



June 2022

A quick update before we start...

Summer is coming and the next issue of the CMFE newsletter will be with you in early September.

In CMFE we have been keeping busy with many new board members, a new President, and Treasurer, all getting into the work and routines. We have also continued to keep busy with our collaboration and partnerships with other Community Media organizations in Europe.

In the article about Nyimas Bantaba, we report how the double standards in reporting and in welcoming refugees have been striking. This is part of the results of our engagement in the 'Get The Trolls Out!' initiative.

We continue pursuing the documentation and testing of good practice and effective methods for Media and Information Literacy (MIL) training and other work in community media within our MILES project with partners from eight European countries.

Furthermore, we recently kick-started work on MIL and Public Health reporting in community media within a program with Reporters Sans Frontières, Free Press Unlimited, and CoPeAM. We introduce the start of this project below and will report more when advancing this work.

Enjoy the reading – and stay safe!!!

How can we shape a community media podcast future, maintaining the non-negotiables of community broadcasting and a 3rd sector legitimacy and role?

The Future of Community Media in Europe



Photo: Elizabeth Photodesign

In Linz in May, in the conference exploring the space for and process towards “Building a European Cultural Backbone” Our CMFE panel asked, “What is the future of community media in Europe?” In CMFE we have approached the question with increasing intensity over the most recent years including in meetings, assemblies, publications, and our

newsletters. Our entry point to answering the questions includes the following findings:

- The traditional concept of community radio[1] in Western Europe in the 1970s, 80s, and 90s focused on being alternative spaces for debate and dialogue not taking place elsewhere. It was the channels of the movements: women, gay, environmentalist, homeless – and maybe some distinct neighborhood editorial groups.
- Community radio had a clear, simple definition: Radio of, by, and for the community, it was not for profit. and it was all about facilitating social change. It, therefore, included a series of non-negotiables: participation, community ownership, and management, community content production, and content. They used local languages, celebrated and supported the local culture, and by all this, worked to strengthen the (local) identity of all the users, of the communities.
- The radios were almost entirely, then, carried on the FM band and used in the given flow format; and
- The definition of a three-tier framework of broadcasting was formulated: public service, commercial, and – the 3rd sector: community, alternative broadcasting[2], rooting them as important for pluralism and diversity, as the Council of Europe formulates it: “Community media organizations are an important part of the fabric of democratic societies”[3]

Many community radios (media) still match this profile, also when the alternative movement content today, in most European contexts, can be accessed on other platforms as well. We have in recent CMFE research[4] found that community media in many European countries and communities continue to be the home for the voices of marginalized youths, old people, and others without voices, like new Europeans[5] – getting an identity and visibility – and a voice – and a community where they belong, while securing programming for especially interested groups of listeners.

At the same time, the digital transformation everywhere and the absence of appropriate space for free voices in some realities, have in many realities pushed the community media broadcasters from meeting up at the station, agreeing on the most urgent issues to address and working together to air them, to individualized production from the home of podcasts targeted to a narrow group of dedicated listeners.

So, the big, overall challenge and core focus addressed in this CMFE newsletter theme is: Recognizing the risk of individualized fragmentation

of our sector, *how can we – CMFE & Co – find ways of maintaining the understanding of and the space for a critical counter-public space in Europe maintaining the non-negotiables of community broadcasting and a 3rd sector legitimacy and role?*

Birgitte Jallov was the President of CMFE until the end of 2021 and is the founding Director of EMPOWERHOUSE.

[1] It was mostly 'radio' during this period. 'Community Media' is a younger reference to the sector.

[2] As I worked systematically with community broadcasting in Southern Africa late 90s and early 00s, this is my reference – maybe there are others? <https://www.yumpu.com/en/docum...>

[3] <https://empowerhouse.dk/site/w...>

[4] 'Across Generations - community media as spaces for local dialogue and cohesion' Report coordinated by Helmut Peissl (COMMIT) in collaboration with Judith Purkarthofer, Nadia Bellardi (CMFE), and Salvatore Scifo (Bournemouth University) - Forthcoming

[5] Among others explored in this project, where CMFE was one of several partners: <https://www.cmfe.eu/mah>

CMFE Newsletters Archive

[Read previous issues here.](#)



Strengthening and enabling environment



A New Push for Excellence, Ethics and Collaboration in Journalism

Bruxelles, 28 April – Community Media Forum Europe (CMFE) and COMMIT are pleased to announce the signing of a grant agreement with the European Union to continue its support for cross-border partnerships. In a first round of the newly launched Creative Europe program to promote collaboration, excellence and pluralism in the media, the consortium led by RSF will further invest in existing regional networks, the Journalism Trust Initiative (JTI) to drive compliance with professional standards, and three topical clusters to focus on.

