The Reconstruction of the Mediated Public Sphere on Media Reporting of Migration: The Case of the Global Migration Film Festival

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Abstract

The aim of the current study is to explore the four models of public spheres in modern democracies and the conceptual development of mediated public spheres with an emphasis on the migration issues in general and special focus on the three important Global Migration Film Festival. This study provides an overview for the literature review on the migration media coverage around the world in order to map the negativity in migrant perceptions by using already existed studies on the global migration phenomena. The present data suggests that mediated public spheres in general, and more precisely cinema have a positive impact on helping communities to have an ability to perceive migration issues positively. In findings it is indicated that The Global Migration Film Festival with the help of the differentiated films and screening in different countries and places demonstrated not only higher awareness on the behind scenarios on migration, but also higher empathy in the perceptions on global migration.

Key Words: Migration, Public Sphere, Mediated Public Sphere, The Global Migration Film Festival

Medyada Göç Raporlama Konusunda Aracılı Kamusal Alanın Yeniden Yapılandırılması: Küresel Göç Film Festivali Örneği

Öz

Bu çalışmanın amacı, modern demokrasilerdeki dört kamusal alan modelini ve genel olarak göç konularına vurgu yapan ve üç önemli *Küresel Göç Filmi Festivali*'ne özel önem veren aracılı kamusal alanların kavramsal gelişimini araştırmaktır. Bu çalışma, küresel göç olayları üzerinde halihazırda var olan çalışmaları kullanarak göçmen algılarındaki olumsuzlukları haritalamak amacıyla dünyadaki göç medyası kapsamına ilişkin literatür taramasına genel bir bakış sunmaktadır. Mevcut veriler, genel olarak aracılı kamu alanlarının ve daha kesin olarak sinemanın, göç eden sorunları pozitif olarak algılama yeteneğine sahip olmalarına yardım eden topluluklar üzerinde olumlu bir etkiye sahip olduğunu göstermektedir. Bulgulara göre, farklı ülkelerdeki ve yerlerdeki farklılaştırılmış filmler ve gösterimlerin yardımı ile Küresel Göç Film Festivali'nin, göç konusundaki senaryoların ardındaki yüksek farkındalığı değil, aynı zamanda küresel göç algıları konusunda da daha fazla empati gösterdiğini göstermektedir.

Anahtar Kelimeler: Göç, Kamusal Alan, Aracılı Kamusal Alan, Küresel Göç Film Festivali

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Introduction

The significance of media reporting to global issues has very long history, however recently the role of the media reporting of migration is phenomena that trivialized today's political and media agenda. Most people have met migrants in their neighborhoods, workplaces or social circles, or they themselves have forced to be migrants. In this sense, the situation would easily be like they have encountered the subject of migration in the media while they were walking, eating, working or etc. In other words, there is a bigger ranging from films and newspapers to social media posts coverage of which may have portrayed migration in one way or another. Therefore, the media play a fundamental role on people' perceptions, attitudes or beliefs about migration which these perceptions, attitudes and beliefs are based on the mixture of the lens of the media and individual situations together. Many people, including researchers, journalists, politicians and members of the public present and debate particular viewpoints about migration while this mostly neglected by the variations of the society. In this study, the aim is to address two key questions:

RQ1. What do media around the world say about migration and migrants?

RQ2. How does the practice of The Global Migration Film Festival (GMFF) itself contribute to media reporting of migration?

In addressing these questions, this study acknowledges how media and migration are contested terms, which would be understood differently in various times and places. This study recognizes that mass media research favors traditional news reporting and four models of public spheres relatively. Significantly, it is true to say those democracies typically thought of as destination countries for migrants, however not only part of the picture, but also public spheres are essential. Therefore, this study also considers newer ways of communicating through commemorations events that offer different ways of identifying, generating and recollection of global migration content with all around the world. In this study, the media content is accepted as different types than the traditional news reporting. Thus, The Global Migration Film Festival might be accepted as a modern media, which are extraordinarily varied in their content and forms closer to entertainment and art. This study also points out that media coverage of migration reflects differences in how countries' media systems operate and the various models of the public spheres. While this study has the emphasis on the case of The Global Migration Film Festival, it serves limited review on the degree of various public spheres and media coverage of migrations to reflect the variety of interest in media studies on issue from different perspectives.

