
 - ... a rather **fine-tuned, systematic** and **explicit vision** of the **different types channels** that actually populate the You Tube platform ...
 - ... and among which an important number is dedicated either exclusively or more or less peripherally to the **migration/ immigration nexus**.
- ❑ We will develop **in more detail** in the *third section* of this lecture ...:
 - ❑ ... the *first criterion*, i.e. the **thematic dimension** of You Tub channels
 - ❑ ... in order to establish the already quoted **meaning landscape**
 - ❑ ... which determine the **cultural visions** and **images** of the migration/immigration complex produced and diffused through hundred of thousands of videos on You Tube.
- ❑ Before considering the thematic dimension of You Tube channels ...
 - we will again resume **some noticeable results** provided by the **other quoted criteria**

4 - General overview of different types of You Tube channels

You Tube channels
dedicated to the
migration/
immigration nexus

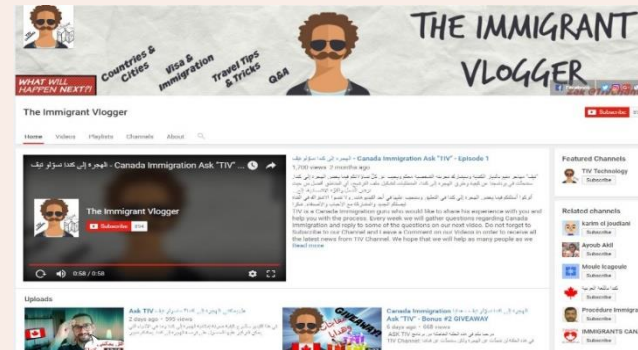
1 – Types of You Tube channels with respect to the producer/owner: criterion:

- There exist a **huge diversity of social actors** owning **You Tube channels** which is either completely or more or less peripherally dedicated to the migration/immigration complex...



You Tube channels
dedicated to the
migration/
immigration nexus

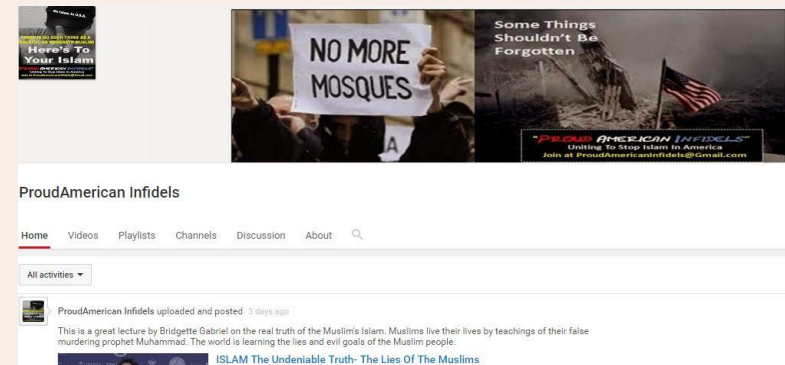
- ❑ Examples of different categories of « providers/owners »
- ✓ “(anonymous) migration counsellor”:
The Immigrant Vlogger (immigrants helping other immigrants to join/integrate Canada)



- ✓ Network of universities and other (public) institutions:
Pathways to Prosperity: Canada



- ✓ Anonymous cons migration-activists:
ProudAmerican Infidels



You Tube channels
dedicated to the
migration/
immigration nexus

2 – Types of You Tube channels with respect to the subscribed public (“permanent community”) criterion:

- ❑ a comparison of the different channels shows us very **important gaps** between them with respect to the **“permanent community”**:
 - from some **few people**
 - to **thousands**, ten and **hundred thousands**.
- ❑ Unsurprisingly – the channels from the main-stream media (CNN, Al Jazeera, RT, EuroNews, France 24, BBC World ...) are the most important from the point of view of the subscribed public.
- ❑ There are a plethora of channels of anonymous owners of which the public is a small and very small one, not exceeding hundreds of persons ...
 - They form **small microcosms** but, together, they aggregate, ten thousands of people around the world
- ❑ Also noticeable: the **relative non-popularity** of channels belonging to public organizations;
 - from no more than 5 to 10 subscribers (example: **British Council – Our shared Europe**) to 6000 (example: **Council of Europe**)

You Tube channels
dedicated to the
migration/
immigration nexus

3 - Types of You Tube channels with respect to the year of creation criterion:

- ❑ The most ancient channels have been created already in **2006** (birth year of You Tube – 2005)
- ❑ Interesting fact – an important number of channels are still very young:
 - A significant number of channels have been created between **2010 and 2013**;
 - Noticeable: many anti-migration/immigration channels have been created only in **2015** and seem to have an important impact in attracting numerous people.

=> Consequence of the so-called « **migration crisis** » in Europe

You Tube channels
dedicated to the
migration/
immigration nexus

4 – Types of You Tube channels with respect to the localization criterion:

- ❑ Most of the channels are located in **Europe** (West and East) and **North America** ...
- ❑ Channels located in Australia (and New Zealand) are recurrently considering the migration/immigration complex...
 - ... from the background of the macro-topic *"Enriching and empowering homeland"* (cf. third section), i.e. from the point of view of **"migration = cultural capital"**
- ❑ The few channels from the African continent and from Middle East consider the migration/immigration complex...
 - ... recurrently from the point of view of the topic *"Attempts to join homeland"* (cf. third section); i.e. from the point of view of **"migration = emigration"**

Examples :



(Algeria: **Haraga Tube**)



(India: **Crown Immigration**)

You Tube channels
dedicated to the
migration/
immigration nexus

5 – Types of You Tube channels with respect to the quantitative aspects criterion:

- ❑ In terms of the **number of produced and/or simply (re-)diffused videos**, there exists also important gaps between ...
 - ... **very small channels** (not more than 5 to ten videos)
 - ... **big channels** (from 600 to more than 1400 videos produced and/or diffused).
- ❑ **Institutional channels**, obviously, produce (and diffuse) in general (not always) a significantly higher number of videos
 - ... **than anonymous, individual channels** or again channels animated by **activists** and **(alternative) social movements**.
- ❑ It also has to be noted that the **number** of produced/diffused videos **doesn't correspond necessarily** to the **popularity** of a You Tube channel (in terms of *subscribed public* and *total number of views*).
 - As already mentioned, a series of **channels of public (educational, research, ...) institutions** are in this respect **rather non-popular** ...
 - ... whereas **channels of activists and informal social movements** (especially from the **far-right side**) can enjoy **high popularity !!**

You Tube channels
dedicated to the
migration/
immigration nexus

7 – Types of You Tube channels with respect to the comments and commenting public criterion:

- ❑ This is a **very complex criteria** of which an appropriate understanding needs further research.
- ❑ Generally speaking, we have to distinguish **different aspects**:

1) Object of commenting:

- ... either the **domain/object** mediatized by a video,
- ... or the **video itself** (authoring strategies, quality, ...),
- ... or again the **person** of the author.

2) Purpose of commenting:

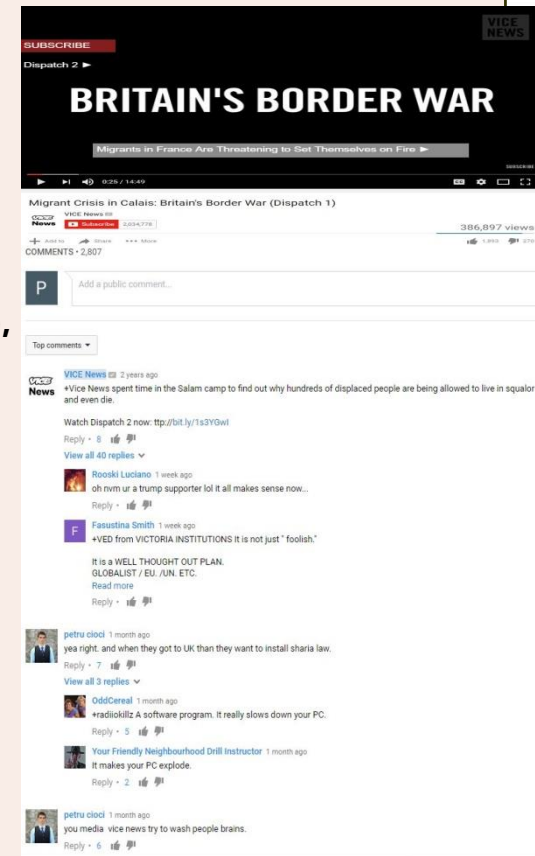
- ... either to **reinforce** the auctorial message,
- ... or to produce an **opposite point** of view.

3) Rhetorical strategies for achieving the purpose:

- ... quotations, references,
- ... evaluations and appreciations ,
- ... requests, ...

4) Development of the comment:

- ... either a single, isolated comment,
- ... or a comment followed by a reply (of the owner/author or a third party) ...