Over the course of the next two years, targeted offers are to be developed for participating media outlets, regional networks, and individual journalists to facilitate excellence in reporting and eventually contribute to more diverse information space. Partners in the program include the Amsterdam- and Prague-based media development organization Free Press Unlimited (FPU), the Standing Conference of Audiovisual Media Operators in the Mediterranean (Copeam), and the Community Media Forum Europe (CMFE) with its leading Austrian member COMMIT.

In times where trustworthy information is needed more than before, but also where disinformation and propaganda flourish to the extent of threatening national and regional security, the excellence of and the trust in journalism is considered a critical component of societal resilience and social inclusion. The unique composition of this consortium brings together an unparalleled network of member organizations, partnerships, and individuals across Europe.

CMFE and COMMIT will contribute to this partnership by developing “a Media and Information Literacy Approach for Civic Empowerment in Public Health”. To do this we will explore innovative and effective methods of engaging communities in proactive and trustworthy ways via their local community media.

With a combination of those existing and new tools, support to journalists will include traditional training formats, mentoring and fellowships, micro-grants,

and dedicated, collaborative spaces and resources online. Around three topical clusters, participants are expected to focus on climate change, public health, and migration in particular.

First public activities are planned to be announced as early as September 2022.

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www.commit.at

www.cmfe.eu

www.rsf.org

www.freepressunlimited.org

www.copeam.org

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Perugia Declaration for Ukraine



Russia's invasion of Ukraine has underlined once again the essential role of independent, ethical journalism in assisting citizens to make life-or-death decisions, informing the world, and holding the powerful to account.

As a powerful antidote to the disinformation and propaganda that characterize hybrid warfare, and as a pillar of democracy upon which other freedoms and rights depend, journalism in Ukraine is undergoing a terrible assault.

The targeting [1], torturing [2], and killing [3] of journalists is abhorrent and must be stopped. Those responsible must be held accountable and brought to justice under national and international law. Vicious online attacks against news organizations and individual journalists must also cease. We condemn Russia's attacks on press freedom and freedom of expression in Ukraine in the strongest possible terms.

The safety and security of all journalists to report freely are essential to ensure that the world understands the reality and facts of the ongoing war, including the humanitarian consequences.

We stand in solidarity with all journalists and independent media covering Russia's aggression against Ukraine.

The greater the threat to Ukrainian journalists' lives, livelihoods, and ability to do their jobs, the greater will be our efforts to support them. Funding, protective gear, equipment, housing, training, office space in foreign cities, and psychosocial support – we will do everything we can to support our Ukrainian colleagues' ability to continue reporting and serving the urgent needs of their audiences.

[Read more](#)



Improving the Visibility of CM



By Ingo Leindecker and Alexander Baratsits

Let' s build a European Cultural Backbone



ECB is an initiative to build a federated network of platforms for European civil society media and content producers. Started by technologists, archivists, and community media outlets, it connects communities across Europe by developing a sustainable and self-governed alternative to centralized commercial services for the publication and dissemination of non-profit audiovisual content. Therefore platforms use algorithmic search and

recommendation systems in order to share content and audiences allowing the network to expand as a European content distribution system.

Achieving real independence from monopolistic and commercial platforms firsthand means achieving technical and organizational sovereignty, based on European values like plurality, openness, privacy, democracy, rule of law, solidarity, and sustainability. The idea of a European Cultural Backbone is to create a European public sphere of interconnected civil society platforms that are based on independent European digital infrastructures. That includes not only server infrastructures but in particular, a set of software tools that are necessary for up-to-date media production, broadcasting, dissemination, content exchange, search, subtitling, translations, recommendation, personalization, and much more. Now it's time to participate in the emerging network and to make use of the new possibilities in your daily community media work!

