

“How do we reach young audiences with content that reflects diversity?”

**European Children’s Screen Content in an Era of  
Forced Migration**

**Industry Panel: *How do we reach young audiences?***  
*Transnational Television Drama* Conference,  
University of Aarhus 8 June 2018

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# Funding and Distribution – What gets made

I never met a funder who said: “I will not promote diversity”. The problem is distribution.

- Commercial TV abandons kids (advertising restrictions, cost)
- PSB provision is patchy
- “Flow” TV/Scheduling - “Broccoli” hidden between the cartoons is less effective.
- Children still watch a lot of TV on a TV set, but love online
- UK - a sizeable minority of 8-15s feel there are ***not enough*** programmes that reflect them, their locality, and their lives. Ofcom

# 2017-18 AHRC Follow on Funding for Impact and Engagement

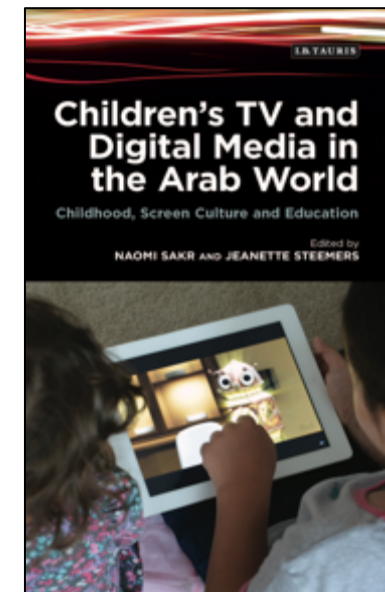
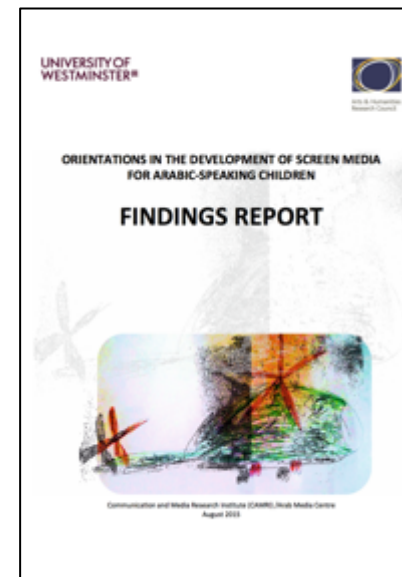
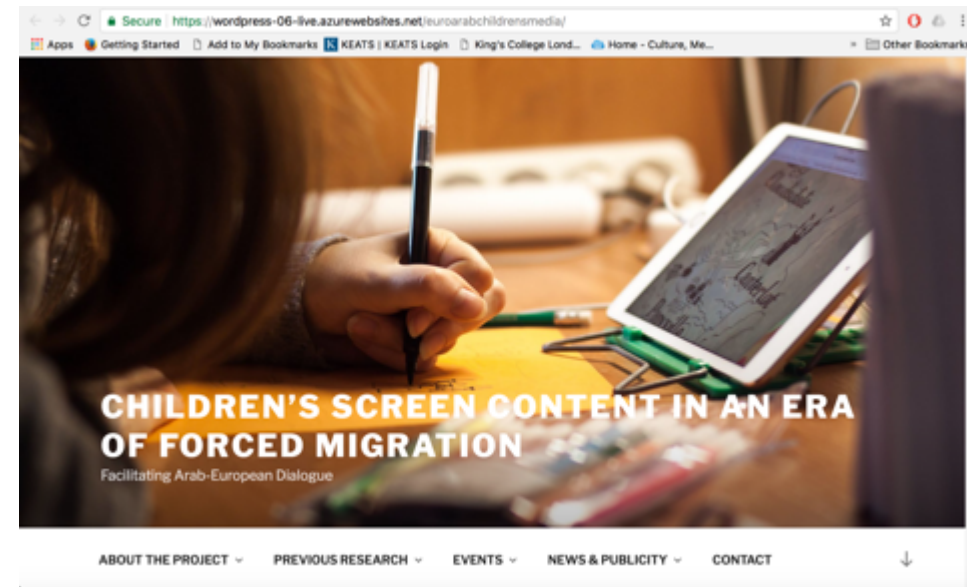
To alert Europeans to the **media needs, wants and experience** of young Arabic-speaking migrant children

To create **space for dialogue** between European and Arab stakeholders.

