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

Peter Stockinger

To cite this version:

Peter Stockinger. Cultural visions and narratives of (im)migrants and (im)migration in the digital social mediasphere.: New forms of popular cultural diversity and intercultural tensions.. Master. Représentations of the ”Social Other”, Tallinn, Estonia. 2016, pp.133. <cel-01394832>

HAL Id: cel-01394832
https://hal.archives-ouvertes.fr/cel-01394832
Submitted on 9 Nov 2016

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European Master in Intercultural Communication (EMICC 2016 – 2017)

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

New forms of popular cultural diversity and intercultural tensions.

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9th, 10th and 11th of November 2016
Some general information
Theme(s) and objectives of this lecture:

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

- and how this object (the “social other”) becomes a shared topic for smaller and bigger virtual communities,

  - “shared topic” = a “mental” and cultural reference for defining the other, for speaking about and for interacting with the other...

Our empirical research field is:

- the You Tube platform with thousands, even millions of videos and video channels ...

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

Nota: the terms “migrant”, “immigrant”, “refugee” ... are used in the social mediasphere in a very fuzzy sense Instead of those terms, we will speak more globally of the migration/immigration complex.
Organization of this three day course – four “chapters“:

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

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

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

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

4 - Fourth chapter: Active participation and group work during this three days (and eventually after them).
LIST OF CONTENT:
CHAPTERS COMPOSING THIS LECTURE

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

2) YOU TUBE AND YOU TUBE CHANNELS AS MEDIA ECOSYSTEMS.

3) THE MEANING LANDSCAPE OF CULTURAL VISIONS RELATED TO THE MIGRATION/IMMIGRATION COMPLEX.

GROUP WORK.
FIRST CHAPTER:

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

1) "MEDIASPHERE" AND "SOCIAL MEDIASPHERE".

2) CULTURAL DIVERSITY IN THE SOCIAL MEDIASPHERE.

3) THE PRODUCTION AND COMMUNICATION OF (CULTURAL) "VISIONS" OR "IMAGES" BY DIGITAL VIDEOS – AN EXAMPLE.

4) ON AUDIOVISUAL MEDIA.

5) A CONCEPTUAL MODEL FOR ANALYZING AND CLASSIFYING VIDEO DATA.
1 – Mediasphere and social mediasphere
Recall – General theme and objectives of this course:

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

This question refers to ...

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

Mediasphere – generally speaking:

- All technical devices, tools, etc. that man uses for communicating and sharing messages ("information", very broadly speaking).
- We distinguish roughly between 3 systems (cf. also Klaus B. Jensen)
  - Primary media systems (human voice and body + environment)
  - Secondary media systems (mass media)
  - Tertiary media systems (digital media).
In this course the considered mediasphere is the **digital social mediasphere** composed of **technical platforms**.

**“Technical platforms” = services and tools:**

- for **producing**, **sharing**, **exploiting** and **archiving** digital media (videos, images, texts, ...) in form of **portals**, **“channels”**, **blogs**, etc.

- examples: **You Tube**, **FB**, **Instagram**, **Pinterest**, **Google+**, ...

**General picture of social media platforms** (source: F. Cavazza; 2014)

(reférence: FredCavazza.net)
Example: The YouTube platform...

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

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

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

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

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

On media and social media(sphere)
Why to investigate the social media platforms (like the YouTube platform)?

These platforms are open for use to any social actor and not only to “official” or main-stream media organizations (newspapers, magazines, TV channels, radio channels, etc.).

YouTube channels, Facebook, Twitter ... accounts can be created and managed by everybody.

Among the millions of YouTube channels, a huge number of them are managed by individuals and anonymous people all over the world.

Hence, these platforms form excellent “fields” and corpora of research about to-day’s social imaginary (social imagination).

Studies in “social imaginary” (or imagination) are interested in ...

... what people – out of main-stream media and political elites but certainly influenced by them –

... believe and think to-day of events, objects, people, ... that are part of and constitute their daily life.
2 – Cultural diversity in the social mediasphere
The basic problem of identity and alterity has been managed in history through general and collectively binding cultural frameworks which shape namely:

1. “ethnical” communities => cf. the basic meaning distinction between natives and strangers;

2. religious communities => cf. the basic meaning distinction between believers and nonbelievers (the “infidel”, the “pagan”, …);

3. political communities => cf. the basic meaning distinction between citizens and foreigners;

4. socially stratified communities => cf. the basic meaning distinction between:

   the dominating group (the “elite”, the “privileged”, the “cultivated”, the “upper class”, the “bourgeoisie” …)
   and the dominated group (the “mass”, the “lower class”, the “bumpkin”, the “under-privileged”, the “proletarian”, …).

⇒ Traditional and main-stream cultural diversity ...
Around the social media platforms emerges now a new kind of cultural diversity in form ...

- ... of personal and group-specific cultural frameworks.

These personal and group-specific cultural frameworks ...

- ... borrow and assimilate elements of the “official”, the “main stream” culture & history
- ... but in reinterpreting and remixing them with many other elements coming especially from:
  - popular mass media culture (TV, movie fiction, music, ...);
  - gaming culture;
  - brand and consumer cultures;
  - digital word-of-mouth culture.

These personal and group-specific cultural frameworks:

- ... design indeed a new landscape of cultural diversity;
These personal and group-specific cultural frameworks form a kind of "new folk culture"…

- which offers new meaning horizons and resources for a huge quantity and variety of social actors;

- who no longer relies on the "official culture" considered as an elitist one, irrelevant for their problems, needs and desires.

This new "folk culture":

1. forms indeed in itself an extremely heterogeneous and also contradictory complex of local cultural ecosystems;

2. tends to supplant the "official culture" in the daily life of the concerned people;

3. and creates a rather specific field of intercultural tensions, i.e. of tensions between – to put it simply –:

   - those who refer to the "official culture";

   - and those who refer to the one or the other variant of the quoted new folk culture.
3 - The production and communication of (cultural) “visions” or “images” by digital videos – an example
Example: the hard hitting micro video entitled “EUROPE IS IN DANGER 2016 - Immigrants are attacking Europeans”

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

1) Montage

⇒ selection & linear arrangement of video segments in order to create a global and coherent message

- The concerned video segments here are mainly film clips already diffused on the You Tube platform
  - originally produced by different news Media such as Ruptly TV and Euronews,
  - or of which the origin is difficult to establish or simply erased.

⇒ (Post-)synchronization of images with an aggressive music;

⇒ Perhaps (re)voicing of video clips;

⇒ Use of technical tricks (acceleration of flow of visual frames).
A general critical lecture of this micro-video (methodology will be refined hereafter)

2) Concerning the selection process itself of video clips:

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

1. **Stage visually** “Violence *in UK*” as “violence *by* immigrants”;

2. **Stage visually** “Manifestation of radical Muslims” as “Manifestation of immigrants”;

3. **Stage visually the opposition**: “Black people = mass” vs “white = individual”;

4. **Stage visually** “Black people crying, shouting, half-naked **and** insinuate “they are like animals”.

5. **Stage visually** (and in quoting an authority) “Mass of Muslim prayers *is* end of European (Christian) civilization”
4) Intended messages:

1. Immigrants are violent, “barbarians”;

2. An overall identity of this immigrants is “Islam” as a savage form of religion;

3. Ongoing mass-invasion of “barbarians” and destruction of Europe.

4. Behavioral asymmetry between savage (roaring, destroying, beating…) immigrants and defenseless “home-landers”

5. Europe is also menaced by an inner enemy (the socialist, the intellectual, …)
5) In summary:

- This video is essentially a montage of already existing (and diffused) clips.

- The montage of preexisting video clips, still images, sound tracks, etc.:
  - is a highly widespread technique;
  - and poses a real problem for a critical assessment of media content (and hence for media education in general);
  - and should indeed be more systematically studied especially from the point of view of content manipulation.

- This video is also a good indication of the extreme gap between:
  1. Technical competence of people to manipulate digital tools and devices
  2. Cultural (political, sociological) and moral competence of people to deal with complex social questions such as the migration/immigration nexus.
The production & communication of images/visions by digital videos in the digital social mediasphere – a global picture

- A video (audiovisual resource)
  - is the result of “auctorial” choices with respect to a message to be produced, diffused and shared
  - contributes to the production of images, representations, « views », « stereotypes » in its mediasphere
  - belongs, is part of a media ecosystem represented, for instance, by one or more YouTub channels
  - is received and interpreted by more or less important “communities” all over the world
  - is used, exploited by actors (individuals, institutions, ...) as a means to satisfy their visions and communicational objectives

(Cultural) visions and images – an example
The auctorial choices that determine the specificity of the content of a video in the context of (digital) media ecosystem

1. The (production and) selection of images, sequences (segments), sound tracks...

2. The « processing » of the selected material: visual modifications, comments, synchro music/image, dubbing/revoicing, special effects, ...