As mentioned before, the migration issue is not new at all, since humans have always communicated about migration in whichever ways were available to them, far more 10, 000 years back case of petroglyphs in Azerbaijan (Cherry, & Leppard, 2015). In other words, we are witnessing numerous stories throughout the history about the fleeing persecution, travelling to improve one's economic situation, talking about homelands, foreigners and exile (Anderson, 2013). But what makes migration and, particularly, media reporting of migration and The Global Migration Film Festival so significant now? Starting with these fundamental questions, this study will provide the four models of the public spheres in modern democracies and then explain the mediated public spheres. This theoretical explanation will continue with the presentations of existing literature on the media coverage of the migration from differentiated cases. Finally, the study will elaborate the commemoration effect of The Global Migration Film Festival based on the mediated public sphere conceptualization.

To begin with the Ferree, Gamson, Gerhard and Rucht (2002) described four models of the public sphere in modern democracies with regards to discourse that mass media in existing democracies. They listed these four traditions as Representative Liberal, Participatory Liberal, Discursive, and Constructionist. Firstly, representative theory argues that ultimate authority in society belongs to decision-makers. Therefore as Ferree, Gamson, Gerhard and Rucht (2002) mentioned that in representative liberal traditions the participation of citizen in public discourse and policy issues is minimal. Since, ordinary citizens do not have intention with any kind of public affairs as they are not well informed and equipped for political participation. Significantly, this scenario that the citizens are passive is a desirable conclusion. On the other hand as Ferree, Gamson, Gerhard and Rucht (2002) stressed that 'transparency' is a crucial criterion, which brings the idea that citizens need to know the actions of government. With regards to this trend, inclusion became important which gives chance to citizens to be aware of their representatives' workings (Ferree, Gamson, Gerhard, & Rucht, 2002; Skelcher, Mathur, & Smith, 2005).

For representative liberal theorists, the citizen's main role is to choose periodically which among competing teams of would be once holders will exercise public authority. Some would argue that such voting should be the only role, while others would accept some limited direct participation in public discourse as completely appropriate; although not so important that it demands active encouragement by the media. If the media are doing their job, citizens will be encouraged to vote, and the media will provide enough information about the parties and candidates so that citizens can choose intelligently among them. If citizens are dissatisfied with what they are getting, they can "vote the rascals out." In the interim between elections, officials need to respond to problems that are technically complex and most people having neither the inclination nor the ability to master the issues involved. Representative liberals thus place particular weight on political parties as bearers of public discourse (Ferree, Gamson, Gerhard, & Rucht, 2002, p. 291).

Secondly, as Ferree, Gamson, Gerhard and Rucht (2002) mentioned in participatory liberal theory support the maximizing the citizens' participation in public affairs, which emphasize the emergence of a general will. Basically, although it can be chaotic in a complex modern society, liberal theory traditions focus on the necessities of having centralization and bureaucratization since, centralization and bureaucratization could mobilize the aggregate citizens. According to Ferree, Gamson, Gerhard and Rucht (2002) active participations in mobilizing public affairs brought about the important transformation of individuals into public citizens. With regards to media perspective, participatory liberal traditions would be found in the establishment of broadcasting in the public interest (Carrey, 1987; Ferree, Gamson, Gerhard, & Rucht, 2002).

In the participatory liberal tradition, organizations with active forms of member participation and a leadership that is accountable to members are more desirable mediators than those who are only nominally accountable to members, as many modern political parties may be. More centralized and bureaucratic organizations with a division of labor can be accountable. Indeed, some degree of centralization and bureaucratization may serve the wider goal of effectively mobilizing large numbers of citizens to act politically on their own behalf, rather than merely delegating their political interests to others (Ferree, Gamson, Gerhard, & Rucht, p. 296).