A set of open source tools is on its way to cover a full production and broadcasting workflow based on the needs of community media: The upcoming software „AURA–Automated Radio“ which is developed by a consortium of community media enables collaborative scheduling, announcing, live broadcasting and playout-up to long-term archiving and sharing of content online by the use of platforms like cba.media.

The software toolset that is currently being developed by the ECB developer community builds up upon these tools and adds speech recognition, translation tools, metadata replication, and recommendation systems to provide the technical basis for contemporary community media dissemination in the emerging network of community media platforms. The aim is to settle with other platforms from the civil society sector to secure digital transformation for the sector. Further, collaborations are possible with public service media (where politically desirable) and OpenGLAM (Galleries, Libraries, Archives, and Museums) areas on general standards for building a common ecosystem that supports sustainable technology development.

At the end of May cba–cultural broadcasting archive, Austria's community radio FRO, and the German software development collective arso invited to a series of events in Linz/Austria to explore and expand these technologies for community-based exchange and publication. During the 4-days-hackathon mainly those technical aspects, approaches, and possible solutions were discussed and explored: How can nodes in the federated network replicate and exchange their data in order to exchange European audiences? How can democratic search, personalization, and recommendation algorithms look like? How can we overcome language barriers by using speech-to-text and translation technologies? And last but not least: how can a democratic self-governance of such shared infrastructures look like in practice?

Are you interested in being part of the emerging network or contributing to it?

Do you want to use non-profit community platforms like cba.media for your own content distribution?

Do you like to use the new software tools AURA and/or the upcoming ECB toolset?

Be part of the network by subscribing to the ECB mailing list. Just send an e-mail to office@cba.media and we'll keep you up to date and answer your questions!

Read more about the idea of a European Cultural Backbone at <https://cba.media/ecb> and watch the video recordings of the hackathon and conference „Building a European Cultural Backbone“ describing how to engage with Language Tools, Recommenders, Mastodon/Matrix at <https://cba.media/labs-conference>

Ingo Leindecker is Lead Developer & Project Manager at cba-cultural broadcasting archive, chairman of Radio FRO, Linz, Austria

Alexander Baratsits is Legal Counsel at IST Austria and chairman of cba. Works with Digital Transformation | Media Change | European Public Sphere.

History of cba – cultural broadcasting archive and ECB



Photo: Benjamin Bellamy

2000–2009: From a broadcast exchange platform for cultural and educational content to an Austrian-wide podcasting platform:

cba (<https://cba.media>) was launched in 2000 as an online broadcast exchange platform on the initiative of Upper Austria's community radio FRO and was thus one of the first on-demand platforms in the German-speaking region. From the very beginning, one goal was to create the most open and long-term access possible to civil society media productions beyond commercial interests. Since the later participation of Austria's community radio association VFRÖ, thousands of volunteer producers have been involved in the joint development of the unique database. From this point on, the cba gradually gained importance as a digital distribution channel that allowed producers to reach additional audiences.

2010–2016: cba as a contemporary archive:

A democratic information society is only one that guarantees free and permanent access to knowledge, information, and opinion for the general public. Therefore within the frame of the international conferences Archivia12 and Archivia14 (<https://archivia.at>), serious legal restrictions that severely hinder free access to digital content-whether from museums, libraries, or platforms such as the cba-were publicly discussed. Against the backdrop of current debates on net policy at the EU and national levels, the two events were also dedicated to the future potential of digital archives for new forms of creative work and cultural production. In close cooperation with universities and public archives, an initial political position paper was created that set the importance of free access to information against the economic exploitation interests of individuals. Between 2014 and 2016, the cba project group was involved in the international project "CAPTCHA-Creative Approaches to Living Cultural Archives" (<http://livingarchives.eu>), which, in addition to taking stock of archival practice in European community media, aimed to develop creative technical solutions to make digital data holdings easily and comprehensibly accessible to a wider public. The result, in addition to several international conferences in Dublin, Halle, and Budapest, is, among other things, a storytelling and visualization tool for digital media archives.