3. The combination of these elements in a meaningful linear form (a « montage », a « narration »)

4. The use of rhetorical and visual (audiovisual) strategies (cf. example)

4 - In order:
- to realize and to communicate an intended message,
- to share this message with a target public
- and to ensure that the public adhere to the message!!
4 – On audiovisual media
Usually, the term “audiovisual media” recovers – in the context of media studies:

- videos (films), still images, acoustic data, or a mix of these three categories of media.

In this lecture we are mainly interested in films (movies) produced

- either by professional Medias (such as news Medias)
- or by any individual who wants to share content through this form of expression in using the one or the other of the existing social media platforms (in our case: especially the YouTube platform).

Representative traditional audiovisual genres (or “types”) are:

- the (television) news,
- the reportage,
- the documentary
- or again the docufiction.
We will consider more specifically new audiovisual genres belonging to the digital mediasphere:

1 - Short web films or micromovies (movies produced by an electronic device and with a duration of some seconds to some few minutes),
   - Example: Syrian Refugees - A Human Crisis Revealed in a Powerful Short Film
   - Example: Immigration Law Reform - Student Short Movie
   - Example: Short Film About Illegal Students In USA (Undocumented Immigrants)

2 - Hard-hitting webdocus
   - Example: Infectious Immigration Hitting America
   - Example: Migrant crisis in Calais: Britain’s Border War

3 - Still or animated shorts
   - Example: Refugees Animation - Short Film by AlZahraa AlKaderi
   - Example: The European Refugee Crisis and Syria Explained

4 - Direct video recordings (of events, vox pops ...) ...
An important category of audiovisual productions we will have to work on are

- remediatized or remediated videos.

This broad category of productions includes all kinds of...

- (partial or complete) reruns of already diffused videos
- in a new media context and coupled with new communication intentions,
- modifying (sometimes also reinforcing) an initial message.

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

- Using already existing video material from main-stream news media (RT, Euronews, ...)
- In form of a new “montage” producing a completely different message ...
5 - A conceptual model for analyzing, comparing and classifying video data
## Analytical model

For more details

P. Stockinger
**Understanding people’s views and visions (USI – Lugano 2009/2010)**

### Graphical representation

#### 1.1) Time line

<table>
<thead>
<tr>
<th></th>
<th>00:00</th>
<th>00:05</th>
<th>XX:XX</th>
<th>XX:XX</th>
<th>XX:XX</th>
</tr>
</thead>
</table>

#### 1.2) Moments - intervals

<table>
<thead>
<tr>
<th></th>
<th>PV1</th>
<th>PV2</th>
<th>....</th>
<th>PV ....</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th></th>
<th>PS1</th>
<th>PS</th>
<th>....</th>
<th></th>
</tr>
</thead>
</table>

#### 2.1) Visual shots

- Selected visual objects (category, value, moment, ...): original, remediated?

#### 2.2) Acoustic « shots »

- Selected acoustic objects (category, value, moment, ...): original, remediated?

#### 3.1) Visual objects

- Framing (camera mov.; lightning, ...); post-synch (dubbing, ...); effects; visual rhetoric

#### 3.2) Acoustic objects

- Narrative macro-topics and specific themes: intended message

#### 4) (Audiovisual) staging

#### 5) Narrative topic and message

<table>
<thead>
<tr>
<th></th>
<th>Scene/sequence 1</th>
<th>....</th>
<th>Scene/sequence X</th>
</tr>
</thead>
</table>

#### 6) Narrative structure

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A video-analysis: an analysis of corpus of videos seeks to understand:

⇒ The purpose of a video (= intended message): what “tells” us a video?

A video-analysis relies on a set of “critical items”:

1) remarkable visual data (objects);

2) remarkable acoustic data (objects);

3) shots, scenes and sequences (in which typically visual and acoustic data appear);

4) the syntagmatic (linear) composition of sequences, scenes, objects (= scenario, montage);

5) the staging of all elements (objects, scenes, ...):
   1. technical effects;
   2. visual (acoustic) framing;
   3. synchronization; dubbing (re-voicing);
   4. visual rhetoric;
   5. style; ...

6) The themes:
   1. Macro-theme(s);
   2. Thematic development (existence of more specific themes)
Example: The Guardian, We walk together: A Syrian family’s journey to the heart of Europe (Sept. 10; 2015; 17:00; 331.000 views)

- Summary:
  - A journalist working for the Guardian joins a Syrian family in Budapest and accompanies them together with thousands of other refugees in their way from Budapest to Munich in Germany.

- This is a reportage composed essentially of six elements:

1) Visual evidences (= visual objects):
   - the Syrian family; groups of migrants, natives (Hungarians, ...); daily objects; ...
   - No remediatized objects!

2) Acoustic evidences:
   - voice over comments of the journalist; interviews with members of the Syrian family; musical elements
   - Post-synchronized: music; voice-over (narrator)

3) Scenes
   - Scenes: scenes of walking; scenes of interacting with Hungarian people; family scenes; scenes of helping, ...

4) A scenario/montage typical for reportages:
   - sequences providing visual evidences punctuated by interviews with members of a family and also with helpful natives, during their walk to the Austrian border
Example: The Guardian, We walk together: A Syrian family’s journey to the heart of Europe (Sept. 10; 2015; 17:00; 331.000 views)

5) Visual rhetoric

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

4) The construction of the message

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

Purpose:

1. to show immigrants not only in their role of refugees, but also of parents, brother, sister, father, friend, - as somebody like “you and me”
2. to show that this is not an “invasion” but – contrarily – an escape to freedom”
3. to encourage an appropriate behavior from “our” side (as demonstrated by different Hungarians in this film)
Forms helping to analyze a video message ...: *remarkable (audio)visual objects in a video*

<table>
<thead>
<tr>
<th>Title + link of video</th>
<th>A/Visual objects</th>
<th>Description</th>
<th>Staging</th>
<th>Narrative macro-topic</th>
<th>Message/purpose</th>
<th>Timeline</th>
<th>Category (object)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Start</td>
<td>End</td>
</tr>
</tbody>
</table>

|                  |                  |             |         |                        |                 |          |                  |
|                  |                  |             |         |                        |                 |          |                  |
|                  |                  |             |         |                        |                 |          |                  |
|                  |                  |             |         |                        |                 |          |                  |
|                  |                  |             |         |                        |                 |          |                  |
Forms helping to analyze a video message … remarkable shots, scenes and sequences in a video

<table>
<thead>
<tr>
<th>Title + link of video</th>
<th>Shots, Scenes, Sequences</th>
<th>Description</th>
<th>Staging</th>
<th>Narrative macro-topic</th>
<th>Message /purpose</th>
<th>Timeline</th>
<th>Category (object)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Start End</td>
</tr>
</tbody>
</table>
### The global description of a video

<table>
<thead>
<tr>
<th>Global description</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Title (of video)</td>
<td></td>
</tr>
<tr>
<td>Author, date, place, language ...</td>
<td></td>
</tr>
<tr>
<td>Duration</td>
<td></td>
</tr>
<tr>
<td>Short description</td>
<td></td>
</tr>
<tr>
<td>Macro-topic(s)</td>
<td></td>
</tr>
<tr>
<td>Thematic development</td>
<td></td>
</tr>
<tr>
<td>(Intended purpose)</td>
<td>(ex.: qualification of the “other”; incitation to behave; persuasion to believe; ...)</td>
</tr>
<tr>
<td>AV Items</td>
<td>See table</td>
</tr>
<tr>
<td>Shots, scenes, sequences</td>
<td>See table</td>
</tr>
<tr>
<td>Scenario/montage</td>
<td></td>
</tr>
<tr>
<td>Media context</td>
<td>Which channel(s) – description of channel</td>
</tr>
<tr>
<td>Other videos</td>
<td>Related videos, ...</td>
</tr>
</tbody>
</table>
5 - Summary of first section
In this first section, we have introduced and discussed the principal elements for dealing with our research objet:

- the creation of cultural images and visions related to the migration/immigration complex
- and their mediatisation in the social mediasphere (here represented by the You Tube platform).

