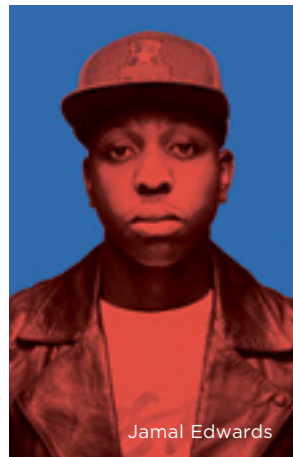
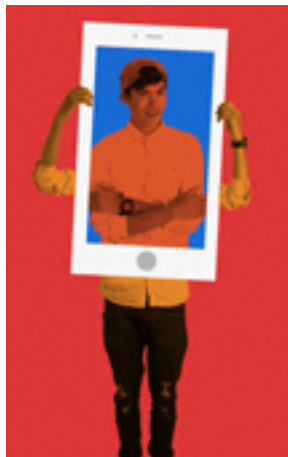




Ikenna Azuike



Felicia Elisabeth Jackson



Jamal Edwards

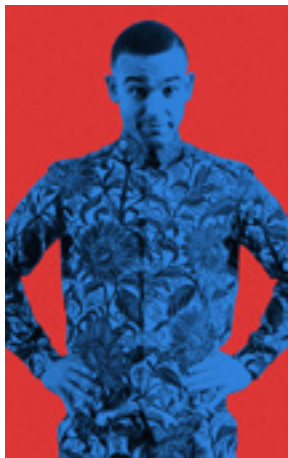
# INNOVERSITY PARADE 2016



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# Foreword

Dear guest and/or reader

More than 20 years ago, back in 1995, Dutch public broadcaster NPS (now NTR) organised an event called Mixed Messages (Gemengde Berichten), about how to engage ethnic minorities to watch and listen to public television/radio and to recruit them to work in the media. The new word to describe these processes was 'diversity'. Public media had to reflect society both on and off the screen. And there was the matter of equal opportunities.

More than ten years later, in 2008, not much had changed. Diversity, it seemed, was a difficult and complicated process. So mainstreaming diversity and inclusion was the new goal. If every programme opened up both content and editorial approach, diversity would be everywhere. We therefore organised the Diversity Show, to present diversity as a creative opportunity for media makers and a solid business case for the media. The event was a success and diversity was hot.

Eight years later, in the middle of a migratory refugee crisis, diversity is still hot. At least within society. Strangely, despite many initiatives, projects and programmes, there is less evidence of diversity across the media. But the global village has a new kid on the block - online media. Internet and social media have developed both quickly and enormously. And where

traditional media have failed, in the digital space diversity is working a lot better. The medium operates as a magnet for increasingly diverse audiences. Now in 2016 almost everybody can be part of this social and digital media landscape.

This means that for traditional media the clock is ticking. It is one minute to twelve and time is running out to take up the diversity challenge if they want to survive.

Find your unconscious bias and join the Parade.

Innoversity is the key for change. Combining innovation and diversity means an overall reappraisal of the way we work, produce, recruit and monitor. It means a new way of storytelling across different platforms, a wider range of views at news and content level, and engaging in giving opportunities to everybody outside the inner circle.

The Innoversity Parade in Amsterdam is a unique event where we hope to inspire you by presenting projects, programmes and people who give you a clearer idea how to deal with diversity and innovation as well as process-



es that will make you and your company stronger. A unified creative process across online, radio, television and print means a giant leap for existing media in general and public broadcasting in particular. It opens a Pandora's Box where target group stories can co-exist with mainstream stories. Specific stories will have to be made in a way that can address a general audience. And mainstream stories must embrace diversity to reach the largest possible audience. It is urgent to act now to make our media future-proof.

Find your unconscious bias and join the Parade. Today is day one of a sustainable campaign that can unite diverse projects, programmes and colleagues in the public and private media everywhere. It can happen sooner than you expect, as you will read in this booklet and experience during the Innoversity Parade 2016.

Frans Jennekens, chairman  
Intercultural and Diversity Group EBU



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## Introduction

In January 2016 the famous English actor Idris Elba, who won a Golden Globe in 2012 for his role in the crime series *Luther*, addressed an audience that included over 100 Members of Parliament and many executives from the TV world. He claimed that British television doesn't represent the real world and that change is too slow. He warned the industry that they are missing out on talent as well as audiences who no longer watch TV because they don't recognize their lives in the programmes that are broadcast. Elba himself went to the US to find more opportunities to play lead roles (*The Wire*, *Mandela*) because in the UK he had hit the glass ceiling. His message 'you can't afford to waste talent', is just as relevant for European media as it is for UK media.

Making media companies more diverse in terms of the content they produce and the people they recruit is a challenge. But it also makes for a strong business case - and is a lot of fun.

At the Innoversity Parade taking place on 7 April 2016 at the Westergasfabriek in Amsterdam we introduce the concept of Innoversity to illustrate the link between diversity and innovation. Diverse companies perform better economically and are often more innovative. We think this is true for the media industry as well.

### Public service media and diversity

Most public service media (PSM) companies have cultural and ethnic diversity written into their policy goals. They aim at more diversity, both in programme content as well as in staff and management composition. However, there is still a gap between theory and practice. Most PSM companies, as well as most mainstream commercial media companies, are still predominantly white and fail to reach and reflect important parts of the population, in particular young people and people from ethnic minority backgrounds.

### The Innoversity Parade

By organizing the Innoversity Parade we intend to give a new impulse to efforts of media companies to make their content and staff more ethnically and culturally diverse and better reflect today's multicultural societies. We will showcase a number of best practices that provide evidence of how diversity can strengthen innovation.

Examples include:

- Media companies that employ rigorous and innovative ways to make their staff more diverse and succeed in hiring and retaining employees from diverse backgrounds.
- Media productions that succeed in exploring diversity themes in new and innovative ways, using crossmedia or transmedia means of storytelling and/or adopting new approaches to cultural diversity themes.





We will showcase a number of best practices that provide evidence of how diversity can strengthen innovation.

#### Collection of best practices

This booklet provides background to the best practices that can be observed on stage during the Innoversity Parade. They are complemented by a number of other examples that illustrate fruitful and thought-provoking combinations of diversity and innovation. Some of the companies, programmes or projects stand out because of their accomplishments in cultural and ethnic diversity within their

content and/or personnel, while with others there is a clear connection between the goal to become more innovative *and* more diverse.

A number of examples in this booklet come from US or from international (media) companies with clear and advanced diversity policies. The UK and Canada are also frontrunners in this field. However, we have tried to include a number of examples from different European countries, including Belgium, Germany, Italy, France, Norway, Sweden, Denmark and the Netherlands.

The examples are a snapshot collection of 'big' and 'small' cases of innoversity - large media companies who have invested in diversity and innovation over many years as well as one-off projects or promising new initiatives by individual programme-makers. First and foremost, the examples are meant to provide a source of inspiration for programme makers, media managers, policy makers and others interested in innoversity. We hope these professionals will be stimulated to become more ambitious and to acknowledge that diversity can help unlock the

full innovation potential of our companies and societies. We also hope that this collection will be supplemented by many more examples of innoversity.

#### Eight sections

The booklet opens with a chapter that discusses research findings on the relationship between diversity and innovation. This chapter is meant for those who want to provide theoretical support for the argument that diversity contributes to innovation, and includes critical notes on the subject. The theoretical reflections are followed by short descriptions of best practices, divided into eight sections, each dealing with a different aspect of diversity and innovation.

In the first section we investigate the phenomenon of people who exploit new and innovative media technologies to express themselves. Among them are many who feel marginalised or experience difficulties in having their voices heard in mainstream media. These makers have therefore taken matters into their own hands and have started their own online video and communication channels. They



Idris Elba

We hope that this collection will be supplemented by many more examples of innoversity.

have done this because they feel disenchanted or dissatisfied by legacy media, or because they've grown up in an online world with so many more options to choose from. What can we learn from the bloggers and vloggers that launched their own channels, some of whom have become millionaires?

The second section presents a number of companies outside the media sector that stand out because of their diversity policies. It presents examples of firms that show good results in recruiting a diverse staff and, as importantly, retaining them by ensuring that they can grow within the company. What can media companies learn from these non-media companies? What useful instruments do they have to offer?

Section three is about unconscious bias and how this affects our ideas, attitudes and behaviour regarding other people, limiting our interactions with each other. It offers examples of how media companies have tried to counter these biases in order to improve diversity and collaboration within their companies.

In section four we look at those media companies that have developed successful strategies or projects in recruiting a diverse staff.

Section five contains examples of media companies, editorial boards and programme makers that managed to become more diverse by changing their working methods. Those who, for instance, trained their staff to look for different perspectives, to find experts and guests from diverse backgrounds and to be more aware of their own preconceptions. This section also includes examples of media companies that started out as explicitly multicultural media companies.

Section six explores a number of productions that have adopted online storytelling techniques to present stories about multicultural society in new and innovative ways.

Section seven deals with the media's approach to one of the major problems in today's world: the large number of

refugees trying to escape war, famine and oppression. In this section we look at media and programme makers that have diverged from standard reporting and have instead taken an alternative, sometimes even activist approach, either by trying to contribute to solutions or by giving refugees a face and a voice, instead of just presenting them as anonymous subjects that feature in news reports.

Finally, in section eight we present five programmes that were nominated for the Prix Europa Iris award in the past 20 years, all of them prize-winning productions. The Prix Europa Iris is an award for high quality programmes about our multicultural societies, both in fiction and non-fiction. This year the award celebrates its twentieth anniversary.



The Diversity Show, Hilversum, 2008

## Diversity contributes to innovation

How to respond to a fast changing media and social environment is a big question for media organisations. People use more and different devices to consume media. They are less loyal to traditional broadcasters and newspapers and legacy media face increasing competition for people's 'media time' from new market players such as YouTube, Netflix, Facebook, Instagram and others.

At the same time our societies are undergoing fundamental change. The population in European societies is becoming more and more diverse, both culturally and ethnically. Second and third generation children of labour migrants and refugees have been born here and are European citizens with mixed cultural backgrounds. But migration continues and the demographics in western societies will continue to change as a result.

Currently we are witnessing a spike in the numbers of people on the move to escape war, human rights violations and poverty, and who are seeking asylum in European countries. Combined with increasing mobility of people and companies, fast technological changes and increasing social and economic complexity, our societies will remain in flux. These developments also confront media companies with big challenges. A culturally mixed population coupled with the different speeds at which generations take up new technologies means that media consumption patterns fragment

and information needs become more diverse.

Responsiveness to technological, social and economic changes and changing information and entertainment needs will become an essential requirement in order for media companies to survive. At the same time, media - in particular public service media - have a responsibility to foster mutual understanding and social cohesion. For public service media, furthering mutual understanding between different groups in society is part of the public remit in many European countries. In fragmented societies, where there are tensions between different population groups, this task becomes all the more important. Public service media can play a role in explaining developments and helping people come to grips with these changes. In order to succeed they will need to carefully balance efforts to diversify their content to respond to different media consumption needs, with efforts to offer citizens a common frame of reference.

### Innovation and diversity: what is the connection?

In order to reflect a diverse society and to reach a diverse audience, media organisations need to practise diversity in both content and recruitment. There are moral and ethical arguments for diversity, such as promoting equal treatment, reducing

disadvantages in the labour market and providing a fair picture of society. However, there are also economic reasons for media companies to ensure that their staff and content become more diverse.

### Diversity as a business case

Research shows that there is a lot to gain for culturally and ethnically diverse companies. A large McKinsey study (2014) showed that: “Companies in the top quartile of racial/ethnic diversity were 30 per cent more likely to have financial returns above their national industry median.” Generally, culturally diverse companies are more innovative and perform better, economically and financially. They succeed better in tapping into the qualities available in the labour market, in serving a broader range of consumers and in offering better service to customers with different backgrounds. They are often also more innovative in finding solutions for changes in the market.

Culturally diverse companies are more innovative and perform better, economically and financially.

Examples come from many market sectors. A grocery store with staff that knows about different food consumption habits can adapt its offer to their customers’ diverse preferences. A construction company refurbishing houses in a culturally diverse neighbourhood will be able to better communicate with its inhabitants if the company’s employees reflect the population in that neighbourhood. A telephone company’s diverse customer relations team can more adequately respond to customer requests, possibly even responding to them in their own language. A lawyer’s office with a diverse staff might better understand specific problems of its clients and cater for a larger pool of potential clients. The same is true for media companies.

The reasons why culturally and socially diverse companies and organisations are more innovative and therefore often also more economically successful are, among others:

- In solving problems or developing new services and products, employees bring diverse experiences to the table and usually have a more open attitude.
- Premises are questioned or need to be explained, instead of taken for granted.
- The confrontation of diverse perspectives leads to new and surprising solutions of problems.
- Differences in background help to identify and address market opportunities that others don’t see.

In other words, according to Professor Katherine Phillips from the Columbia Business School: “Diversity enhances creativity. It encourages the search for

novel information and perspectives, leading to better decision-making and problem solving” (Phillips, 2014). To this she adds that perceived differences also make people work harder to get their perspective heard. There have been numerous studies that show how diversity on management level or staff in general correlates with better economic performance (Richard, 2003; McKinsey, 2014; CTI, 2013, 2014; Forbes, 2011; Horwitz & Horwitz, 2007; Nathan & Lee, 2013; Ozgen, Nijkamp & Poot, 2013; Parrotta, Pozzoli & Pytlikova, 2011; Østergaard & Timmermans, 2014; de Vries, 2011; Wolk et al., 2008; Zadoks et al., 2004). In particular for companies that value innovation, diversity helps.

Or, approaching the issue from the opposite side: “Businesses may be missing out on creative ideas, innovation and profitability because they are made up of people who think alike.” (Grillo, 2014)

### Innoiversity only works under the right conditions

Diversity is not without its pitfalls. Some authors point at disadvantages or challenges for culturally diverse, heterogeneous teams, companies and organisations. For instance, a larger risk of miscommunication and conflicts, as well as a lack of social cohesion in teams, might endanger or obstruct the creative process and the effectiveness of decision making within operational processes (Wolk et al., 2008).

Another often recurring observation is that many diversity programmes have failed, in particular because they stopped at recruitment level and did not adopt a

Diversity should be employed strategically in order to succeed.

comprehensive approach. Whether diversity contributes to innovation and better economic performance is therefore not self-evident, but depends on the context and the conditions under which culturally diverse teams, companies or organisations operate.

In order for diversity to succeed some of the most important conditions that need to be met, are:

- A strong leadership with a clear vision on diversity and innovation.
- Clear targets, led from the top, that foster active involvement from the wider organisation.
- Sensitivity for and a positive attitude towards cultural differences.
- Empathy, flexibility and a safe environment that is open for experimentation, discussion and for bringing a variety of perspectives to the table in a so-called ‘speak-up’ culture (CTI, 2013 and 2014; McKinsey, 2014).

The key message from all these studies is that diversity should be employed strategically in order to succeed (Van der Zee, 2007; Wolk et al, 2007).



## Definition of Diversity

Media diversity includes diversity in terms of age, gender, sexual orientation, education, profession, culture, religion, disability, race or ethnic background. At the Innoversity Parade the focus is on ethnic and cultural diversity.

Cultural diversity refers to the variations in habits, norms, values, religions or behaviour between different groups within the population. Ethnic diversity refers to the variations in skin colour or ethnic backgrounds. Culture and ethnicity can overlap as, for example, many people from North African or Middle Eastern origin share Islam as a common religion. At the same time, Moroccan-Dutch or Turkish-Dutch Muslims who are born in the Netherlands will also share many cultural values with fellow Dutch citizens.

Ethnicity and culture, in combination with other categories such as gender, age, class and sexual preference, are among the important social categories that we use to label (groups of) people. These categories are not based on inherent meaning. Their meanings vary over time and for instance the specific qualities ascribed to gender differences take on different meanings within different cultures. They are not fixed or static entities, rather they are social constructs. But neither are they just innocent labels, as they are often connected to power relations and to patterns both

of inclusion and exclusion. They provide the prism through which we come to see ourselves and others. Media are an important source of these images.

Diversity in media concerns both diversity in staff (programme makers, presenters, actors etc) as well as diversity in content. Diversity in content can refer to subject matter, but it can also refer to an approach in programme production that avoids stereotypes.

Currently, Dutch-Moroccan actors are, for instance, still often cast in stereotypical roles that reduce them to the Moroccan street criminal or the Moroccan girl struggling with strict standards regarding the position of women in her family. Or, at the other extreme, they are 'whitewashed' and their cultural background is completely disregarded. In contrast, diversity in drama and documentaries should be about developing rich stories that draw from different cultural sources and experiences without falling into the trap of stereotype. Diversity is also about adopting an inclusive approach in which programme makers ensure that they have a mix of guests, experts, voxpops etc for any kind of subject matter and not just when addressing issues relating to migration, Islam, extremism or other themes concerned with ethnic minorities.

## Definition of Innovation

Innovation is the successful implementation of new ideas, products, services or processes. An innovation can be distinguished from an invention because it involves not just a new idea but also the commercially successful implementation of a new product, service or process (Küng, 2008). Innovation implies that a product or process is new to a specific organisation. In some cases, it may also be new to the market (OECD, 2005).

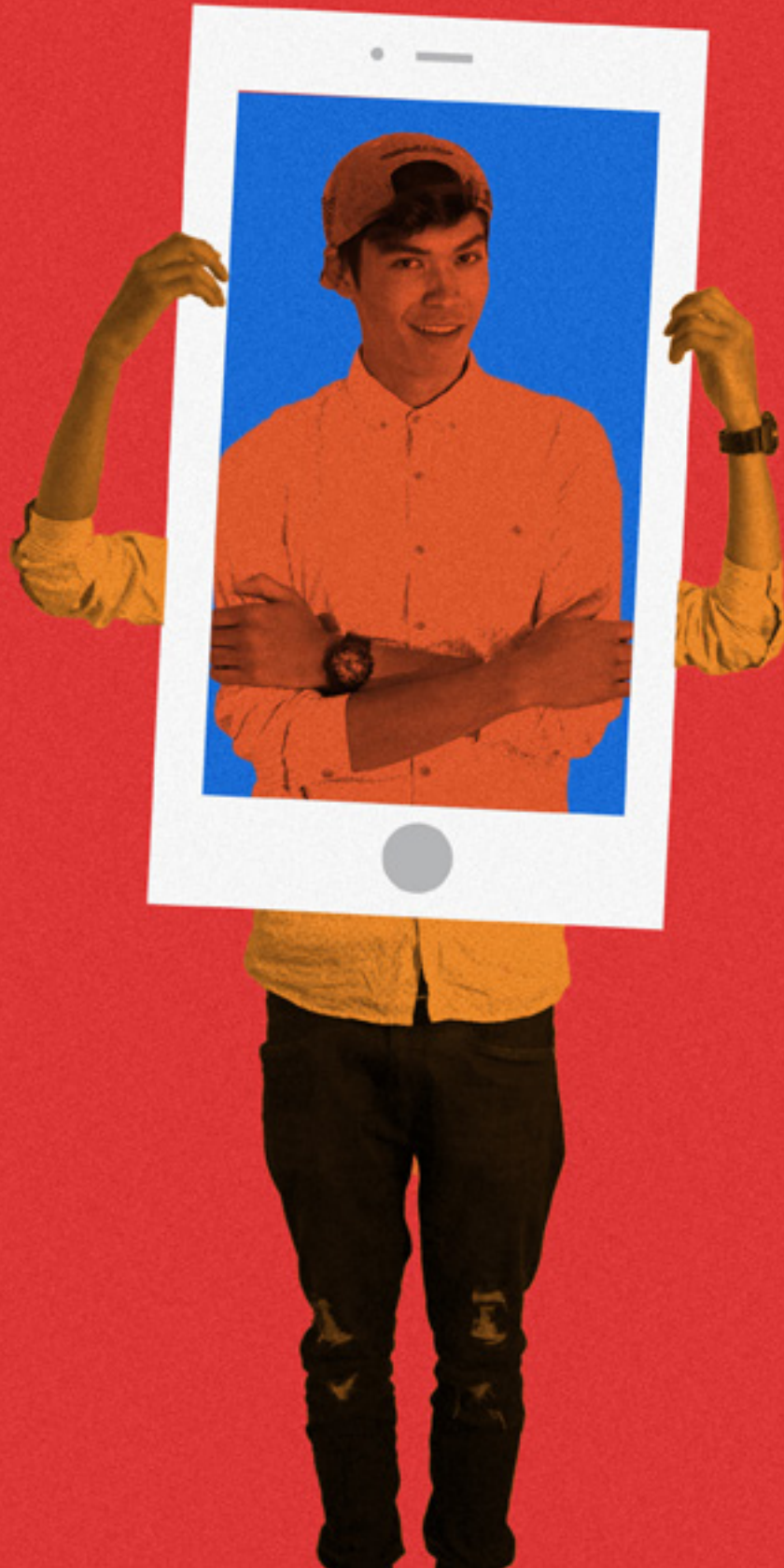
Media innovation is often thought of in technological terms: as new ways of producing, distributing and consuming

media through online mobile devices and in the form of multimedia, crossmedia or transmedia productions. But innovation also includes social innovation, i.e. new and effective solutions to social problems. Within this definition innovation covers cultural diversity as a 'new' management approach applied to culturally diverse media companies and the realisation of media productions that better reflect our current societies and are able to fulfil the needs of a diverse audience. Achieving diversity can thus be considered as a form of social innovation.