2016–2022: cba as Public Open Space:

The #mediana17 and #mediana18 conferences (<https://mediana.at>) primarily addressed the role of digital media, their monopolization, and their impact on public opinion formation. The need for public benefit-oriented, non-commercial infrastructures and algorithms was once again brought into focus, in order not to make the control of public debates dependent on the commercial business models of the large platform operators. In the interest of media and opinion diversity, rules for ethical algorithms and fundamental rights-oriented regulation of online media were to be drafted. The position paper on media funding and

platform regulation was subsequently drafted with the cooperation of numerous experts from media and journalism. On the occasion of the 20th anniversary, the platform was relaunched and the „Association for promoting digital communication“was founded. Efforts to be part of a European Public Space have since been intensified through stronger international cooperation. On the technical side, the main focus was on the development of the speech-to-text tool "Open AudioSearch" (<https://openaudiosearch.org>) which forms the base for a set of features to be implemented in the future, such as automatic transcriptions, subtitling, improved search algorithms as well as democratic personalization and recommendation tools. TheHackathon and conference "Building a European Cultural Backbone" in 2022 (<https://cba.media/labs-confere...>) brought the international debate around open source software development for civil society media in Europe and the establishment of the appropriate political frameworks for such an endeavor into focus. An extended international pressure group is now pushing the scheme further and addressing it on a European level. In this way,„Building a European Cultural Backbone“serves as a starting point for closer international collaboration and for a first real prototype that shows that a Digital European Public Space is possible.

By Helga Schwarzwald

**We want a great future for community
media – no less!!!**

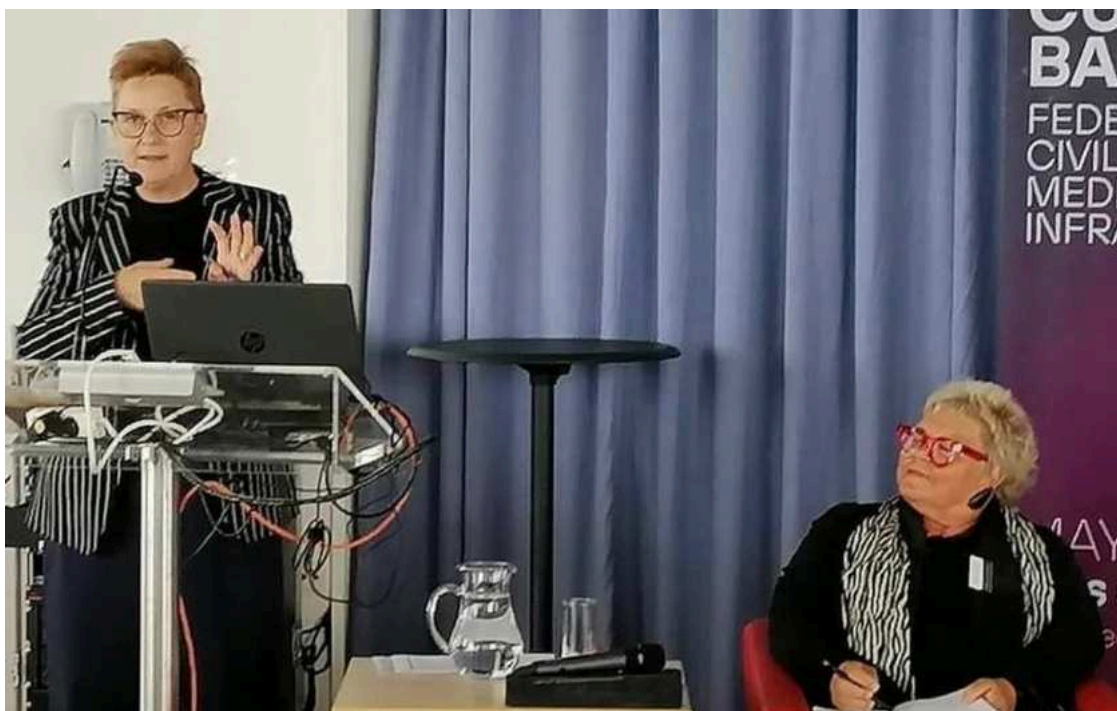


Photo: cba.media

We discussed many important aspects in regard to the future of Community Media on our international panel. From my contribution I like to share 2 points that I consider important and productive to work for a great future of Community Media:

Infrastructure for communication is political

Many activists and politically engaged people like me are mostly all about the issues in the center of their political struggles. Many think how to get across the message and involve more people. Very few are eager to look deeper and also try to set up and use communication infrastructures in ways that align with their values. The activists fighting for Community Broadcasting being legal, were exactly doing that, when - in the case of Austria – they took to the European Court of Human Rights to finally get access to and control over the air waves in the form of frequencies.