We have discussed more particularly:

1. The notion of mediasphere in general and of the digital social mediasphere in particular.
2. The notion of audiovisual media and a general theoretical framework of how to analyze these media.
3. The social media platforms as environments favorable for the emergence of a new cultural diversity of folk cultures which define themselves as opposed to mainstream media and (political) elite cultures.

In the next section, we will deal more particularly with the You Tube platform understood as a media ecosystem producing and diffusing cultural
Second chapter:

You Tube and You Tube channels as media ecosystems
CONTENT OF SECOND CHAPTER

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

2) YOU TUBE CHANNELS AS MEDIA ECOSYSTEMS.

3) CRITERIA FOR CLASSIFYING AND MAPPING YOU TUBE CHANNELS.

4 – GENERAL OVERVIEW OF DIFFERENT TYPES OF YOU TUBE CHANNELS.
Recall - Theme and objectives of this course:

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

This question refers to ...

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

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

1. A macro-level:
   - analysis of the ecosystem of a variety of YouTube video channels.

1. A local level:
   - (Global) analysis of videos and video realizations diffused, shared, commented, reused by channel communities or any other person connected with the YouTube platform and using its services.
1 - A huge quantity of You Tube channels with video content thematizing the migration/immigration complex
### Important number of You Tube channels which are **potentially relevant** for our study:

<table>
<thead>
<tr>
<th>Key word(s)</th>
<th>Number of channels</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Immigrant”</td>
<td>Videos in more than 24,000 channels</td>
<td>Video channels are specific media ecosystems for producing, sharing and also reusing content about the migration/immigration nexus. Certain channels are more or less exclusively dedicated to this question. The majority of channels seems however to deal with this question within a more global meaning horizon (i.e. within a meaning horizon which covers also other domains of reference).</td>
</tr>
<tr>
<td>“Refugee”</td>
<td>Videos in almost 56,000 channels</td>
<td></td>
</tr>
<tr>
<td>“Immigration”</td>
<td>Videos in more than 80,000 channels</td>
<td></td>
</tr>
<tr>
<td>“Migration”</td>
<td>Videos in more than 44,000 channels</td>
<td></td>
</tr>
<tr>
<td>“Migrant”</td>
<td>Videos in more than 4,700 channels</td>
<td></td>
</tr>
<tr>
<td>“Emigration”</td>
<td>Videos in more than 770 channels</td>
<td></td>
</tr>
<tr>
<td>“Emigrant”</td>
<td>Videos in more than 380 channels</td>
<td>highly internal differentiation: historical, to-day tourists; individual travels; jihad; music; amusement; ….</td>
</tr>
<tr>
<td>“Immigrant” + “Europe”</td>
<td>Videos in 185 channels</td>
<td>This impressive number of video channels which either serve as specific media contexts for diffusing and sharing content about the migration/immigration complexis very probably a consequence of its general medialization of the</td>
</tr>
<tr>
<td>“Refugee” + “Europe”</td>
<td>Videos in 660 channels</td>
<td></td>
</tr>
<tr>
<td>“Immigration” + “Europe”</td>
<td>Videos in 1,160 channels</td>
<td></td>
</tr>
<tr>
<td>“Migration” + “Europe”</td>
<td>Videos in 517 channels</td>
<td></td>
</tr>
<tr>
<td>“Migrant” + “Europe”</td>
<td>Videos in 426 channels</td>
<td></td>
</tr>
<tr>
<td>“Emigration” + “Europe”</td>
<td>Videos in 36 channels</td>
<td></td>
</tr>
<tr>
<td>“Emigrant” + “Europe”</td>
<td>Videos in 9 channels</td>
<td></td>
</tr>
</tbody>
</table>

(figure A)
As figure A shows us ...

- there are more than 24,000 channels which diffuse and share one or more videos characterized with the key-word “immigrant”.
- The key-word “refugee” returns us an even more impressive number of channels with videos about this topic – more or less 56,000 channels.
- There are again more than 180 channels offering videos of which the content is characterized by both key-words “immigrant” and “Europe”.
- and more than 1100 channels offer videos corresponding to both key words “Europe” and “immigration”.

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

- The majority of channels seems however to deal with this question within a more global meaning horizon (i.e. within a meaning horizon which covers also other domains of reference).
- This is, for instance, the case of news channels (such France 24, CNN, Russia Today, etc.) and channels of think tanks, political organizations, etc.
The rates in figure A have naturally to be taken with caution. ...

- There exist a certain number of channels of which the relationship is not clear with our research proposal, viz. the construction of models of “otherness”.

- There exists, as expected, a huge quantity of micro-channels composed of only some few videos, micro-channels of which the life-span seems to be reduced and the audience extremely small.

- And there are also series of channels which, at for the moment, are only marginally concerned with our topic.
  
  - For instance, we can meet on YouTube entertainment channels offering only one or two videos about immigrants of which the status and the function in the meaning sphere of these channels is not clear. This is the case of ...

- However, there subsist impressive quantities of – “bigger” and “smaller” - channels that link together an important number of people all over the world (certainly several millions of people worldwide).
2 – You Tube channels as media ecosystems
“Ecosystem” =

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

“Functional” = *fulfilling a role*

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

Media ecosystems – various examples:

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

You Tube channels as media ecosystems
Big variety of digital media ecosystems –

- Our interest here - more particularly social media ecosystems (cf. the graphical representation of Cavazza):
  1. Technical platforms;
  2. Archives (libraries, collections ...) of data (textual, audiovisual, sound, ...);
  3. Activities (publication – sharing – discussion – networking - ...);
  4. Actors and roles.

- You Tube is a technical platform ..
  - ... supporting a huge and highly diversified social media ecosystem
  - ... which is composed of a huge quantity of more specialized media ecosystems

⇒ These specialized media ecosystems are called, in the YouTube terminology, “channels”, i.e. YouTube channels (more than 18 million !)
YouTube channel as a “small” media ecosystem (small media “life-world”)

- **Videos of a channel**: main service provided by the media ecosystem in form of audiovisual resources delivering a specific content or message.

- **Totality of videos**: media archive or “library” of the media ecosystem documenting a given domain of reference.

- **Playlists of videos**: collections of videos highlighting important aspects of the vision and the discourse provided by the media ecosystem.

- **Other referenced YouTube channels**: references, alliances of a media ecosystem in the “outer” media-sphere of YouTube creating a cultural reference space from the point of view of a given ecosystem.

- **Producer(s)**: all those actors who contribute – via the realization of a video – to the communication of the vision and the discourse (narrative) of the ecosystem.

- **Subscribers**: media consumer (active or passive) sharing the label (brand) of the channel.

- **Commentators**: active media consumers sharing with the ecosystem their vision and discourse either on the video or the domain documented by the video.

- **Presence on digital mediasphere**: extension of the “territoriality” of the media ecosystem, its vision and its discourse.
1st Example: IOM (International Organization for Migration) Channel: https://www.youtube.com/user/iommigration/featured

- Is an institutional You Tube social media ecosystem with following characteristics:
  - A “central library” of videos (almost 700 videos)
  - Thematically organized collections of videos (“playlists”)
  - Referenced channels on YouTube (20)
  - Presence in the digital mediasphere (G+, FB, web site, Instagram, …)
  - Production of own AV resources (hundreds)
  - Re-diffusion of resources from other channels (“liked”)
  - A community of 2.500 subscribers
  - Almost 500.000 views of the offered videos
  - A very restricted possibility to comment its videos
General vision of a You Tube channel as a (digital social) media ecosystem

You Tube channels as media ecosystems

- **Actors of the ecosystem:** subscribers, owners, producers, networks, ...
- **Offer/service of the ecosystem:** single videos, collections of videos, ...
- **You Tube channel as a media ecosystem**
- **Main activities of the ecosystem:** production, follow-up, sharing, selling, advertising, ...
- **Cultural background of the ecosystem:** Meaning and discourse universe (narrative reference topics, stories, ...)
- **Networks in mediasphere:** other channels, web sites, blogs, accounts, ...
3 - Criteria for classifying and mapping You Tube channels
Based on our previous general characterization of You Tube channels (cf. first section), we will use 11 criteria for describing, classifying and comparing You Tube channels relating on the migration/immigration nexus.