Both discursive and constructionist theory includes popular inclusion in their understanding of participation. On the other hand, while discursive theory suggests the deliberative process to achieve good democratic public discourse, constructionist theory emphasizes the necessity of having empowerment and recognition in public discourse process. Significantly, in spite the fact that representative liberal tradition supports strong closure value for discursive theories value has to be prepared by consensus which is direct results of a deliberative process. Finally, according to Ferree, Gamson, Gerhard and Rucht (2002) each evaluation of different theories suggests the different criteria to examine discourse of different societies by evaluating the situation of democratic public spheres in one particular country (Ferree, Gamson, Gerhard, & Rucht, 2002).

Popular inclusion does not simply demand a passive non-exclusion nor encourage only a top-down transparency for governmental action. It places normative demands on media to seek out and actively facilitate the inclusion of diverse speakers and interests. In addition to the voices of member-driven organizations, the voices of ordinary citizens ought to be present. Formal credentials should not be a prerequisite for participation; the participatory liberal tradition rejects the norm of expertise that representative liberals endorse (Ferree, Gamson, Gerhard, & Rucht, 2002, p. 297).

The research question 1 has been answered by the literature review on media coverage of the migration from different cases. Migration issues recently became the hot topic in different platforms, as rising levels of anti-immigration rhetoric and anti-immigration political attitudes across different countries. According to Hobolt and Tilley (2016) in Europe there is a movement from mainstream parties to other parties who are challenging the politically right-wing migration policies. Relatively, as Wodak, Khosravi Nik and Mral (2013) point out that negativity and hostility in media coverage of migration might be explained together with the anti-immigration parties and political rhetoric as well. Moreover, a political debate often provides the recollection of repeated phrases and stories, which are mostly reducing the complexity of the migration though (Greenslade, 2005). On the other hand, blaming the media for those recollection of negative coverage over migration is also a problem caused by the oversimplifying the issue at all. As the migration issue has direct cause and effect on the people themselves, the other human and state factors should play a role in shaping the negative attitudes and so on (Hainmueller, & Hopkins, 2014).

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Media coverage has two important factors which are media freedom and the operation in a digital world. Here, according to Freedom House Report (2016) free media environment includes the guaranteed journalists, robust political news coverage, minimum state intrusion and not having legal or economic pressures over media systems. As it is not surprising freedom of the media is a necessity for public spheres in case of the democracies, that is because media play roles in not only informing voters, but also in scrutinizing institutions (Zielonka, 2015). Besides, solutions journalism is an approach where reports are not only focusing on the social issues but also the problems themselves. In other words, solutions journalism stories anchored in credible evidence for necessity of solutions by explaining how and why responses are working and not working. In this approach, the goal is to present more complete view of these issues in order to help citizens to drive more effective citizenship (Ciftci, 2019, p. 13-14).

There is a differentiation in the media freedom around the world. Unfortunately, even in 2017 only 13 per cent of the population lived under the free press umbrella, whereas almost half of the population (45%) did not benefit from this umbrella (Freedom House Report, 2017). Studies show that democratic and autocratic regimes present different media coverage examples. According to Luo (2014), in autocratic regimes media coverage of migration reflect state interests, such as lower visibility of migration issues in Russian and Chinese media coverage (Sullivan, & Renz, 2010). On the other hand, social media have been studied in many ways, especially its ability to mobilize people rapidly, such as in the case of Arab Spring and also collect support for migrants deportation issues (Khondker, 2012; Patler, & Gonzales, 2015). Introducing the digital divides (Selwyn, 2004) also increases the social media contribution on the consensus promotion or compromise on migration policy by reinforcing gaps as well as creating the new bubbles (Sunstein, 2017).