You Tube channels
dedicated to the
migration/
immigration nexus

7 – Types of You Tube channels with respect to the comments and commenting public criterion:

- ❑ What can be **observed** (and what should be worked more precisely)?
 1. **Emotional tone and choice of expressions of hate, fear, ... in comments and reply.**
 2. **Epistemic and cognitive evidences used** (knowledge, believes, values, group thinking ...) for commenting, arguing,
 3. **Language register.**
 4. **Presence of occasional vs frequent, habitual commentators.**

Third chapter:

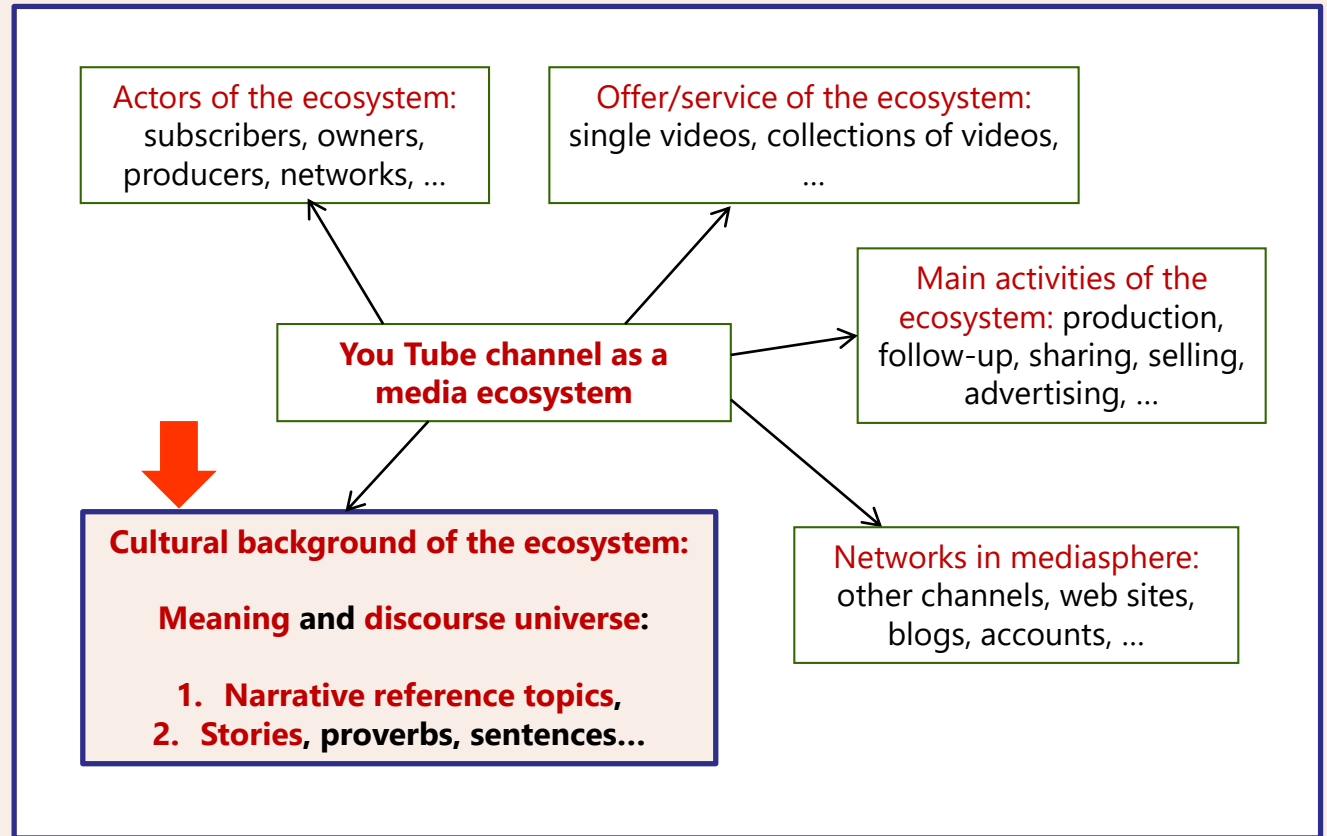
The meaning landscape of cultural visions and images related to the migration/immigration complex

CONTENT OF THIRD CHAPTER

- 1) THE MEANING AND DISCOURSE UNIVERSE OF YOU TUBE CHANNELS.**
- 2) THE NARRATIVE MACRO-TOPICS FRAMING THE CULTURAL IMAGES OF THE MIGRATION/IMMIGRATION NEXUS.**
- 3) DISCUSSION OF NARRATIVE MACRO-TOPICS.**
- 4) NARRATIVE MACRO-TOPICS AND CULTURAL ANALYSIS.**
- 5) SUMMARY – GENERAL TENDENCIES**

You Tube channels as media ecosystems

Re-call: general vision of a **(digital social) media ecosystem** ...



1 – The meaning and discourse universe of You Tube channels

The cultural meaning
background of YT
channels

- ❑ YouTube channels form indeed ***“life-worlds”*** (E. Husserl)
 - ... for lots of **virtual communities** all over the world
 - ... and **for people wishing to join these communities**, to become a member of the one or the other of them.
- ❑ A You Tube channel provides its communities with:
 - ***epistemic*** and ***axiological*** as well as ***practical*** resources
 - ... for **observing, judging, “speaking about”** and **interacting with people ...**
 - ... belonging to the broad category of **“immigrants”, “refugees”, “migrants”** understood as a special case of the **“social other”**.
- ❑ **« Epistemic resources »:**
 - common **believes**, ideas, evidences, truths, **“common sense”**, etc.
- ❑ **“Axiological resources”:**
 - Common **values** (social, moral, esthetic, hedonistic, ...)
- ❑ **“Practical resources”:**
 - Common **“how to does”**; common rules of **behavior**, etc.

**The cultural meaning
background of YT
channels**

- ❑ In this (third) section we will try to undertake ...
 - a *rough classification* of You Tube channels and videos with respect to their **cultural meaning background**
 - Our working corpus is composed of more or less of **80 channels** and some **100 videos**.
- ❑ The principal objective is ...
 - to explain the **meaning landscape** which shapes the **cultural visions** and **images** of the migration/immigration complex
 - **produced** and **shared** by these You Tube channels and videos with their communities all over the world.

The cultural meaning
background of YT
channels

- ❑ The **meaning landscape** (of You Tube channels) is essentially composed of ...
 - ... a small number of **narrative macro-topics** or (**narrative theme**).
- ❑ A **narrative macro-topic** (or “theme”) is – simply and intuitively speaking –:
 1. a **“back ground” (tacitly given) theme** of a You Tube channel ...
 2. ... which is developed in more or less important **varieties of discourses** (or **narratives**; **“stories”** and **other textual genres**: *proverbs, sentences, ...*)
 3. ... and realized and diffused, received and interpreted, commented and reused in a more or less **important number of videos** composing the **content offer** of a channel.

The cultural meaning
background of YT
channels

- ❑ **Example:** one of the main narrative macro-topics we will meet hereafter is the topic:
 - ***“The menaced homeland – homelander against invading stranger”.***
- ❑ Intuitively speaking, this macro-topic constitute a **meaning resource** for producing a variety of quantitatively more or less important **“stories”** (in a very broad sense) telling us:
 - ✓ about the **aggression** by a “stranger agent” (= the “(im)migrant” ...) of a territory which is the “homeland” of the narrator;
 - ✓ about the **danger to see destroyed all traditional values** and institutions by the “stranger agent”;
 - ✓ about the **glorious reaction** against this aggression by the **“hero of homeland”**;
 - ✓ about the **betrayal of an interior inimical agent** (= the “elite”, the “liberal politician”, the “main-stream media” ...) ;
 - ✓ and so on.
- ❑ All these possible (and in most cases realized) **specific types of “stories”** are realized in a huge number of videos in form of:
 - ✓ original videos or remixed ones,
 - ✓ micro-movies, hard-hitting web-docus,
 - ✓ or more “traditional” audiovisual genres such as news, documentaries or reportages ...

The cultural
meaning
background of YT
channels

❑ Example - the channel **"Face of a Dying Nation"** promotes the conviction that ...

- ... the German and generally the Western nations risk to disappear especially because of ...
- ... the **Muslims** living already in Europe;
- ... **immigrants** with an Islamic background or coming from Africa;
- ... and also because of **inner enemies** ranging from mainstream media, "liberal" politicians like Angela Merkel (cf. illustration) or Hilary Clinton.