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

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Short explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Quantitative aspects</td>
</tr>
<tr>
<td>8</td>
<td>Specificities of the audiovisual offer</td>
</tr>
<tr>
<td>9</td>
<td>Playlists (collections) of videos</td>
</tr>
<tr>
<td>10</td>
<td>Referenced channels</td>
</tr>
<tr>
<td>11</td>
<td>Represented elsewhere</td>
</tr>
</tbody>
</table>
These different criteria help us to obtain ...

- ... a rather fine-tuned, systematic and explicit vision of the different types channels that actually populate the You Tube platform ...

- ... and among which an important number is dedicated either exclusively or more or less peripherally to the migration/immigration nexus.

We will develop in more detail in the third section of this lecture ...

- ... the first criterion, i.e. the thematic dimension of You Tub channels

- ... in order to establish the already quoted meaning landscape

- ... which determine the cultural visions and images of the migration/immigration complex produced and diffused through hundred of thousands of videos on You Tube.

Before considering the thematic dimension of You Tube channels ...

- we will again resume some noticeable results provided by the other quoted criteria ....
4 - General overview of different types of You Tube channels
1 – Types of You Tube channels with respect to the producer/owner: criterion:

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

- Channels of think tanks, political organizations, ...
- Channels of NGOs, IGO, humanitarian associations
- Channels of religious organizations
- Channels of social movements
- Channels of anonymous producers
- Channels of individuals
- Channels of consultants, trustees, advocates, ...

Migration/immigration nexus

(« main stream » and « alternative ») news media channels
Examples of different categories of « providers/owners »

- (anonymous) migration counsellor: The Immigrant Vlogger (immigrants helping other immigrants to join/integrate Canada)

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

- Anonymous cons migration-activists: ProudAmerican Infidels
2 – Types of You Tube channels with respect to the subscribed public ("permanent community") criterion:

- a comparison of the different channels shows us very important gaps between them with respect to the "permanent community":
  - from some few people
  - to thousands, ten and hundred thousands.

- Unsurprisingly – the channels from the main-stream media (CNN, Al Jazeera, RT, EuroNews, France 24, BBC World ...) are the most important from the point of view of the subscribed public.

- There are a plethora of channels of anonymous owners of which the public is a small and very small one, not exceeding hundreds of persons ...
  - They form small microcosms but, together, they aggregate, ten thousands of people around the world

- Also noticeable: the relative non-popularity of channels belonging to public organizations;
  - from no more than 5 to 10 subscribers (example: British Council – Our shared Europe) to 6000 (example: Council of Europe)
3 - Types of YouTube channels with respect to the year of creation criterion:

- The most ancient channels have been created already in 2006 (birth year of YouTube – 2005)

- Interesting fact – an important number of channels are still very young:
  - A significant number of channels have been created between 2010 and 2013;
  - Noticeable: many anti-migration/immigration channels have been created only in 2015 and seem to have an important impact in attracting numerous people.

=> Consequence of the so-called « migration crisis » in Europe
4 – Types of You Tube channels with respect to the localization criterion:

- Most of the channels are located in Europe (West and East) and North America …

- Channels located in Australia (and New Zealand) are recurrently considering the migration/immigration complex…
  - … from the background of the macro-topic “Enriching and empowering homeland” (cf. third section), i.e. from the point of view of “migration = cultural capital”

- The few channels from the African continent and from Middle East consider the migration/immigration complex…
  - … recurrently from the point of view of the topic “Attempts to join homeland” (cf. third section); i.e. from the point of view of “migration = emigration”

**Examples**:

(India: Crown Immigration)

(Algeria: Haraga Tube)
5 – Types of You Tube channels with respect to the quantitative aspects criterion:

- In terms of the number of produced and/or simply (re-)diffused videos, there exists also important gaps between ...
  - ... very small channels (not more than 5 to ten videos)
  - ... big channels (from 600 to more than 1400 videos produced and/or diffused).

- Institutional channels, obviously, produce (and diffuse) in general (not always) a significantly higher number of videos
  - ... than anonymous, individual channels or again channels animated by activists and (alternative) social movements.

- It also has to be noted that the number of produced/diffused videos doesn’t correspond necessarily to the popularity of a You Tube channel (in terms of subscribed public and total number of views).
  - As already mentioned, a series of channels of public (educational, research, ...) institutions are in this respect rather non-popular ...
  - ... whereas channels of activists and informal social movements (especially from the far-right side) can enjoy high popularity !!
7 – Types of You Tube channels with respect to the comments and commenting public criterion:

- This is a very complex criteria of which an appropriate understanding needs further research.

- Generally speaking, we have to distinguish different aspects:

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

  2) Purpose of commenting:
     - ... either to reinforce the auctorial message,
     - ... or to produce an opposite point of view.

  3) Rhetorical strategies for achieving the purpose:
     - ... quotations, references,
     - ... evaluations and appreciations ,
     - ... requests, ...

  4) Development of the comment:
     - ... either a single, isolated comment,
     - ... or a comment followed by a reply (of the owner/author or a third party) ...
7 – Types of You Tube channels with respect to the comments and commenting public criterion:

☐ What can be observed (and what should be worked more precisely)?

1. Emotional tone and choice of expressions of hate, fear, ... in comments and reply.

2. Epistemic and cognitive evidences used (knowledge, believes, values, group thinking ...) for commenting, arguing, ....

3. Language register.

4. Presence of occasional vs frequent, habitual commentators.
Third chapter:
The meaning landscape of cultural visions and images related to the migration/immigration complex
CONTENT OF THIRD CHAPTER

1) THE MEANING AND DISCOURSE UNIVERSE OF YOU TUBE CHANNELS.

2) THE NARRATIVE MACRO-TOPICS FRAMING THE CULTURAL IMAGES OF THE MIGRATION/IMMIGRATION NEXUS.

3) DISCUSSION OF NARRATIVE MACRO-TOPICS.

4) NARRATIVE MACRO-TOPICS AND CULTURAL ANALYSIS.

5) SUMMARY – GENERAL TENDENCIES
You Tube channels as media ecosystems

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

You Tube channel as a media ecosystem

A. Actors of the ecosystem: subscribers, owners, producers, networks, ...
B. Offer/service of the ecosystem: single videos, collections of videos, ...
C. Main activities of the ecosystem: production, follow-up, sharing, selling, advertising, ...
D. Cultural background of the ecosystem: Meaning and discourse universe:
   1. Narrative reference topics, 2. Stories, proverbs, sentences...
E. Networks in mediasphere: other channels, web sites, blogs, accounts, ...

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1 – The meaning and discourse universe of You Tube channels
YouTube channels form indeed "life-worlds" (E. Husserl)

- ... for lots of virtual communities all over the world
- ... and for people wishing to join these communities, to become a member of the one or the other of them.

A You Tube channel provides its communities with:

- epistemic and axiological as well as practical resources
  - ... for observing, judging, “speaking about” and interacting with people ...
  - ... belonging to the broad category of “immigrants”, “refugees”, “migrants” understood as a special case of the “social other”.

« Epistemic resources »:
- common believes, ideas, evidences, truths, “common sense”, etc.

“Axiological resources“:
- Common values (social, moral, esthetic, hedonistic, ...)

“Practical resources”:
- Common “how to does”; common rules of behavior, etc.
In this (third) section we will try to undertake ...

- a rough classification of You Tube channels and videos with respect to their cultural meaning background
- Our working corpus is composed of more or less of 80 channels and some 100 videos.

The principal objective is ...

- to explain the meaning landscape which shapes the cultural visions and images of the migration/immigration complex
- produced and shared by these You Tube channels and videos with their communities all over the world.
The meaning landscape (of You Tube channels) is essentially composed of...

- ... a small number of narrative macro-topics or (narrative theme).

A narrative macro-topic (or “theme”) is – simply and intuitively speaking –:

1. a “back ground” (tacitly given) theme of a You Tube channel ...

2. ... which is developed in more or less important varieties of discourses (or narratives; “stories” and other textual genres: proverbs, sentences, ...)

3. ... and realized and diffused, received and interpreted, commented and reused in a more or less important number of videos composing the content offer of a channel.
Example: one of the main narrative macro-topics we will meet hereafter is the topic:

- “The menaced homeland – homelander against invading stranger”.

Intuitively speaking, this macro-topic constitute a meaning resource for producing a variety of quantitatively more or less important “stories” (in a very broad sense) telling us:

- about the aggression by a “stranger agent” (= the “(im)migrant” ...) of a territory which is the “homeland” of the narrator;
- about the danger to see destroyed all traditional values and institutions by the “stranger agent”;
- about the glorious reaction against this aggression by the “hero of homeland”;
- about the betrayal of an interior inimical agent (= the “elite”, the “liberal politician”, the “main-stream media” ...);
- and so on.