Now in a time when a lot of communication shifted online and most of our digital communication platforms are based on non-transparent extraction of personal data and manipulation for the profit of a few, I argue that for Community Media activists ***it is again time to take a closer look at communications infrastructures*** and not just focus on Broadcasting. To take digital communications infrastructures into one's own hands can also be taking one step at a time where it makes sense.

The European Cultural Backbone Labs and Conference has been the right place to learn and explore from the interdisciplinary 'Know How' that was present and shared their knowledge. Some of the building blocks for alternatives are really getting within reach through international collaboration based on Open Source and are up for more collaboration!

What means 'Community' in Community Media here and now?

As far as I know from Western and Central European examples, when a Community Radio or TV Station is founded, at the center of such an undertaking are the people who are passionate about building a station, broadcasting, and giving other people access to the airwaves. From this point of view everyone involved is part of the Community Media 'Community'. And that is true. But I want to challenge this and say that, actually, it is more or less true, because people might identify more strongly with a community built around other realities than broadcasting or publishing itself.

Some people might identify as part of a community that has formed around poetry, intersectional feminism, a certain language or kind of music, animal rights, racism, etc. So, it is nothing new that many communities are part of the community media 'community' because our lives are complex and so are our identities. The difference over time might be that people do not need to come into the station to do their programs. Others might not know or learn about the

existence of Community Media as they do not actively search for an alternative communication outlet - they are already meeting up with like-minded people online and building a community and never get in touch with their local station and its possibilities for them.

I think we need to humble ourselves and try to reach people online, learn from their publishing practices and let them know what Community Media has to offer. And community media offer a lot in terms of autonomy, resources and possibilities that could be a great base for their online activities. And still, the excitement of *really* being on air hasn't lost its magic.

Dr. Helga Schwarzwald is the Managing Director of the Austrian Association of Community Broadcasters.

By Tamás Jamriskó

What we do today will be social media tomorrow!



Photo: Sabine Fratzke

In Hungary, the media landscape seems diverse at a first glance, but in reality, it is heavily influenced by the ruling government. The public and commercial media reach a large proportion of the country's (and Hungary's) residents and thus dominate the public discourse. In addition, more than 120 media outlets (radio, print press, online sites, and television) are under the jurisdiction of the

Central European Press and Media Foundation (KESMA), which was established by the government in 2018.

It is in this media space that domestic social media should and must operate. The country's once-dynamic Community Media sector is dwindling due to legislation and diminishing resources, and the small and medium (community) media outlets are following people's consumption habits – and they are clearly shifting towards the online world.

Because of the current framework, Community Media members and actors have started to [behave and work as if they were public service media](#) - which is only partially the case, as they are primarily free voices, most of their content being discussion and interview-based rather than news reporting. In the online space, the number of podcasts is growing, which should give cause for optimism, as governments and media authorities in Hungary or any other European countries cannot restrict the internet. For this reason, I think the biggest question is how can Community Media maneuver within such a framework to produce valuable content and deliver it to their audiences with reliable quality and regularity?

Navigating in ever-changing realities – finding the way

The aim of First University Radio of the city of Pest (EPER Radio) is to provide a space for free voices and valuable and honest content. For this reason, our programs operate as both terrestrial radio broadcasts and podcasts, with minimal managerial and editorial control. Show creators are given the freedom to use technology and get maximum professional support to produce their shows. This freedom is also reflected (heard) in the programs, which thus fulfill their mission to deliver valuable content with honesty and clarity.

EPER Radio produces community magazine programs, layered topics, scientific interviews, life-story interviews, and programs that cover and present topics that are rarely or not covered by others. As a result, these special programs are distributed to members of different communities without any significant marketing activity: it is not needed as the audience seeks them out, because they can't hear these programs elsewhere. In this way, a program can develop its own strong audience and community, which in the (hopefully) near future will get to know and cooperate with each other.