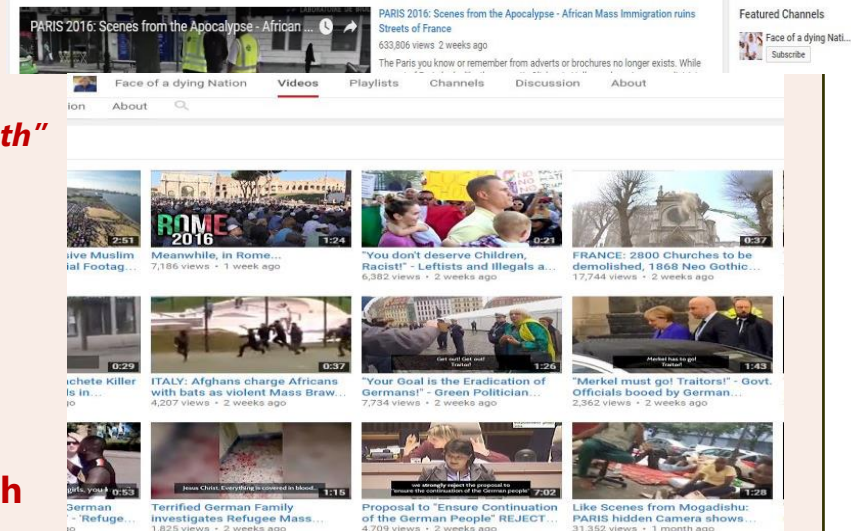


Face of a dying Nation

Subscribe 14,508

❑ These different assertions:

- ... constitute together the **"evidential truth"**
- ... which serves as an **epistemic and axiological resource**
- ... for selecting, producing, diffusing, sharing relevant audiovisual data ;
- ... for commenting and judging audiovisual data and other textual data.



❑ More generally, this **evidential truth**

- ... is a part of the **common sense** of the quoted YouTube channel
- ... **contribute in the shaping of the behavior** of its community (almost 12.000 people and highly probably of a "nebulous" of much more people).

The cultural
meaning
background of YT
channels

- ❑ The quoted You Tube channel “**Face of a Dying Nation**” belong to, is nurtured by ...
 - ✓ ... the general narrative macro-topic “***The menaced homeland – homelander against invading stranger***”.
- ❑ This macro-topic belongs itself to the **noosphere** (“meaning-sphere”) of a whole **cultural ecosystem** ...
 - ✓ ... which is designated by an avalanche of terms such as “**fachosphere**”, “far-right”, “(neo-)fascist”, “(neo-)nazi”, “xenophobic”, “racist”, “chauvinist”, “nativist”, “populist”, “anti-democratic”, etc.
- ❑ And there exist indeed a **huge quantity** of **YouTube channels** and even much more **videos** which belong to this cultural ecosystem.
- ❑ Many of these You Tube channels...:
 - ... represent **anonymous**, **small** or **medium-sized** You Tube channels (composed of communities of 10 to 10.000 of subscribers;
 - ... offer between no more than 10 videos up to more 500 videos; ...).
- ❑ But, together, these channels with their hundreds of videos form a rather **powerful “bloc” of believes and convictions within the new folk culture** emerging around the social media platforms ...



	Name of channel	Short presentation of meaning background
1	<u>Real Europe</u>	The destruction of Ireland & Europe
2	<u>The European Guardian</u>	An unconventional war destroys European and Western world because of "Political Correctness"
3	<u>A1 Viral Planet</u>	The invasion of Europe; ISIS; Muslims; Muslim radicalism; Saudi Arabia
4	<u>Identity Europe</u>	Promotion of white genocide
5	<u>Beny Karachoun</u>	Against Islam, immigrants, destruction Europe
6	<u>AWResistance</u>	Destruction of the European civilization
7	<u>Génération identitaire</u>	Destruction of culture, of identities; Resistance Young generation (vs generation of mai 68)
8	<u>Face of a dying nation</u>	Germany is dying facing multicultural confrontations and more particularly with Muslim (immigrants)
9	<u>The last Bastion</u>	Europe against the invaders (immigrants in general)
10	<u>Proud American Infidels</u>	Unmask political ideology of Islam and its ideological infiltration of America
11	<u>Czech anti-islam news</u>	Fight against Islamic invasion
12	<u>Anti Islam</u>	Against islamization in Europe
13	<u>Britain First</u>	Nationalist movement against (Islamic) immigrants, (Islamic) tradition (halal, ...)
14	<u>Brandon Martinez</u>	Anti-Muslim; anti-immigration; Anti-Semite
...	Etc.	

The cultural
meaning
background of YT
channels

□ Summary - All these different channels ...

1. ... refer **either exclusively or** at least **partially** to the narrative macro-topic ***"The menaced homeland – homelander against invading stranger"*** ;
2. **delve** this narrative macro-topic in different directions;
3. ... **gather** and **structure virtual communities** around this macro-topic;
4. ... contribute in the **shaping of the minds** of these communities and their **concrete social (political ...) behavior**.

2 – A “family” of narrative macro-topics framing the cultural images of the migration/immigration complex

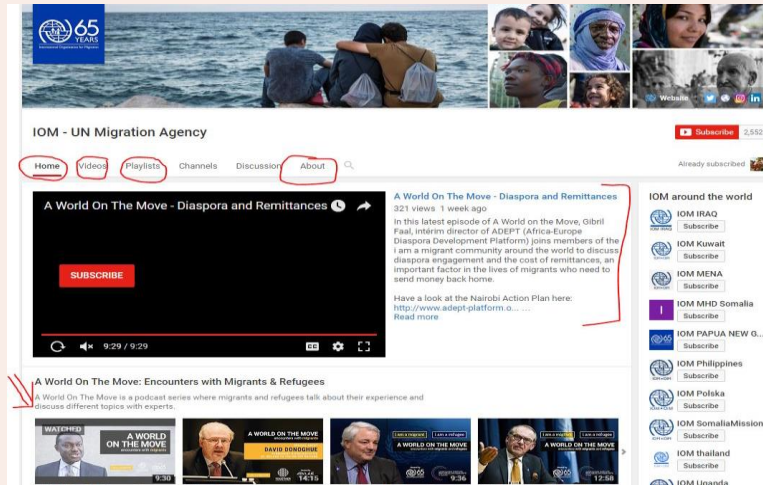
The narrative macro-topics

- ❑ In order to identify the principal topics that govern at least an important part of the **meaning landscape** peculiar to the social mediasphere of YouTube channels dealing with the migration/immigration nexus, we compare a corpus of some **80 channels** with respect to the following **4 criteria**:
 1. The **"About" heading** (providing in general – not necessarily – a short description of the channel as well as some other information).
 2. The **content** of the **featured videos** populating the **"Home" – page** of a channel.
 3. The **titles** of the **videos** and randomly the content of them listed in the **"Video" heading**.
 4. The **titles** of the **collections** of **videos** composing the **"Playlist" – heading** as well as randomly different videos being a member of a collection.
- ❑ These **4 criteria** help us to **identify** and **categorize** recurrent themes (or topics).
- ❑ The result is a list of (interrelated) **narrative macro-topics** of which especially **8 macro-topics** are of particular importance for our research project.

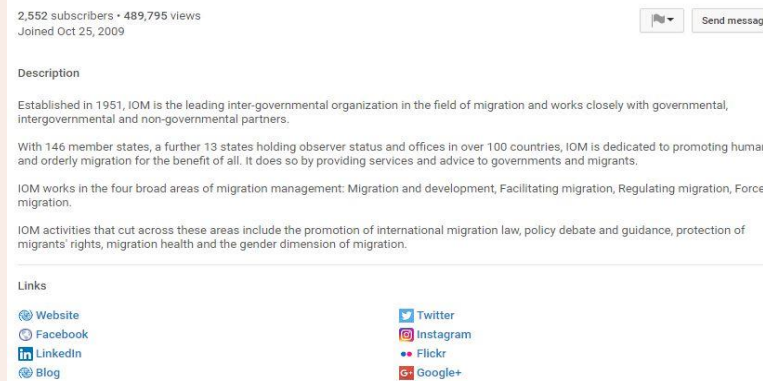
The narrative macro-topics

- Before identifying and discussion in more detail this list of macro-topics, here again a small **illustration** of the afore mentioned **4 criteria**:

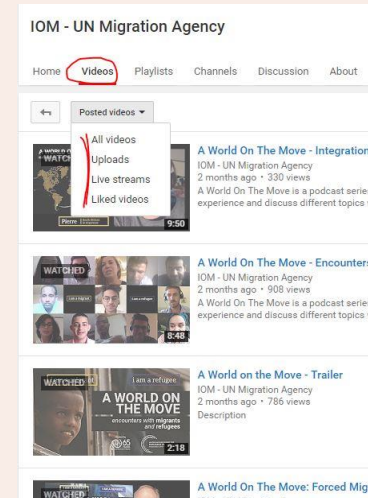
- Example: **YouTube channel of IOM – UN Migration Agency**