To identify **effective regulation, financing, production and advocacy practice**

To demonstrate how **children's rights** are fundamental to children's future participation as citizens

To prompt **further research** into how screen media can help migrant children develop their identities in new environments

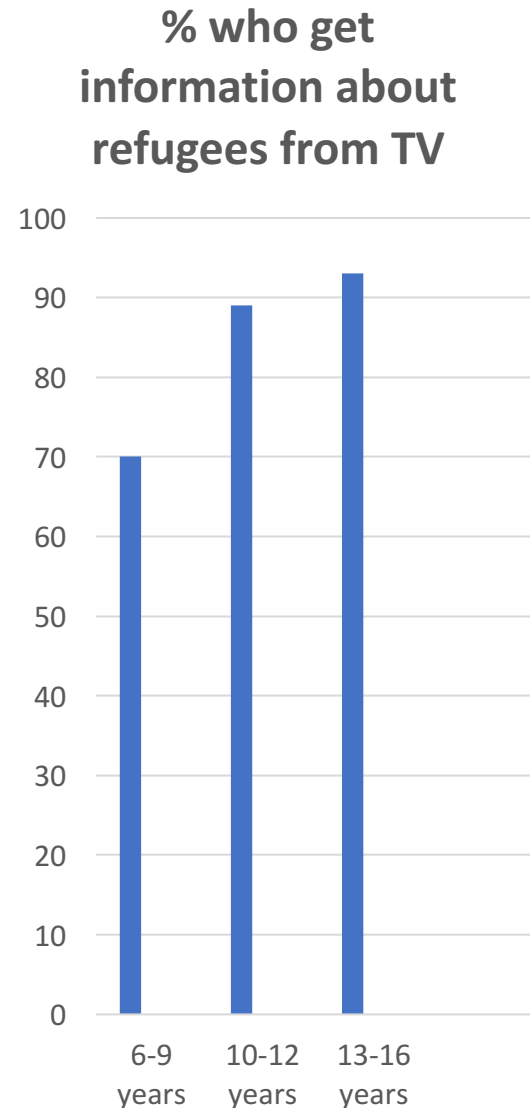
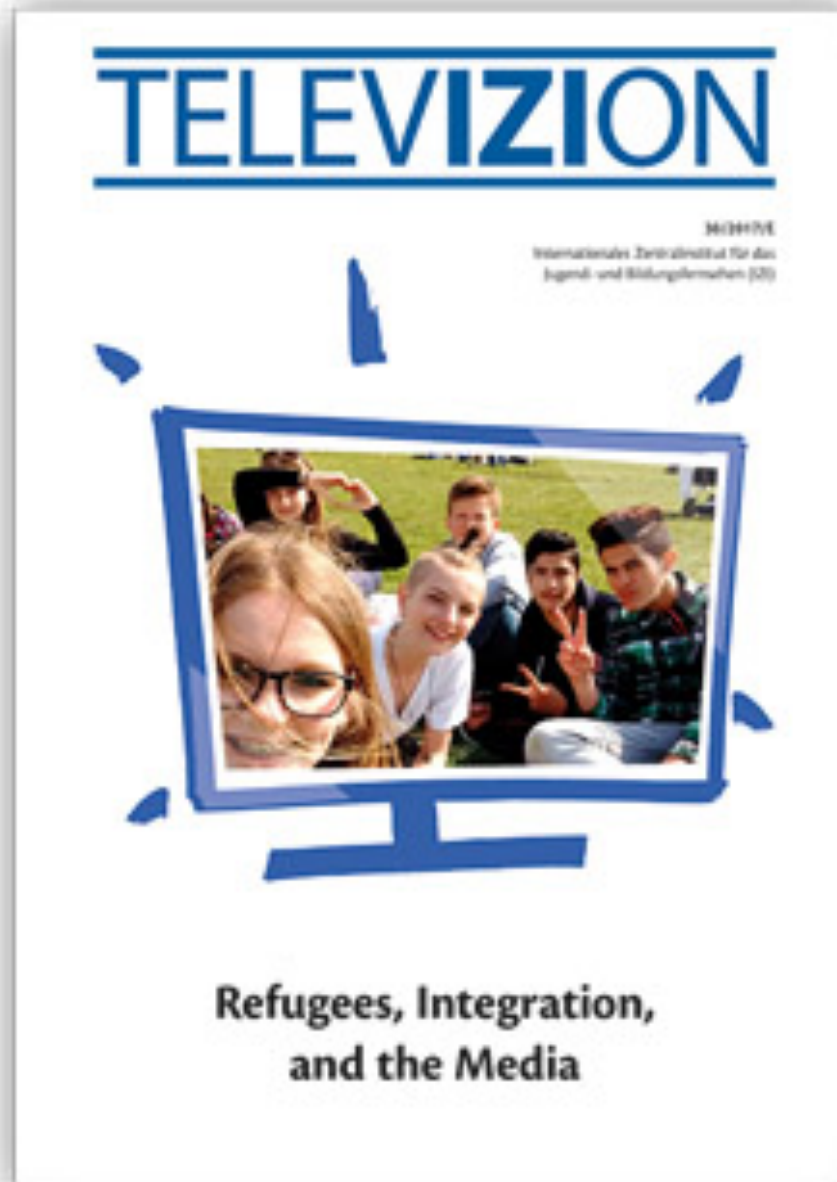