One example I would like to highlight is that in the GTTO project [Get The Trolls Out] we had the opportunity to produce programs on religion and religious freedom, including a Buddhist moon festival and a story about a young man who went from being an atheist to be a protestant. These programs were all broadcast to our own and our European partnership's communities, helping us to know each other better and increasing our acceptance and understanding of each other.

... it is only the intensity of the flame that changes

I believe that civic, and community media in Hungary will never be lost or disappear. Its situation is difficult, but there are many good solutions to be found, both in terms of content and technology. Some of these are community funding, financial ownership of a media outlet (through shares) by the journalists working there, micro-content creators, or specialized newsrooms. The journalistic attitude and the desire to know the world better will never be lost in this country. It is only the intensity of that flame that changes.

Tamás Jamriskó is the editor-in-chief of Radio EPER and a lecturer at Eötvös Loránd University in Hungary

By Sabine Fratzke

Let's build on the growing recognition of community media! There is much to do!

Photo: [freefm.de](https://www.freefm.de)

For the future, the first priority to fight is to keep an infrastructure that is free, anonymous, and without extra costs. Besides FM, DAB+ could be such an infrastructure. We need licenses and finance for simulcast broadcast on all relevant channels. Regarding platforms, we have to demand for positive discrimination regulations to stay reached and findable. For all those issues we have to keep on talking to authorities and politicians. Due to the actual spread of disinformation and conspiracy theories around the pandemic and war situation, it seems that the value of community media is recognized more than before. Let's make this situation work for us!

Going European through decentralized networks, language solutions, and transcription services

To overcome the echo chambers of the internet we need to network our programs and share metadata to open up to new audiences for each other. For example, if somebody searches for Hip Hop music on Radio free FM Ulm he or she might get as well result on music shows from Civil Radio Budapest or Radio Fro based in Linz. Besides decentralized networks, technicians discuss language models and automated transcription services as for example Open Audio Search of arso team Freiburg to make programs easily accessible. An initiative around Cultural Broadcasting Archive applies for European funding to focus on those issues.

Joining forces in nationwide and international support and development teams and networks

As needs increase with digitalization and at the same time IT employees are in high demand, we need to join forces and work together in nationwide or international support and development teams. For the DACH region^[1] such a movement has started by setting up an open-source community to meet the demands of free (community) radios. We joined forces between Austria and Germany for the development of Automated Radio (AuRa), a program steering software suite. Civil Radio Budapest, Radio Fro Linz, and Radio free FM Ulm are presently networking on digital issues in a project called Danube streamwaves digital. As a result, the Cultural Broadcasting Archive (CBA) has established its own Hungarian front-end to open up Hungarian audiences and increase the reach of Civil Radio. LOROthek of Radio LOHRO, Rostock, starts to be used by several stations and all of them now join forces for a RadioMediaWeb project, which aims to cover the needs of all - and includes even smaller stations without their own technical support.

Dipl. Ing. Sabine Fratzke is the founder of Radio free FM in Ulm and chair of the board of the German Community Media Association 'Bundesverband Freier Radios e. V.

^[1] DACH stands for D — Deutschland (Germany), A — Austria, CH — Confœderatio Helvetica (Switzerland). Therefore, it refers to German-speaking Europe.

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Action for Coop. and Change

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Get the Trolls Out! - Zooming in on the new faces of antisemitism

In this long-read for [Guiti News](#), Leïla Amar discusses new and old forms of antisemitism in France, in particular linked to anti-vax discourse and conspiracy theories. Leïla also speaks with members of Jewish communities and presents a complex picture of multiple belongings and interreligious commitment.

All three parts of the article are now available in English on the community media page of the GTTO website:

Covid 19, health pass, “New World Order”: zooming in on the new faces of antisemitism – [Part 1](#)

Suburbs and Antisemitism: the Case of Sarcelles - [Part 2](#)

- **The role of institutions and public authorities: zooming in on the new faces of antisemitism -** [Part 3](#)

A special edition of Nyimas Bantaba for Get the Trolls Out! on the Ukraine Crisis

In a second special edition of Nyimas Bantaba for [Get The Trolls Out!](#), show host and CMFE Board member Nyima Jadama invited Marianna Karakoulaki (Communications Manager at Media Diversity Institute), Jennifer Kamau (activist from International Women Space Berlin) and Alexander Gorski (migration lawyer) to discuss double standards in reporting and in welcoming refugees around Europe.