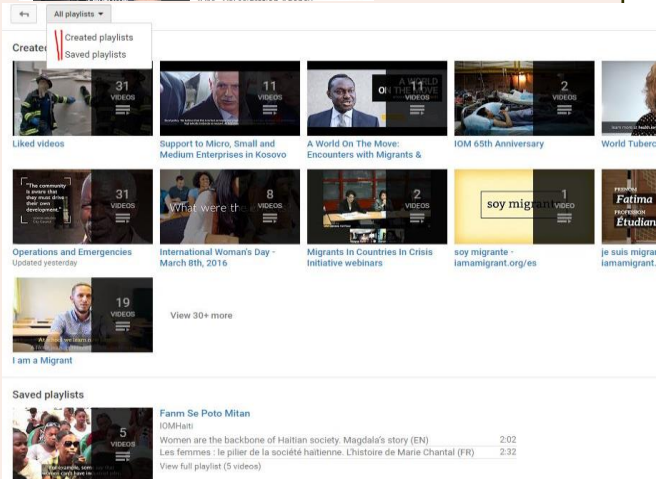
(Home- Page)



(“About” – heading)



(“All videos”)



(“Playlists”)

The narrative macro-topics

- ❑ In our study of the quoted corpus, we have been able to identify:
 1. **9 narrative macro-topics** directly related to the representation of migrants, immigrants, refugees, etc., i.e. to the migration/immigration nexus
 2. **2 other narrative macro-topics** which possess a **more general meaning horizon** (these topics are relevant for specific You Tube channels which are *not exclusively dedicated* to the migration/immigration nexus).
- ❑ **Naming and elaboration** of the **9 (11) narrative macro-topics** are based on **three basic narrative elements**:
 - 1) a **“problematic” space** called
 - ⇒ the **homeland**
 - 2) (among other roles) **two central roles** called
 - ⇒ the **homelander**
 - ⇒ the **stranger**
 - 3) a **series of processes** (actions, interactions, ...) engaging *both roles with respect to their relationship to the homeland*.

The narrative macro-topics

□ Short definitions:

1. « **homeland** » = in general the controversial territory occupied by somebody and of which the rights have to be renegotiated;
2. « **homelander** » = « somebody » who occupies the territory (« his homeland ») and who is the « **right holder** »;
3. « **stranger** » = another « somebody » of whom the objective is to *become also a "right holder"* of the territory ...;
4. "processes" are:
 - **Collective processes** (migration, displacement, empowerment, ...);
 - **Actions** of homelander or stranger;
 - **Consensual cooperation** between homelander and stranger;
 - **Conflictual cooperation** between homelander and stranger.

⇒ Basis of this vision = **narrative semiotics** (A.J. Greimas):

⇒ 1) Roles (actants) – 2) Processes – 3) Space – 4) Time

The narrative macro-topics

- List of the **9 + 2 narrative macro-topics** framing the cultural visions and images of the migration/ immigration complex of the social media ecosystem of the YouTube platform

Migration/
immigration
complex
in general and
in the
European
context

Topic 1: To move and to be moved is a human condition – people are *"homelander"* and *"stranger"* as well.

Topic 2: Attempts of the *"stranger"* to reach and to establish in the desired *"(home-)land"*.

Topic 3: The *"homelander"* welcomes and admits the *"stranger"* in *"homeland"*.

Topic 4: The *"stranger"* joins and becomes a member of *"homeland"*.

Topic 5: The *"stranger"* enriches and empowers the *"homeland"*.

Topic 6: The menaced *"homeland"* – the *"homelander"* against the invading *"stranger"*.

Topic 7: The *"stranger"* lives in *"homeland"* excluded, in distress and pain.

Topic 8: Understanding and empathy between *"homelander"* and *"stranger"*.

Topic 9: The *"stranger"* exploits the opportunities offered by *"homeland"*.

Topic 10: The *"narrator"* relates of a world full of striking events.

Topic 11: The *"expert"* shapes the world as it should be.

The narrative macro-topics

□ Behind this family of narrative macro-topics, we find a kind of ...:

⇒ **elementary** or “**primitive narrative scene**” (which constitutes, so to speak the “**common ground**” of the different identified narrative macro-topics)

❖ Definition of this elementary narrative scene:

▪ The migration/immigration complex refers to (among others) ...

1. a form of (**polemic** or **consensual**) **interaction** (= the different “**processes**”)
2. concerning the (**rights of**) occupation, modification and use of a **territory** (= the “**homeland**”)
3. between **an actor having already a right** on this territory (= “**homelander**”)
4. and **another actor** of whom the objective is **to obtain this right** (= “**stranger**”).

⇒ This *elementary narrative scene* = **common sense ontology** of the migration/immigration complex.

The narrative macro-topics

- ❑ The **family of 9 narrative macro-topics** constitute the **cultural meaning background**:
 1. ... of **hundreds**, even **thousands** of YouTube **channels**
 2. ... and of **hundred of thousands if not millions** of **videos** diffused and shared on the YouTube platform.
- ❑ The **family of narrative macro-topics** constitute together ...:
 - a **universe of meaning** and **discourse** ("**narratives**")
 - which form a **common system** of **believes** and **values** - a **shared culture** -
 - enabling **social actors** (individuals, social groups and movements, institutions, ...)
 - ✓ to **define** first of all their **own position** (or "identity") with respect to people and communities called "migrants" or "immigrants" or "refugees";
 - ✓ to **conceive** ("**imagine**") **views** or **visions** about migrants, immigrants and refugees, migration and immigration;
 - ✓ to **produce**, **diffuse**, **share**, **interpret**, **comment**, **reuse**... **messages** about migrants, immigrants and refugees, migration and immigration;
 - ✓ to **judge** and **interact** with people and communities belonging to this nexus.

The narrative macro-topics

□ We will now ...

1. discuss shortly some **narrative macro-topics** framing the understanding of the migration/immigration complex of the different examined YouTube channels ...
2. discuss in more detail the macro-topic ***The menaced "homeland" – "homelander" against invading "stranger"***.

□ Structure of the **discussion** of a narrative macro-topic:

1. General characteristics of **the meaning and discourse universe**;
2. Small **corpus of videos** (at least 2) + **striking characteristics** of the **selected videos**;
3. Small **corpus of YouTube channels** + **striking characteristics** of the **selected channels**;
4. **Relationship between** different topics.

3a - Topic 1: To move and to be moved is a human condition – people are *"homelanders"* and *"strangers"* as well ...

Topic 1 "To move and to be moved ..."

Topic 1 "To move and to be moved ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	01 – To move and to be moved is a human condition – people are "homelanders" and "strangers" as well.	Geographer Online	Migration – Why do people migrate? (03:13 - 2015)	Animation explaining the principal factors influencing migration.
2		The Daily Conversation	America's Immigration History (10,000 B.C.- 2015) (21:21 – 2014)	Documentary retracing the history of immigration USA (narrator; experts; visual documentation, ...)
3		IOM	A World on the Move – Encounters with Migrants and Refugees	Podcast dedicated to the mobiles why people leave their countries and what they have to expect.

- ☐ Videos of this group are staging typically:
 1. The **reasons** why people move;
 2. The fact that **human history** is a **succession of movements** of people.
- ☐ Typically, the vision or image of the "migrant" (immigrant, ...) is ...
 - somebody who **simply seeks opportunities to survive** and to **realize his life-project(s)**.
 - In this sense, **potentially everybody is a migrant** ...
- ☐ Most of videos nurtured by this macro-topic:
 - are **scholar productions** (broadly speaking), often backed up by the presence of experts, researchers, some militants, ...
 - have a **pedagogical orientation/objective**.

Topic 1 "To move and to be moved ..."

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	01 – To move and to be moved is a human condition – people are "homelanders" and "strangers" as well.	<u>Migration Policy Institute</u>	Institutional channel of a think tank based in Washington D.C.
2		<u>IOM</u>	Institutional channel of the intergovernmental organization IOM
3		<u>International Migration Institute</u>	Channel of a research Institute belonging to the University of Oxford, UK.

- ☐ Most of the channels that are *primarily dedicated* to this first topic ...
 - belong to **institutional actors**: universities, research centers, think tanks, IGO, ...
- ☐ As already stated ...
 - the **audience** of these institutional YouTube channels seems to be rather **moderate** if not to say *mediocre* (between only several hundreds of subscribers to 3000 ...)
 - with respect, for instance, of the **audiovisual offer** (between 80 and 400 videos).

3b - Topic 2: Attempts of the “*stranger*” to reach and to establish in the desired “(home-)land”

Topic 2 "Attempts of the "stranger" to reach and to establish ..."

Topic 2 "Attempts of the "stranger" to reach and to establish ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	02 – Attempts of the "stranger" to reach and to establish in the desired "(home-)land".	Al Jazeera	Talk to Al Jazeera in the field - African migrants: What really drives them to Europe?	Migrants stacking everything for joining Europe and blocked in a center in Libya
2		The Guardian	We walk together (17:03)	Refugees on the way from Hungary to Austria
3		Dz.immigration	Haraga 2016	Young people in a boat on the sea.