## Innoversity: blending diversity and innovation

The term Innoversity™ was coined by Canada-based diversity experts Hamlin Grange and Cynthia Reyes who founded the NGO Innoversity, which works to create opportunities for cultural minorities in Canada to actively engage with, and be represented within, key social sectors and institutions. They organised a Creative Summit (2014) and a roadmap under the title Innoversity. According to them "Innoversity has always been about acknowledging the creativity and innovation inherent in diversity." It results from blending the two powerful concepts of diversity and innovation.

For the Innoversity Parade and for the collection of best practices in this booklet we have taken their motto as a guide. We have searched for innovative ways of telling stories about our multicultural societies and innovative ways of fostering diversity both on TV and behind the screen. Some examples are more innovative, bigger or more successful than others, others are small pearls or one-off projects, but taken together we hope the collection provides a source for further exploration and debate on how to turn diversity into an asset instead of a problem.



# 1. Do it yourself

No longer are content producers dependent on the gatekeepers of mainstream media to publish and make their message known to the world. The Internet, in combination with accessible technologies like camera-loaded smartphones, offers citizen-journalists, bloggers, vloggers and other do-it-yourself content producers ample opportunities to produce their own content, upload it and distribute it to an audience. Video platforms like YouTube and Vimeo offer easy ways to build an audience and even attract (some) advertising income. Although not all DIY content producers succeed in building a sizeable audience, let alone make a living out of their work, some of them have numbers of followers that would make mainstream media producers envious. These developments have also offered opportunities for many young people from ethnic minority backgrounds to develop their own communication channels.



No longer are content producers dependent on the gatekeepers of mainstream media to publish and make their message known to the world.

## Authenticity

Vlogging, the video equivalent of the earlier blogging, has become an enormously popular phenomenon, especially among young generations. Marketeers emphasize the fact that young people these days value authenticity and trust their peers more than the traditional brands and institutions. They select their own talents by liking them on YouTube instead of watching the winners of glamorous talent competitions on TV or following the pop stars in the charts. They embrace content that is relevant to them, and that can be shared and discussed with friends on social media.

Many vloggers deal with subjects that are close to home: daily life, school, meeting up with friends, beauty and fashion tips. Woven into their daily life stories we see reflections on current events and social issues. There are also vloggers or YouTubers who address more political and social issues, who use different genres such as satire, comedy, mini-drama or mockumentary. Young people are still interested in society, news and the world around them, but mixing serious stuff with entertainment or dealing with the news in a light-hearted way is crucial.

## Talent grows online

Increasingly, talents grow online, are discovered by mainstream media and then invited to further develop their content and talent either on dedicated Multi Channel Networks or sometimes within the broadcast schedules. Commercial broadcasters in the Netherlands (RTL and SBS) have also recognized the power of YouTube and have started up their own online channels with famous online content makers. The popularity

of these is in no small part down to the uniqueness and originality of their chosen YouTubers. With NTR's experimental platform **Rauwkost** ([www.npo3lab.nl/series/rauwkost/](http://www.npo3lab.nl/series/rauwkost/)) the public broadcaster has also embraced the phenomenon. NTR aims to produce socially relevant items while maintaining the informal, personal and authentic style that is so typical for YouTubers.



Rauwkost

Picture: Alwin Helmink

## Online video producers

An outstanding example of a successful online video series is the satirical **What's up Africa** made by Nigerian born, British and now Amsterdam-based **Ikenna Azuike** (35), the presenter of our Innoversity Parade. Ikenna started his satirical online video What's up Africa, out of frustration with the bias and clichés in mainstream reporting on Africa. In his vlogs he dresses up as a range of funny characters and addresses, in a light-hearted way, corruption, sexual inequality, gay marriage and other social and political issues in Nigeria and other African countries. Since 2015 the BBC World News has incorporated his vlogs in their news programme Focus on Africa.

Young people are still interested in society, news and the world around them, but mixing serious stuff with entertainment or dealing with the news in a light-hearted way is crucial.

As a 15-year old, **Jamal Edwards** (25) felt that his friends and his culture were not represented on TV and began to make his own videos. He started filming local MCs and put the videos up on YouTube to share with his friends. The videos started gaining tens of thousands of viewers and, after three years, Edwards created a separate website, SB.TV, which has now grown into a million dollar business ([www.sbtv.co.uk/](http://www.sbtv.co.uk/)).

Also born out of discontent with mainstream reporting and out of the feeling that important perspectives were missing, is the French **Bondy Blog**. It started with the aim to report from the inside of the Paris suburbs in the wake of the 2005 riots. Initially (mainly) text based, it has now grown into a multi-media platform offering radio and TV in addition to daily blogs on a variety of subjects written by a multicultural team of journalists who themselves live in the Parisian banlieues. Bondy Blog is now also included in the webpages of the French daily newspaper Libération and has a number of other mainstream media partners.



## Ikenna Azuiki - What's Up Africa

Since 2011

### Genre

vlog, satirical video

### Broadcaster / producer

RNW Media, BBC World News

### Website

[www.rnw.org/activities/whatsupafrica](http://www.rnw.org/activities/whatsupafrica)  
[www.youtube.com/watch?v=HPSmcOYme7c](http://www.youtube.com/watch?v=HPSmcOYme7c)

**“When you have an interesting mix of people, you get new ideas. Otherwise things get stale”. Nigerian born, British and Amsterdam-based Ikenna Azuiki believes that there is much to gain from making the workforce in the media more diverse, if only because “it is so much more fun!”**

### Dissatisfied with portrayal of Africa

Ikenna Azuiki's own career has benefited greatly from travelling and combining ideas from different cultural sources. He is a broadcaster, internet personality and

producer of the popular video series *What's Up Africa*. He was trained as a lawyer, but in the middle of a prosperous career in law, he discovered that his passion lay elsewhere. After he moved to Amsterdam with his girlfriend in 2007 he started working for RNW Media. Dissatisfied with the unbalanced and stereotypical way in which Africa is presented in most news reports, he pitched the idea of a satirical vlog about African news to the RNW Media management and got the chance to start producing the series.

A determining factor in becoming a successful vlogger was the time he spent in New York. "Living in New York was extremely important for me. It gave me the confidence to make *What's Up Africa*. I was able to reinvent who I was and feel comfortable with myself. I literally wore different clothes when I was in New York. I wore a bloody trilby hat. Before, I wouldn't have dreamt of wearing a hat like that in public. That was the first step on the ladder to doing stuff on camera."

Satire is a great way to reach young people and at the same time a 'safe' and light-hearted way to ridicule political leaders and other authorities.

### Combination of satire and YouTube style

*What's Up Africa* combines the satire of Ikenna's heroes, such as Jon Stewart, with YouTube videos, which are all very fast-paced and edited in a very particular way. "Satire is a great way to reach young people and at the same time a 'safe' and light-hearted way to ridicule political leaders and other authorities."

On Facebook *What's Up Africa* has 285,000 followers, on YouTube it has 16,000 subscribers, on Twitter and Instagram 10,000 followers each. The last season alone (based on just 11 episodes) had a digital reach of 5.3 million people.

In 2015 the BBC World Service showed interest and started to include *What's Up Africa* in their News Programme *Focus on Africa*. This has given a huge boost to the reach of the videos as each episode now reaches about 12 million people.

### Reporting on Africa improved

*What's Up Africa* is a fresh way of getting news about the Continent. "In the last couple of years the reporting on Africa has been changing for the better at the BBC. Especially in the show that I am now part of: *Focus on Africa*. That has only existed since 2012. Before that there was nothing devoted exclusively to Africa on TV. It was mainly white, middle-aged, often male correspondents. So there is definitely a shift and that is a really positive thing. But the style in which news is told about Africa is still very traditional."

The core mission of *What's Up Africa* is giving people new information. "The more information people have, the more

they know, the better choices they can make." Ikenna thinks that his vlogs appeal in particular to young people. "Young people are absolutely curious about what's happening. But the way they consume news must reflect the digital age that they live in. There are so many different ways of consuming media now. You have got to be innovative and to surprise people. And still keep that authenticity."

### More local talents

"I'd love to have more broadcast time and work with local talent. I'd love to tell more positive stories and to interview up and coming authors, great TV producers, actors and politicians and show that there is talent all over the African Continent. I see myself, if I am realistic, staying over here, because I have more freedom here than I would have in some of the sub-Saharan African countries I feature news about. But I definitely want to work with contributors who record material locally and give them a platform."

### We can do much better

Ikenna thinks that the UK is more developed in representing multicultural society on TV. Black and Asian people are more visible and vocal. "When I first moved here I was really impressed by programmes like *Het Lagerhuis*, where you see young people of different cultures discussing on prime time TV what in England would be taboo subjects. That was fantastic! But the more time I spend here, the more I notice that there is this glass ceiling. Black people are not given the best opportunities. Think for instance of the Christmas 2015 special trailer to promote the Dutch public broad-

casters. It intended to celebrate difference, but only white TV presenters were featured. I couldn't have made a better satirical segment than the video that they made for real. We can do a lot better here, and that's why I'm so happy the Innoversity Parade is here. It's going to be a badass event."

We can do a lot better here, and that's why I'm so happy the Innoversity Parade is here. It's going to be a badass event.

### RNW Media

RNW Media uses media to promote social change. Informed people shape a better future, therefore RNW makes information available on sensitive topics in parts of the world where freedom of speech cannot be taken for granted. Through persuasive storytelling and innovative uses of media and training, they enable young people to make informed choices and drive change. They build communities, drawing on the network and local expertise in the countries where they work. They connect change-makers and communities, stimulating conversation and co-creation.





## Jamal Edwards - SB.TV

Since 2009

**Country**  
UK

**Genre**  
Web based content

**Website**  
[www.sbtv.co.uk](http://www.sbtv.co.uk)

**At the ripe age of fifteen, Jamal Edwards (now 25) from West London was a regular teenager at the start of the age of YouTube. Spending hours every day on the Internet, Jamal noticed a severe lack of content - he could not find the videos he wanted to watch, and he felt his beloved urban culture was not represented online. And so his journey began in 2006: with a simple Panasonic video camera he got for Christmas, he started to create and upload his own**

**clips, mostly of local rappers performing their songs. The clips swiftly attracted tens of thousands of viewers. Little did Edwards know that he was planting the seeds of one of UK's earliest urban music channels. SB.TV, officially launched in 2009, skyrocketed him into being one of the most successful YouTube entrepreneurs to date.**

### The first digital platform for urban music

Back in those days, SB.TV was one of the first online-only channels with quality music and interview content – a novelty, as YouTube was mostly a spot to share funny home videos and online content and played a subordinate role to broadcasted TV content. Edwards recognized and honoured the power of unique and distinct content, regardless of the medium.

SB.TV has always focused on grime and British rap music – Edwards' first love. The channel is credited with helping the revival of these music genres, with artists like Dizzee Rascal and Wiley appearing on the channel. It has recently branched out beyond urban music, featuring pop stars like Ed Sheeran, Pixie Lott and Jessie J early in their careers. Back in 2010 a video of the relatively unknown acoustic singer-songwriter Sheeran was broadcast on SB.TV and it quickly took off, generating nearly 9 million views to date.

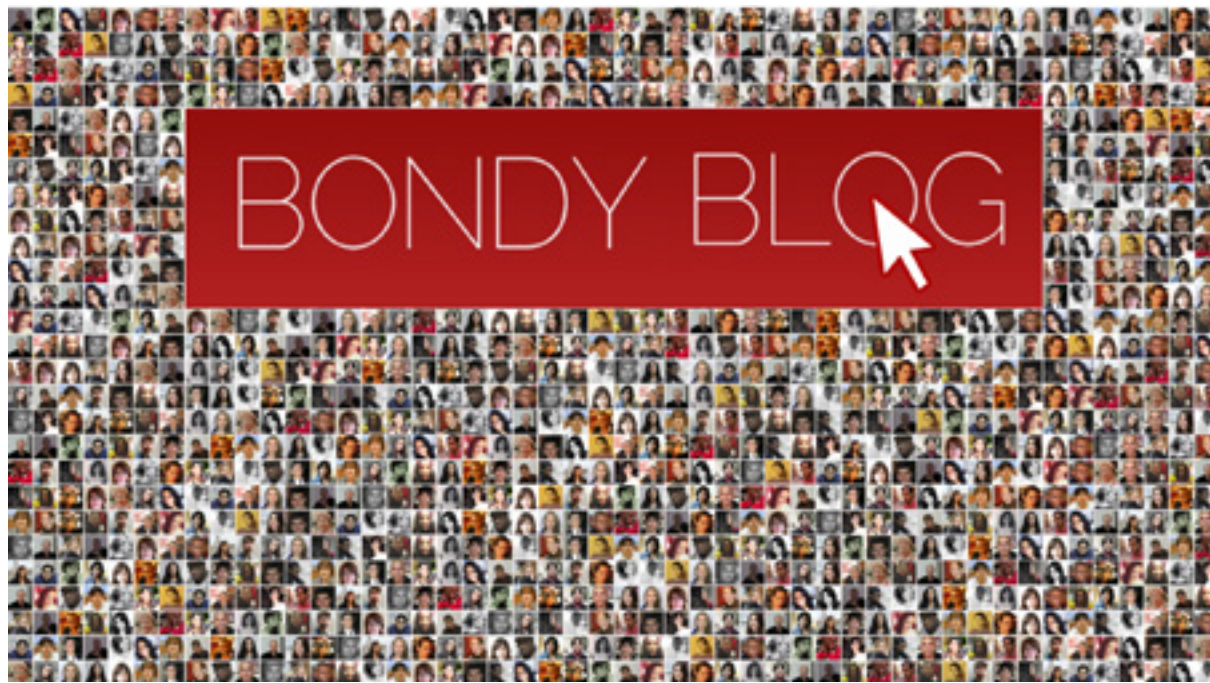
### Branching out

Nowadays, SB.TV hosts videos as well as audio, written interviews and articles on fashion, music and sport. Edwards has interviewed everyone from film director

Spike Lee to Sir Richard Branson and Prime Minister David Cameron. He is extremely effective in using his network to access the right content and people. Edwards: "SB.TV tries to make good content and to inspire the audience, so they can develop different viewpoints of today's world. We do this by showcasing brands and talent, working with brands in a cool, credible way and trying to find new acts in music, in sport, in comedy, in fashion."

Edwards has made SB.TV into one of the UK's leading online youth content providers, with over 650,000 subscribers from all walks of life and 350 million views on YouTube. SB.TV makes most of its money from YouTube's advertising revenue, although the website also sells merchandise. Encapsulating a true do-it-yourself work ethos of the underground music scene – which inspired Edwards to pick up a camera in the first place – he has not only documented a new breed of previously ignored video stars, he has also inspired many to become one. In his book *Self Belief: The Vision: How to Be a Success on Your Own Terms* Edwards shares his stories and life lessons. Recently he was included on The Times Young Power List.

**SB.TV skyrocketed him into being one of the most successful YouTube entrepreneurs to date.**



## Bondy Blog

Since 2005

### Country

France

### Genre

Online blog, radio and TV programme

### Director

Nordine Nabili

### Website

[www.bondyblog.liberation.fr](http://www.bondyblog.liberation.fr)

***Bondy Blog* is a popular news blog that gives a voice to young people from the banlieues in Paris. It is named after the suburb Bondy where its offices reside. It collaborates with the French Yahoo and since 2015 also with the French daily newspaper Libération, who both publish *Bondy Blog* on their portal and website respectively. *Bondy Blog* also collaborates with the French public broadcaster Ô and TV channel LTC. Many mainstream media in France regularly use *Bondy Blog*'s reporters as a source or reference for its publications, especially with regard to news from the Paris banlieues.**

### Fifty bloggers from the banlieues

About 50 bloggers contribute to *Bondy-Blog*. They write about politics, culture and social life in Paris, but also about life abroad. The blogs highlight events and developments that are particularly interesting for young people with migrant backgrounds who are underrepresented in mainstream media. In February they published a series on Brussels' Molenbeek quarter, where many of the Paris terrorist attack suspects used to live, showing not only images of their houses, but also pictures of the quarter's history and daily life. They also blog about events in the Middle-East, North African and South-East Asia countries, particularly in former French colonies from where large parts of the French migrant population derive.

*Bondy Blog* was launched in 2005 as a blog by Swiss journalist Serge Michel from the magazine L'Hebdo (unrelated to Charlie Hebdo) who wanted to cover the riots in the Parisian banlieues at that time from the inside. When he left after three months he handed over the blog to local journalists and residents in the area. *Bondy Blog* now also produces TV and radio.

### Talent pool

One of *Bondy Blog*'s goals is to function as a talent pool for young journalists that can subsequently continue their careers in the mainstream media. Most of the journalists working for *Bondy Blog* are residents from the banlieues and are from immigrant background.

The blog has 220,000 monthly unique visitors. It pays a lot of attention to issues like Islamophobia and racism. They have also extensively monitored the elections and rising popularity of the Front National.

*Bondy Blog* is a strong example of a medium that started from inside migrant communities in the banlieues and developed itself into a professional news source. Their style of reporting is serious and professional, but at the same time they don't shy away from airing strong opinions.

Many mainstream media in France regularly use *Bondy Blog*'s reporters as a source or reference for its publications, especially with regard to news from the Paris banlieues.





Picture: Alwin Helmink

## Rauwkost

Since 2016

### Country

Netherlands

### Genre

Web-based journalism

### Broadcaster

NTR

### Website

www.npo3.nl and  
YouTube channel Rauwkost

**Dutch Public Broadcaster NTR connects and enriches Dutch audiences with programmes that inform, inspire and entertain, made for and by people from all walks of life and broadcast on TV, radio and internet. However, the challenge has been to connect with the target audience of teens, specifically 13-18 years old. To reach this group, NTR has looked to forge alliances with the superstars of the YouTube age. One such collaboration resulted in the very unique *Rauwkost*.**

### YouTube journalists

*Rauwkost* (Dutch for Raw Vegetables) is a news programme combining quality current affairs journalism with the personal and snappy approach so characteristic of YouTube. After a pilot episode in October 2015, the makers received permission to make a series of 20 episodes, kicking off mid-March 2016.

*Rauwkost* works with popular YouTubers who each have their own following. For this project, they have turned into YouTube-news journalists, reporting current affairs in their own authentic and direct style. YouTubers such as Veras Fawaz, Lieve Bertha and YousToub are all in their early 20s, are from diverse backgrounds and all have their own specialism in online content creation.

The NTR has looked to forge alliances with the superstars of the YouTube age.

Urgent, real content is made in a very accessible and popular manner.

### A combined effort

With *Rauwkost*, NTR and the YouTubers aim to reach young audiences in order to spark wider interest in current affairs. Content and production work in close collaboration: while the YouTubers obviously enjoy much freedom in the way they create their stories and content, NTR is involved in production, choosing the stories and has final say, editorially. The collaboration brings the best of both worlds together.

By consciously working with an online platform strategy, NTR wants to improve its penetration into these audience groups. The six-minute episodes are uploaded twice a week to *Rauwkost*'s very own YouTube channel and the website of the Dutch public broadcaster. In addition, the YouTubers promote and share clips of the episodes via their own social media channels.

The concept is one of a kind in the Benelux. What makes *Rauwkost* unique and innovative is its immersion into current affairs and social issues – urgent, real content is made in a very accessible and popular manner.



## RTLmcn.nl

RTL has its own Multi Channel Network agency, *RTLmcn.nl*, that has contracted a number of popular YouTube stars who are all experts in one of RTL's focus areas: Music, Fashion, Fun & Entertainment, Urban Lifestyle and Fit & Food.

Just as commercial broadcasters do for TV, RTL's Multi Channel Network helps the online talents to become more professional, create an audience, sell advertising and make sponsorship deals. Some of RTL's new partners are talents that are already working for its other programmes, such as a choreographer for *So You Think You Can Dance* or a make-up artist who prepares the RTL hosts for camera. Others

are young and new talents, among them *Mertabi* who produces hilarious sketches that are very popular among the 18-35 audience. His videos have had over 30 million views and he has 500,000 followers on YouTube and Facebook. In one of his most popular video series he imitates a Moroccan driving instructor.



## For Colored Nerds

Funny, insightful, thought-provoking and entertaining are some of the qualifications for the podcast series *For Colored Nerds* [www.forcolorednerds.com](http://www.forcolorednerds.com). In *For Colored Nerds* Afro-American Brittany and Eric humorously discuss "pop culture, music and politics, and test the limits of their friendship." They combine conversations about their personal lives with commentary on social and political issues and

'things black people talk about when there are no white people in the room'. All in the informal, humorous style that is so typical of online media culture. Brittany is also a presenter in the podcasts produced by Gimlet, an innovative podcast start-up, which gained a lot of publicity with a podcast story on its own history in the Startup series.

## Ruba Zai

Afghan born Ruba Zai (22) is one of the most popular Dutch hijabistas. On YouTube she has 269,555 subscribers and has amassed over 26 million views, and on Instagram 550,000 followers. Wearing the hijab and looking hip and trendy is her online mission. Since her launch two years ago, she has become a fulltime blogger,

sponsored by several brands with advertisements and clothes. Other popular hijabistas are Muslim beauty vlogger Nura from the USA (online names *Baylailalov* or *Nura-lailalov*, 210,180 YouTube subscribers and 14,904,354 views), and UK Muslim beauty blogger and vlogger Amena Khan (*Amenakin*, 311,329 subscribers and 26,726,121 views).