## Asylum applications to selected European countries by top country of origin, 2015

*Syria was the leading source country of asylum seekers in 13 out of 30 European countries (i.e. EU-28 + Norway and Switzerland).*

Source: Pew Research Center analysis of Eurostat data, accessed June 22, 2016

Country of application	Top country of citizenship	% of all applications
Cyprus	Syria	43
Denmark	Syria	41
Finland	Iraq	63
Germany	Syria	36
Greece	Syria	29
Hungary	Syria	37
Latvia	Iraq	26
Luxembourg	Syria	27
Malta	Libya	53
Netherlands	Syria	43
Norway	Syria	35
Romania	Syria	45
Slovakia	Iraq	63
Spain	Syria	39
Sweden	Syria	33



“Whenever refugees come to us, they said they usually die or something. Because they want to come here because ... we have good streets or not as much war or ... there are almost no bad people here”.

*Lola, aged 8*

# Multiple layers and facets to diversity

Diversity is the umbrella for

- *Informed*, participatory citizenship and self-determination
- Belonging, making a contribution
- Joint decision-making, having a **voice**
- Peaceful co-existence, *tolerance*, self-respect
- Freedom of expression, freedom to be **creative**
- Systems of accountability that serve ordinary people

Arab children get very little first-hand experience of these things

- ❑ At school
- ❑ At home
- ❑ Through locally-produced media

# Arab children rarely see themselves on screen

## Dominance of imported animation



## Diversity issues in local content





“[On TV] adults are always present in the world of children-instructing, teaching and directing.” Feryal Awan *Occupied Childhoods*, 2016

**Anbar, Ashraf and Studio guests**  
***Anbar*, Jeem TV Studio (2014)**



**Bait Byoot, PTV, Palestine (2015)**



# Arab children choose a PSM ethos

Creative workshops – in UK, Morocco and Lebanon – in our original project showed:

- Children (unprompted) preferred a varied range of genres (news, drama, factual, comedy, *Kids X Factor*, quizzes, weather) and programme forms (animation, live action), i.e. a **public service sensibility** in which animation plays only a small part
- An innate sense of justice and ethics reinforced by inequalities and injustice



Illustration 6: 'The feelings wheel', excerpt from viewing diary

Little European content that shows diversity or explains the world to children – mostly from PSBs

# Single Documentaries - Flight

- ***Ferie på Flygtningeøen / Vacation on refugee island* (2017, Denmark)**
- ***Hello Salaam* (2017, Netherlands)**
- Stories about children, rather than for children
- Ethics, Intrusion, “Othering”



# Single Documentaries - Settling in

- ***Een jaar zonder mijn ouders***  
(A Year Without My Parents, NL, 2017)
- ***Ayham, Mein neues Leben***  
(Ayham, My New Life, SRF, Switzerland, 2016)
- “There are a lot of films ... produced in Denmark focusing on diversity and those films live a very, very lonely life on some internet platforms by an NGO. It really is a little bit of a waste”.
- Festival Films, Education Market





# Documentary Strands

- ***Where in the World: Hamza in Jordan*** (Evans Woolfe Media for CBeebies)
- ***My Life: New Boys in Town*** (Drummer TV for CBBC)
- Short, fully-funded, Broccoli, Festival material



# *Berlin und Wir* (Berlin and Us, ZDF, Germany, 2018)



Image Source: <https://www.zdf.de/kinder/berlin-und-wir/folge-2-128.html>

Without children's content about the wider world or content that reflects society's cultural diversity do you risk leaving a vacuum that others will fill?



# Children's Fiction

- *Jamillah and Aladdin* (CBeebies, UK, 2016 )
- *Dschermenî* (ZDF, Germany, 2017)
- Poorly Scheduled
- Poorly Promoted



# EBU Drama Exchange Message in a Bottle

- One-offs
- Limited language
- Festivals – About rather than for children



*Dad* (S4C, Wales, 2016)



*Swing* (RTS, Serbia, 2017)



*Nur* (RTV Slovenija, Slovenia, 2014)

In a rapidly changing market, where we are frequently told that children don't watch "TV" and only want entertainment, how can we find ways of funding and distributing content that has something engaging and entertaining to say about being an informed citizen?

# *Apple Tree House* (Three Stones Media for Cbeebies, 2016-)



# *Hassan og Ramadan* (Hassan and Ramadan, Denmark, 2017)



Dir: Ulla Søre, Prod: Mette Mailand for DR



# *Refugee*

(CTVC for TrueTube, UK 2017)



# *4ever* (VRT, Belgium, 2017)



Image Source: <https://4ever.ketnet.be/gesprek/4ever>

Asylum Child. Tefik, When you fall you get back up again (Jannik Hastrup 2014)



Asylum Child, Solen, I always remember dad (Jannik Hastrup 2013)





- You have to believe that good content will have an impact and “sharpen the arguments for why it’s making a difference”
- You have to think about distribution, promotion, algorithms.
- You need to make the case for financial support
- **Show diversity, don’t name it.**