- ❑ Videos of this group are staging typically:
 - The "**stranger**" (migrant, refugee, ...) **on move to the desired "(home)land"**;
 - These moves **in form of** (hopeful, desperate, fruitless, dangerous, fatal, successful, ...) **attempts**;
 - **(First) experiences in the (desired) homeland by the "stranger"** either as somebody **waiting for his social status** in homeland or possessing the **status of an "illegal immigrant"** ...
- ✓ The **first video** is a reportage of Al Jazeera focusing on the departure of migrants from Libya to Italy completed with interviews with migrants.
- ✓ In the **second video** – once more a reportage – a journalist accompanies a Syrian family.
- ✓ The **third video** – a personal micro-movie – belongs shows young men in a boat – it's only the narrative micro-topic that helps us to interpret this video as a message from "haragas" trying to join illegally the Spanish coast.

Topic 2 “Attempts of the “stranger” to reach and to establish ...”

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	02 – Attempts of the “stranger” to reach and to establish in the desired “(home-)land”.	<u>Haraga Tube</u> (channel is not exclusively dedicated to this topic)	Popular (more than 16.000 subs) anonymous video channel in Algeria dedicated, among others, to the diffusion and sharing of micro-movies of people trying to join the European continent – videos put together in the playlist “ <u>Haraga Algérien</u> ”
2		<u>DZ Immigration</u>	Small anonymous video channel which stages moments in the life of young people in Algeria and during their transit (to Europe).

- ❑ Besides the anonymous video channels dedicated to “haraga videos” (generally in Arabic language) there seems to be **no other channels** that are more or less exclusively specialized in the development of this topic.
- ❑ However, this narrative macro-topic is a **rather productive one** for framing **visions of immigrants, refugees “on the road”, ...** through digital video productions.
 - There are especially (“main stream” but also alternative) **news media channels** which offer videos developing this topic (cf. previous examples: The Guardian, Al Jazeera, ...)

3c - Topic 3: The “*homelander*” welcomes and admits the “stranger” at “*homeland*”

Topic 3 “The
“homelander”
welcomes and admits
the “stranger” ...”

1) General presentation:

	Narrative topics	Explanations
Topic 3	The “homelander” welcomes and admits the “stranger” in “homeland”.	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • The welcome of migrants, refugees, ... in the target territory by people from this territory • Measures for helping migrants, refugees, ... to appropriate the culture and social life of the target territory • The inalienable rights of migrants, immigrants, refugees, and their defense ... <p>In this sense “admit” has to be understood as “acknowledgment” of the migrant ...</p>

Topic 3 "The
"homelander"
welcomes and admits
the "stranger" ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	03 – The "homelander" welcomes and admits the "stranger" at "homeland".	Migrants Contribute	Merry Christmas to all Migrants in the UK	Series of "Merry Christmas"-wishes pronounced by people from Britain (from different origins) for all migrants
2		La Horde	Migrants bienvenue – september 2015	
3		Foreign Ministry of Austria	Welcome to Austria/ Willkommen in Österreich	Presentation of Austria for people coming to Austria and wishing to settle there
4				

□ Videos based on this narrative macro-topic stage typically:

1. ... scenes of **welcoming** migrants and immigrants, of **fraternization** and **establishment of more permanent relationships** between "homelanders" and "strangers"
2. ... scenes of (pacific or violent) **support** of migrants by "homelanders"
3. ... but also **programs** and **measures** helping migrants for their better integration in the "homeland and its specificities ...

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	<p>03 –</p> <p>The “<i>homelander</i>” welcomes and admits the “<i>stranger</i>” at “<i>homeland</i>”.</p>	<u>Migrants’ Rights Network</u>	UK based video channel of the NGO MRN developing extensively this topic (especially the “rights-” theme). But it also deals with related topics.
2		<u>Migrants Organize</u>	Small video channel engaged in the production and diffusion of video contents related to the rights-theme of migrants.
3		<u>AFL-CIO Latino</u>	A small US based video channel engaged in the insertion and acknowledgment of “latinos” in USA. Addresses also other related topics ...

- ❑ The producers/owners of channels engaged in this narrative macro-topic are:
 - ❑ IGO (such as the UNHCR – UN High Commissioner for Refugees), NGOs (such as the quoted MRN), associations and other formal or non formal networks ...

**3d - Topic 4: The “*stranger*” joins and becomes a member of
“*homeland*”**

Topic 4 “The “stranger” joins and becomes a member of ...”

	Narrative topics	Explanations
Topic 4	The <i>"stranger"</i> joins and becomes a member of <i>"homeland"</i> .	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • The biography of a migrant, refugee and his/her efforts of integration in the target territory • The evolving interactions with the new territory and the people • Eventually the evolving interaction with the original territory • And finally ongoing (and hence not necessarily successful) strategies of how to survive, to integrate and to become a "homelander"

Topic 4 "The
"stranger" joins and
becomes a member
of ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	04 – The "stranger" joins and becomes a member of "homeland".	Immigrant Experiences in Canada	Life as a Refugee: From Migration to Integration	Interviews with three former refugees living now in Canada
2		Misslee7495	The Memories of a Migrant	Personal still image short relating the life stations of a Korean immigrant named Lee in Australia. The narrator is "Miss Lee", the daughter ... (cf. video presentation on YT)
3		CNET	Humor and hugs turn a Syrian refugee into a YouTube star	Presentation of a Syrian humorist, living as a refugee in Germany, and trying to contribute to a mutual understanding between the cultures of migrants from Middle East and Germany

❑ Videos of this macro-topic stage typically:

- The **biography of migrants** or, more precisely, specific aspects of their biography in relation with their coming to and living in the homeland
- The **difficulties** and the **facilities** migrants have met integrating homeland
- The **personal achievements** ...

Topic 4 “The
“stranger” joins and
becomes a member
of ...”

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	04 – The “stranger” joins and becomes a member of “homeland”.	Making Australia Home	Collection of conversations with prominent Australian immigrants, refugees, ...
2		Immigrant Experiences in Canada	Collections of life stories of refugees and immigrants in Canada
3		Immigrant Archive	Collections of life stories of immigrants, refugees, ... in USA

- ❑ You Tube channels which are mainly dedicated to this narrative macro-topic:
 - ... are in general **institutional ones** (networks, universities, archives, research centers, ...)
 - ... privilege the **genre “life story”** (reported by the concerned actors themselves)
- ❑ There exist, however, also channels belonging to **cultural heritage institutions** which are partially dedicated to this narrative macro-topic in form of other audiovisual genres:
 - **documentaries, filming of material culture, ...**

3e - Topic 5: The “*stranger*” enriches and empowers the “(home-)land”

**Topic 5 “The
“stranger” enriches
and empowers ...”**

1) General presentation:

	Narrative topics	Explanations
Topic 5	The “ <i>stranger</i> ” enriches and empowers the “ <i>homeland</i> ”.	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • The positive contributions of migrants, refugees ... to the prosperity of homeland, to its aura and influence • The intrinsic goodness of cultural exchange, intercultural dialogue, cultural mixing, etc. <p>This topic is strongly related with the first one and also with the third topic.</p>

Topic 5 "The
"stranger" enriches
and empowers ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	05 – The "stranger" enriches and empowers the "homeland".	Council of Europe	<u>Intercultural cities – how can migration and diversity work for cities (short version)</u>	Animation arguing that diversity is an opportunity for Europe especially for European cities
2		<u>Vic Stefanu – World Travels and Adventures</u>	<u>Brisbane – cultural event for diversity and immigration</u>	An event for multiculturalism in Brisbane (Australia)
3		<u>WOSU Public Media</u>	<u>Southside Immigration and Cultural diversity</u> (10:40)	The cohabitation of various (mostly) European communities in the South Side of Columbus (Ohio) at the end of the 19th century

□ Videos of this group are staging typically:

- the **contribution of the "stranger"** (migrant, ...) to the wealth, the well-being, the cultural (economic, scientific, ...) evolution of homeland;
- The **intrinsic benefit** of cultural diversity for the evolution of homeland.
- ✓ The first video is an **animated short** illustrating several contributions of migrants (immigrants, ...) to the urban ecosystem;
- ✓ The second video is a **capture of an event** commented by its producer/author
- ✓ The third video is a **documentary** reconstructing the cultural diversity of an emerging urban space in Ohio

Topic 5 "The
"stranger" enriches
and empowers ..."

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	05 – The "stranger" enriches and empowers the "homeland".	<u>Plus Belle la Vie</u>	Highly popular channel of a French TV series praising the cultural and social mixing in a area of Marseille
2		<u>Cultural Intelligence (With Lili Gil)</u>	Channel dedicated to the understanding and use of cultural diversity of the America's
3			

❑ High diversity of You Tube channels dealing – partially or mainly – with this narrative macro-topic, ranging from ...