## YousToub



Picture: Ilja Meefout

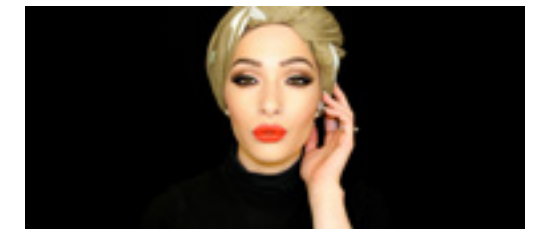
*YousToub* is a popular Moroccan-Dutch YouTuber who films his everyday life in a humorous way and shares his experiences with his 133,000 followers on YouTube. We can see him having dinner with his friends, shopping for his mother or reflecting on his day from his own bedroom. He talks about ordinary daily life, but also comments on news about the extreme-right, islamophobic politician Geert Wilders or about feeling like a Moroccan in the Netherlands, and like a

Dutch 'cheesehead' when on holiday in Morocco. Recently he was invited to present a pilot video on Syrian refugees in a Greek refugee camp for Dutch NTR's experimental platform *Rauwkost*. Another famous YouTuber is *Défano Holwijn*, a rapper from Amsterdam. On YouTube he has gained 114,818 subscribers and 12,138,225 views since 2012. In his videos he goes to the streets in several towns in the Netherlands to test people's general knowledge and asks them questions like what is the capital of your province? In other series he discusses baby names, the pleasures of Queen's Day or interviews TV presenter Humberto Tan. His online popularity led to increasing advertising revenues and invitations to present shows and events.

## Nura

Nura is married to Asef and has a daughter Laila who both feature prominently in her vlogs. Her daughter's bedroom has been converted into a studio set, built from carton and foil and with a panther patterned shawl as décor. Nura is a visagist and works in a beauty salon. She films cosmetics reviews and displays special scarves, but also films daily life

events such as visits to the supermarket and the Eid al-Fitr celebration.



## Zarayda Groenhart

Zarayda Groenhart (NL) started her career on Dutch TV, radio (BNN, MTV, Radio1) and as a magazine journalist (*Nieuwe Revue*, *Viva*). At some point she realized that she could be more independent online and created her own platform to realize her dreams. She now runs a

production studio and produces online videos, including an online talk show on *TheWhyGirl.com*. Building on her own experiences, she also supports others in their business adventures as an online consultant.



## 2. Diversity in non-media sectors

Outside the media sector quite a few large companies and organisations have embraced diversity as a means to becoming more innovative and economically successful. They acknowledge the need for a more diverse staff because they can't afford to miss out on talent and because they see the profiles of their customers changing.

Recruiting is one thing, retaining talents and offering them good career opportunities is quite another.

### Important lesson

Diversity programmes are not a completely new phenomenon. An important lesson one can draw from previous programmes is that recruiting is one thing, retaining staff and offering them good career opportunities is quite another. There is a real risk that new recruits will leave again after some time when they notice that they are not recognized or rewarded for their work, or that they don't feel at home in the company's culture.

### Cultural adaptation goes both ways

New employees, of course, have to learn about and adapt to the company culture but that company culture might have to change as well. For example through having an open eye for the different ways in which people can contribute, being aware of the prejudices within daily social encounters, acknowledging potentially racist or discriminatory practices and valuing diversity. And employees should not be expected to leave their personal backgrounds at the doorstep.

Of course this is not always easy. Boardroom and work floor cultures can be very persistent and often contain unwritten codes of behaviour. Speaking out, taking the initiative and giving direct criticism is behaviour that is appreciated and even encouraged in many western companies. This can be difficult however for people raised within an environment that values respect and modesty, is more sensitive to hierarchy and in which criticism is aired in indirect ways. Managers risk misinterpreting this behaviour as a lack of ambition and initiative. This might be especially true for journalistic organisations, which are often characterised by a competitive

culture in which people who are direct and outspoken flourish better and find their way to the top more easily than quieter people. Media companies might learn something from non-media companies that have adopted successful diversity policies. Which is why we have included a few imaginative examples of non-media companies in this booklet.

### Comprehensive strategies



Google

An example of a company that has a comprehensive diversity strategy is **Google**. In 2015 the company announced that it wanted to increase its efforts to create a more diverse workforce. Not only did they try to recruit more people from Afro-American and Hispanic backgrounds, they also developed programmes to support new employees in their careers within Google, including mentor and training programmes, but also training for all members of staff to increase awareness and fight mutual prejudices.



Kleurrijke top 100 (Colourful top 100)

Picture: Wilco van Dijen

Employees should not be expected to leave their personal backgrounds at the doorstep.



A Dutch company that has invested substantially in diversity is the **ABN AMRO** bank. The bank intends to create a more diverse staff at all levels through a long-term vision, commitment from the top, clear target setting and rigorous monitoring.

A very different but appealing and remarkable example comes from the Canadian government. In November 2015, Canada's Prime Minister Justin Trudeau presented '**a cabinet that looks like Canada**' after a landslide election victory for his Liberal party. His outstanding and exceptional cabinet includes members from most of Canada's major ethnic populations and also has a 50/50 gender balance.

There are a number of national organisations and networks that try to promote diversity and multicultural talent through campaigns, publications, conferences, and sharing of expertise. Among them are the following:

#### Code Culturele Diversiteit

In 2015 the cultural sector revived the Code Culturele Diversiteit (Cultural Diversity Code) which had lain dormant over the previous years. Major budget cuts for cultural organisations meant that many people were made redundant and the attention of cultural institutions was focused on survival instead of innovation. But the lack of cultural diversity in staffing as well as in the content of plays, exhibitions and performing arts still needs to be addressed urgently. The Minister of Culture Bussemaker has

recently underlined the importance for cultural institutions to develop new programmes in order to reach new audiences, and the Federation of Cultural Institutions signed a Charter in which it declared to undertake initiatives to this end. [www.codeculturelediversiteit.com](http://www.codeculturelediversiteit.com).



#### Kleurrijke Top 100

Kleurrijke Top 100 (The Colourful Top 100) publishes a yearly top 100 of (Dutch) diversity talents and grants an award to a person who triumphs within diversity. Since 2010 it has published portraits of, and interviews with, these talents both online and in a glossy print magazine.

In this way it offers a platform for talent and counters the overused and redundant excuse that multicultural talents are difficult to find or just non-existent. The organisers of Kleurrijke Top 100 have also started to produce their own online talk show. [www.dekleurrijketop100.nl](http://www.dekleurrijketop100.nl).



#### Binoq Atana

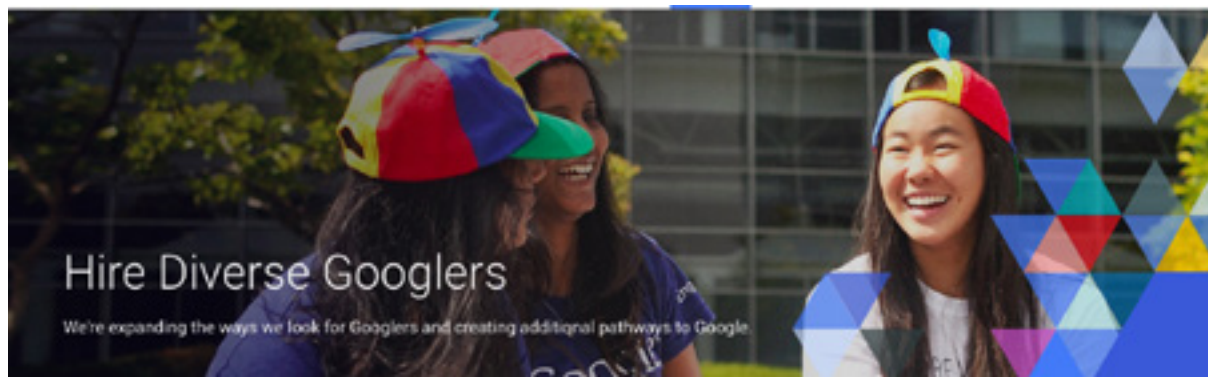
The organisation Binoq Atana supports and advocates for multicultural talents to become board members of cultural institutions. When organisations are

looking for new board members they can contact Binoq Atana to help them find a good match: [www.binoq.nl](http://www.binoq.nl).

#### Agora

Agora is a national network of professionals and employers that looks to stimulate recruitment and careers for multicultural talents. They share experience and knowledge on diversity efforts through, for example, expert meetings, workshops,

conferences and, in the future, an online database of best practices. Current members are ABN AMRO, EY, Post NL, ING, PWC, NS, Delta Lloyd, UWV and Gemeente Amsterdam: [www.agoranetwork.com](http://www.agoranetwork.com).



# Google

## Type of organisation

Internet Company

## Website

[www.google.com/diversity/at-google.html](http://www.google.com/diversity/at-google.html)

**At Google, diversity is important because in order to create products and services for people around the world, it needs to better reflect the people around the world. Google raised its spend on diversity initiatives from 115 million US dollar in 2014 to 150 million US dollar in 2015. The company has two main reasons for doing this.**

Firstly it needs to ensure that it can hire the highest quality staff in order to remain competitive in the global market. The company foresees a shortage in ICT talent and therefore needs to recruit from a wider demographic population. Google's figures are not broken down by individual

regions, but their worldwide figures show that currently the demographics of its staff are skewed: 60 per cent is white and 31 per cent is Asian. Women only make up 30 per cent of its employees. This means that a large pool of potential talent is yet to be tapped into. ([www.google.com/diversity/index.html#chart](http://www.google.com/diversity/index.html#chart)).

Secondly; the US population is changing. It is expected that by 2044 whites will be a minority in the US. The buying power of African-Americans and Hispanics is on the rise. Google wants its brand to be valued by everyone. It therefore has to take into account potentially changing consumer demands.

One of the ways in which Google tries to make its workforce more diverse is by doubling the number of schools where they recruit their talents from. It intends to target schools and universities with rigorous computer science programs and diverse student bodies. It embeds its engineers within historically black universities to teach and advise on the curriculum.

Google mentors young people from a minority background. They are taking part in a mentor program organised by Echo, which is focused on students from a non-Western background ([www.echo-net.nl/#!mentorprogramma/clra](http://www.echo-net.nl/#!mentorprogramma/clra)). In July 2016 they will run a program in Dublin called Building Opportunities for Leadership and Development (BOLD), which is a diversity program that gives students the opportunity to immerse themselves in a culture where "great minds, cutting-edge technology and smart business intersect to make a difference". [www.google.ie/edu/resources/programs/bold-immersion/](http://www.google.ie/edu/resources/programs/bold-immersion/)

Google wants its brand to be valued by everyone.

## Similar principles

While the bulk of hiring does occur in the United States where Google is based, all Google offices worldwide are working on similar principles of expanding the available pool of technical talent, bringing them to Google and ensuring the workplace is as fair and inclusive as possible.

Google finds it important to make its working environment more inclusive. People can bring their identities to work and don't have to leave part of who they are at the doorstep. Google is raising awareness around unconscious bias in the hopes of creating an environment where every Googler can thrive. More broadly their internal efforts include empowering

employees to address unconscious bias when they see it - at any level of the organisation, providing benefits that serve the diverse needs of Googlers, infusing diversity in their people processes like hiring and performance management and encouraging employees to celebrate diversity and inclusion.

## Employee Resource Groups

Google created the Diversity Core programme - in which employees are able to spend a portion of their working week - on high impact diversity projects across Google and in local communities. Googlers can also join one of the 20+ Employee Resource Groups to connect with a network of people who share their values of supporting diversity.

According to USA Today, Google is a frontrunner in diversity campaigns, but other tech companies in Silicon Valley are following its example.

Google is a front-runner in diversity campaigns, but other tech companies are following its example.





Picture: Wilco van Dijen

# ABN AMRO

**Type of organisation** Bank

**Website** [www.abnamro.nl](http://www.abnamro.nl)

**Global Head of Diversity and Inclusion** Yelly Weidenaar

**“Everything to which one dedicates one’s attention will grow.” Yelly Weidenaar, Global Head of Diversity and Inclusion at ABN AMRO, is convinced that this is also true for the bank’s diversity policies. It may sound simple but only a long-term commitment from the top, clear targets and rigorous monitoring will lead to a more diverse workforce within the bank.**

## Three pillars

ABN AMRO is one of the major Dutch companies with a strong diversity policy. Its policy rests upon three pillars:

- Commitment from the top management
- Awareness of all managers and HR professionals
- Empowerment of minority employees

ABN AMRO has targets for women, people with disabilities and ethnic minorities. Diversity and inclusion are part of the ABN AMRO strategy as well as of its HR processes, training, monitoring, research, networking, communication and monitoring. Diversity is not just a matter for the HR department: all business lines have to develop their own diversity targets and implementation plans and strategies.

One of its main projects was the Diversity Dashboard, which provides key performance indicators to measure progress on recruitment and career targets for employees from minority groups.

## Diversity Board

In 2010 ABN AMRO installed a Diversity Board to stimulate diversity awareness and to oversee actual recruitment of a

more diverse staff. Senior managers from all parts of the bank, as well as a member of the board of directors, are part of the diversity board. It meets every three months to evaluate the progress in diversity and inclusiveness in the bank. Its members also are the ambassadors for diversity and inclusiveness policies within the bank.

## Taskforce Cultural Diversity

In 2014 a Taskforce Cultural Diversity was launched. The taskforce consists of ambitious and committed people from different departments in the company who want to think and work along with the members of the diversity board in promoting diversity within the bank.

## Diversity trainings

In order to make management more aware of prejudice and to encourage sensitivity towards cultural differences, ABN AMRO organises diversity training sessions. According to Yelly, young employees from, for example, Dutch-Moroccan background sometimes find it difficult to air their views or articulate their ambitions in a way that is recognised by their managers. Being outspoken or joining in discussions with one’s manager are accepted ways to make oneself visible within Dutch office culture, but do not always chime with other cultures that value modesty and respect for elders more. Managers, on the other hand, sometimes misinterpret a more humble attitude to mean a lack of ambition and do not always adequately acknowledge people’s talents. These kinds of cultural

differences continue to play a role, according to Yelly, and diversity training therefore plays a core role within company policy.

Gerrit Zalm, CEO of ABN AMRO, claims that the bank needs a diverse team because its clientele is changing and becoming more culturally diverse. Diversity also prevents management from suffering tunnel vision. Therefore, the bank intends to attract more trainees, potential future employees, from different backgrounds. According to Zalm it is succeeding in this. Already 20 per cent of its young trainees are from a non-Dutch background.

## Socializing and networks

The bank also employs ‘softer’ methods. It organises socializing events, such as – three times a year – the best afternoon drink on the Zuidas (Amsterdam’s modern business quarter), has contacts with different cultural diverse student networks, is main partner of Tans, a Turkish-Dutch network of young professionals, and sponsors the Colourful Top 100. ABN AMRO is also chairman and one of the founders of Agora, the first cultural network for corporates to stimulate inflow and growth to the top of cosmopolitans. It tries to make diversity visible in its internal and external communications, and for instance nominates the top ten diverse role models, whose pictures appear on large billboards within the bank’s building. The message being: Diversity is Cool!

ABN AMRO was acknowledged as a best practice company for cultural diversity (Dutch Ministry of Social Affairs and Employment) in 2015.





Picture: AJ+ via YouTube

## A Cabinet “That Looks Like Canada”

Since 2015

### Country

Canada

### Type of organisation

Government

**The immensely popular Justin Trudeau (1971) is currently the 23rd Prime Minister of Canada and leader of the Liberal Party. He won the party leadership in April 2013 and led the Liberals to victory in the 2015 federal election, increasing the number of seats from 36 to 184. In order to better reflect a culturally and ethnically diverse society, Trudeau formed a cabinet “that looks like Canada” consisting**

**of, for the first time, 50% men and 50% women, coming from all kinds of ethnic, cultural and personal backgrounds. Asked to explain his gender parity promise, Trudeau answered legendarily: “Because it’s 2015.”**

The new female ministers have been given key roles: Chrystia Freeland, formerly a journalist, is now in charge of international trade while Maryam Monsef, who fled from Afghanistan 20 years ago, will oversee the democratic reform portfolio. The cabinet also includes two aboriginal and three Sikh politicians. Trudeau also included some of the Liberal party’s old guard, such as former party leader Stéphane Dion in foreign affairs and Dominic LeBlanc as government leader in the House of Commons.

### New perspectives from diverse members

A few specific policies instated by new members of the cabinet show how their background, interests and experiences lead to more inclusive policies:

- Minister Navdeep Bains, born in Toronto as a child of Sikh immigrant parents, now Minister of Innovation, Science, and Economic Development is reinstating a more extensive version of the census, to be able to statistically analyse how public policies affect marginalized groups of society. The conservative government had banned such extensive surveys in 2011.
- Maryam Monsef, who fled her dictatorial home country of Afghanistan as a child, formed a great respect for democratic political systems. Now she is Minister of Democratic Institutions and is responsible for shaping the Canadian democratic system to the challenges of our time. For instance, she is working on a new system of voting to elect MPs which will give more voice to Canada’s often overlooked peripheral regions.
- Hunter Tootoo, of Inuit descent, grew up in the northern and least populous Canadian territory of Nunavut. He leads the Ministry of Fisheries, Oceans and the Canadian Coast Guard and, as such, is the first Minister to actually come from the area that this department is focused on. For Tootoo it is essential to balance the derivation of revenues from fishing and nature conservation.
- Minister of Justice Jody Wilson-Raybould has launched an inquiry into murdered and missing indigenous women, reopening cases that have been left unsolved for

years and years. Wilson-Raybould is of Kwakwaka’wakw decent, an indigenous people whose population has diminished to a mere 5500 inhabitants in Canada.

All Canadians can benefit from a cabinet where inclusiveness is integrated both into the daily working life and within the people who are in charge, be it within the realms of ethnicity, economic power or disabled/able-bodied status. In the end, democracy benefits all and therefore all Canadians will win with a diverse set of people in power.

### Criticism

Trudeau’s cabinet generally received high praise from the worldwide media, but there was also criticism from both ends of the spectrum. On the one hand people were concerned that the cabinet members were not chosen on the basis of merit, and on the other hand there were people who claimed that the cabinet has yet to live up to the standards of true diversity as aboriginal Canadians are over-represented while other groups remain underrepresented, such as people with a visible disability. Moreover, despite the size of the African Canadian and East Asian contribution to Canadian society, they are not represented within the cabinet.



# 3. Unconscious bias

Black people are aggressive, women can't drive, men can't control their sexual urges, Latinos are lazy and Asians are nerds. Everyone is familiar with those kind of persistent stereotypes. Willingly or unwillingly they affect our thoughts and attitudes. In general there is a consensus that racism and prejudice are unacceptable, and few people will ever acknowledge that they are themselves racist or prejudiced. Nevertheless many people *experience* prejudice or racism, and holding a prejudice against (groups of) people one is not acquainted with is hard to avoid completely.

Media play an important role in feeding unconscious bias. It is therefore important to raise programme makers' awareness of their own prejudices.



Our attitudes and behaviour are not just guided by our conscious beliefs but also by unconscious thought patterns and judgements.

## Prejudices prevent valuing new perspectives

Our attitudes and behaviour are not just guided by our conscious beliefs but also by unconscious thought patterns and judgements. Unconscious bias refers to the mechanisms through which the beliefs and values gained from our social background, culture and personal experiences influence how we view and evaluate both others and ourselves. These mechanisms can be useful because they help us quickly interpret and assess information in situations where a quick response is required. They can also be harmful though, especially when ingrained assumptions and thought patterns prevent us from valuing new perspectives or people.



Picture: Colleen B. Kitkatrock

## Blue Eyes Brown Eyes test

Many tests have been conducted over the years to measure continued application of prejudice. A well known test is the Blue Eyes Brown Eyes experiment developed by the American school-teacher Jane Elliot. Pupils were divided into

two groups based on the colour of their eyes. The blue-eyed children were granted all kinds of privileges while the brown-eyed children were disadvantaged in all situations. The result of the test was that the children in both groups started to dislike each other. The blue-eyed children felt they deserved their privileges, the brown-eyed children first protested against their unfair treatment, but after some time accepted the situation. Similar experiments were repeated in an Oprah Winfrey talk show in 1992 as well as in the Great Racism Experiment by Dutch public broadcaster BNN in 2013.

## Rapid judgements

These days companies that aim for a more diverse workforce often invest in diversity training programmes. These include methods that raise people's awareness of their unconscious bias. One of the best known methods is the Implicit Association Test (IAT), developed in the 1990s at Harvard University and translated into many languages. The test is adopted to test different kinds of prejudice such as against age, gender, race, ethnicity, culture or nationality. The test is designed to detect the strength of a person's automatic associations between concepts. It works by asking users through a computer programme to rapidly categorize two target concepts (e.g. light and dark coloured skin) with positive and negative attributes (e.g. happiness, joy, anger, sadness). The test requires users to make very rapid judgements and is therefore thought to also reflect attitudes that people are unwilling to reveal publicly. It circumvents socially desirable responses.