All these possible (and in most cases realized) specific types of “stories” are realized in a huge number of videos in form of:

- original videos or remixed ones,
- micro-movies, hard-hitting web-docus,
- or more “traditional” audiovisual genres such as news, documentaries or reportages ...
Example - the channel “Face of a Dying Nation” promotes the conviction that ...

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

These different assertions:

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

More generally, this evidential truth

- is a part of the common sense of the quoted YouTube channel
- contribute in the shaping of the behavior of its community (almost 12,000 people and highly probably of a “nebulous” of much more people).
The cultural meaning background of YT channels

- The quoted You Tube channel “Face of a Dying Nation” belong to, is nurtured by …
  - … the general narrative macro-topic “The menaced homeland – homelander against invading stranger”.

- This macro-topic belongs itself to the noospshere (“meaning-sphere”) of a whole cultural ecosystem …
  - … which is designated by an avalanche of terms such as “fachosphere”, “far-right”, “(neo-)fascist”, “(neo-)nazi”, “xenophobic”, “racist”, “chauvinist”, “nativist”, “populist”, “anti-democratic”, etc.

- And there exist indeed a huge quantity of YouTube channels and even much more videos which belong to this cultural ecosystem.

- Many of these You Tube channels…:
  - … represent anonymous, small or medium-sized You Tube channels (composed of communities of 10 to 10.000 of subscribers;
  - … offer between no more than 10 videos up to more 500 videos; …).

- But, together, these channels with their hundreds of videos form a rather powerful “bloc” of believes and convictions within the new folk culture emerging around the social media platforms …
A small corpus of YouTube channels belonging to the "The menaced homeland – homelander against invading stranger" narrative macro-topic.

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

1. ... refer either exclusively or at least partially to the narrative macro-topic "The menaced homeland – homelander against invading stranger";

2. .... delve this narrative macro-topic in different directions;

3. ... gather and structure virtual communities around this macro-topic;

4. ... contribute in the shaping of the minds of these communities and their concrete social (political ...) behavior.
2 – A “family” of narrative macro-topics framing the cultural images of the migration/immigration complex
In order to identify the principal topics that govern at least an important part of the meaning landscape peculiar to the social mediasphere of YouTube channels dealing with the migration/immigration nexus, we compare a corpus of some 80 channels with respect to the following 4 criteria:

1. The “About” heading (providing in general – not necessarily – a short description of the channel as well as some other information).

2. The content of the featured videos populating the “Home” – page of a channel.

3. The titles of the videos and randomly the content of them listed in the “Video” heading.

4. The titles of the collections of videos composing the “Playlist” – heading as well as randomly different videos being a member of a collection.

These 4 criteria help us to identify and categorize recurrent themes (or topics).

The result is a list of (interrelated) narrative macro-topics of which especially 8 macro-topics are of particular importance for our research project.
Before identifying and discussing in more detail this list of macro-topics, here again a small illustration of the afore mentioned 4 criteria:

Example: YouTube channel of IOM – UN Migration Agency

The narrative macro-topics
In our study of the quoted corpus, we have been able to identify:

1. **9 narrative macro-topics** directly related to the representation of migrants, immigrants, refugees, etc., i.e. to the migration/immigration nexus

2. **2 other narrative macro-topics** which possess a more general meaning horizon (these topics are relevant for specific You Tube channels which are not exclusively dedicated to the migration/immigration nexus).

Naming and elaboration of the 9 (11) narrative macro-topics are based on three basic narrative elements:

1) a “problematic” space called

   ⇒ the homeland

2) (among other roles) two central roles called

   ⇒ the homelander
   ⇒ the stranger

3) a series of processes (actions, interactions, ...) engaging both roles with respect to their relationship to the homeland.
Short definitions:

1. « homeland » = in general the controversial territory occupied by somebody and of which the rights have to be renegotiated;

2. « homelander » = « somebody » who occupies the territory (« his homeland ») and who is the « right holder »;

3. « stranger » = another « somebody » of whom the objective is to become also a “right holder” of the territory …;

4. “processes” are:
   - Collective processes (migration, displacement, empowerment, …);
   - Actions of homelander or stranger;
   - Consensual cooperation between homelander and stranger;
   - Conflictual cooperation between homelander and stranger.

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

⇒ 1) Roles (actants) – 2) Processes – 3) Space – 4) Time
List of the 9 + 2 narrative macro-topics framing the cultural visions and images of the migration/immigration complex of the social media ecosystem of the YouTube platform.

1. To move and to be moved is a human condition – people are "homelander" and "stranger" as well.
2. Attempts of the "stranger" to reach and to establish in the desired "(home-)land".
3. The "homelander" welcomes and admits the "stranger" in "homeland".
4. The "stranger" joins and becomes a member of "homeland".
5. The "stranger" enriches and empowers the "homeland".
6. The menaced "homeland" – the "homelander" against the invading "stranger".
7. The "stranger" lives in "homeland" excluded, in distress and pain.
8. Understanding and empathy between "homelander" and "stranger".
9. The "stranger" exploits the opportunities offered by "homeland".
10. The "narrator" relates of a world full of striking events.
11. The "expert" shapes the world as it should be.
Behind this family of narrative macro-topics, we find a kind of …:

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

Definition of this elementary narrative scene:

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

⇒ This elementary narrative scene = common sense ontology of the migration/immigration complex.
The family of 9 narrative macro-topics constitute the cultural meaning background:

1. ... of hundreds, even thousands of YouTube channels
2. ... and of hundred of thousands if not millions of videos diffused and shared on the YouTube platform.

The family of narrative macro-topics constitute together ...

- a universe of meaning and discourse ("narratives")
- which form a common system of believes and values - a shared culture -
- enabling social actors (individuals, social groups and movements, institutions, ...)

- to define first of all their own position (or "identity") with respect to people and communities called "migrants" or "immigrants" or "refugees";
- to conceive ("imagine") views or visions about migrants, immigrants and refugees, migration and immigration;
- to produce, diffuse, share, interpret, comment, reuse... messages about migrants, immigrants and refugees, migration and immigration;
- to judge and interact with people and communities belonging to this nexus.
We will now ...

1. discuss shortly some narrative macro-topics framing the understanding of the migration/immigration complex of the different examined YouTube channels ...

2. discuss in more detail the macro-topic The menaced “homeland” – “homelander” against invading “stranger”.

Structure of the discussion of a narrative macro-topic:

1. General characteristics of the meaning and discourse universe;

2. Small corpus of videos (at least 2) + striking characteristics of the selected videos;

3. Small corpus of YouTube channels + striking characteristics of the selected channels;

4. Relationship between different topics.
3a - Topic 1: To move and to be moved is a human condition – people are “homelanders” and “strangers” as well ...
### 1) General presentation:

<table>
<thead>
<tr>
<th>Topic 1:</th>
<th>Title of narrative macro-topic</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic 1:</td>
<td>To move and to be moved is a human condition – people are “homelanders” and “strangers” as well.</td>
<td>This topic shapes the vision of human history as a permanent, more or less important, free or forced, local or global flux of people. It forms the background of one of the dominant discourses in YouTube science channels and a series of channels of important intergovernmental organizations (UNO, IOM, ...). Above YouTube and the social media, this discourse expresses a commonly shared vision in SSH. As such, it can be used as an argument for discourses belonging to other topics (example: discourses belonging to the topic 8 – “Understanding and empathy between “homelander” and “stranger””).</td>
</tr>
</tbody>
</table>
2) **A small corpus of videos** developing this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Video</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>01 – To move and to be moved is a human condition – people are &quot;homelanders&quot; and &quot;strangers&quot; as well.</td>
<td>Geographer Online</td>
<td>Migration – Why do people migrate? (03:13 - 2015)</td>
</tr>
<tr>
<td>2</td>
<td>The Daily Conversation</td>
<td>America’s Immigration History (10,000 B.C.-2015) (21:21 – 2014)</td>
<td>Documentary retracing the history of immigration USA (narrator; experts; visual documentation, ...)</td>
</tr>
<tr>
<td>3</td>
<td>IOM</td>
<td>A World on the Move – Encounters with Migrants and Refugees</td>
<td></td>
</tr>
</tbody>
</table>

- **Videos of this group are staging typically:**
  1. The *reasons* why people move;
  2. The fact that *human history* is a *succession of movements* of people.