- ... **cultural** and **artistic mixing** (or "métissage");
- ... to **cultural intelligence**, **crosscultural** and **intercultural marketing**;
- ... via different **forms** and **styles** of cross-cultural "**living together**".

3f - Topic 6: The menaced "*homeland*" – the "*homelander*" against the invading "*stranger*"

**Topic 6 "The menaced
"homeland"..."**

1) General presentation:

	Narrative topics	Explanations
Topic 6	The menaced " <i>homeland</i> " – " <i>homelander</i> " against invading " <i>stranger</i> ".	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • The invasion of home territory by devastating and brute hordes of (mostly African and Middle East) immigrants, refugees • The destruction of home territory, its traditions and its identity by the stranger and Islam • The destruction of home territory also by an "inner enemy" (represented by the main stream medias, the liberals, the socialists, etc.) • The resistance of the menaced homeland and its rescue thanks to its cultural heroes (represented by knights, dictators, armies, etc.)

**Topic 6 "The menaced
"homeland"..."**

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	06 – The menaced "homeland" – "homelander" against invading "stranger".	<u>Practicing democracy</u>	<u>Illegal Immigrants at Hungarian border</u>	"Masses" of refugees on the Balkan route
2		<u>A1 Viral Planet</u>	<u>"With Open Gates": The invasion of Europe</u>	"Masses of people invading the European continent"
3		<u>Face of a dying Nation</u>	<u>Paris 2016 from the Apocalypse</u>	Images from the streets of Paris where migrants have to stay
4		<u>Igor Gritsenko</u>	<u>Muslim immigrants invading Europe</u>	European civilization seems to be menaced
5		<u>Beny Karachoun</u>	<u>Migrant Crisis Europe 2016</u>	Europe is menaced
		<u>Rebel Media</u>	<u>Laura Southern: Searching for "Syrian Refugees" in France's "Calais Jungle"</u>	A journalist looking for Syrian refugees in The Jungle – and finds one, at the end
6		<u>Real Europe</u>	<u>The destruction of Great Britain through immigration</u>	Great Britain (like Ireland, Sweden, ...) is menaced to disappear
7		<u>Slavakris 126</u>	<u>Stand up Europe</u>	The "true" Europe has to resist
8		<u>Nasa Europa</u>	<u>Europe Needs You – Save your Children – Stop Immigration</u>	Europe has to resist – that's a moral obligation

**Topic 6 "The menaced
"homeland"..."**

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	06 – The menaced "homeland" – "homelander" against invading "stranger". - Opposite point of view -			
2		<u>Al Jazeera</u>	<u>Armed an Vigilant: In</u> <u>fear of a Muslim</u> <u>Uprising in Texas</u>	Texans prepare to resist Muslims – US Muslims witness to be victims of violent acts
3		<u>Ruptly TV</u>	<u>Germany: At least 7</u> <u>injured after refugee</u> <u>center set ablaze</u> <u>outside</u>	Criminal act against refugees in Germany
4		<u>The Young</u> <u>Turks</u>	<u>How America treats</u> <u>undocumented</u> <u>immigrants</u>	Denunciation of how "illegal" immigrants are treated in the USA
5		<u>Vice News</u>	<u>Anti-Islamist Riots in</u> <u>germany: Hooligans</u> <u>against Salafists</u>	The confrontation between German hooligans and German Salafists
6				
7				



	Name of channel	Short presentation of meaning background
1	<u>Real Europe</u>	The destruction of Ireland & Europe
2	<u>The European Guardian</u>	An unconventional war destroys European and Western world because of "Political Correctness"
3	<u>A1 Viral Planet</u>	The invasion of Europe; ISIS; Muslims; Muslim radicalism; Saudi Arabia
4	<u>Identity Europe</u>	Promotion of white genocide
5	<u>Beny Karachoun</u>	Against Islam, immigrants, destruction Europe
6	<u>AWResistance</u>	Destruction of the European civilization
7	<u>Génération identitaire</u>	Destruction of culture, of identities; Resistance Young generation (vs generation of mai 68)
8	<u>Face of a dying nation</u>	Germany is dying facing multicultural confrontations and more particularly with Muslim (immigrants)
9	<u>The last Bastion</u>	Europe against the invaders (immigrants in general)
10	<u>Proud American Infidels</u>	Unmask political ideology of Islam and its ideological infiltration of America
11	<u>Czech anti-islam news</u>	Fight against Islamic invasion
12	<u>Anti Islam</u>	Against islamization in Europe
13	<u>Britain First</u>	Nationalist movement against (Islamic) immigrants, (Islamic) tradition (halal, ...)
14	<u>Brandon Martinez</u>	Anti-Muslim; anti-immigration; Anti-Semite
...	Etc.	

**Topic 6 "The menaced
"homeland"..."**

- ❑ Some general remarks: "The menaced homeland – homelander against invading stranger" knows important **thematic** and **narrative developments**
- ❑ ***Different categories of "invading strangers":***
 - primarily Muslim immigrants and/or immigrants from the African continent who are generally assimilated to "hordes" or "vandals" or even to sort of non-human destructive agents (extraterrestrial, biblical, etc.).
- ❑ ***Different categories of "victims":***
 - a preferred category here is, for instance, the "white woman", the "aged person", etc.
- ❑ ***Different forms of aggression:***
 - the physical destruction (of goods) by the invader; the sexual harassment of the white woman by the invader; the « ethnic replacement », the « islamisation of Europe »
- ❑ ***"Real heroes":***
 - in general, the figure of the "true intellectual" denouncing the destruction of homeland, the "brave heart", the "warrior" combating the invader ...
- ❑ ***"False hero" abandoning the homeland to the invading stranger***
 - Liberal politician, main stream media, socialist, intellectual, ...
- ❑ ***"Cultural references"*** defining the homeland: glorious history of warfare , ...

**Topic 6 "The menaced
"homeland"..."**

- ❑ **"The menaced homeland – homelander against invading stranger" = a topic which is extremely fertile in the generation of plenty of video stories about:**
 1. ... the **menaced** Europe, the menaced USA, the menaced white and Judeo-Christian civilization ...
 2. ... by especially the **Islamic** civilization, the hordes of roaring, harassing Africans or other "Oriental people" ...
 3. ... and – finally - the **"real values"** of the European civilization, the "European" brave-hearts, the real warriors, etc.

- ❑ **As we can observe, this narrative universe even **rehabilitates** fascism and Nazism.**

- ❑ **The proper of this narrative universe is ...**
 - ... that it is based on **physical violence** and **coercion** ...
 - ... obviously nurtured by **video game mediated historical references** (the Germans, the Celts, the Roman cohorts, the German army and elite troops, etc.).

Topic 6 "The
menaced
"homeland"..."

- ❑ It also has to be mentioned that this **folk "stand up, menaced homeland" culture** is influenced by so-called experts and specialists working ...
 - ... for **extremely conservative "web news channels"** and channels of political **web series** (such as the The AlexJones channel, USA)
 - ... and/or **neo-conservative think tanks** (such as the channel of the Gatestone Institute), foundations, associations etc.

- ❑ At the same time, this topic is **investigated critically** by:
 - ✓ ... a big number of (« main stream » and alternative) **news media channels**: RT, Ruptly, Al Jazeera, BBC World, Euronews; ...
 - ✓ ... and channels of **popular political web series** such as the the The Young Turks (USA)

3g - Topic 7: The “*stranger*” lives in “*homeland*” excluded, in distress and in pain

**Topic 7 "The
"stranger" lives in
homeland excluded
..."**

1) General presentation:

	Narrative topics	Explanations
Topic 7	The " <i>stranger</i> " lives in " <i>homeland</i> " excluded, in distress and in pain"	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • The exclusion, confinement, ... of migrants, refugees ... and their extremely hard general living condition in home territory or at the borders of home territory • The lack of the most basic comfort, the absence of any health care, no education • The deception, mental and physical distress ... of migrants, refugees suffering these living conditions • The anger and the revolts of migrants, refugees facing such conditions ...

Topic 7 “The
“stranger” lives in
homeland excluded
...”

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	07 – The “stranger” lives in “homeland” excluded, in distress and in pain.	United Nations	Detained in Italy. Misery for Migrants and Refugees (10:54)	Documentary about the separation, in Italy, of migrants/ refugees from people living in the Schengen space
2		Journeyman Pictures	The Jungle – At the Heart of Calais’ Migrant Crisis (13:17)	Reportage about the hard life of refugees in The Jungle of Calais
3		Marc Cohen	Migrant, Immigrant, Refugee (3:43)	Illustrated song dedicated to the long painful history of people obliged to flee

☐ Videos of this group are staging typically:

- ✓ the **lockout, secluded “world”** of “strangers” (migrants, refugees, ...) vs the open, free one of “homeland (or desired land);
 - ✓ the extremely **hard conditions** of migrants/immigrants and refugees;
 - ✓ regularly a requested **emotional proximity - compassion** – for migrants/immigrants and refugees addressed to a “native public”.
- The **first video** – a documentary – relies on an expert for sharing its message.
 - The **second video** relies on the story of a badly injured Syrian boy dreaming to join UK.
 - The **third video** is a song video illustrated by still images documenting the sad history of refugee which should awake the moral consciousness of the “native public” ...