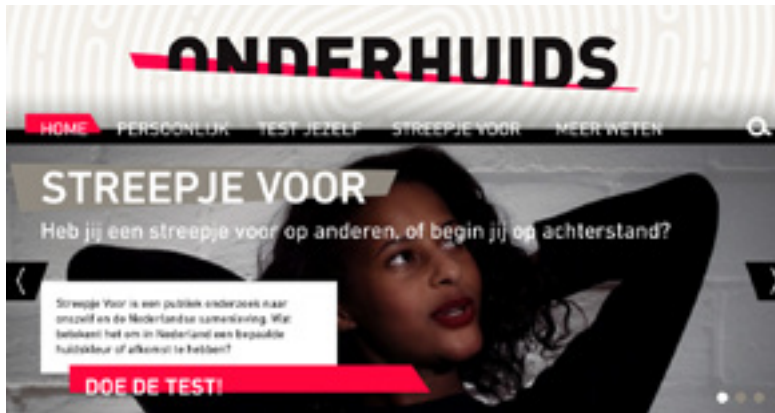
When tests show that there is indeed a level of bias, prejudice or stereotyping present amongst employees or members of an organisation, it becomes easier to address those and undertake action.



## Awareness makes it easier to address bias

When tests like these show that there is indeed a level of bias, prejudice or stereotyping present amongst employees or members of an organisation, it becomes easier to address those and undertake action. The test has also been used by a number of public service broadcasters, as part of diversity strategies.

**BBC** and **DR**, public service broadcasters in the UK and Denmark respectively, have used an unconscious bias test to raise their programme makers awareness with the goal to realize more inclusive programming.



Onderhuids

The Dutch campaign **Onderhuids** (Under Your Skin) is a multimedia campaign that attempts to make people aware of unconscious prejudices and racist practices. On their website people can test their prejudices regarding skin colour or origin and view videos in which people tell about their experiences with racism and prejudice.

## Diversity Report



Illustration: Topher McCulloch

A conversation worth listening to in this context, because of its refreshing openness about prejudices, is the podcast Diversity Report in the Startup series, hosted by Alex Blumberg, the founder of Gimlet Media. Gimlet Media is a digital media company focused on producing high quality narrative podcasts. In this episode Blumberg discusses the issue of diversity with his three non-white employees.

Blumberg opens the conversation by telling us that his start-up company Gimlet currently has 27 employees, three of whom are 'non-white'. The company wants to grow, maybe double the number of employees in the coming years and considers it crucial to become more diverse, because "just from a business perspective it is idiotic to have our staff and hosts not to reflect the makeup of our audience".

Therefore, Blumberg wants his company to be a place where people feel comfortable and safe to express themselves, and in this context he wants to know about how the black people in his company feel about the environment they work in.

The people he talks to give mixed responses. But a message that sticks out is that the more diversity there is in the workplace, the less uptight people are around the issue of race. "When there's just one or two people of colour they keep their head down, speak super carefully for fear that one of these white people is going to say something accidentally offensive. And white people speak super carefully for fear that the people of colour would make them feel bad for accidentally saying something offensive." A more diverse staff can feel more relaxed and make race something less of an issue that needs to be tiptoed around. "People would just make fun of each other and feel less buttoned up. It's a much more open dialogue, you can have heated conversations, where you can really challenge people on their assumptions in a guilt-free way."

The podcast conversation shows an interesting way of how a company can effect change by reflecting on its own workfloor culture, thereby creating a more open and inclusive atmosphere. Listen at: [overcast.fm/+DHBr1TAQw](https://overcast.fm/+DHBr1TAQw)

# Unconscious Bias Project for European Broadcasters

## Type of project

Training

## Broadcasters

BBC and DR

## Project initiators

Elonka Soros & Felicia Jackson

## Endorsed by

EBU Intercultural & Diversity Group

**The concept of Unconscious Bias is reigniting discussion about diversity in the global Film and Broadcasting industries. What's different is that unlike other models of diversity engagement, which focus on the 'other' as a problem, Unconscious Bias awareness changes the focus to each and every one of us, and the actions we take at work. With the correct approach, Unconscious Bias moves diversity from a boardroom discussion to its full application throughout the creative process.**

In Europe, rapidly changing audience demographics and evolving patterns of media consumption are key drivers for change. Our audiences are just one quick tap on a screen away from watching or listening to something else. Public service

broadcasters in particular are under pressure from regulators, and are having to combat both cuts in funding and decreasing audience engagement by younger and diverse audiences.

Put simply – society is changing and the industry isn't keeping up.

## Gap between good intentions and day-to-day reality

The BBC and commercial broadcasters in the UK have embarked on training for senior editorial and management staff around the issue of bias in response to broadcast sector workforce and portrayal data. This has shown how, when it comes to reflecting society across programming and staffing levels, there is still a significant gap between good intentions and the day-to-day reality. Understanding the impact of unconscious bias is considered a key part of improving diversity representation and providing its authentic portrayal on European screens and radios.

In July 2014 Felicia Jackson (Denmark) and Elonka Soros (UK) met at BBC Headquarters in London to share best practice in creative diversity action planning. The discussion turned to the Unconscious Bias training sessions that were changing perceptions among senior managers, resulting in greater engagement with diversity goals. The pair decided to

embark on a project that would draw on their unique combination of editorial experience and diversity expertise to develop workshops for broadcasters across Europe that could accommodate national and cultural differences and sensitivities. The result is the Unconscious Bias Project for European Broadcasters.

## Practical solution-focussed sessions

They piloted the first workshops in Denmark in September 2015 with all the Commissioning Editors of DR, the Danish Public Service Broadcaster. The half-day interactive sessions gave participants an insight into the science of Unconscious Bias. This offered the opportunity to participate in an international research project on bias and to really get stuck into practical solution-focussed discussions that involved workplace scenarios and local content examples. The results at DR have been transformational. Felicia Jackson says: "It has created an awareness that has resulted in changes in both cast and representation of diversity in our programming."

From development to commissioning, production to broadcast, the individual actions of those who participated are starting to make a real difference on air. Watching one of the latest promos produced by the DR marketing team since they attended the workshops, Soros says: "The team at DR have taken on board the things they learned about themselves and have made creative responses...no extra money has been spent, nor special schemes set up, but the difference on air is tangible".

## Challenges ahead

The challenge is now for workshop participants to share their enthusiasm with colleagues who have not yet been on a workshop. As a result, Jackson and Soros are building 'train the trainer' sessions into the project to develop an online resource or toolkit to support participants looking to deliver the message to their own workplaces and teams.

Soros and Jackson have shared their results with the EBU Intercultural and Diversity Group (October 2015) who have endorsed their initiative as a cost effective and engaging diversity programme for broadcasters, as well as with the Nordic Diversity group (February 2016) whose members are planning to work with the Unconscious Bias Project in their respective territories.

Rapidly changing audience demographics and evolving patterns of media consumption are key drivers for change.



## Onderhuids.nl

Since 2015

### Genre

Crossmedia, including blogs, videos, games, tests, events, campaign, documentary

### Producers

Critical Mass, DDvL, de Familie Film&TV and IJsfontein

### Website

[www.onderhuids.nl](http://www.onderhuids.nl)

**“I think we can only have a fair and sincere debate on racism, when we’re all prepared to feel uncomfortable at times.” This is a quote from one of the young people discussing their views on and experiences with racism in the Netherlands on the website *Onderhuids* (Under Your Skin).**

### Fierce debate

The website and broader campaign with the same title *Onderhuids* (Under Your Skin) attempts to stimulate the debate by confronting us with our ideas about each other, also those that are hidden beneath

the surface that we don’t easily acknowledge. It invites people to investigate how they look at others and themselves and how this affects how we deal with each other.

It engages in the fierce debate in the Netherlands around the question of whether racism exists in Dutch society. For instance in companies’ acquisition practices, in the admittance policy to discos and clubs, in how people are treated by police on the streets or by colleagues on the work floor, or within typically Dutch traditions such as the December-time Black Peter phenomenon.

### Personal experiences with prejudice and racism

On the website people can take a test to assess their unconscious bias regarding skin colour or country of origin. They can also compare their experiences with prejudice and racism with those of other people in a serious game form. The website features short videos and blogs in which young people tell about their experiences with racism and prejudice in intelligent and sometimes humorous ways.

### Campaign

The website is part of an 8-month campaign in which events were organised throughout the country around themes such as discrimination within the labour market, ethnic profiling, historical injustices (slavery), black schools and racism at soccer matches. At the end of the campaign in October 2015, an agreement was signed by hundreds of companies, unions, religious organisations,

political parties, NGOs, sports clubs, educational institutions, and minority organisations and networks. The agreement contains 28 concrete suggestions to end discrimination in the labour market, at schools, in the police and in other organisations, places and institutions. It was handed over to the Minister of Employment and Social Affairs.

I think we can only have a fair and sincere debate on racism, when we’re all prepared to feel uncomfortable at times.

### Black Peter

Another much debated part of the *Onderhuids* campaign was the documentary *Zwart als Roet* (Black as Soot) a confrontational film by documentary maker Sunny Bergman about unconscious racism and discrimination.

In true crossmedia fashion, the documentary, campaign and website (that includes tests and games) all refer and link to each other, and can also be assessed independently. The website continues to be active after the end of the campaign and further blogs and videos are published and uploaded there.





## 4. Innovative hiring strategies

Mainstream media often have difficulties in adequately representing the ethnic and cultural diversity within their societies, on screen as well as behind the scenes. 'We can't find the right people' is the most used argument for the lack of black or ethnic minority actors on screen and the lack of diversity in editorial boardrooms, among reporters, news presenters, talk show hosts, and other staff. But some media companies do manage to find diverse talents, sometimes in innovative ways, by finding alternatives for standard routines.

We can't find the right people.

### Difficult to find?

In the Netherlands there are just a few ethnic minority journalists graduating from journalism schools, and casting agencies have few ethnic minority actors on their files. This may be explained partly by a lack of effort and commitment on the side of the schools and partly because children from migrant families are encouraged to follow education that offers better chances for job security. But in recruitment procedures prejudice and white privilege are also likely to play a role.

However, despite these more or less plausible explanations, a number of producers, programme makers, casting bureaus or editors-in-chief do manage to hire a diverse group of employees or actors. How have they managed, what are their tricks and what can we learn from them?

### Training programmes

An often tried measure is to offer (paid) traineeships to promising talents who come from an ethnic minority background. This could lower the threshold for young people who want to start a career in media, some of whom will be offered proper jobs when they perform well and when their talents are recognized. At the same time it guarantees a continuous influx of people from diverse backgrounds. In this section, we present a number of best practices and innovative methods for hiring diverse talent.

**WDR Grenzeloos** is a training project for young journalists from diverse backgrounds. Since its launch in 2005 over 90 young talents have completed the training, many of whom continue to work for WDR as freelancers.

A similar project, **NRK FleRe**, has run at NRK since 2008. The project's aim is to increase the

number of editorial employees with multicultural competencies (language, network and perspective). There have been eleven editions of the programme since the 2008 launch, with approximately 55 participants in total.

### Improving access is only the first step

An important insight that emerged from many of those projects is that offering new talents access to media organisations is only a first step. Retaining those talents requires more, and often more demanding, effort.

Media organisations tend to pay too little attention to adequate follow-up strategies. They assume that new talents, after an introductory period when they get some support, will find their own way through the company and assimilate into the existing culture. They hardly ever question how open to change the organisation itself actually is, or how willing it may be to adopt different perspectives. Even though this lack of immediate success needs to be critically analysed and addressed, it doesn't mean that media companies should stop searching for new diverse talents. Efforts to make companies more diverse require endurance and one-off projects will rarely deliver the intended results.

### Monitoring progress

In this context the industry-wide **Creative Diversity Network** (CDN) in the UK is worth mentioning. CDN has been pushing a diversity agenda over the past 15 years. It promotes a number of talent spotting projects, offers advice and, in Spring 2016, is set to introduce a new method of monitoring diversity progress within media companies. The innovative online journalism site **De Correspondent** publicly announced efforts to make

Efforts to make companies more diverse require endurance and one-off projects will rarely deliver the intended results.

their pool of journalists and correspondents more diverse. What is special about the initiative is their transparency in discussing both their progress and shortcomings so far.



Illustration: Cl  a Dieudonn   - De Correspondent

### Looking outside the usual places

Sometimes media organisations will have to divert from their standard recruitment procedures and search for talent outside the usual places. Sometimes it means taking risks to offer new talents a fair chance. In the Netherlands **FunX** (see page 86) is an example of a radio station that looks for culturally diverse talents ‘on the streets’ and in secondary schools or at events that many young people visit. The casting bureau **Hakuna** is another remarkable example from Belgium. It organised a unique street-casting project to find actors for the film *Black*. It aims to ensure the presence of diverse actors in films and on TV in the future.

### Colour-blind casting

Especially relevant for film and TV drama is so called colour-blind casting. Ethnic minority talents are often typecast in particular roles; as the young Muslim girl whose family restricts her choice of a partner, as the young criminal or as the ‘side-kick-cop’ or best friend of the main character. In contrast, the basic assumption

in colour-blind casting is that any role can be played by any actor or actress, regardless of skin colour, provided they have the required acting skills. Why shouldn’t there be a black Hamlet, an Asian-Dutch main character in a TV drama about the upper class bourgeoisie in Golden Age Amsterdam or a Dutch-Moroccan general practitioner in the daily soap? In the US, **Shonda Rhimes**, owner of production company Shondaland, champions colour-blind casting.



### Stimulating diversity in the film sector

Director Doreen Boonekamp of the Netherlands Film Fund recently announced that the Fund intends to give colour-blind casting a new impulse, following examples from the UK and the US. For the Fund this is one of the main ways it intends to implement the Code Culturele Diversiteit (the code for cultural diversity), an agreement signed by a large number of publicly funded cultural organisations to improve the diversity of their audiences, staff, programmes and partners. Hiring ethni-

cally and/or culturally diverse talents is something that can also be stimulated through rewarding those that manage to recruit ethnically and/or culturally diverse talents or by including conditions regarding diversity in subsidy requirements. The British Film Institute for instance, has just launched a £1m fund to promote diversity. It has also made clear that it won’t fund films – or other projects – unless those seeking money show a real commitment to diversity.





## WDR Grenzenlos

**Country**  
Germany

**Type of project**  
TV Talent Workshop

**Broadcaster**  
WDR

**Website**  
[www.grenzenlos.fienehorn.de/2014](http://www.grenzenlos.fienehorn.de/2014)

**Germany in 2016 is a country shaped by immigration. Every third child under the age of three comes from a family in which at least one parent is born beyond its borders. The country remains one of the most popular destinations for new immigrants – people who bring qualities, mentalities and lifestyles previously unfamiliar to the German society, but that are urgently needed to meet the global challenges of the future. This trend obviously affects the audience of public broadcaster WDR. The overwhelming majority of immigrants and their families use German-language media. They represent a significant audience share – and their numbers are growing.**

A core objective of WDR is to treat diversity as everyday normality.

WDR has long recognized and embraced these changes. Most of its television and radio channels already reflect diversity in different ways. It creates migrant community-focused formats but, moreover, a core objective of WDR is to treat diversity as everyday normality by making it a factor both in its programming and throughout the company. As an employer, WDR claims to be open to anyone and everyone, and promotes intercultural competence among all their employees.

### Talent workshops

One of the most valuable tools WDR has developed to meet the multicultural challenges of society is the WDR Grenzenlos talent workshop where, since 2005, internships in media journalism have been offered to young media professionals from a migrant background. Under this scheme, twelve young women and men complete four weeks of work experience in different areas of WDR and then attend a three-week seminar to learn the fundamentals of journalism and production techniques.

90% of the graduated trainees stay with WDR

In February 2016 a dozen young journalists participated in the 8th edition of WDR Grenzenlos, which makes the total number of participating young journalists 91. Even though there is no guarantee of employment at the end of the workshop, up to 90 per cent of the participants go on to get freelance assignments at WDR as programme maker or journalist.

The young people who participate in WDR Grenzenlos, show a passion and a wealth of ideas in finding important topics and turning them into imaginative programmes and items. This is why WDR Grenzenlos remains a permanent component of the training on offer to their journalists.

Every third child under the age of three comes from a family in which at least one parent is born beyond Germany's borders.



Picture: Ole Kaland-NRK

## NRK FleRe (Norwegian Public Broadcasting Corporation)

Since 2008

### Country

Norway

### Type of project

TV Talent Trainee project

### Broadcaster

NRK

### Website

[www.nrk.no/emne/mer-om-nrk-flere-1.4223329](http://www.nrk.no/emne/mer-om-nrk-flere-1.4223329)

**The Norwegian Public Broadcasting Corporation (NRK) has been hosting a trainee project for multicultural journalists since 2008. The project, named NRK FleRe, aims to increase the number of multicultural editorial employees within NRK. The trainees are educated in journalism and ethics and learn technological tools, and can practise radio, web and video journalism within different editorial offices.**

On an average day, 87 per cent of the Norwegian population uses one or more of NRK's services on TV, radio, text-TV, web or mobile. With increasing globalisation,

and the increasing levels of multiculturalism in Norway, NRK's goal has been to reflect this changing society in their content. One way of achieving this is to recruit and promote journalists from a minority background.

### A steady supply of new employees

Around 3,500 employees work for NRK, situated in 56 departments throughout Norway. The NRK FleRe training programme has steadily increased the amount of employees with multicultural competence in terms of language, network and perspective. The first five trainees started their training in January 2008 and completed a six-month period of education in journalism and practical production. After a few years, the trainee period expanded from six to ten months, and by the beginning of 2016, 55 trainees had taken part.

NRK's network of past trainees has grown considerably, and the broadcaster has had no difficulty in recruiting suitable candidates. The traineeship has become prestigious and highly sought after and NRK FleRe has grown and developed into a successful part of the broadcasting company which has itself profited from the expertise that diverse journalists can offer, based on their different experiences and skills.

Although the project does not offer a job guarantee at NRK, more than half of the trainees now have full time employment on a permanent basis, and some have temporary contracts at the broadcasting company. About ten per cent of the trainees now have jobs in other media companies. In 2009 NRK won the governmental Diversity Award for the project.

More than half of the trainees have now full time employment on a permanent basis.

After a few years, the trainee period expanded from six to ten months, and by the beginning of 2016, 55 trainees had taken part.



# creative diversity network

## Creative Diversity Network, Diamond

Since 2000

### Country

UK

### Type of Organisation

Industry network

### Executive Director

Amanda Ariss

### Executive Manager

Tanya Mukherjee

### Website

[www.creativediversitynetwork.com](http://www.creativediversitynetwork.com)

**Creative Diversity Network (CDN) is an industry-wide membership organisation that promotes diversity and inclusion in broadcast media companies in the UK. The CDN's mission is to inspire, encourage and support the UK television industry to fast track its efforts and drive the business case for diversity and inclusion. Current members of the CDN are: BAFTA, BBC, Channel 4, Channel 5/Viacom, Creative Skillset, PACT, ITN, ITV, Media Trust, S4C, Sky and Turner Broadcasting.**

All important players and senior figures in the industry are supporting and engaging with Diamond.

### New monitoring system

This year CDN will launch a new groundbreaking venture called **Diamond** (**D**iversity **A**nalysis **M**onitoring **D**ata). Through this end-to-end monitoring system the main market competitors, BBC, Channel 4, ITV and Sky, will monitor on and off screen representation of Gender, Gender Identity, Age, Ethnicity, Sexual Orientation and Disability.

Diversity and equal representation is a priority for UK broadcasters, due to – amongst others – Idris Elba's recent speech on the under-representation of Black, Asian and Minority Ethnic (BAME) people and Lenny Henry's TV lecture at the 2014 BAFTA conference where he called for more programmes to be made by 'the multicultural many as opposed to the mono-cultural elite'.

CDN's Executive Manager, Tanya Mukherjee, expects the launch of Diamond to be a 'game changer'. "All important players and senior figures in the industry are supporting and engaging with Diamond," said Tanya. "They are sending out an important message that making

much bigger progress in inclusiveness and diversity is crucial to the future of UK broadcasting not only in the UK but globally."

CDN has developed training programmes and online resources to make people familiar with how Diamond works. In the end it should be seen as part and parcel of the paperwork that needs to be completed at the end of a production".

Diamond works as follows: when a production opens - in-house or commissioned – the production company adds all programme contributors, on and off screen, into the Silvermouse system which is largely used across the industry already. The system subsequently sends all programme contributors a link by email. After validation people get access to a form in which they self declare their data. The data will be anonymised and CDN and the broadcasters have implemented scrupulous data protection methods, so that people can feel safe to submit personal data. They can also select the option 'prefer not to disclose'. At the end of the production the production coordinator will watch and also report on the perceived diversity on screen, to try to measure whether the UK's diverse audiences are seeing themselves reflected on screen. Overall, Diamond will continuously measure progress or identify gaps, based on a comprehensive and consistent methodology.

### Catalyst

One of the main catalysts for reigniting the diversity debate was the publication of the Creative Skillset Employment Census in 2012, which showed that there was



actually a decline in the number of BAME people employed in the sector. Statistics also revealed a very large under representation of the employment of disabled people across the industry. It was clear that something needed to happen and Diamond is a response to this.