- **Typically, the vision or image of the “migrant” (immigrant, ...) is ...**
  - somebody who *simply seeks opportunities to survive* and to *realize his life-project(s).*
  - In this sense, *potentially everybody is a migrant* ...

- **Most of videos nurtured by this macro-topic:**
  - are *scholar productions* (broadly speaking), often backed up by the presence of experts, researchers, some militants, ...
  - have a *pedagogical orientation/objective.*
3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

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

- Most of the channels that are **primarily dedicated** to this first topic ...
  - belong to **institutional actors**: universities, research centers, think tanks, IGO, ...

- As already stated ...
  - the **audience** of these institutional YouTube channels seems to be rather **moderate** if not to say **mediocre** (between only several hundreds of subscribers to 3000 ...) 
  - with respect, for instance, of the **audiovisual offer** (between 80 and 400 videos).
3b - Topic 2: Attempts of the “stranger” to reach and to establish in the desired “(home-)land”
1) General presentation:

<table>
<thead>
<tr>
<th>Topic 2</th>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Attempts of the “stranger” to reach and to establish in the desired “(home-)land”.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• ... the <strong>stations of the migrant</strong> (immigrant, refugee) in his attempts to reach the desired territory (in general: Europe),</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• ... the <strong>obstacles</strong> and <strong>dead-locks</strong> in these attempts,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• ... the <strong>stay</strong> in the desired territory (USA, Europe) as an <strong>illegal</strong> (“undocumented”) immigrant (here: direct connection to topic 7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• ... the <strong>moods</strong> of migrants/immigrants during their transit and first stay in the desired territory.</td>
</tr>
</tbody>
</table>
## 2) A small corpus of videos developing this narrative macro-topic ...

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

### Videos of this group are staging typically:

- The “stranger” (migrant, refugee, ...) on move to the desired “(home)land”;
- These moves in form of (hopeful, desperate, fruitless, dangerous, fatal, successful, ...) attempts;
- (First) experiences in the (desired) homeland by the “stranger” either as somebody waiting for his social status in homeland or possessing the status of an “illegal immigrant” ...

- The first video is a reportage of Al Jazeera focusing on the departure of migrants from Libya to Italy completed with interviews with migrants.
- In the she second video – once more a reportage – a journalist accompanies a Syrian family.
- The third video – a personal micro-movie – belongs shows young men in a boat – it’s only the narrative micro-topic that helps us to interpret this video as a message from “haragas” trying to join illegally the Spanish coast.
3) A small corpus of You Tube channels mainly based on this narrative macro-topic ... 

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Haraga Tube</td>
<td>Popular (more than 16.000 subs) anonymous video channel in Algeria dedicated, among others, to the diffusion and sharing of micro-movies of people trying to join the European continent – videos put together in the playlist “Haraga Algérien”</td>
</tr>
<tr>
<td>2</td>
<td>DZ Immigration</td>
<td>Small anonymous video channel which stages moments in the life of young people in Algeria and during their transit (to Europe).</td>
</tr>
</tbody>
</table>

- Besides the anonymous video channels dedicated to “haraga videos” (generally in Arabic language) there seems to be no other channels that are more or less exclusively specialized in the development of this topic.

- However, this narrative macro-topic is a rather productive one for framing visions of immigrants, refugees “on the road”, ... through digital video productions.
  - There are especially (“main stream” but also alternative) news media channels which offer videos developing this topic (cf. previous examples: The Guardian, Al Jazeera, ...)

Topic 2 “Attempts of the “stranger” to reach and to establish ...”
3c - Topic 3: The “homelander” welcomes and admits the “stranger” at “homeland”
1) General presentation:

<table>
<thead>
<tr>
<th>Topic 3</th>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The “homelander” welcomes and admits the “stranger” in “homeland”.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The <em>welcome</em> of migrants, refugees, ... in the target territory by people from this territory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• <em>Measures for helping</em> migrants, refugees, ... to appropriate the culture and social life of the target territory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The <em>inalienable rights</em> of migrants, immigrants, refugees, and their defense ...</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In this sense “admit” has to be understood as “acknowledgment” of the migrant ...</td>
</tr>
</tbody>
</table>
2) A small corpus of videos developing this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Video</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Migrants Contribute</td>
<td>Merry Christmas to all Migrants in the UK</td>
<td>Series of “Merry Christmas”-wishes pronounced by people from Britain (from different origins) for all migrants</td>
</tr>
<tr>
<td>2</td>
<td>La Horde</td>
<td>Migrants bienvenue – september 2015</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Foreign Ministry of Austria</td>
<td>Welcome to Austria/Willkommen in Österreich</td>
<td>Presentation of Austria for people coming to Austria and wishing to settle there</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

 Videos based on this narrative macro-topic stage typically:

1. ... scenes of welcoming migrants and immigrants, of fraternization and establishment of more permanent relationships between “homelanders” and “strangers”
2. ... scenes of (pacific or violent) support of migrants by “homelanders”
3. ... but also programs and measures helping migrants for their better integration in the “homeland and its specificities ...
3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Migrants’ Rights Network</td>
<td>UK based video channel of the NGO MRN developing extensively this topic (especially the “rights” theme). But it also deals with related topics.</td>
</tr>
<tr>
<td>2</td>
<td>Migrants Organize</td>
<td>Small video channel engaged in the production and diffusion of video contents related to the rights-theme of migrants.</td>
</tr>
</tbody>
</table>
| 3 | AFL-CIO Latino | A small US based video channel engaged in the insertion and acknowledgment of “latinos” in USA. Addresses also other related topics ...

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

Topic 3 “The “homelander” welcomes and admits the “stranger” …"
3d - Topic 4: The “stranger” joins and becomes a member of “homeland”
1) General presentation:

<table>
<thead>
<tr>
<th>Topic 4</th>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The “stranger” joins and becomes a member of “homeland”.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The biography of a migrant, refugee and his/her efforts of integration in the target territory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The evolving interactions with the new territory and the people</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Eventually the evolving interaction with the original territory</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• And finally ongoing (and hence not necessarily successful) strategies of how to survive, to integrate and to become a “homelander”</td>
</tr>
</tbody>
</table>
2) **A small corpus of videos** developing this narrative macro-topic ...

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

- Videos of this macro-topic stage typically:
  - The **biography of migrants** or, more precisely, specific aspects of their biography in relation with their coming to and living in the homeland
  - The **difficulties** and the **facilities** migrants have met integrating homeland
  - The **personal achievements** ...
3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Making Australia Home</td>
<td>Collection of conversations with prominent Australian immigrants, refugees, ...</td>
</tr>
<tr>
<td>2</td>
<td>Immigrant Experiences in Canada</td>
<td>Collections of life stories of refugees and immigrants in Canada</td>
</tr>
<tr>
<td>3</td>
<td>Immigrant Archive</td>
<td>Collections of life stories of immigrants, refugees, ... in USA</td>
</tr>
</tbody>
</table>

- You Tube channels which are mainly dedicated to this narrative macro-topic:
  - ... are in general institutional ones (networks, universities, archives, research centers, ...)
  - ... privilege the genre “life story” (reported by the concerned actors themselves)

- There exist, however, also channels belonging to cultural heritage institutions which are partially dedicated to this narrative macro-topic in form of other audiovisual genres:
  - documentaries, filming of material culture, ...
3e - Topic 5: The “stranger” enriches and empowers the “(home-)land”
1) General presentation:

<table>
<thead>
<tr>
<th>Topic 5</th>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td>The “stranger” enriches and empowers the “homeland”.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The positive contributions of migrants, refugees ... to the prosperity of homeland, to its aura and influence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The intrinsic goodness of cultural exchange, intercultural dialogue, cultural mixing, etc.</td>
<td></td>
</tr>
</tbody>
</table>

This topic is strongly related with the first one and also with the third topic.
2) A small corpus of videos developing this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Video</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>05 – The “stranger” enriches and empowers the “homeland”</td>
<td>Council of Europe</td>
<td><strong>Intercultural cities – how can migration and diversity work for cities (short version)</strong></td>
</tr>
<tr>
<td>2</td>
<td>Vic Stefanu – World Travels and Adventures</td>
<td></td>
<td><strong>Brisbane – cultural event for diversity and immigration</strong></td>
</tr>
<tr>
<td>3</td>
<td>WOSU Public Media</td>
<td><strong>Southside Immigration and Cultural diversity (10:40)</strong></td>
<td></td>
</tr>
</tbody>
</table>

Videos of this group are staging typically:

- The contribution of the “stranger” (migrant, ...) to the wealth, the well-being, the cultural (economic, scientific, ...) evolution of homeland;
- The intrinsic benefit of cultural diversity for the evolution of homeland.