3h - Topic 8: Understanding and empathy between *"homelander"* and *"stranger"*

Topic 8
"Understanding and empathy ..."

1) General presentation:

	Narrative topics	Explanations
Topic 8	Understanding and empathy between <i>"homelander"</i> and <i>"stranger"</i> .	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • The similarities between all human beings • The moral necessity or evidence for helping somebody in distress • The history (especially of Europe and USA) full of references of suffering Europeans • Religious and philosophical messages.

Topic 8
"Understanding and empathy ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	08 – Understanding and empathy between "homelander" and "stranger".	IOM	Calais – The Migrants' Path 1:29	Photos showing migrants "on the path" in accomplishing daily life and personal activities – like "you and me"
2		Don Bosco Youth Net TV	All Alien! – Immigrant 3:25	Staging of the rejection by "natives" of an immigrant seeking a "roof over her head"
3		Zoz Kad	Refugees Animation - Short Film by AlZahraa AlKaderi	War destroys the quiet life of a family and a little boy

❑ Videos of this group are staging typically:

- ✓ **Cognitive similarities** and **bridges** of understanding between homelanders ("natives") and migrants/immigrants and refugees (but addressed principally to a "native" public !)
- ✓ (The request of) an **emotional proximity** - **compassion** – between homelanders ("natives") and migrants/immigrants and refugees
- The **first video** is a **still shot** (i.e. a montage composed of still images interspersed with explanatory remarks for the "native public" to see the "other" as a "(potential native"
- The **second video** is a **ludic reconstruction** of the *rejected "visitation"* of the "stranger" performed by teenagers of the Don Bosco Youth Net.

Topic 8
"Understanding and empathy ..."

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	08 – Understanding and empathy between "homelander" and "stranger".	<u>Dialogue of Civilizations Research Institute</u>	Channel of a <u>German think tank</u> engaged in the mutual and respectful understanding of each other, of
2		<u>Thomas Reuters Foundation</u>	Channel of an <u>international foundation</u> engaged, among others, against human trafficking and other humanitarian issues
3		<u>No More Deaths</u>	Channel of a humanitarian aid and migrant advocacy group in Texas

- ❑ The specificity of channels developing this macro topic is closely related to **humanitarian issues** of the migration/immigration nexus.
- ❑ Another aspect concerns the capacity to establish **peaceful and respectful relationships** with people belonging to different cultures, religions, etc. – this aspect is represented by the "Dialogue of Civilizations Research Institute" channel ...

3i - Topic 9: The “*stranger*” exploits the opportunities offered by “*homeland*”

**Topic 9 "The
"stranger" exploits
the opportunities ..."**

1) General presentation:

	Narrative topics	Explanations
Topic 9	The " <i>stranger</i> " exploits the opportunities offered by " <i>homeland</i> ".	<p>This narrative macro-topic develops more specific themes and discourses related to:</p> <ul style="list-style-type: none"> • (Intellectual, economic, social, touristic, ...) opportunities for people having the intention migrate • Helps, advises, ... of how to enjoy these opportunities • Examples, experiences of enjoying those opportunities. • A central sub-topic here is that of "expatriation" <p>This topic is a praise of globalization, individualism and liberalism.</p> <p>This topic is the perfect <i>opposite one to topic 2</i>.</p> <p>(Indeed, this topic seems to be only partially relevant for the to-day's migration crisis in Europe).</p>

Topic 9 "The
"stranger" exploits
the opportunities ..."

2) A small corpus of videos developing this narrative macro-topic ...

	Macro-topic	Channel	Video	Summary
1	09 – The "stranger" exploits the opportunities offered by "homeland".	<u>Crown Immigration</u>	<u>Germany Job Seeker Visa</u>	Explanation of how Indians can get a job visa for Germany
2		<u>Nomad Capitalist</u>	<u>Expatriate Africa: Living in Africa, careers in Africa, ...</u>	Explanation of Africa as a "good" place for expat capitalists
3		<u>Visaplusconsultants</u>	<u>Miss Kaur got the UK visa after refusal</u>	Example of a female immigrant who got finally a visa for UK
4		<u>Smart Expatriation</u>	<u>Singapore - Costs of living, rental costs, gross salary</u>	Short explanations for expatriates

□ Videos nurtured by this narrative macro-topic, stage typically:

- ... **opportunities** for resettling in another country,
- ... **advantages** and **disadvantages** of a targeted potential "homeland"
- ... **experiences** and **evidences**
- etc.

Topic 9 "The
"stranger" exploits
the opportunities ..."

3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

	Macro-topic	Channel	Summary
1	09 – The "stranger" exploits the opportunities offered by "homeland".	<u>Crown Immigration</u>	Indian based video channel specialized in resettlement solutions for Indians in foreign countries
2		<u>Future Link Consultant</u>	Indian based video channel specialized in education and study Oversea
3		<u>Smart Expatriation</u>	Small (Australian based ?) video channel helping to prepare the expatriation to different countries ...

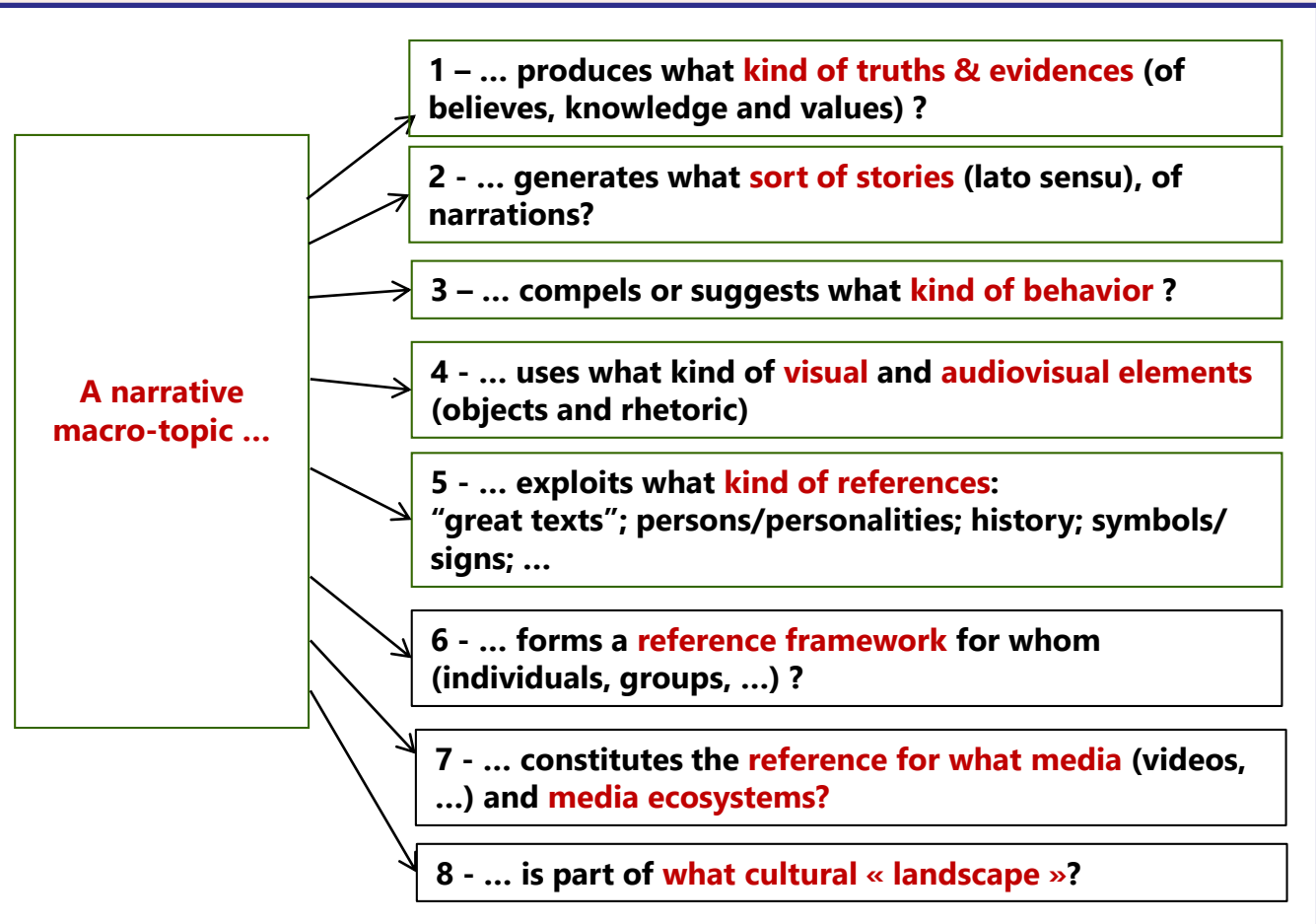
- ☐ The specificity of these channels is to provide concrete **helps** and **advice** for obtaining visas, resettle in foreign countries, etc.
- ☐ One of the most important sub-topics here is that of **expatriation**.