A difference between the legacy industries and new and upcoming companies like Netflix or YouTube is that these online companies understand the diversity of their audiences and the subsequent business case. “They don’t second guess their audience tastes in the same way that linear broadcast schedules might imply, and they are better able to keep up with fast changing media consumption habits.”

...more programmes to be made by ‘the multicultural many as opposed to the mono-cultural elite’.

### Retaining talents

Another focus of the CDN will be on developing ideas and instruments for how broadcasters and production companies can retain people and support them in progressing up the career ladder. There is

There are many companies doing a lot better than the media industry, for instance some of the big banks.

evidence that BAME people who enter the industry are leaving again and don’t manage to progress their careers. BAME people have often cited that they feel alienated or that diversity of thought is not properly embraced within the organisational culture. Unconscious Bias also plays a role. In the UK this might be compounded by the informality of networks and class issues. Careers in the media can sometimes be influenced by ‘who you know’ as opposed to ‘what you know’.

“What CDN can do to help in this area is to make available a lot of resources and good practices in recruitment, and leadership and development, and also from outside of the media sector,” said Tanya. “There are many companies doing a lot better than the media industry, for instance some of the big banks.”

“Diversity officers don’t have programme budget, yet are generally well connected with emerging diverse talent. It can be difficult to signpost new on and off screen talent to commissioning departments like Drama or Entertainment, because they may work predomi-

nantly with particular agents or programme executives,” said Tanya. “Also people from different backgrounds who get into commissioning or senior production roles may not get the chance to make more diverse content but have to deliver the same type of shows that have always been produced.”

There is evidence that BAME people who enter the industry are leaving again and don’t manage to progress their careers.

### Commissioner Development Programme

A new and promising initiative to improve diversity at the commissioning level is the CDN’s pan-industry Commissioner Development Programme, which was launched in the middle of 2015 with the support of the participating broadcasters, BBC, Channel 4, Channel 5, ITV and Sky, and Creative Skillset. In this programme seven candidates, from different ethnic backgrounds or with a disability, work as commissioning executives for at least a year. They are offered an executive development training with masterclasses, workshops and networking events. Commissioners make the decisions that shape the stories that audiences see on TV every day and therefore can have a big impact on the diversity on our screens.





Illustration: Cléa Dieudonné - De Correspondent

## De Correspondent

Since 2014

### Country

The Netherlands

### Type of project

online journalism website

### Website

[www.decorrespondent.nl](http://www.decorrespondent.nl)

**De Correspondent is a Dutch online journalism site. It was founded by two former journalists from the quality daily newspaper NRC Next in co-operation with creative ICT company Momkai. They raised more than one million euros through crowd-funding to start the site and two years later, in early 2016, had approximately 45,000 subscribers who pay 60 euros per year.**

### Focus on backgrounds

Instead of 24/7 news coverage *De Correspondent* focuses on background and in-depth stories and reports produced by a number of journalists who write about their specialisms, such as internet privacy, environmental issues, religion, energy politics, Africa, popular culture or self-help literature.

### People's background does matter

In October 2015 they published a call on their website for diverse talent and for people to help them scout this talent. They admitted that they are a 100 per cent white team in a town where already more than 35 per cent is non-white. They had two full-time positions on offer and options for trainees and guest correspondents. Earlier, they used to say that people's background didn't play a role and that quality was their only selection criteria for hiring people. However, they changed their minds. They now acknowledge that people's background does matter. It can even be part of their quality, especially as De Correspondent values individual and new perspectives, and people's background can contribute to the unique perspectives of individual authors.

### Transparency

What makes De Correspondent's efforts remarkable is not so much their success or their impact. After all, it is a small company, albeit one that receives a lot of publicity. Two out of an editorial team of 30 journalists won't make a huge impact on journalistic output in the Netherlands. However, the transparency and openness with which the editors discuss their efforts make the initiative special. The deputy editor-in-chief for instance responded at length on all the reactions that their call evoked, entering a debate with readers on the site about the benefits and pitfalls of their efforts. And they did more than start scouting for diverse talent. They changed their use of language, they published articles on white

privilege and podcast conversations with critics of institutional racism and champions of diversity. They try to scout talent through broadening their networks instead of just relying on the usual job posts in newspapers. They visit communities and places outside their own familiar circles. Three times a year they will start the Correspondent College, an internal training programme for new talent with diverse backgrounds. Meanwhile they have organised several pitches for new talent, and hired a first journalist from a diverse background on a fixed contract.

It is exactly the transparency and openness both about the company's successes and the hurdles that must be overcome that make their approach so refreshing. Especially in the current political climate where diversity is so often a highly charged subject.

The transparency and openness with which the editors discuss their efforts make the initiative special.



## Street casting by Hakuna for *Black*

Since 2015

### Country

Belgium

### Genre

Film

### Directors

Adil El Arbi, Bilall Fallah

### Producer

Caviar/Climax Films

### Hakuna

Matthias Schoenaerts, Ken Lambrechts, Nabil Mallat & Chafic Amraoui

### Website

[www.black-themovie.com](http://www.black-themovie.com)  
[www.hakunacasting.com](http://www.hakunacasting.com)

**In Belgium, national identity is an object of ongoing dispute. One of the most culturally diverse countries in Europe, bordered between Germany, The Netherlands and France, the division between French-speaking Walloon and Dutch-speaking Flanders also deeply splits cultural life. Broadcasting and film is traditionally conceived from a Flemish or Walloon point of view, addressing only one national community. In a complex cultural society like this creating ethnic diversity both on and off screen is proving to be a challenge: it is virtually non-existent and stories and artists of different backgrounds are hard to come by.**

The story of feature film *Black* (2015), created by Moroccan filmmakers Adil El Arbi and Bilall Fallah and based on the

successful books 'Black' and 'Back' by Dirk Bracke, is as culturally diverse as it gets. Set in the Brussels districts of Matongé and Molenbeek in the 1980s, this classic Romeo and Juliet tale tells the story of Mavela, a 15-year-old girl from a black gang who falls in love with the Moroccan Marwan, an extremely charismatic member of a rival gang. They find themselves in an impossible dilemma: *Black* depicts the harsh and brutal reality of street gangs in today's Brussels.

### How to find actors?

Co-directors Adil El Arbi and Bilall Fallah met each other at film school, and *Black* is the third film they created together. As stories around the different ethnic backgrounds in Brussels are a recurring theme in their films, they also found that there was a recurring issue with the production of their films: there were virtually no actors to play the roles, with or without acting experience and matching ethnic backgrounds. For *Black* no less than 16 actors were needed. A great challenge was ahead.

As with their previous film *Image*, for *Black* they started to actively roam the streets of Molenbeek and Matongé. They did so with their partners Nabil Mallat, who starred in *Image* and was streetcast too, and his friend Chafic Amraoui. Together they established Hakuna, a casting company. Hakuna turned out to be a unique street-casting project that aims to ensure the presence of diverse actors in the media. The famous Belgian actor and producer Matthias Schoenaerts became co-owner of Hakuna together with agent Ken Lambrechts.

**HAKUNA**  
 TALENT AGENTSCHAP / AGENCE DE TALENTS / TALENT AGENCY

### Creating opportunities

With Hakuna Casting, Nabil and Chafic actively approach and encourage young people of diverse backgrounds to pursue a career in the media industry. They do so by creating a diverse range of opportunities, both on and off screen. Nabil and Chafic: "Hakuna tries to fade out the lines and differences between people and wants to show that talent is everywhere, no matter what size you are, what the colour of your skin is or what your sexual orientation is."

The casting of Hakuna for *Black* resulted in their seeing over 500 talents, from which El Arbi and Fallah selected the sixteen main actors. They picked Martha Canga Antonio as the leading actress, a twenty-year-old woman, and up to that point unknown in the film world. She never even attended theatre school. This year European Film Promotion (EFP) selected Antonio as one of 2016's European Shooting Stars at the Berlinale.

*Black* was successfully released in Belgium and went on to earn international acclaim, winning a Discovery Award at the prestigious Toronto International Film Festival.





## ShondaLand

Since 2005

**Country**  
USA

**Type of organisation**  
TV production company

**Website**  
[www.shondaland.com](http://www.shondaland.com)

**ShondaLand is the American television production company founded by writer and producer Shonda Rhimes. Together with ABC studios, ShondaLand produced the TV sensation Grey's Anatomy in 2005, its spin-off Private Practice, the critically acclaimed Scandal and How To Get Away With Murder. ShondaLand's shows are incredibly popular among diverse audiences across all walks of life, and enjoy top viewer ratings in the USA and internationally. Next to their exciting, well-written and funny storylines, the shows have become known for their representation of the variety of cultures and colours in the USA, as a result of colour-blind casting.**



While some producers try to create diversity in their shows by writing specific parts for actors of colour and scouting outside the usual agencies, Shonda Rhimes does not pay any attention to diversity at all. Content is king, and it is the storyline that counts. All her characters are written without any particular cultural background in mind. In the casting process, simply the most suitable actors are selected, regardless of their backgrounds.

Rhimes is not a pioneer in colour-blind casting, but she is the first to do so for productions of this scale. The immense popularity of these shows has attracted a lot of attention to its diverse ensemble cast and the way they have been selected.

She accepted the award, causing some controversy, expressing that she felt both honoured and 'pissed off'.

### P\*ss off, "diversity"

ShondaLand's shows have won Emmys, Golden Globes, and many other awards. Recently Rhimes was awarded the Directors Guild of America Diversity Award. She accepted the award, causing some controversy, expressing that she felt both honoured and "pissed off". Rhimes loathes the word 'diversity,' and would never claim that she is 'diversifying' television. Rather, she likes to think she is *normalizing* television: her shows depict the way the world looks nowadays. She is surprised everyone still sees her shows as an example of innovative diversity. After all: "As if TV looking like the normal world is innovation."

Despite (or thanks to) this aversion to the word 'diversity' and to the fact that these methods are still considered as a statement or innovation, *ShondaLand*, with all its great content, remains a celebrated example of how diversity should be handled in television. Rhimes' shows are helping to normalize storytelling from the perspective of ethnic and other minority groups, making them the standard rather than the exception in prime-time television.

As if TV looking like the normal world is innovation.



# 5. Diversity requires new ways of working

How to find diverse economic experts to discuss the consequences of the banking crisis, as opposed to the usual white male expert? How to ensure that all perspectives on the conflicts and wars in the Middle East are represented and not just those that express the mainstream Western perspective? How to develop storylines for drama to which all people can relate, instead of relying predominantly on storylines drawn from a white perspective on Western European history, culture and society? In order to produce truly inclusive programmes, programme makers, should have the expertise and networks to answer these questions without much effort.



Especially media that target younger generations, can hardly avoid becoming more diverse given that young generations are more ethnically diverse than older generations.

## Inclusiveness

Realizing inclusive programmes could involve actions varying from expanding address books and databases to increasing knowledge about places and people that they are less familiar with.

The Dutch public broadcaster NPO for instance launched a diversity incentive programme that ran for two years from 2010-2011 for which a dedicated budget of €1 million was set aside for efforts to increase the representation of ethnic diversity in existing programming as well as the diversity competencies of key figures in the organization (such as members of the board, managers, editors and editors-in-chief). Due to - amongst other reasons - budget cuts the programme was discontinued. But the need to make media organisations and programmes more inclusive and better reflect society's diversity remains.

In this section we will highlight media that have changed their way of working in order to become more inclusive, as well as media that have been multicultural and inclusive from the start, and that can offer interesting insights into how their working methods contribute to cultural diversity.

## Diversity as a key asset

An example of a large media company that has made diversity into a key asset of its company is the global media company Discovery Communication. One of the pillars in their diversity policy that contribute to this goal are their **Employee Resource Groups**.

An example of a programme that managed to become and stay diverse is the children's

magazine **Klokhuis** (NTR, NL). Special training as well as continuous attention and staying alert contributed to this goal.

**Soul City** is an immensely popular South African soap opera that deals with sensitive social issues in a way that creates unity and understanding as opposed to division and prejudice. To this end Soul City tests its storylines and characters extensively with different audience groups. Programme makers in other countries could learn from their testing procedures, as well as from how Soul City allows audiences into the creative process of television making.



Beste Vrienden Quiz

Picture: Michel Schnater

## Multicultural Millennials

Especially media that target younger generations, can hardly avoid becoming more diverse, given that young generations are more ethnically diverse than older generations. The percentage of young people with a migrant background is, in some European cities, already above 50 per cent. Their level of education has risen considerably, compared to that of their parents, so the



Even more so than the Millennials, GenZ youngsters are hyper-connected, overstimulated and easily distracted.

pool of potential employees that media companies can tap from has grown.

Younger generations are not only more diverse, their media consumption patterns have changed as well. Marketeers label current young generations as Millennials or Generation Z (GenZ). Millennials are those born after 1982, who grew up with the Internet and Google and who are now slowly being succeeded by Generation Z. Even more so than the Millennials, GenZ youngsters are hyper-connected, overstimulated and easily distracted. They are almost constantly online and when asked what they couldn't live without, they answer without hesitation 'my mobile phone'. Being online and being able to communicate with their peers through social media are more important than TV, even though they also still watch a lot of TV.

Grazing and surfing through media content rather than reading, watching or listening attentively from beginning to end is typical modern media behaviour, especially amongst young people. They consume more haphazardly, intuitively and associatively throughout the day, short 'bits and pieces' of audio, text and video. They prefer a personal and authentic style above the authoritative voice of a main presenter or interpreter who will explain the true meaning.

### **Multicultural from the start**

Media brands that explicitly target a culturally diverse young population all share this style. In this section we highlight a few of those brands: **Fusion** (US), **FunX** (NL) and **BBC RAW** (UK). Their mix of media channels and choice of subject matter is very different, but they share the light-hearted tone-of-voice and way

of presenting that many young media brands use these days and combine this with an explicitly multicultural outlook.

We also highlight a large EBU project that targets young people and (more or less explicitly) intends to be inclusive and both reflect and reach a diverse range of young people:

### **Generation What?**





## Discovery Communications – Employee Resource Groups

Since 1985

### Country

US

### Type of organisation

Media company

### CEO

David Zaslav

### Website

[www.discovery.com](http://www.discovery.com)

**Discovery Communications is the largest commercial non-fiction media company in the world, operating in more than 220 countries, with over 3 billion subscribers. Diversity and inclusion are at the heart of company culture and are essential components within day-to-day operations. There is open talk of diversity and inclusion, and these are widely supported across all layers of the company. To ensure that these values remain and are renewed, Discovery has created Employee Resource Groups (ERGs).**

ERGs are support groups created within the company, formed around specific groupings within society. Aside from specific ethnic groups such as people of Asian, African and Latin-American origin, there are also groups formed horizontally and according to specific interests and lifestyles, such as veterans, young professionals, young parents and disabled people. The ERGs are often referred to as the cornerstone in Discovery's diversity policy.

### A strong network and comfortable working environment

The ERGs serve both external and internal purposes. Externally, ERGs together form a strong network, which gives the company access to a large talent pool from many different groups within society. ERGs know how to access members, how to speak with them and what makes them tick.

Internally ERGs create a strong support system within a company of like-minded people. By creating separate groups, people actually feel more comfortable, stay longer and are more committed. Because of this there is time for actual development, and working at Discovery becomes more than just a job. Employees are united in their motivation to work for a company that gives them back so much: support and opportunities for development.



The most innovative ideas and solutions come from the widest range of thoughts and ideas.

### Successes because of diversity and inclusion

The company's commitment to diversity and inclusion has not gone unnoticed. Discovery Communications has been in the top 100 list of "Best places to work for Mothers" for 16 years running. In 2013 it won the Diversity and Quality of Life Award in the US.

As David Zaslav, president and CEO of Discovery Communications claims: "As a global community that serves billions of customers, diversity and inclusion are critical links to our viewers, communities and stakeholders. The most innovative ideas and solutions come from the widest range of thoughts and ideas – and it is our people who distinguish us. The diverse minds, experiences, cultures and unique points of view of our employees give Discovery a competitive advantage."



Picture: Maria Smeets

## Het klokhuis (The Apple Core)

Since 2015

### Country

The Netherlands

### Genre

Children's TV programme

### Broadcaster/producer

NTR

### Website

[www.hetklokhuis.nl](http://www.hetklokhuis.nl)

***Het Klokhuis* (The Apple Core) is a daily, informative programme for children aged 9-12 which mixes sketches and reports on subjects varying from the way in which ice cream is made to a subject like bullying in schools. It is a highly valued children's programme on Dutch TV. Therefore it is of the utmost importance to NTR to accurately reflect the diverse cultural and ethnic backgrounds of current Dutch society.**

### More effort

In 2011, as part of the IRIS initiative, *Het Klokhuis* started a diversity project with the objective to increase diversity on screen, in areas such as subject choice, experts and the children within the programme. Over a period of eight months editorial meetings with guest speakers were organised, and diversity became a standard item on the agenda at the weekly editorial meetings.

*Het Klokhuis* already had a diverse team of presenters before the start of the project: two white Dutch presenters, a Dutch-Moroccan and a Dutch-Surinamese

presenter. Its makers already tried to make it an inclusive programme. But the project increased programme makers' awareness of the importance of diversity. Astrid Crebas, then the project leader, tells how one of the main things that the project achieved was that programme makers are now making more effort to look for guests, experts and children from different backgrounds.

Trying to become more inclusive and diverse may be demanding but it is also a lot of fun.

### Similarities instead of differences

Loes Wormmeester, *Klokhuis*' editor in chief, explains how they want to emphasize the similarities instead of the differences between children from different backgrounds. "We don't make an item on, for instance, how Jan and Ahmed go to the Mosque but on how they play football together." They want to talk with children from all backgrounds about for instance computers instead of asking them 'where are your parents from?'

The programme makers have also become much more conscious about the use of language, aiming to use inclusive language instead of creating oppositions between 'us' and 'them'. Sometimes this is difficult, because one can't always assume



We don't make an item on, for instance, how Jan and Ahmed go to the Mosque but on how they play football together.

that all children share the same knowledge. "If we for instance want to explain something about couscous, we would never start the item by saying: 'there are people that have couscous instead of potatoes for dinner'. Because that would imply that eating potatoes for dinner is the standard.

At the same time we can't assume that all children watching our programme know what couscous is. To 'solve' this, we would probably show someone preparing couscous meanwhile explaining something about nutrients in different kinds of food."

#### Outsider's eyes help

Both Astrid and Loes emphasize the importance of inviting people from outside when organizing diversity training. Looking through the eyes of an outsider makes it easier to acknowledge one's own routines and shortcomings. Even more important is to start in a positive way. "We had five different guest speakers and the first thing all but one of them said was: 'Ah, I see that you're an all white team...' " "This type of comment made the team very wary and even defensive. And such observations aren't going to help much, because one's ethnicity is



Beste Vrienden Quiz

Picture: Michel Schnater

the one thing one can't change. More importantly, one can't assume that a person's skin colour tells everything about that person's networks and affiliations. The white editor might for instance be married to a Moroccan guy or have black children. One of the speakers used a different approach. Instead of pointing out what we did wrong, she showed us how we could do better. This prevented a defensive reflex amongst the programme makers." Therefore, according to both programme makers, to make people more willing to change it is important to be open and positive from the outset.

#### Remaining alert

However, diversity training alone is not enough. Loes emphasizes the importance of remaining alert and of being prepared to point out to editors when they fall back into old routines. "If I see a new leader for our programme in which only white children appear I will have it remade. For our *Best Friends Quiz* I wanted 50 per cent black and 50 per cent white candidates. Editors sometimes complain that finding the right children and experts takes more time. But we were fortunate enough to be able to raise our research budget, exactly for this reason."

Trying to become more inclusive and diverse may be demanding but it is also a lot of fun. "Especially when the children bring their parents to the recordings. Some of them are so proud that their child will be on TV and often they are much more enthusiastic than the white families."

Instead of pointing out what we did wrong, she showed us how we could do better. This prevented a defensive reflex amongst the programme makers.



# Soul City

Since 1994

**Country**  
South Africa

**Genre**  
TV series

**CEO**  
Lebo Ramafoko

**Stories have the ability to change the world, especially when they reach a lot of people. Storytelling through media can mobilize communities and transform norms. That is exactly the power of the South African television series *Soul City*, first aired in 1994. Since then the series has acquired a massive following across all layers of South African society and it hasn't been off air until recently. *Soul City* reaches more than 80 per cent of South Africa's population of 45 million people. The TV series is set in the fictional *Soul City* Township and mirrors challenges faced by poor communities. The stories are**

**based on real issues in society and its success is for a very large part due to the bottom-up structure of the *Soul City* organisation. Their audiences have a lot of input into the creative process, and scripts are extensively tested with young, old, rural, urban, rich and poor audiences.**

## Retaining Authenticity

The series deals with emotional and often taboo societal subjects such as debts, lifestyle diseases, domestic abuse and family planning. Because the *Soul City* Institute has functioned as a truly grassroots organisation from the beginning, the stories retain a strong authenticity. That's why this form of educational entertainment doesn't seem phony or preachy to its audience.

"The aim is not to be sensationalist," says CEO Lebo Ramafoko: "our aim is to tell South African stories in an authentic way. It isn't a matter of: are we doing HIV, are we doing maternal health, are

we doing child abuse? It's about telling authentic South African stories."

## Take your audience seriously

*Soul City* proves that it is possible to bring about social change in society and be a huge commercial success at the same time. A lot of good stories are up for grabs in communities, but they often don't get told because makers are not always listening to them. There is a world to win out there when it comes to innovative storytelling and *Soul City* exemplifies this: your audience is a great source of inspiration, take it seriously.