The war in Ukraine has made double standards toward refugees and migrants once more apparent. Media narratives have been particularly disappointing. As [Angelo Boccato writes](#), “Many remarks (...) aim to diminish the experiences of other refugees, by dividing them between “real” and “false”, pointing out that members of the latter group are supposedly not fleeing from a conflict and therefore should not be helped. (...) Though it may go unspoken, underpinning this broadly welcoming attitude [towards Ukrainians] is the fact that most of the refugees from Ukraine are white and Christian. (...) This discourse takes many forms, across different countries and sides of the political spectrum, making visible the pervasiveness and persistence of racism and Islamophobia within European identity.”

Marianna Karakoulaki already sees a shift in narratives about Ukrainian refugees, as in 2015 when public opinion turned from compassion to rejection towards Syrian refugees.

Jennifer Kamau comments on the persistence of anti-black racism on the 10th anniversary of the [Oranienplatz movement](#), made evident by reactions towards Ukrainian refugees upon the realization that black refugees were amongst them.

Alexander Gorski, who offers free legal counselling every Wednesday, especially to young people of colour, sees a chain of discrimination starting when people have to flee (through border controls, profiling, and permits...). The good migrant / bad migrant narratives stem from racism and geopolitical interests and are embedded in international refugee law.

You can find the full recording on [YouTube](#) and the [ALEX Berlin Mediathek](#).

All that you did not know you might be missing...

C L A S S I F I E D S

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Calls

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**INTERNATIONAL
FUND FOR
PUBLIC
INTEREST MEDIA**

An International Fund for Public Interest Media would increase support to independent media to enable their development, sustainability and independence - especially in resource-poor and fragile settings.

[Link](#)



Publications



Study recommends revival of AMARC Africa



HARARE, Zimbabwe — The unavailability of critical information about community radio in Africa has led the [University of the Witwatersrand](#) (Wits) journalism department and a consortium of media, civil rights, and business NGOs — Fojo Media Institute, Civicus, Civil Rights Defenders, Defend Defenders and Hub Afrique — to carry out a study entitled “Mapping Community Radio in Sub-Saharan Africa.”

[Read more](#)

Let it be as local as possible - Dismantling information and communication hierarchies in displacement settings.”

In a report published by DW Akademie humanitarian expert, Hannah Murphy gives eight recommendations for communication in displacement settings. Media development could be crucial for participation and inclusion, she says.

[Read more](#)

Online toolkit on Tackling hate speech, in 5 languages



Tackling hate speech can be a daunting task, do you ignore, report or engage? What is your message, who do you address and how?

This online toolkit equips you with easy to use tools, checklists and resources. It will help you use counter and alternative narratives to promote human rights and democratic principles that push back against hate speech and discriminatory narratives.

The toolkit takes a step-by-step approach. Already know what you need? Jump to it using the links inside the tools.

[Find out more](#)

Report "Migration narratives across three levels of governance"

Narratives are among the most important determinants of public attitudes and behaviour – and a powerful source of (mis)perceptions. Migration narratives are shaped mainly at three levels of governance: international, national, and local. This article, introduces the concept of “governance of migration narratives”, examining three key questions: How do actors operating at the different levels craft and disseminate migration narratives?; How do these actors interact with one another?; and How does this interaction impact policymaking?

[Read more](#)

Transgender Europe’s Guide for Journalists



Transgender Europe's **Guide for Journalists** is a practical guide on how to cover stories about trans people, or about issues which affect trans people, in a fair and respectful manner.

The aim of this guide is to act as a go-to resource for journalists who are interested in writing stories about trans people in a clear and understandable way. Unfortunately, language about trans issues can often come across as complicated, and difficult to comprehend. This leads to journalists resorting to over simplifications, sensationalist arguments, and stereotypes, often dehumanising the persons involved. For years, the few stories and reports about trans people in the media have focused on medical details about transitions and surgeries. While media outlets have started to challenge this, it remains a norm to overcome.

Download this resource by clicking on the link below:

[Link](#)

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