4 – Narrative macro-topics and cultural analysis

Narrative macro- topic and cultural analysis

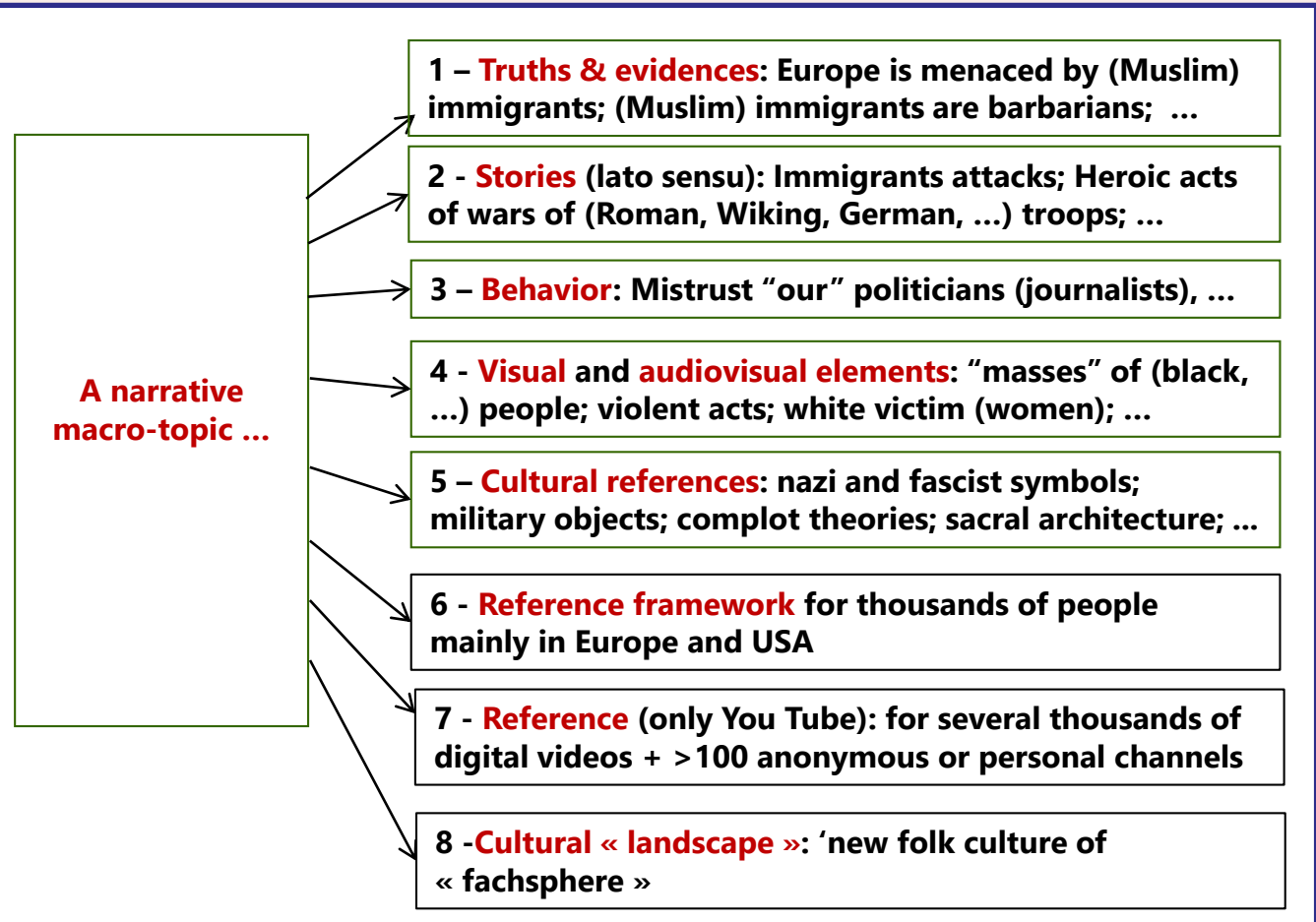
❑ The **narrative topic** is a useful means:

1. for processing of more **systematic cultural analyses**;
2. and for explaining the **meaning landscape of new forms of cultural diversity** (based, for instance, on personal cultures, lifestyle cultures branding cultures, etc.).



Narrative macro- topic and cultural analysis

- ❑ Example: the “*menaced homelander*” - topic as a means to describe more systematically an aspect of the *social media far right folk cultures* ...



5 - Some general results and tendencies

Short discussion of some results

- ❑ Globally speaking, there are some significant tendencies which could be underlined:
- ❑ The probably **most popular topic** for dealing with the migration/immigration complex **with respect to the European (and North-American) context ...**
 - ... is topic 6: **"The menaced "homeland" – the "homelander" against the invading "stranger"**.
- ❑ This topic, as we have seen, forms the principal meaning background of ...
 - ... **a high quantity of personal, anonymous, more or less ephemeral, more or less popular channels**
 - ... as well as of channels of **social movements** from the far right to more or less openly neo-fascist positions ...

Short discussion of some results

- ❑ The scope of **topic 1** (*To move and to be moved is a human condition, ...*), **topic 4** (*The stranger becomes a member of ...*) and **topic 5** (*The stranger is an enrichment, empowerment ...*)
 - ... is restricted to You Tube channels of **public institutions, heritage and educational institutions**,
 - ... and seems to possess only a **rather moderate** if not **mediocre influence** in the social mediasphere.
- ❑ The scope of **topics 7** (*Exclusion, distress, ...*) and **topic 8** (*Understanding and empathy ...*) are preferentially implemented...
 - in channels of **NGOs, humanitarian associations, religious organizations**, ...
 - But they are also systematically used by "**traditional**" **main stream news media** channels (such as The Guardian, France 24, CNN, BBC World, etc.) ...
 - ... and so-called "**alternative**" **media channels** (such as the very conservative REBEL Media, the Young Turks, etc.).

Short discussion of some results

- ❑ The scope of **topic 3** (*Welcoming and admitting ...*) is typically shared ...
 - ... *on the one side* by **public institutions** (Ministries, commissions, ...)
 - ... *and on the other side* by **NGO, humanitarian associations**, etc.
- ❑ **Topic 2** (*Attempts to reach ...*) is implemented as a meaning background for channels ...
 - ... maintained by generally **anonymous producers** offering **videos produced by migrants, immigrants, refugees themselves**;
 - It is also a topic used in channels belonging to the **news media** (traditional or only web-based).
- ❑ Finally, the scope of **topic 9** (*Exploiting the opportunities ...*) is different from all above mentioned ones. It is mainly used ...
 - ... by channels from **agencies, counselors-at-law, trustees**, etc. offering their services for exploiting opportunities everywhere ...
 - It is also used in channels **by individuals** staging their **travel activities** as a form of (generally highly privileged) experiences with **cultural diversity**.

Short discussion of
some results

- ❑ The **topics 10** (*Narrating about a world full of ...*) and **topic 11** (*Framing the world as it should be ...*)
 - ... are **more general narrative macro-topics**, **not specific** for dealing with the migration/immigration nexus.
 - They are typical for channels belonging to “traditional” or only web-based, “main-stream” or “alternative” **news media channels** (topic 10).
 - They are typical for channels belonging to “**think tanks**” and other **groups of pressure** and **lobbying** (topic 11).
- ❑ All these observations ...
 - ... have to be considered as “**tendencies**” which have to be elaborated in a more detailed way, based on a comparative study of YouTube channels

Short discussion of some results

- However, these tendencies show us rather clearly the **profound gap** in the **social imaginary** between:

1) the – so to speak – **academic** and **official public** discourse

- supported generally by “traditional” news media
- and humanitarian associations, ONG as well as religious organizations, etc. ;

2) and a “**popular**” - **mostly anonymous** - one concentrated mainly around the extremely violent narrative topic “The menaced “*homeland*” – the “*homelander*” against the invading “*stranger*”.

- Nurtured by so-called alternative conservative and extreme conservative news media
- As well as by conservative (“neo-conservative”, “nativist”, ...) think tanks and groups of lobbies.

=> Concerning You Tube channels of **religious organizations** – they

- either support the **first discourse**
- or are actively engaged in the **second one**.