Also, afterwards, each episode is extensively evaluated with focus groups to see if the point came across. People recognise themselves on television and simultaneously feel represented in a positive way. The role models are people who do not stigmatize people. It portrays people who take journeys that people can relate to, instead of dividing the world into people who are good and bad.

## More than a TV show

*Soul City* isn't just a television show. It also airs on the radio to reach people without access to a television. And since South Africa encompasses so many different languages and dialects, the programme is translated and modified for each one. Each version has a different set of actors and is modified to resonate with different audiences. Much effort is put into making the show understandable for all South Africans. Evaluations take place after every episode to see if the storylines resonate with all audiences equally.

The great prosperity of *Soul City* has even been exported to other countries. It has been asked to undertake capacity building and strengthening by countries such as Colombia, Egypt and Suriname. Many more media companies could learn from how *Soul City* involves its audiences in the creative process of television making. The series is also a strong example of how media can address important social problems in an entertaining way and of how media content can contribute to social cohesion.

Our aim is to tell South African stories in an authentic way.

## Oxfam - Pop Culture with A Purpose Project

Recognising the power of entertainment education in bringing positive change, Oxfam Novib has supported and worked with edutainment organizations such as *Breakthrough* from India, *Puntos de Encuentro* from Nicaragua and *Soul City* over the past decades. The Pop Culture with a Purpose project has connected these entertainment education projects with local organisations in 13 countries, enabling them to use the force of storytelling in their own work and specific contexts. Oxfam Novib is currently developing an edutainment campaign for the Middle East and Northern African countries.





# Fusion

Since 2013

## Country

US

## Type of organisation

Multimedia network

## Broadcaster/owner

Fusion is a joint venture of Disney-ABC and Univision Communications

## CEO

Isaac Lee Possin

## Website

[www.fusion.net](http://www.fusion.net)

**Fusion is an American multi-platform media company, a joint venture between Disney-ABC and Univision Communications, an American media company serving the Hispanic American community.**

The platform was launched in 2013 to cater for the second generation English speaking Latinos in the US, but soon broadened its scope, aiming to 'engage and champion a young, diverse and inclusive America,' regardless of cultural or language background. It presents itself as 'the media brand for a young, diverse and inclusive world'. It has access to communities that

other media companies have trouble connecting with, both in the sense that few reports from those communities reach mainstream media and that the reach of mainstream media in these communities is low.

## Large variety

*Fusion's* TV channel includes a variety of late night shows, comedies, news and documentary programmes as well as shows that blend news and comedy. It distributes these as part of the digital offer of cable and telecom operators, reaching approximately 20 million US homes, as well as through its website. Like other channels and platforms targeting a young audience it blends lifestyle, music and entertainment with more serious items and mixes seriousness with levity. Next to news, its website has categories such as Pop & Culture, Sex & Life, Justice and Real. In Justice one can find news on for instance racial profiling, police violence and other stories on 'the way we treat each other'.

## More context and analysis

*Fusion* focuses not so much on constant coverage of breaking news, but instead provides more context and analysis in forms such as mini documentaries, interviews and long-term reports.

*Fusion* is a response to changing demographics in the US, now that Latinos are the country's biggest ethnic minority and are expected to reach 25 per cent of the population in 2035. The majority of those are born in the US and English is their main language. However, *Fusion* is

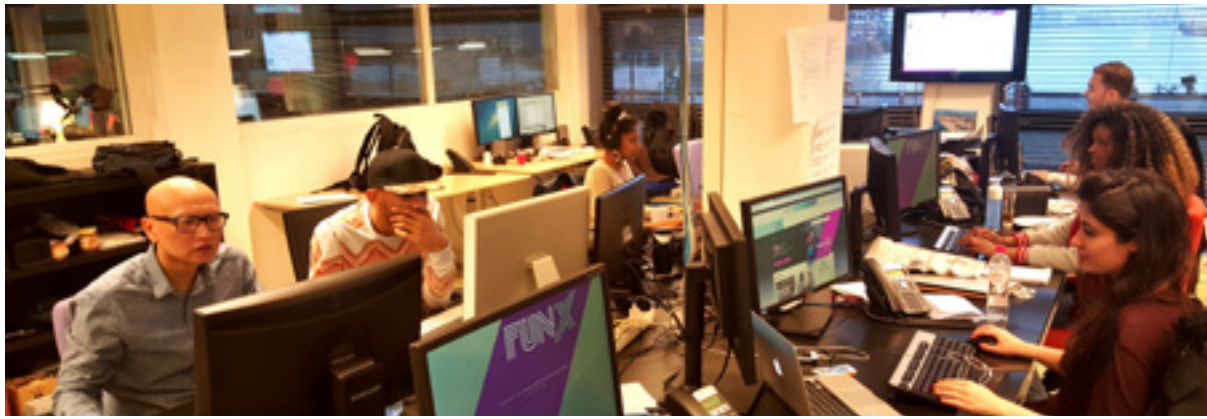
explicitly multicultural and inclusive and aims at the Millennial Generation in general, not just at young Latinos. This is also reflected in its culturally and ethnically diverse team of reporters.

It is active on all platforms, including Snapchat and Facebook. *Fusion's* website is very visual, with strong pictures and graphics and a lot of video. It airs a number of programmes by famous presenters such as Alicia Menendez and Jorge Ramos and has hired a number of high profile digitally native journalists.

The company is not yet hugely successful from a business perspective. It competes with the likes of Vice, BuzzFeed and Vox Media for the attention of younger viewers and readers. But it clearly adds a more culturally diverse perspective on the world than its competitors.

Fusion is a response to changing demographics in the US.





# NPO FunX

Since 2002

## Country

The Netherlands

## Genre

Urban Radio Channel

## Broadcaster/Producer

NPO FunX

## Website

[www.FunX.nl](http://www.FunX.nl)

**FunX is a radio station for urban youngsters aged 15-34. The channel plays a modern mix of hip hop, latin, R&B, reggae, dance and other music styles popular among urban youth. It combines music with news and information relevant for young people.**

*FunX* originated outside the walls of the Dutch public service system, with fresh DJs and presenters and a different tone-of-voice, and soon became very popular among young people in the four biggest cities in the Netherlands where it was broadcast through a terrestrial frequency.

## Incorporated by the Dutch PSB

When local and national government's subsidies ended, the Dutch public service broadcaster incorporated *FunX* as one of its six radio channels. *FunX* has now become an integral part of the Dutch public service system. *FunX* is important for the Dutch public service broadcasters

because it reaches a young and culturally diverse audience that the public service broadcasters have difficulties in reaching through their other channels.

## Boost in online

In recent years *FunX* has boosted its online strategy and has become a real crossmedia platform. It expanded its online content, added visual radio to its portfolio, started to invest more in online video and pictures and increased its presence in social media such as Facebook, YouTube, Instagram, Twitter and SnapChat. This resulted in a fast growth in the number of website visitors and Facebook followers. Website visits grew from an average of 571,000 unique monthly visitors in 2014 to 840,000 unique monthly visitors in 2015. *FunX* aims for one million unique monthly visitors in 2016. It also witnessed a growth of more than 40 per cent in its Facebook page likes, from 53,000 at the beginning of 2015 to 90,000 by early 2016. People still visit the website in order to listen to the radio streams, but increasingly traffic to the website is generated by *FunX*'s Facebook posts. The strength of *FunX*'s online strategy lies in the mix of original content and cherry picking from other websites and Facebook pages, as well as in the mix of serious and light-hearted items, with an increasing emphasis on video and pictures. Music, artists, lifestyle and humour are main ingredients on the channel and online. But *FunX* also addresses more serious subjects, including school, work, family, racism, discrimination and politics. Most important is that these subjects are made relevant for their audiences' personal lives. Current affairs, like the recent

refugee crisis are discussed, but approached from different angles when compared to mainstream media. Shortly before Christmas 2015 for instance, *FunX* organised a *FunX* Food Fest, in which DJs, reporters and listeners cooked a dinner for young refugees. Reports on the event and interviews with young refugees were broadcast and posted online.

## Be present in your audience's timeline

Snapchat has become another important medium for *FunX*, enabling reporters, DJs, artists and others to record instant pictures from events or studio visits and publish those online. After 24 hours Snapchat pictures are erased. But, when downloaded, they can be turned into short video clips, which can subsequently be used on the website or inserted in Facebook articles.

Most important for *FunX* is that they manage to be part of their audience's 'timelines'. They want their content to be shared. To achieve this, they post not only their own articles but also items published by others that they think their audience will enjoy. Social media are crucial for *FunX* to be close to their target audience. Most people working for *FunX* are in direct contact with their target audience themselves. They use the popular items on their own and their friends' timelines to post through the *FunX* Facebook pages. When they see items on their timeline going viral, this provides immediate insight into their audience's interests and preferences.

For a youth brand like *FunX*, expanding and improving their online presence will remain a crucial part of its strategy.



## BBC Raw

Since 2015

### Country

United Kingdom

### Broadcaster

BBC

### Genre

Online Video Channel

### Website

[www.youtube.com/channel/UCdXuOP-zn9uluRcdImJIMsg](http://www.youtube.com/channel/UCdXuOP-zn9uluRcdImJIMsg)

**Public broadcaster BBC has always struggled to connect to specific demographics: the black community, LGBT, young Muslims, immigrants and the working class. As most people working for the BBC are from similar backgrounds, this inevitably fed into the output of the broadcasting company. To create different output, appealing to underserved demographics in the UK, it was clear the BBC had to diversify their workforce. This is why BBC Raw was created.**

### Creating an online platform for hard-to-reach demographics

Initially a pilot project, *BBC Raw* started up as an online video channel in March 2015. The team of *BBC Raw* consists of young people from hard-to-reach demographics, producing output targeted towards a young, racially diverse, working class audience. Using a combination of social

media channels to spread the content, they film, direct and edit all their own content, coached by the BBC. The content of the videos is based on ideas, stories and issues from their own life experience. Often satirical, at times poetic, now and then musical and occasionally provoking, the videos reflect and reach out to this new generation. Basically, *BBC Raw* operates on a simple philosophy: by allowing young people from working class backgrounds to shape and produce content, it will better serve this demographic, which was previously underserved.

With *BBC Raw*, the BBC has started speaking the language of their audience.

### Target group insights and talent recruitment

*BBC Raw* has served two main purposes. Its main outlets – primarily social media, have helped the BBC gather important insights in terms of what appeals to this target group of working class youth. As in many countries, the British young generation hardly watches TV any more, and looks at social media for their main source of information and entertainment. Not only is the detailed tracking of readers and viewers a possibility, social media has also made dialogue possible. The audience has

become the creators of their own content, by responding to posts and sharing content on social media. Since March 2015, *BBC Raw* has published:

- 34 Youtube films, which have attracted over 100,000 combined views;
- 32 Facebook films, which have attracted over 90,000 combined views (total audience reach of the Facebook posts is over 775,000).

Simultaneously, *BBC Raw* has developed into a diversity incubator, a place to recruit diverse talent from. Many of the *BBC Raw* filmmakers have moved on to other BBC roles. So far, 27 filmmakers have been trained at *BBC Raw*. Ten of them were not yet working for the BBC at the time they made their films for Raw, yet are now in entry level roles or training schemes. Five of them were on apprenticeships or training schemes when they made films for Raw and have now secured BBC jobs. Five runners have progressed to Research and Advanced Placement level.

With *BBC Raw*, the BBC has started speaking the language of their audience. The more time they spend speaking that language, the more fluent they will become. Fluency is crucial for the BBC as it tries to reach out to aforementioned demographics and to diversify its workforce.





## Generation What?

2016

### Country

Various

### Genre

Transmedia production based on online survey among youngsters

### Broadcaster/producer

Collaborative project between 12 public broadcasters in Europe, initiated by EBU and based on an original idea from Upian and Yammi2, produced for France Télévision.

### Website

[www.ebu-vision2020.tumblr.com](http://www.ebu-vision2020.tumblr.com)

**Generation What? is an ambitious transmedia project that focuses on the Millennial Generation. It is a proven concept based on the ground-breaking France Télévisions format *Génération***

**Quoi? With the launch of the six-month *Generation What?* project in Spring 2016 the European Broadcasting Union (EBU) intends to create the most comprehensive picture ever assembled of the lives of young people across Europe.**

The key elements will be:

- An online survey, with the option of comparing results with other countries.
- Special programming on radio, TV and online.
- Extensive co-operation with national newspapers and other local partners.

Individual broadcasters (EBU members) will manage the campaigns at national level based on the original France Télévisions format. The EBU will not only co-ordinate the project, but also create a special Eurovision Theme (Day or Week in November 2016 to raise the project's profile at international level.

### How young people see the world around them

The original *Génération Quoi?* set out to discover how young people see themselves and the world around them. At the heart of the project is an interactive website, including video content and a 140-question survey about subjects such as money, sex, religion, relationships and the future. More than 600,000 unique users have visited the *Génération Quoi?* website since its launch at the end of 2013 and more than a quarter of a million young people have taken part in the online survey. The aim of *Génération Quoi?* was to get young people to talk about themselves. Meanwhile, a quarter of a million young people have completed the web survey, giving France Télévisions a total of 22.5 million answers. Their answers have been analysed by eminent sociologists to foster an in-depth understanding of the daily lives, relationships and aspirations of young people. All this data has contributed to the most complete picture ever of what it means to be a young person living in France today. The French format is now translated into a project for other European public service broadcasters with support of the EBU.

### EBU support

One of the reasons that the EBU supports the project is that Public Service Media struggle to reach young people as young people increasingly turn to the Internet and mobile devices to access audiovisual content. Amidst the wealth of available online content PSM content is not always the most attractive for young people and PSM find it difficult to adapt to changing young people's consumption patterns and

preferences. The project uses a combination of traditional broadcast and online video. After the survey has been online for 6 months, the results will be presented during a Europe-wide event. The partial results gathered until November 2016 can be used by TV and radio programmes as well as online publications for news items or in-depth reports at any point in time.

### A variety of answers and perspectives

Anyone who fills in the survey can compare their own answers to those of their peers. A selection of respondents will be invited for filmed portraits that will be published online. In addition a collaborative documentary will be made from a compilation of material provided by all participating broadcasters. The video portraits and documentary will profile a diverse selection of young people from different cultural and ethnic backgrounds and social classes. The questions in the questionnaire do not explicitly deal with issues around cultural or ethnic identity or racism, but the variety of answers do show how young people have different perspectives on their lives and the world, which can - at least partly - be explained by their different backgrounds. Also the selection of video clips will show portraits of young people from different cultural and ethnic backgrounds. In this way the material represents a multi-faceted picture of Europe's multicultural societies. The first results of the EBU project will be published in Spring 2016.





# 6. Innovative storytelling

Digitization and the Internet have enabled innovative ways of storytelling to emerge. A prominent online storytelling trend is transmedia storytelling. Transmedia stories can be loosely defined as stories that unfold over different platforms and engage the audience on each platform in a different way, extending the story and adding meaningful and distinct elements by exploiting what each platform does best.

Transmedia and other innovative ways of storytelling have also been applied to stories about our multicultural societies.

New ways of storytelling continue to evolve as new platforms and digital techniques develop and put to new and often unforeseen uses.

## Non-linear stories

In contrast to traditional broadcast media - characterized by linear storytelling - transmedia stories are told in non-linear ways, enabling the audience to enter the story at different points. Audience participation within the story is often considered to be essential in transmedia storytelling, such as through gameplays, or the option to contribute or comment on the story as it unfolds.

New ways of storytelling continue to evolve as new platforms and digital techniques develop and are put to new and often unforeseen uses. Journalists for instance now use Whatsapp and Snapchat to distribute news and produce compilations of short messages and video impressions that relay unfolding stories.



Love radio

Picture: Anoek Steketee

## Multilayered stories

The award winning **Refugee Republic** is an interactive transmedia documentary about everyday life in the Domiz Camp, a Syrian refugee camp in northern Iraq. It combines pictures, detailed drawings and a soundtrack, and allows visitors to investigate the camp via an interactive map and to meet with its inhabitants.

Two other examples of innovative, multilayered online productions are **Moskee in de stad (Mosque in the City)** and **Love Radio**. **Moskee in de stad** is an interesting example of how multi perspectives are incorporated into a single production without privileging any one in particular. The producers combined online video, print and a documentary to tell the conflicted story of the construction of a mosque in an old Amsterdam neighbourhood. **Love Radio** explores the subject of reconciliation in post-genocide Rwanda. It also approaches the subject from different angles and perspectives and uses a combination of documentary, photography, archive and online materials.

## Social media and audience participation

The threshold for audience participation is much lower than before. The more open and democratic architecture of new media production, as well as the opportunity for camera-use on mobile phones, recording devices and editing software, offer more opportunities for people to participate in media production, including people who do not have easy access to mainstream media. Social media also offer many new ways of storytelling. A notable example is the **Humans of New York** project, which has been imitated in many other cities and places across the world. **Humans of New York** manages to engage millions of people in truly interactive stories that develop over time and create extensive and ongoing conversations between people from all creeds and backgrounds. In 2015 the formula was adopted to record the stories of refugees in the largest refugee shelter in the Netherlands in **Humans of Heumensoord**.

The threshold for audience participation is much lower than before.



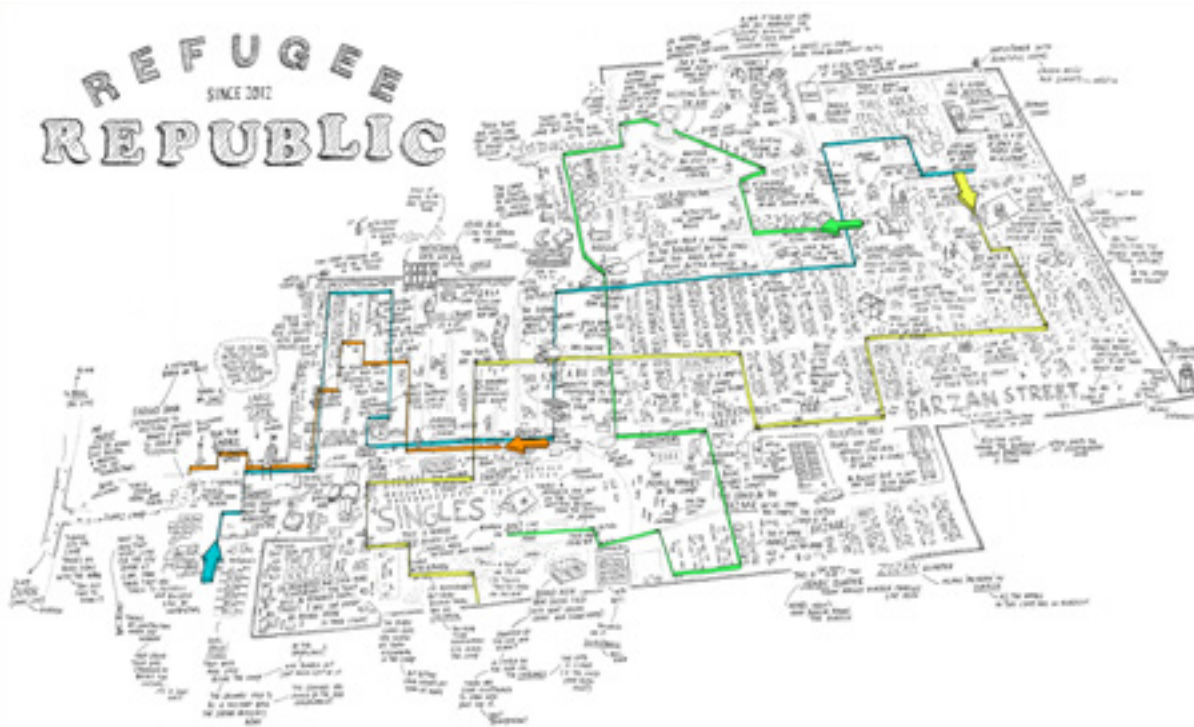


Illustration: Jan Rothuizen

## Refugee Republic

Since 2012

### Country

The Netherlands

### Genre

Online interactive production

### Makers

Jan Rothuizen, Martijn van Tol, Dirk-Jan Visser, Aart Jan van der Linden

### Producer

Submarine Channel

### Website

[www.refugeerepublic.submarine-channel.com](http://www.refugeerepublic.submarine-channel.com)

**A group of women sits on the ground in front of a row of white tents, waiting for help. A child covered in dust stands behind barbed wire gazing wide-eyed into the lens. These are the images that we tend to recognise from refugee camps. Yet a whole different world lies behind these images, one that few people witness with their own eyes, but one that *Refugee Republic* brings to life.**

The hundreds of refugee camps across the world are rapidly growing into mini-societies.

*Refugee Republic* is an interactive trans-media documentary about everyday life in Domiz Camp, a Syrian refugee camp in northern Iraq. The aim of the makers is to build an anatomical sketch of life in the camp using a combination of drawings, film, photography, sound and text. They have managed to create a sensory experience of life within the camp thereby enriching the standard media images that we are being fed in daily news reports.