- The first video is an animated short illustrating several contributions of migrants (immigrants, ...) to the urban ecosystem;
- The second video is a capture of an event commented by its producer/author
- The third video is a documentary reconstructing the cultural diversity of an emerging urban space in Ohio
3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

<table>
<thead>
<tr>
<th></th>
<th>Macro-topic</th>
<th>Channel</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>05 – The “stranger” enriches and empowers the “homeland”.</td>
<td>Plus Belle la Vie</td>
<td>Highly popular channel of a French TV series praising the cultural and social mixing in an area of Marseille</td>
</tr>
<tr>
<td>2</td>
<td>Cultural Intelligence (With Lili Gil)</td>
<td>Channel dedicated to the understanding and use of cultural diversity of the America’s</td>
<td></td>
</tr>
</tbody>
</table>

- High diversity of You Tube channels dealing – partially or mainly – with this narrative macro-topic, ranging from ...
  - ... cultural and artistic mixing (or “métissage”);
  - ... to cultural intelligence, crosscultural and intercultural marketing;
  - ... via different forms and styles of cross-cultural “living together”.

Topic 5 “The “stranger” enriches and empowers ...”
3f - Topic 6: The menaced “homeland” – the “homelander” against the invading “stranger”
### 1) General presentation:

<table>
<thead>
<tr>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic 6</strong> The menaced &quot;homeland&quot; – &quot;homelander&quot; against invading &quot;stranger&quot;.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
<tr>
<td></td>
<td>• The invasion of home territory by devastating and brute hordes of (mostly African and Middle East) immigrants, refugees</td>
</tr>
<tr>
<td></td>
<td>• The destruction of home territory, its traditions and its identity by the stranger and Islam</td>
</tr>
<tr>
<td></td>
<td>• The destruction of home territory also by an &quot;inner enemy&quot; (represented by the main stream medias, the liberals, the socialists, etc.)</td>
</tr>
<tr>
<td></td>
<td>• The resistance of the menaced homeland and its rescue thanks to its cultural heroes (represented by knights, dictators, armies, etc.)</td>
</tr>
</tbody>
</table>
### 2) A small corpus of videos developing this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Video</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Practicing democracy</td>
<td>Illegal Immigrants at Hungarian border</td>
<td>“Masses” of refugees on the Balkan route</td>
</tr>
<tr>
<td>2</td>
<td>A1 Viral Planet</td>
<td>“With Open Gates”: The invasion of Europe</td>
<td>“Masses of people invading the European continent</td>
</tr>
<tr>
<td>3</td>
<td>Face of a dying Nation</td>
<td>Paris 2016 from the Apocalypse</td>
<td>Images from the streets of Paris where migrants have to stay</td>
</tr>
<tr>
<td>4</td>
<td>Igor Gritsenko</td>
<td>Muslim immigrants invading Europe</td>
<td>European civilization seems to be menaced</td>
</tr>
<tr>
<td>5</td>
<td>Beny Karachoun</td>
<td>Migrant Crisis Europe 2016</td>
<td>Europe is menaced</td>
</tr>
<tr>
<td>6</td>
<td>Rebel Media</td>
<td>Laura Southern: Searching for “Syrian Refugees” in France’s “Calais Jungle”</td>
<td>A journalist looking for Syrian refugees in The Jungle – and finds one, at the end</td>
</tr>
<tr>
<td>7</td>
<td>Real Europe</td>
<td>The destruction of Great Britain through immigration</td>
<td>Great Britain (like Ireland, Sweden, ...) is menaced to disappear</td>
</tr>
<tr>
<td>8</td>
<td>Slavakris 126</td>
<td>Stand up Europe</td>
<td>The “true” Europe has to resist</td>
</tr>
<tr>
<td>9</td>
<td>Nasa Europa</td>
<td>Europe Needs You – Save your Children – Stop Immigration</td>
<td>Europe has to resist – that’s a moral obligation</td>
</tr>
</tbody>
</table>
2) **A small corpus of videos** developing this narrative macro-topic ...

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

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

Different categories of “invading strangers”:
- primarily Muslim immigrants and/or immigrants from the African continent who are generally assimilated to “hordes” or “vandals” or even to sort of non-human destructive agents (extraterrestrial, biblical, etc.).

Different categories of “victims”:
- a preferred category here is, for instance, the “white woman”, the “aged person”, etc.

Different forms of aggression:
- the physical destruction (of goods) by the invader; the sexual harassment of the white woman by the invader; the « ethnic replacement », the « islamisation of Europe »

“Real heroes”:
- in general, the figure of the “true intellectual” denouncing the destruction of homeland, the “brave heart”, the “warrior” combating the invader …

“False hero” abandoning the homeland to the invading stranger
- Liberal politician, main stream media, socialist, intellectual, …

“Cultural references” defining the homeland: glorious history of warfare, …
The menaced homeland – homelander against invading stranger” = a topic which is extremely fertile in the generation of plenty of video stories about:

1. ... the menaced Europe, the menaced USA, the menaced white and Judeo-Christian civilization ...
2. ... by especially the Islamic civilization, the hordes of roaring, harassing Africans or other “Oriental people” ...
3. ... and – finally - the “real values” of the European civilization, the “European” brave-hearts, the real warriors, etc.

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

The proper of this narrative universe is ...

- ... that it is based on physical violence and coercion ...
- ... obviously nurtured by video game mediated historical references (the Germans, the Celts, the Roman cohorts, the German army and elite troops, etc.).
It also has to be mentioned that this folk “stand up, menaced homeland” culture is influenced by so-called experts and specialists working …

- … for extremely conservative “web news channels” and channels of political web series (such as the The AlexJones channel, USA)

- … and/or neo-conservative think tanks (such as the channel of the Gatestone Institute), foundations, associations etc.

At the same time, this topic is investigated critically by:

- … a big number of (« main stream » and alternative) news media channels: RT, Ruptly, Al Jazeera, BBC World, Euronews; …

- … and channels of popular political web series such as the the The Young Turks (USA)
3g - Topic 7: The “stranger” lives in “homeland” excluded, in distress and in pain
1) General presentation:

<table>
<thead>
<tr>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic 7</strong></td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
</tbody>
</table>
| The “stranger” lives in “homeland” excluded, in distress and in pain” | • The **exclusion, confinement**, ... of migrants, refugees ... and their extremely hard general living condition in home territory or at the borders of home territory  
• The **lack of the most basic comfort**, the absence of any health care, no education  
• The **deception, mental and physical distress** ... of migrants, refugees suffering these living conditions  
• The **anger** and the **revolts** of migrants, refugees facing such conditions ... |
2) A small corpus of videos developing this narrative macro-topic ...

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

Videos of this group are staging typically:

- the lockout, secluded “world” of “strangers” (migrants, refugees, ...) vs the open, free one of “homeland (or desired land);
- the extremely hard conditions of migrants/immigrants and refugees;
- regularly a requested emotional proximity - compassion – for migrants/immigrants and refugees addressed to a “native public”.

- The first video – a documentary – relies on an expert for sharing its message.
- The second video relies on the story of a badly injured Syrian boy dreaming to join UK.
- The third video is a song video illustrated by still images documenting the sad history of refugee which should awake the moral consciousness of the “native public” ...
3h - Topic 8: Understanding and empathy between “homelander” and “stranger”
1) General presentation:

<table>
<thead>
<tr>
<th>Topic 8</th>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Understanding and empathy between “homelander” and “stranger”.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The similarities between all human beings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The moral necessity or evidence for helping somebody in distress</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The history (especially of Europe and USA) full of references of suffering Europeans</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Religious and philosophical messages.</td>
</tr>
</tbody>
</table>
2) A small corpus of videos developing this narrative macro-topic …

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Video</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>08 – Understanding and empathy between “homelander” and “stranger”.</td>
<td>IOM</td>
<td>Calais – The Migrants’ Path 1:29</td>
</tr>
<tr>
<td>2</td>
<td>Don Bosco Youth Net TV</td>
<td>All Alien! – Immigrant 3:25</td>
<td>Staging of the rejection by “natives” of an immigrant seeking a “roof over her head”</td>
</tr>
<tr>
<td>3</td>
<td>Zoz Kad</td>
<td>Refugees Animation - Short Film by AlZahraa AlKaderi</td>
<td>War destroys the quiet life of a family and a little boy</td>
</tr>
</tbody>
</table>

- Videos of this group are staging typically:
  - Cognitive similarities and bridges of understanding between homelanders (“natives”) and migrants/immigrants and refugees (but addressed principally to a “native” public!)
  - (The request of) an emotional proximity - compassion – between homelanders (“natives”) and migrants/immigrants and refugees

- The first video is a still shot (i.e. a montage composed of still images interspersed with explanatory remarks for the “native public” to see the “other” as a “(potential native”)
- The second video is a ludic reconstruction of the rejected “visitaton” of the “stranger” performed by teenagers of the Don Bosco Youth Net.
3) A small corpus of You Tube channels mainly based on this narrative macro-topic ...