Immigration Sentiment

In terms of immigration sentiment, most of the research evidence indicates media associated with the negative with migrants among different cases around the world (Philo, Briant, & Donald, 2013). Significantly, between 2013 and 2014 media coverage of migration in Australia, Canada, the Netherlands, Norway, Switzerland and United Kingdom presents favorable content on the migration. On the other hand, there is a gap between the low levels of human development in Afghanistan, Bangladesh, Malaysia, Pakistan, Sri Lanka, Thailand and Vietnam with unfavorable content. Similarly, Malaysia and Thai have negative content on migration (McAuliffe, Weeks, & Kaser, 2015).

Furthermore, the previous research on the reporting migration in Danish and Dutch newspapers shows nearly the same moderate extent that more negative coverage about migration between 2003 and 2010 in Dutch newspapers (van Klingeren, et.al., 2015). In addition to that, earlier research on Germany print and broadcast television between 1998 and 2005 indicates the negative portrayal of the migrant groups in society (Boomgarden, & Vliegenthart, 2009). However, countries like Switzerland and Vietnam demonstrate positive coverage with more polarized news reporting (McAuliffe, Weeks, & Kaser, 2015). Also, New Zealand after 2000 became the countries that have favorable reporting about the migrants (Spoonley, & Butcher, 2009).

Framing Migration: Competing Issues, Different Approaches

Migration issue is something more than just explained by the negative-positive dichotomy. Therefore, as in many cases for media studies, reporting of the migration is a phenomenon which might be observed in framing theories as well. Thus, it matters a lot, as framing migration directly affects and gives a way of looking migrants and migration polices of certain societies facing the issue (Cacciatore, Scheufele, & Iyengar, 2016). For example, traditional US media represent migration issues under the name of law and order issues by emphasizing the security relations (Suro, 2011). On the other hand, Italian news also have reports on the migration fairly based on the security of the country from the 1970s to 1990s (Sciortino,& Colombo, 2004). Furthermore, recently in Syrian refuges the migration issues in Turkish media have been highlighted as helping the neighborhood (Çiftçi, 2018). However, British media called immigrants as illegal (Blinder, & Allen, 2016), and have oversized the linkage between the refugees and terrorist threats (Esses, Medianu, & Lawson, 2013). Critically, English language newspapers in Malaysia and Thailand show the similar results with the UK case that media covers the migration issues as an illegal acting (Anderson, 2013).

On the other hand, economic aspects of the migration were famous in the case of migrants in destination countries (Caviedes, 2015), which has the mixed and interrelated media content in Spanish

newspapers of Latin American migrant (Igartua, Cheng, & Muniz, 2005). Moreover, other efforts in US media, try to portray that immigrants from Latin America were incapable of successful integration (Chavez, 2013). Differently, in massive terror attacks in Utøya and Oslo, popular rhetoric against the Islam is outlined by the public debate of Norway perceptions on the migration (Wiggen, 2012), which is more or less same in the African immigrants as treats to public safety in Guangzhou and China (Lan, 2016). Finally the most notable and worst example of dehumanizing language over the immigrants appeared in the Syrian refuges about how host and non-host countries media depict Syrian refuges in the United Kingdom (Gabrielatos, & Baker, 2008), Australia (Pickering, 2000), South Africa (Banda, & Mawadza, 2015), United States (Santa Ana, 1999, Abid, Monan, & Rahman, 2017).

Mainstream Mediated Public Sphere

Separately, Örnebring and Jönsson (2004) concentrated on the tabloid journalism and public sphere. Historically, the term tabloid journalism has used to be explaining bad journalism. Indeed, the problems of tabloid journalism are that as they were mostly focusing on the sensations, scandals which may negatively affect the standards of public taste and discourse. Contemporarily, most debates refer tabloid journalism by including all media, however today television is the medium for tabloid journalism. Unfortunately, the concept of tabloidization with normative simplicity respectively changed the news market and journalism (Esser, 1999; Örnebring, & Jönsson, 2004; Uribe, 2004).