### Mini-societies

For the first time since World War II there are more than 50 million refugees worldwide. We understand the camps to be temporary measures, but worldwide refugees remain in some form of relief care for an average of 17 years. (Source: Norwegian Refugee Council). The hundreds of refugee camps across the world are rapidly growing into mini-societies, with refugees as citizens and relief organizations as governments. Like all of us, the refugee-citizens make home improvements, go to the market, bring their children to daycare, look for work or start up a business, seek entertainment, fall in love, argue with the neighbours, get married and have children.

*Refugee Republic* takes you into the world behind the relief organisation posters and the news headlines. The makers of this interactive documentary went to Camp Domiz in northern Iraq, where around 64,000 predominantly Kurdish Syrian refugees have sought shelter. You can explore the camp through the pen drawings of an artist, the lens of a photographer and the ears of a radio producer. You can meet the residents and get to know them by scrolling through audio-visual narratives, or wander through drawings enriched with sound.

*Refugee Republic* has won several prizes, among them the prestigious Dutch Design Award.



Picture: Dirk-Jan Visser





Picture: Jan Bartelsman

## Mosque in the City

2014

### Country

The Netherlands

### Genre

Online interactive production,  
plus book

### Producer

Verhaalmakers

### Website

[www.verhaalmakers.nl](http://www.verhaalmakers.nl)  
[www.moskeindestad.nl](http://www.moskeindestad.nl)

***Mosque in the City* is a 10-episode interactive documentary about the construction of the Wester Mosque in Amsterdam. Plans for the mosque were proposed in 1994 as an initiative of the Turkish religious movement Milli Görüs to build a house of prayer. After a few years the mosque project was transformed into a multicultural project aimed at stimulating the integration of Turkish Muslims into Dutch society. However a conflict between progressive and conservative Muslims led to a complete fiasco. The dream of a multicultural project turned**

**out to be an illusion. The fundamental changes in the political and social climate in the Netherlands, in which many had become critical of the ideal of multiculturalism, contributed to the project's demise.**



### Turbulent history

Nevertheless, 20 years later the project was revived, although this time with less lofty ideals. The mosque was completed in 2015. In the interactive story the building of the mosque and the responses to it from initiators, builders, local politicians, neighbours and other stakeholders are recorded. The documentary also looks back on the project's turbulent history, which exemplifies the changing attitudes towards multiculturalism and integration within the Turkish Muslim community as well as in Amsterdam's local government.

*Mosque in the City* applies a new way of digital storytelling to a topical issue. The transmedia production allows the viewer to explore different perspectives on the construction of the mosque within the Amsterdam neighbourhood, and how ambitions for this project changed over time. It offers a rich multimedia experi-

The dream of a multicultural project turned out to be an illusion.

ence, including video clips with archive footage, interviews and reports, a timeline, photographs, text, a map and short biographies of the main characters. Visitors can go through the story chronologically but also navigate their own way through the story by following different characters or moments in time. Rather than telling a linear story from the maker's perspective, this particular form allows viewers more freedom to consider different perspectives and draw their own conclusions.



Picture: Anoek Steketee

## Love Radio: Episodes of Love & Hate

2014

### Country

The Netherlands

### Genre

Transmedia documentary

### Makers

Anoek Steketee and  
Eefje Blankevoort

### Website

[www.loveradio-rwanda.org](http://www.loveradio-rwanda.org)

***Love Radio: Episodes of Love & Hate* is a transmedia story that aims to explore the subject of reconciliation in post-genocide Rwanda. It combines a documentary, a web documentary, mobile tap stories for smartphones and an exhibition.**

While in the soap happy endings predominate, reconciliation in real life is far less likely.

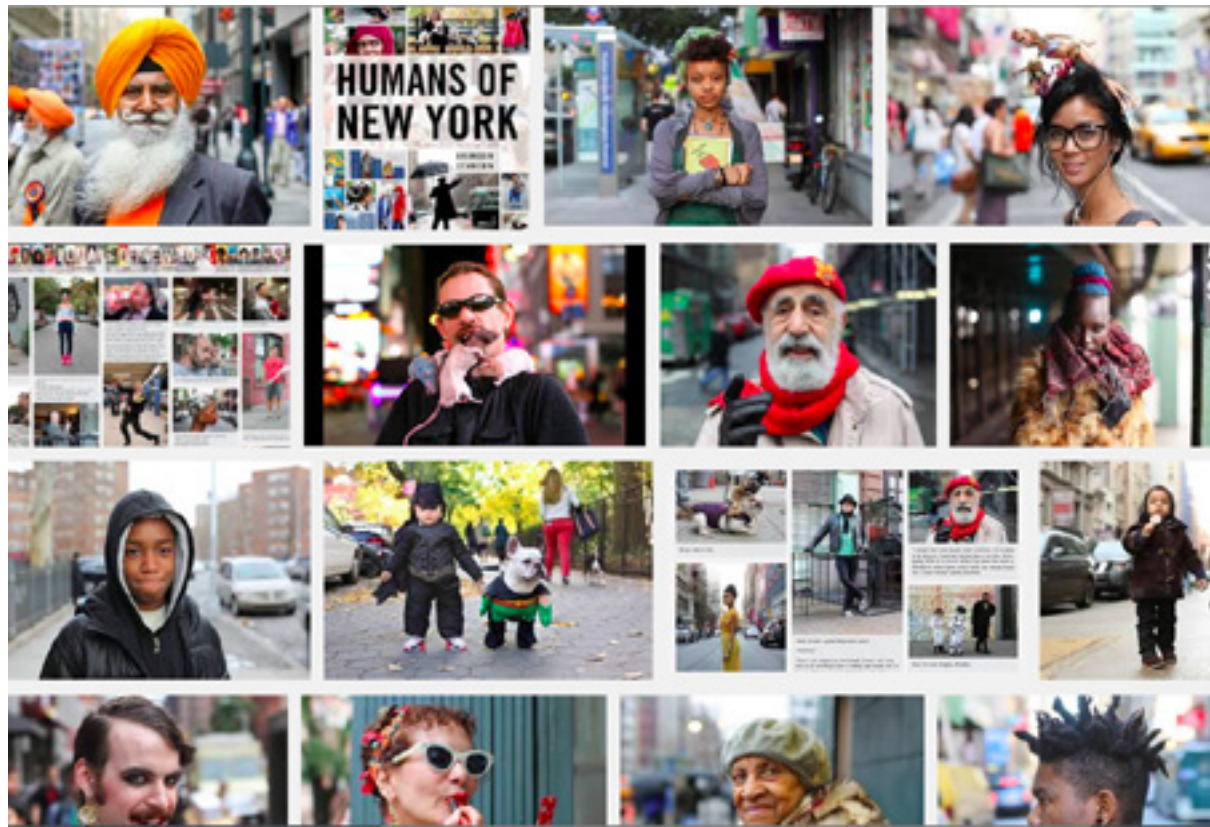
At first glance the documentary tells a linear, almost fairy-tale narrative, based around the radio soap *Musekweya* (*New Dawn*). But a closer look reveals the complex reality. While in the soap happy endings predominate, reconciliation in real life is far less likely. After the gruesome killings, how can perpetrators and victims live with and love each other? It is a story of the impact of mass media and the thin line between fact and fiction, violence and reconciliation, guilt and innocence.

The documentary combines film with photography, audio, text and archive material. Using fragments from the immensely popular radio soap *Musekweya*, portraits of its creators, fanmail from listeners and images of the landscape, it conveys a multi-layered story of the events during the genocide in 1994 and the way in which people are trying to live together again twenty years later. Gradually it becomes clear that 'the truth' does not exist – only different versions of reality.

The website offers different ways to navigate through the story: in a linear way by viewing the documentary that follows the story of the radio soap, but also in non-linear ways as we watch interviews with the soap characters or click through background information on the conflict. It also contains documents and reflections on the role of media that are widely thought to have played a significant role in the hate campaigns leading up to the genocide, but that are now used as a means of reconciliation. On this level *Love Radio* is therefore an innovative and powerful story on the role of media in a multi-ethnic society.

The web documentary so far has had 150,000 visitors, the television documentary 300,000 viewers, the exhibition in FOAM 25,000 visitors.





# Humans of New York

Since 2010

## Country

USA and other countries

## Genre

social media

## Photographer/producer

Brandon Stanton and others

## Website

[www.humansofnewyork.com](http://www.humansofnewyork.com)

[www.humansofamsterdam.nl](http://www.humansofamsterdam.nl)

[www.facebook.com/Humansof-heumensoord/timeline](https://www.facebook.com/Humansof-heumensoord/timeline)

***Humans of New York* (HONY) is a blog and bestselling book featuring street portraits and short interviews collected on the streets of New York City. Photographer Brandon Stanton started Humans of New York in November 2010. Since then it has developed a large following through social media. The blog has over 16 million followers on Facebook and around 4.7 million followers on Instagram as of January 2016. What is special about the pictures and short stories is that they always lead to (often) thousands of responses**

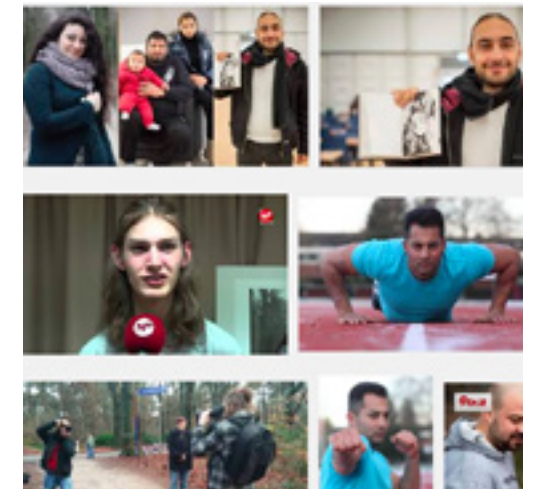
from people who express support, encouragement, grief or pity, or who come up with advice or relate similar experiences. In some cases the stories lead to money raising campaigns for good purposes. One such example is a campaign for schools in underdeveloped neighbourhoods in New York, in response to a story of a black kid who grew up in Brooklyn and whose primary school teacher was the only person that encouraged him to advance in life through learning.

## Variety of people

Inspired by *Humans of New York*, hundreds of 'Humans of...' blogs have developed around the world. The variety of people that are pictured is unlike any other collection of pictures within photography exhibitions or books. One sees young skaters, old ladies walking their dogs, beggars, traffic workers, children, couples, ex-prisoners, business women and many others of all colours, creeds and cultures. The lengthy interactions that develop in response to the short stories and pictures, reveal a sense of connection that is such a unique characteristic of today's social media platforms.

## Humans of Heumensoord

Photographer Debra Barraud started *Humans of....* in Amsterdam in 2012, which is the second most visited *Humans of....* worldwide. Sometimes the HONY blog ventures out to other places or specific locations, such as a recent series on people in prison. In 2015 Brandon Stanton adopted the format to a series of



pictures and interviews with refugees from Syria and Iraq.

Recently *Humans of Heumensoord* was launched. Heumensoord is the biggest refugee camp in the Netherlands, providing shelter for 3000 people. The camp provides emergency shelter or temporary accommodation, with basic provisions. The refugees have to wait here until they can start their asylum process before they move on to other camps with better facilities. While they await the outcome of the procedure the refugees are not allowed to study or work. It is therefore difficult for them to make contact with their Dutch neighbours. Inspired by *Humans of New York* the project aims to tell the stories of the camp inhabitants and show what they have to offer. The project provides visitors the opportunity to get to know them just a little bit better. The photographs are taken by Heumensoord-based photographers and the stories are collected and published by four Nijmegen-based volunteers.





# 7. Innovative reporting on the refugee crisis

Since mid-2015 the numbers of refugees trying to escape war, famine and repression have reached unprecedented levels. Neighbouring countries of war and conflict zones still receive the majority of refugees but many European countries are now also feeling the consequences of enduring conflicts.

Media do not only report on the refugee crisis, but can also fulfill other functions, such as offering support and information to refugees, showing the human stories behind the headlines and contributing to mutual understanding.

The arrival of such large numbers of refugees will have long-lasting consequences for European societies.

### Long-lasting consequences

Countries that are the first landing point in Europe like Greece and Italy, and countries that receive the majority of asylum seekers such as Germany, France, Sweden and The Netherlands have trouble with the logistics of offering shelters and adequate registration and asylum procedures.

Many citizens in those countries have offered help in providing food, clothes and other basic provisions, but there has also been vocal protest against the arrival of refugees and the opening of emergency shelters or asylum centres.

At EU level, as well as at national and local level, there is fierce debate about how to respond to the so-called refugee crisis. Whatever the outcomes of these debates and negotiations, it is clear that the arrival of such large numbers of refugees will have long-lasting consequences for European societies. The need to ensure that those refugees who receive a permit to stay will integrate into the host societies as fast as possible is evident, but expeditious plans to effect this satisfactorily are not yet in place.

### Behind the headlines

'Streams', 'floods' and 'crisis' are the catchwords in many news headlines. Behind those headlines lie other, more complex, more human and more nuanced stories. In this section we have included a number of those. We have looked for exceptional, underexposed and innovative ways of reporting on the issue of refugees. Giving refugees a name, a face and a voice is the common denominator in some of the projects that have been launched in the slipstream of the current 'refugee crisis'. In addition we have looked for

innovative perspectives as well as for new ways of storytelling and reporting.

One example of an attempt to show the people behind the statistics on people crossing the seas to Europe, is the short documentary entitled **The Island of All Together**. The makers staged brief encounters between refugees and tourists on the Greek island of Lesbos and showed how people whose lives couldn't be more contrasting carefully get to know each other.



The Island of All Together

The arrival of refugees to shelters and asylum camps causes protests, but there are also many people who offer help, sometimes in unusual ways. **On the Bride's Side** is a documentary whose creative process was designed to support its main characters. The filmmakers devised a way for a group of Syrian and Palestinian refugees to travel from Italy to Sweden, and recorded them on their special journey. In the documentary **Flucht, Fußball und ein**

Behind those headlines lie other, more complex, more human and more nuanced stories.



**Stückchen Glück: Das Team Mandela** the makers follow a team of African refugees in Germany. The documentary shows both how the refugees find distraction and a new purpose in their unsettled lives, as well as how rewarding and 'close-to-home' offers of help can be.

### Mood turn



Flucht, Fußball und ein Stückchen Glück: Das Team Mandela

In September 2015 Chancellor Angela Merkel declared that Germany would fix the refugee problem and would take in large numbers of refugees one way or another. However, the events of New Year's Eve in Cologne, where hundreds of women were violated and robbed by young migrant men, dramatically turned the mood of the country. The events unleashed fierce anti-Islam, anti-refugee and anti-immigration responses in Germany (as well as in other European countries) that could not be contained, even when it later became clear that the vast majority of violators had not been from recent groups of refugees.

The events again questioned the role of media in times of turbulence. To what extent do media fuel feelings of insecurity? Do they have a responsibility to contribute to mutual understanding or the search for solutions? Do they correctly express the 'general mood' when they focus predominantly on the extreme expressions of violent protest, and occasionally show the most proactive of refugee helpers, but neglect the views of the large parts of the population 'in the middle'?

### Media informing refugees

Some media organisations have made projects that attempt to look behind the headlines and offer alternative ways of reporting on the refugees as well as on the changes their arrival causes in the host societies. The box on this page contains examples of several such projects by German public service regional broadcasters and the Dutch public service broadcasters. In this section we specifically highlight a project by German regional public broadcaster NDR that follows the trials and tribulations of refugees during the first months in their host (or possibly their new home) country: **Fluchtpunkt Niedersachsen**.







# The Island of All Together

2015

## Country

Netherlands

## Genre

Short documentary

## Filmmakers

Philip Brink and Marieke van der Velden

## Website

[www.theislandofalltogether.com](http://www.theislandofalltogether.com)

**For the documentary *The Island of All Together*, twelve tourists on the Greek Island of Lesbos are paired up with twelve refugees for a 30-minute conversation. Extracts from these conversations – emotional, funny, and always real – are edited into this short documentary of 22 minutes. *The Island of All Together* aims to inject more humanity into the refugee debate, by uniting people on an individual level. By showing the conversations, the**

**audience gets an insight into the refugees' lives. They are given a face and a voice, reminding us that these refugees are human beings too.**

Filmmakers Philip Brink and Marieke van der Velden travelled to Lesbos where they found the main characters of their documentary. The holidaying tourists were based in the hotel where Van der Velden and Brink were staying. The refugees were all recruited on a parking lot in the village of Molyvos, where they were all required to gather and wait for a bus to take them to a city 70 kilometres away.

This documentary promotes an open attitude towards people from backgrounds different different to our own.

## Intriguing meetings

The refugees had fled Syria, looking for safety. The tourists are enjoying their holiday in the sun. After they meet, interesting conversations follow and new friendships are made. Such as between Syrian 7-year old Joana and her conversation partner, the Dutch 54-year-old Monique, and between 24-year-old Selma from Germany and the Syrian Husam of the same age. The short docu-

mentary *The Island of All Together* can be watched in its entirety on the website: [www.theislandofalltogether.com](http://www.theislandofalltogether.com) where updates can be found on how and where the refugees are now.

## Beyond the statistics

The simplicity of the concept is what makes *The Island of All Together* strong and powerful. It promotes an open attitude towards people from backgrounds different to our own and shows that everyone is human, even if our situations are completely different. By focusing on the individual conversations, refugees become real and the numbers, statistics and news items become more human.

The documentary series recently won the Dutch award for Innovative Photo-journalism 2015.

The documentary aims to bring more humanity to the refugee debate, by uniting people on an individual level.





## On the Bride's Side

2014

### Country

Palestine/Italy

### Genre

Documentary

### Directors

Gabriele Del Grande, Antonio Augugliaro, Khaled Soliman Al Nassiry

### Website

[www.iostoconlasposa.com](http://www.iostoconlasposa.com)

***On the Bride's Side* is a documentary telling the incredible story of Palestinian poets Khaled Soliman Al Nassiry and Tareq al Jabritalian, and journalist Gabriele del Grande, who meet a Syrian refugee on a Milan train station by complete chance, and decide to help him to complete his journey to Sweden. To avoid getting themselves arrested as traffickers, they decide to fake a wedding party (which the refugee becomes part of) to avoid border controls. After all, who would ever ask a bride for her identification?**

A Palestinian friend dresses up as the bride, a dozen or so Italian and Syrian friends as wedding guests, and the group of refugees has increased to five. The fake wedding party, now consisting of no less than 23, set off at dawn on 14 November 2013, travelling halfway across Europe on a four-day journey of three thousand kilometres by both foot and by car.

The making of the film both documented a story and enabled its existence and developments.

### Revealing an unknown side of Europe

The emotionally charged journey is completely documented by the filmmakers, and brings out the stories and hopes and dreams of the five refugees and their traffickers. The road trip turns out to be both fun and tragic, uniting people and showing the difference and similarities between cultures and personalities. It also reveals an unknown side of Europe, a transnational, supportive and irreverent Europe that ridicules the laws - unique. The making of the film both documented a story and *enabled* its existence and developments.

### Big crowdfunding campaign

Upon their return, the filmmakers discovered their story touched many people around the world: their crowdfunding campaign to finance the documentary had raised 100,000 euros from 2617 supporters from 37 different countries. It turned out to be the biggest crowdfunding campaign in the history of Italian and Palestinian cinema. Thanks to this support, the post-production of the documentary was finished just in time to enter the 71st Venice Film Festival.

The powerful, topical documentary adds a humanitarian note to the refugee crisis. *On the Bride's Side* went on to win three special awards in Venice and has featured in many of the biggest international documentary festivals around the world (such as IDFA, Hotdocs and DocEdge). It has also been screened in 36 countries worldwide and broadcast on Italy's SKY Channel and Al Jazeera English.

It turned out to be the biggest crowdfunding campaign in the history of Italian and Palestinian cinema.





# Flucht, Fußball und ein Stückchen Glück: Das Team Mandela

2015

**Country** Germany

**Genre** TV Documentary

**Broadcaster**

Norddeutscher Rundfunk (NDR)  
Landesfunkhaus Niedersachsen

**Director** Tobias Hartmann

**Chief Editor** Susanne Wachhaus

**Website**

[www.ndr.de/fernsehen/sendungen/die\\_nordstory/Flucht-Fussball-und-ein-Stueckchen-Glueck,dienordstory450.html](http://www.ndr.de/fernsehen/sendungen/die_nordstory/Flucht-Fussball-und-ein-Stueckchen-Glueck,dienordstory450.html)

**Team Mandela from Lehrte, Hanover, is a unique football team: it is the first official football team in Germany consisting entirely of refugees, yet competing in a non-professional football league. The documentary *Flucht, Fußball und ein Stückchen Glück: Das Team Mandela* (Escape, Football and a Bit of Luck, the Mandela team) is produced by public broadcaster Norddeutscher Rundfunk (NDR). The film follows the different team members and invites the viewers into their lives. It portrays their present situation as refugees, their problems, their hopes and their efforts for a better future.**

## Offering more than the bare essentials

Football coach Dirk Ewert saw more and more refugees arriving in Lehrte, a small town with 43,000 inhabitants, in the northern German district of Hannover. Many of these refugees fled from different parts of Africa, from countries torn by war, often leaving their families behind and not knowing if they were still alive. Upon their arrival in Lehrte, they were provided with the bare essentials: food, clothing and a roof above their head.