<table>
<thead>
<tr>
<th>Macro-topic</th>
<th>Channel</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Dialogue of Civilizations Research Institute</td>
<td>Channel of a German think tank engaged in the mutual and respectful understanding of each other, of</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Thomas Reuters Foundation</td>
<td>Channel of an international foundation engaged, among others, against human trafficking and other humanitarian issues</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>No More Deaths</td>
<td>Channel of a humanitarian aid and migrant advocacy group in Texas</td>
</tr>
</tbody>
</table>

- The specificity of channels developing this macro topic is closely related to humanitarian issues of the migration/immigration nexus.

- Another aspect concerns the capacity to establish peaceful and respectful relationships with people belonging to different cultures, religions, etc. – this aspect is represented by the “Dialogue of Civilizations Research Institute” channel ...
3i - Topic 9: The “stranger” exploits the opportunities offered by “homeland”
1) General presentation:

<table>
<thead>
<tr>
<th>Topic 9</th>
<th>Narrative topics</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic 9</td>
<td>The “stranger” exploits the opportunities offered by “homeland”.</td>
<td>This narrative macro-topic develops more specific themes and discourses related to:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• (Intellectual, economic, social, touristic, ...) opportunities for people having the intention migrate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Helps, advises, ... of how to enjoy these opportunities</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Examples, experiences of enjoying those opportunities.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• A central sub-topic here is that of “expatriation”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>This topic is a praise of globalization, individualism and liberalism.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>This topic is the perfect opposite one to topic 2.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Indeed, this topic seems to be only partially relevant for the to-day’s migration crisis in Europe).</td>
</tr>
</tbody>
</table>

Topic 9 “The “stranger” exploits the opportunities ...”
### 2) A small corpus of videos developing this narrative macro-topic ...

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

- Videos nurtured by this narrative macro-topic, stage typically:
  - ... opportunities for resettling in another country,
  - ... advantages and disadvantages of a targeted potential “homeland”
  - ... experiences and evidences
  - etc.
3) A small corpus of You Tube channels mainly based on this narrative macro-topic …

<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>09 – The “stranger” exploits the opportunities offered by “homeland”.</td>
<td>Crown Immigration</td>
<td>Indian based video channel specialized in resettlement solutions for Indians in foreign countries</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Future Link Consultant</td>
<td>Indian based video channel specialized in education and study Oversea</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Smart Expatriation</td>
<td>Small (Australian based ?) video channel helping to prepare the expatriation to different countries …</td>
</tr>
</tbody>
</table>

- The specificity of these channels is to provide concrete helps and advice for obtaining visas, resettle in foreign countries, etc.
- One of the most important sub-topics here is that of expatriation.
4 – Narrative macro-topics and cultural analysis
The narrative topic is a useful means:

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

A narrative macro-topic ...

| 1 – ... produces what kind of truths & evidences (of believes, knowledge and values)? |
| 2 - ... generates what sort of stories (lato sensu), of narrations? |
| 3 – ... compels or suggests what kind of behavior? |
| 4 - ... uses what kind of visual and audiovisual elements (objects and rhetoric) |
| 5 - ... exploits what kind of references: “great texts”; persons/personalities; history; symbols/signs; ... |
| 6 - ... forms a reference framework for whom (individuals, groups, ...) ? |
| 7 - ... constitutes the reference for what media (videos, ...) and media ecosystems? |
| 8 - ... is part of what cultural « landscape »? |
Example: the “menaced homelander” - topic as a means to describe more systematically an aspect of the social media far right folk cultures ...

1 – Truths & evidences: Europe is menaced by (Muslim) immigrants; (Muslim) immigrants are barbarians; ...

2 - Stories (lato sensu): Immigrants attacks; Heroic acts of wars of (Roman, Wiking, German, ...) troops; ...

3 – Behavior: Mistrust “our” politicians (journalists), ...

4 - Visual and audiovisual elements: “masses” of (black, ...) people; violent acts; white victim (women); ...

5 – Cultural references: nazi and fascist symbols; military objects; complot theories; sacral architecture; ...

6 - Reference framework for thousands of people mainly in Europe and USA

7 - Reference (only You Tube): for several thousands of digital videos + >100 anonymous or personal channels

8 - Cultural « landscape »: ‘new folk culture of « fachsphere »
5 - Some general results and tendencies
Globally speaking, there are some significant tendencies which could be underlined:

The probably most popular topic for dealing with the migration/immigration complex with respect to the European (and North-American) context ...

- ... is topic 6: "The menaced "homeland" – the "homelander" against the invading "stranger".

This topic, as we have seen, forms the principal meaning background of ...

- ... a high quantity of personal, anonymous, more or less ephemeral, more or less popular channels
- ... as well as of channels of social movements from the far right to more or less openly neo-fascist positions ...
The scope of topic 1 (*To move and to be moved is a human condition, ...*), topic 4 (*The stranger becomes a member of ...*) and topic 5 (*The stranger is an enrichment, empowerment ...*)

- ... is restricted to YouTube channels of public institutions, heritage and educational institutions,
- ... and seems to possess only a rather moderate if not mediocre influence in the social mediasphere.

The scope of topics 7 (*Exclusion, distress, ...*) and topic 8 (*Understanding and empathy ...*) are preferentially implemented...

- in channels of NGOs, humanitarian associations, religious organizations, ...
- But they are also systematically used by “traditional” mainstream news media channels (such as The Guardian, France 24, CNN, BBC World, etc.) ...
- ... and so-called “alternative” media channels (such as the very conservative REBEL Media, the Young Turks, etc.).
Short discussion of some results

- The scope of **topic 3 (Welcoming and admitting ...)** is typically shared ...
  - ... on the one side by **public institutions** (Ministries, commissions, ...)
  - ... and on the other side by **NGO, humanitarian associations**, etc.

- **Topic 2 (Attempts to reach ...)** is implemented as a meaning background for channels ...
  - ... maintained by generally **anonymous producers** offering **videos produced by migrants, immigrants, refugees themselves**;
  - It is also a topic used in channels belonging to the **news media** (traditional or only web-based).

- Finally, the scope of **topic 9 (Exploiting the opportunities ...)** is different from all above mentioned ones. It is mainly used ...
  - ... by channels from **agencies, counselors-at-law, trustees**, etc. offering their services for exploiting opportunities everywhere ...
  - It is also used in channels by **individuals** staging their **travel activities** as a form of (generally highly privileged) experiences with **cultural diversity**.
The topics 10 (Narrating about a world full of ...) and topic 11 (Framing the world as it should be ...)

- ... are more general narrative macro-topics, not specific for dealing with the migration/immigration nexus.
- They are typical for channels belonging to “traditional” or only web-based, “main-stream” or “alternative” news media channels (topic 10).
- They are typical for channels belonging to “think tanks” and other groups of pressure and lobbying (topic 11).

All these observations ...

- ... have to be considered as “tendencies” which have to be elaborated in a more detailed way, based on a comparative study of YouTube channels.
However, these tendencies show us rather clearly the **profound gap in the social imaginary** between:

1) the – so to speak – **academic and official public discourse**
   - supported generally by “traditional” news media
   - and humanitarian associations, ONG as well as religious organizations, etc.

2) and a “**popular**” - **mostly anonymous** - one concentrated mainly around the extremely violent narrative topic “The menaced “**homeland**” – the “**homelander**” against the invading “**stranger**”.
   - Nurtured by so-called alternative conservative and extreme conservative news media
   - As well as by conservative (“neo-conservative”, “nativist”, ...) think tanks and groups of lobbies.

=> Concerning You Tube channels of **religious organizations** – they
   - either support the **first discourse**
   - or are actively engaged in the **second one**.