In recent years there has been a sea change in broadcast news and public affairs programming. The traditional way of packaging and presenting news—in the form of a narrative or story, which dominated broadcasting up through the early 1980s— has steadily declined in prominence. It now coexists alongside a plethora of communicative forms organized around human interaction—news interviews, news conferences, panel discussions, formal and informal debates, town meetings, and talk shows of various kinds. Some of these forms are fully institutionalized within broadcasting where they function as programming formats; others are ad hoc events occurring independently but still broadcast to the public. This diverse collection of media events shares a common property: each involves relatively unscripted encounters involving some combination of public figures, media professionals, and ordinary people (Clayman, 2004, p. 29).

Clearly, Örnebring and Jönsson (2004) argued that Habermas's concept of public sphere has been developed and updated with the help of the changing nature of the media landscape. As media serve a huge access to societal dialogues, the tradition concept of public sphere could possibly turned to "mediated public spheres", which could also fit into visibility of public life. On the other hand, others can argue that although it is hard to talk about mediated public spheres, television and radio with the highest audience ratio would be considered as "mainstream mediated public spheres" (Örnebring, & Jönsson, 2004, p. 285-286). Significantly, alternatives serve a better model for public sphere in four different points, which are discourse, participants, other issues and alternativeness. For the discourse point alternative can provide alternative that discourse takes place differently. Moreover, as Örnebring and Jönsson (2004) said that alternative public sphere would be the alternative to others that many different debates and discussion take place.

In addition to that, with regards to alternative public spheres, other issues would also have chance to be discussed or debated. By using alternative public spheres, it is apparent that alternativeness could help debating and discussing in other ways of forms (Örnebring, & Jönsson, 2004, p. 286-287). Currently, although tabloid journalism has remarking negative sides, it should also take account that it can also be seen as an alternative arena for public discourse which political elites enjoy their privilege. Also, as Örnebring and Jönsson (2004) with the experience of tabloid journalism, one can argue that the mining of public became broaden. Besides, tabloid journalism provides more anti-elitist discourse in comparison with the prestige press that tabloid journalism has attitudes to call audiences as consumers (Örnebring, & Jönsson, 2004, p. 293-294).

According to Wessler (2008), the state of the public being deliberative is a vital point in investigating the mass media in modern democracies. Therefore, Wessler (2008) introduced that in modern democracies it is of great necessity to have mass media to deliberate mediated public. Relatively, Wessler (2008) argued that mediated public is important as it provides the variety that citizens have opportunity to choose ideas which are linked with their point of view. Thus, as Wessler (2008) argued that the freedom of opinion would properly work within this system. Necessarily, as Wessler (2008) pointed out that the exchange of ideas refers to having diversified ideas, which has to be exercised not only in the same forum, but also it can possibly exist in the alternative forums (Wessler, 2008, p. 1-2).

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The deliberativeness of television news is a multidimensional construct, and we distinguish three dimensions (input, throughput, and output) with five subdimensions and thirteen individual criteria of deliberativeness. The input dimension of mediated deliberation concerns the range of topics and actors found in TV news (not any extramedia phenomenon) and covers two criteria pertaining to a proper information base and three criteria of actor inclusiveness. The throughput dimension comprises two criteria of debate quality and four concerning the sophistication of discourse in TV news. Finally, the output dimension carries two criteria that specify the relation of TV news content to political decisions. It should be noted upfront that it would be arbitrary to specify an absolute optimum for each criterion on the basis of theoretical considerations alone. Instead, in this paper we provide relative assessments of deliberative performance by using a comparative approach that identifies empirical minimums and maximums for each criterion on the basis of a maximally diverse set of channels and types of democracies (Wessler, & Rinke, 2014, p. 829).

Critically, although, as Wessler (2008) concentrated on that the term communication with the Latin origin of "communis" refers to "having something in common", it is hard to say that in modern mass media practices the term "common" is irrelevant. In addition to that, there is a systematic linkage between variation of opinions and mediated public deliberation. Significantly, with regards to public concept, in spite the fact that public deliberation has argumentative efforts, the deliberative media content should obtain collectively valid solutions where the consensus is achieved. Moreover, Wessler (2008) stated that the effects of the deliberativeness could be searched under the three dimensions, which are input dimension, throughput dimension and outcome dimension (Wessler, 2008, p. 2-3).