Ewert, wanting to help, tried to provide some distraction in a way close to his heart and his profession. Football. He went to Lehrte's refugee accommodation to invite the refugees for football practice. Within a matter of days, over 40 players arrived on the field. Thankful for the distraction, football and playing within the team also gave the players a new sense of purpose and a goal in life, and helped them temporarily forget their troubles. Ewert, a likeable personality and a very typical small town German inhabitant, shows how easy it is to help. One does not have to be an activist.

## A rare insight

The NDR documentary puts individual refugees in the spotlight. The film highlights the importance of telling the stories of individuals, looking beyond pure facts and figures about the refugee situation. After all, every single refugee has an individual story to tell: a past and a present, and hopes for the future. What happens after refugees leave the camp? How do they build up a life? *Die nordstory*

- *Flucht, Fußball und ein Stückchen Glück* gives a very rare insight into both the personal challenges and the general situation that the refugees are facing.

The documentary was broadcast on primetime in Germany at 8.15 pm on a Friday evening. The appealing combination of the popular sport of football and the personal stories of refugees attracted many viewers and the documentary received critical acclaim.

Director Tobias Hartmann states how, when he first visited Team Mandela, he had no other alternative than to pursue this project:

"The very moment I first saw the happiness of the players and their eyes shining with joy while playing football, it was very clear to me that this was something very special. I knew it was a project worth following up. For me the challenge was to pick two players out of the team whose story we wanted to tell in detail. In the end, every single player of Team Mandela has his own and unique story that is worth reporting.

The most impressive moment for me during the course of my work on the film was one day when I visited the main protagonist Hamsa. He suddenly took me in his arms, squeezed me tightly and didn't seem to ever let me go again. It turned out that two hours earlier Hamsa had had contact with his wife and two children in Somalia for the first time in over six years. We have been accompanying Hamsa until today. Unfortunately, it doesn't look very good for him, since a German court just decided he will be deported to Italy, the country where he first registered.

## Familie Taramoush

- Mariam(33), Miran(1), Zinar Kalash(30), Abdul Rahman(16)
- Syrien
- Harpstedt
- Oktober 2015



# Fluchtpunkt Niedersachsen

2015/2016

### Country

Germany

### Type of project

Online reporting and service

### Broadcaster

NDR

### Project leader

TV (Hallo Niedersachsen): Andrea Lütke, Radio (NDR 1 Niedersachsen): Martin Reckweg, Online (www.ndr.de/niedersachsen): Steffen Gurr

### Website

www.ndr.de/nachrichten/niedersachsen/fluechtlinge/Fluchtpunkt-Niedersachsen-Das-Projekt,-fluchtpunkt104.html

**The German regional public broadcaster NDR devised a project called *Fluchtpunkt Niedersachsen*. For this project NDR reporters chronicle the lives of a number of refugees who have ended up in Niedersachsen, regularly publishing 3 or 4 minutes clips about their daily lives in their new country. What happens to the refugees after they have arrived in Niedersachsen? Where and how do they live? What are their dreams for the future?**

### Daily life struggles

We follow the arrival of a Syrian family to a shelter, where they spend their days in a large hall, existing within just a few square metres, each family separated from the others by thin cardboard walls.

We see them attend their German language classes, and their first visit to a neighbouring town, looking for a new pair of glasses. And then, after they have moved into their new home as the wife bakes her first cake in a very long time. We get to know an Albanian girl whose father wanted to give his children a better education. However the family was not granted status and was sent back to Albania.

The project started in November 2015 and there will be approximately two or three updates per month about each protagonist. Mingled with stories of how the refugees manage their daily lives and their struggles with both the language and the bureaucracy within Germany, we also hear fragments of stories about the reasons why they left their home countries, about family members left behind and about their hardships during the tough journey into Europe. The reporters also follow some of the people who help the refugees, such as a Syrian interpreter who came to Germany 20 years ago and now helps the new refugees with translations and practical questions.

For this project NDR reporters chronicle the lives of a number of refugees.

Getting to know a person is - according to NDR - the best way to take away prejudice.

### Individual characters

With the project, NDR intends to introduce audiences to individual characters and to give a name, a face and a voice to the people who are generally depicted as anonymous refugees in the daily news headlines. Getting to know a person is - according to NDR - the best way to take away prejudice. NDR hopes the series will contribute to more mutual understanding. Short video blogs and updates are posted regularly on the website and selections are included in the NDR regional TV magazine *Hallo Niedersachsen* as well as the radio programme *NDR 1 Niedersachsen*. The website also contains practical information for refugees and general news on refugees in Germany.



**ARD**, the German public broadcaster, has bundled information and programmes for refugees on its website [www.ard.de](http://www.ard.de) into a **Guide for Refugees**. Over one million refugees have arrived in Germany so far and more are on their way. To make their arrival easier, ARD, several regional public broadcasters in Germany and its world service Deutsche Welle, provide daily news in English and Arabic, include German TV programmes with subtitles, such as the famous children's programme *The Mouse*, and provide service information for refugees on language courses, housing, health, education, legal matters, asylum procedures etc.

**Refugee Radio**, broadcast by Funkhaus Europa, also targets refugees. It covers the current situation in Germany and the political discussions surrounding it and provides specific service advice. Funkhaus Europa is broadcasting Refugee

Radio in Nordrhein-Westfalen, Berlin and Bremen. The episodes can also be found online. Website [www.funkhauseuropa.de/sendungen/refugeeradio/ueberuns-rr-en-100.html](http://www.funkhauseuropa.de/sendungen/refugeeradio/ueberuns-rr-en-100.html)

In mid-January 2016 WDR started the online service WDRforyou in which it offers part of its TV and online content in German, English, Arabic and Farsi, especially targeted at refugees in Germany. The WDR also appointed a special programme co-ordinator and a small editorial team for the site. The site contains elaborate news on refugees, selects items of particular relevance and includes a lot of practical information. WDR also subtitles some of its programmes, like the popular soap series *Die Lindenstrasse*, to facilitate language learning for refugees. The offer is successfully distributed through Facebook. Website: [www1.wdr.de/themen/politik/wdrforyou/](http://www1.wdr.de/themen/politik/wdrforyou/)



**Net in Nederland** is an online initiative of the combined Dutch public broadcasting organizations to provide free video on demand to refugees. The website will include practical information but also news programmes with English and Arabic subtitles. In addition to educational programs *Net in Nederland* intends to

subtitle a number of documentaries, fiction and human interest series that can help refugees better understand Dutch culture and society. The editors of the site intend to select programmes that are in some way related to the main themes within the integration course that all newcomers to The Netherlands are obliged to follow. The website will be promoted through Facebook pages consulted by refugees as well as through the information channels used by aid organisations such as The Red Cross, Vluchtelingenwerk (Dutch council for refugees), COA (Central Agency for the Reception of Asylum Seekers) and local councils. The online platform will be launched in Spring 2016.



# 8. Prix Europa IRIS: celebrate success



Over the past 20 years IRIS has become an annual forum for the exchange of innovative ideas and concepts of diversity programming for directors, producers, writers and broadcasters.

## 20th anniversary

In 2016 the Prix Europa IRIS celebrates its 20th anniversary. The prize was founded in 1996 to award media productions in the TV Fiction and TV Non-Fiction categories dealing with aspects of diversity within European societies. IRIS tackles arguably the major social issue of our times, namely how do European societies cope with the effects of immigration.

The main goal behind IRIS is to stimulate programme makers and journalists towards a greater awareness of the vitality and diversity within society and to help them make media productions that foster mutual understanding and at the same time challenge xenophobia, bias and racial discrimination.



## Annual forum for the exchange of innovative ideas

Over the past 20 years IRIS has gathered almost 2000 films from across Europe and has become an annual forum for the exchange of innovative ideas and concepts of diversity programming for directors, producers, writers and broadcasters.

In this section, we assess five winning IRIS programmes that are considered to be best practices of Innoversity. Four of the five selected winning programmes are made by directors who share their ethnicity, cultural or migrant background with the people they film, giving them the opportunity to get closer to their subjects and to give a deeper insight into the diversity topics they cover.

More information and an overview of all winners and other entries for the Prix Europa IRIS can be found at: [www.prixiris.ntr.nl](http://www.prixiris.ntr.nl).





## Patience, patience, t'iras au paradis!

2015

### Country

Belgium

### Genre

TV Documentary

### Author & Director

Hadja Lahbib

### Production

Les passeurs de Lumière

### Coproduction

Clair-obscur Productions, RTBF-Unités Documentaires ARTE Le Centre du Cinéma, l'Audiovisuel de la Fédération Wallonie-Bruxelles, Voo

### Website

[www.patience-patience.com](http://www.patience-patience.com)

**TV Documentary *Patience, patience, t'iras au paradis!* tells the story of seven Maghrebi women who, many years after their arrival in Belgium, decide to take their lives into their own hands. RTBF journalist and documentary maker Hadja Lahbib follows these women on their journey from passive Muslim housewives to fearless women of the world, from Belgium all the way to New York.**

The seven Maghrebi women belong to the first generation of female, non-Western immigrants who came to Belgium to join their husbands, the guest workers of the 1970s. In an unknown country, with limited language skills and often with Muslim roots, it comes as no surprise that many of these women remained at home and were publicly inactive.

### Fearless women

Within her documentary *Patience, patience, t'iras au paradis!* Lahbib confounds any preconceived notions we may have of these women and their personalities. In their sixties, and now 40 years after their migration, they start living the life they have always wanted to live: fearless and emerging from a lifetime spent in the shadow of their husbands. The phrase that is used as the documentary's title: "Patience, patience. T'iras au paradis!" (Patience, patience, you will go to paradise!) is repeated continually to these women. Meaning they should accept their fate. Only they choose not to, not anymore.

Lahbib, a Belgian migrant's daughter of Algerian descent, quickly gained the women's trust and was able to closely follow them on their journey of emancipation. Years after coming to Europe, they no longer accept their passive role. As they take matters into their own hands, they learn English, and take a trip to the capital of the Western world: New York. The women, their stories and the documentary are both heartwarming and hilarious. They have the ability to analyse their lives, which have not always been easy, with a great sense of humour.

They start living the life they have always wanted to live.

### Portrait of independence and emancipation

The documentary went on to win Best Intercultural TV Programme at the prestigious Prix Europa 2015. The jury's citation: "This heart-warming tale of female friendship and empowerment is told through the eyes of a group of women emerging from a lifetime spent in the shadow of their husbands. Mina and her friends left Morocco as girls and lived as housewives in Belgium. For decades their world shrinks to the confinement of family and home. The film charts their journey to emancipation. We see them regain their youthful enthusiasm and fulfil their dreams. At a time when the media portray Muslim women as silent and oppressed, this film shows strength, comradeship and independent spirit through intimate portraits and humour."

Years after coming to Europe, they no longer accept their passive role.





## Winter of love

Prix Europa IRIS intercultural television programme of the year 2011 TV non-fiction

**Country** The Netherlands

**Original title** Liefdeswinter

**Author & Director** Gulsah Dogan

**Producer** Serious Film

**Broadcaster** IKON

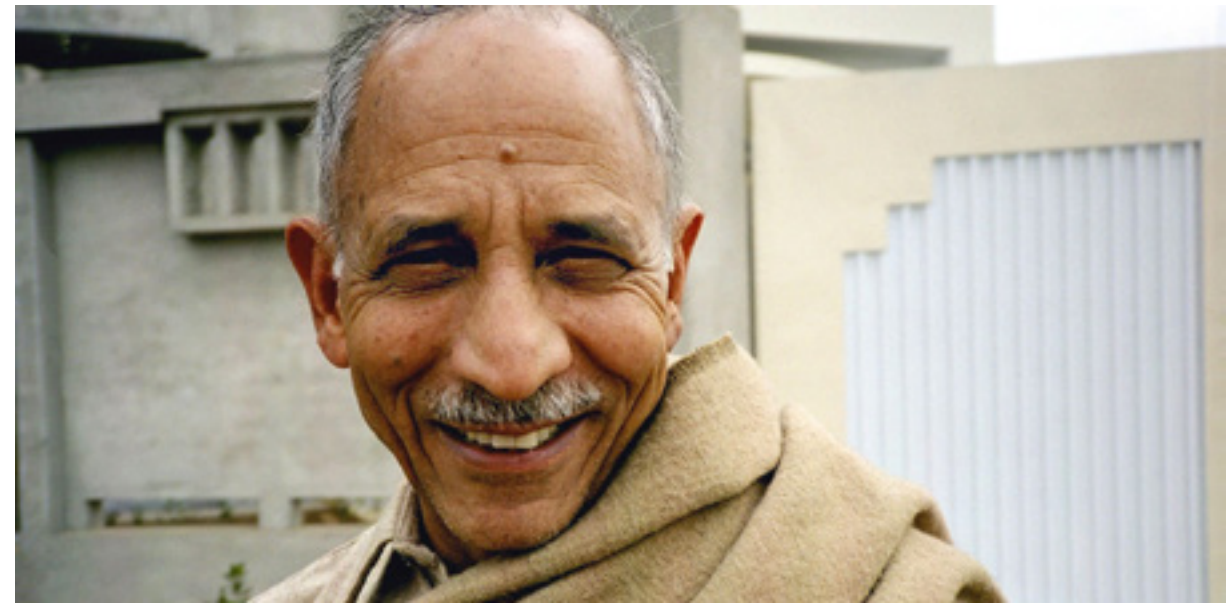
**Website** [www.npo.nl/holland-doc/28-10-2010/POW\\_00336567](http://www.npo.nl/holland-doc/28-10-2010/POW_00336567)

**The story of an arranged marriage between cousins in a Kurdish village in Turkey addresses the question of whether an arranged marriage can result in true love.**

For director Gülsah Dogan, her elderly uncle Cemal and aunt Emine are the embodiment of true love. Emine who has Alzheimer's disease lights up when her husband Cemal comes to visit her every day at the nursing home in Holland. In

a quest to find out more about their love story, the film takes us to Turkey. We meet other members of the Dogan family and, as it turns out, most of them are in arranged marriages. For some it has worked out well, others have been less fortunate. The question arises, what is true love? For some it has grown, for others it has withered. For many it has never manifested at all. As the film proceeds, cracks seem to appear in the seemingly rose-tinted love story of Cemal and Emine and the film takes an unexpected turn.

This film is a highly personal quest by the programme maker to get an answer to one of the biggest questions in life: What is True Love? In a subtle way the film shows the consequences of arranged marriages in traditional societies, where poverty and lack of education bring men and women together, often against their will. But it also shows that True Love can nevertheless grow.



## King Hussain of Pakistan - Queen Asia of Norway

Prix Europa IRIS intercultural television programme of the year 2005 TV non-fiction

**Country** Norway

**Original title** Kong Hussain av Pakistan-Dronning Asia av Norge

**Producer** f(x) productions

**Author/director/camera/producer** Fridtjof Kjæreng

**Website** <http://fx.no/kong-hussain-av-pakistan-dronning-asia-av-norge/>

**Hussain ran a butcher's shop in Oslo for thirty years, until bad health forced him to sell. From the proceeds, he is building a new house in his home village in Pakistan. But his wife Asia**

**refuses to move back. Still, during a trip to marry off their youngest son, she accompanies Hussain to inspect the new house. What will Asia do? Will she let her husband down and return to Norway?**

The filmmaker approaches the subject in a skillful and personal way. The collision between the migrant's dream to return home and the wishes of other family members who are more rooted in the new country is described in a very humorous way, although it means tragedy for many involved.



## Sorious Samura's Africa: Exodus

Prix Europa IRIS multicultural television programme of the year 2001 TV non-fiction

**Country** United Kingdom

**Author** Sorious Samura

**Director** Dollan Cannell

**Producer** Ruth Burnet, Insight News Television Ltd

**Co-producers** CNN, CBC-SRC, 2 Vandaag, SVT

**Broadcaster** Channel 4, Great Britain

**Website** <https://theworldinvestigates.vhx.tv/packages/exodus-from-africa>

**Filmmaker Sorious Samura follows the harrowing journeys of Africans desperate to leave their stricken countries for a better life in Europe. In Mali, West Africans meet to discuss the perilous journey across the Sahara desert. Many will die. The lucky few who do make it**

**will eventually have to pay hundreds of dollars to the Moroccan Mafia to be smuggled across the Mediterranean to Spain in overcrowded boats. Many more will die on the journey.**

Samura chronicles the remarkable story of one migrant, Osas, whose absolute determination to achieve his goal reveals that he is willing to sacrifice everything to leave Africa. Director Samura, himself a migrant, worked 24 hours a day six days a week for two years, so he knows only too well the kind of problems Osas faces if he successfully reaches the other side.

This film explores, long before the present refugee crisis in Europe, the motives of people who desperately try to trespass across the boundaries of fortress Europe. The film is an extremely well-informed tale of the extraordinary fates of refugees, told by a man who once experienced this tragic exodus himself.



## The new country

Prix Europa IRIS multicultural television programme of the year 2000 TV fiction

**Country** Sweden

**Original title** Det nya landet

**Authors** Peter Birro, Lukas Moodysson

**Director** Geir Hansteen Jörgensen

**Producer** Gunnar Carlsson, Göta Film for SVT Drama Göteborg

**Co-producers** DR, NRK, YLE, RUV

**Broadcaster** Sveriges television, SVT, Sweden

**Website** [www.oppetarkiv.se/video/2230612/det-nya-landet-avsnitt-1-av-4](http://www.oppetarkiv.se/video/2230612/det-nya-landet-avsnitt-1-av-4)

**The New Country is a summertime road movie around Sweden about two refugees threatened with deportation.**

**In the movie, Ali, a 15-year-old Somali, meets Massoud, a 40-year-old Iranian, at a refugee centre in Scania, a southern province of Sweden. With the threat of deportation hanging over them, they decide to take their fates into their own hands, and together embark on a fantastic journey around Sweden. Amazed, they travel around their new country, where nothing is as it seems. On their travels, they meet Louise, a former Miss Sweden, who feels as much of an outsider as Ali and Massoud, and who also shares their longing for a different life.**

It is a daring and innovative drama full of humorous insights and revealing surprises. The film does not treat asylum seekers as mere victims, but makes them the heroes in a hilarious journey through Sweden as they try to take their fate in their own hands.





Ahmed Aboutaleb

## MTNL video archive digitized

**Migrant Television Amsterdam (MTV) was founded in 1984 by Amsterdam City Radio with support from the then Ministry of Welfare Health and Cultural Affairs. In the early years it was a passionate group of volunteers, who made television programmes for what were then still called migrant audiences. MTV made programmes about migrants' experiences in Dutch society, about their migration history and about cultural events in the different migrant communities. Above all the programme makers had an enormous drive to make themselves heard. Those were turbulent times. Developments such as changing populations in**

**neighbourhoods and workplaces and the emergence of black and white schools caused tensions. There was a lot to do around issues such as HIV/AIDS. The introduction of positive discrimination and affirmative action led to nationwide debates. MTV paid attention to these issues, from an alternative perspective. They often invited experts from migrant communities to respond to these developments and debates. They invited artists, writers, politicians, experts and other culturally and ethnically diverse talents to the studio. They paid attention to talents and views that were often underrepresented in mainstream media.**



Noraly Beyer

### Stories from within

The stories they told were unique. They were told by makers who had migrant backgrounds themselves and who were therefore able to tell these stories from within.

MTV also developed the Migrants Media Training together with what is now called the Media Academy. Many of the MTV talents found their way into the (national) mainstream media and still work there today.

In 2001, State Secretary Rick van der Ploeg scaled up diversity in the media by bringing MTV Amsterdam to the three other major Dutch cities; Migrant Television Amsterdam (MTV) became Multicultural Television Netherlands (MTNL).

### From target groups to multicultural audience

In 2005, a new course was taken: MTNL no longer aimed for specific target audiences of Surinamese-, Antillean-, Moroccan- and Turkish-Dutch viewers. The new

target audience was to be multicultural, including native Dutch viewers. The typical items on 'migrants' home culture' were abandoned.

The new MTNL made programmes on the Dutch multicultural society from new and refreshing perspectives. The MTNL programme makers searched for common experiences in Dutch society, emphasizing what binds people in society instead of on what divides them.

MTNL stopped by January 1, 2013, as a result of the budget cuts of the Rutte cabinet on both the public broadcasters and diversity policies.

### 4000 hours of video

The MTNL archive, in which 30 years of migration history is portrayed is now being digitized: 4000 hours of digital video available for research and recycling. It offers a unique and diverse picture of the developments in our multicultural society seen from a unique perspective of many different cultures. It is there for everybody to use.

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It has been demonstrated unequivocally how culturally and ethnically diverse companies and organisations perform better economically, and are more innovative. The Innoversity Parade shows how this is also true for media companies.

The Innoversity Parade is a unique event, initiated by Dutch public broadcaster NTR, in cooperation with a number of other public broadcasters and media organisations: BNN-VARA, CPO, EBU, KRO-NCRV, Mediafonds, NTR, NPO, Omroep Max, Stimuleringsfonds voor de Journalistiek, RNW Media and VPRO.

It showcases best practices of innovative hiring strategies, working methods, storytelling, online do-it-yourself media practitioners and many other examples of people and organisations that aim to improve diversity on and off screen.

This book is published to complement the Innoversity Parade and contains the best practices on display during the Parade itself, as well as a collection of other best practices. It is a source of inspiration for media companies and programme makers in search of new, sound and future-proof ways to innovate through diversity.