Basically, the input dimension means equal opportunity for varieties of topics. In input dimension there is a belief that whether it is about public or not everyone has the right to say what they want to say, however, it is not necessarily meant that it should receive an equal attention. In the light of this explanation, it is clear that claim is not acceptable under all circumstances. While throughput dimension suggests the justification for how the exchange of ideas should take the form, the outcome dimension emphasizes the internal aspects of the debate itself and the achieving degree of consensus (Wessler, 2008, p. 3-7).

Furthermore, Schulz (1997) mentioned about the changes of mass media and public sphere. Specifically, with the two mainstream model of Habermas's public sphere and theories of liberal democracy mass media have the active role in changing the roots of public sphere. As Schulz (1997) explained that public sphere is mostly understood as linkage between top of the political system and the basis, which would put as same as private actors of the periphery. On the other hand, as Schulz (1997) clarified that the models can be changed from one society to another related with the positions of political actors.

Schulz (1997) explained the three models of the public sphere with regards to three main points, which are input, communications in public and results. To begin with the input point, there are three different views about both actors and representation of actors. For liberal public perspective, representation of actors should have equal access of all actors and provide adequate place to reflection of the preferences of the people. On the other hand, for discursive public model there is a domination of actors of the civil society representation. Importantly, mass constructed public model suggests the public access of protagonists and collective actors (Schulz, 1997, p. 59).

Moreover, Schultz (1997) emphasized the role of mass media in three different models for the public sphere. While liberal public supports all communications and actions by regarding with respect to different opinions, the discursive public models stressed on the rationality by giving reasons. Besides, media constructed public model emphasizes the fitting aspects of news factors and media formats. In the light of this information, the role of the mass media differs from one model to another. Hence, for liberal public mass media refers to intermediary system, however, for discursive public model it is mostly refers to platform for the individual or collective actors that manipulate the public (Schulz, 1997, p. 59-60).

The Global Migration Film Festival (GMFF)

The research question 2 is going to be explained based on The Global Migration Film Festival case with regards to importance of mediated public sphere. In order to elaborate The Global Migration Film Festival deeply, it is crucial to look power behind itself. As explained earlier, mediated public spheres are very crucial in digitalized world. The films on the other as being the alternative platform for mediated public sphere, have been used to inform, entertain, educate and provoke any issues. Migration as deeply

introduced in the previous parts of this study has multidimensional features for both host an non-host countries. Therefore, the international actors became essential. For the migration issues International Organization of Migration (IOM), the UN Migration Agency is a key factor in the international arena. Moreover, IOM launched The Global Migration Film Festival in 2016. Migration and cinema have a supernatural attachment back over a century ago when film makers were immigrants themselves. Significantly, these film makers with their films depicted a world on the move with dramatic, poignant and comic stories of migrants to diverse audiences. As cinema it is a mediated public sphere through images provoked feeling on migrants amongst people of every culture. Cinema is important for filming the controversial issues in international ethical way (Ciftci, 2018).

The Global Migration Film Festival specifically features movies and documentaries which provide promise and challenges of migration. The festival has unique contributions to migration issues that aim to pave the way for greater discussion around the cultures by cultivating the deeper empathy and better understanding of the realities, needs, perspectives and capacities for migrants. As being mediated public sphere for global level, The Global Film Festival became an important tool for influencing perceptions and attitudes towards the migration issues better representative than the tradition media coverage. In addition to that the objective of the festival is to mobilize attention to social issues of the migration in a safe environment and respectful interaction, which is miserable in traditional media. Therefore, as the goal of the mediated public sphere is to raise the voice of the voiceless groups and issues, The Global Film Festival should be considered under its creative and innovative way of normalizing discussion through storytelling over the migration, which was not in the case of negative migration media coverage. In other words, the films have superficial power on informing, inspiring, transforming and promoting inclusion on migration. The Global Film Festival has screened more than 30 films in over 100 countries for a diverse audience in varied locales, cinemas and concert halls.

Findings

The Global Migration Film Festival of 2016

The first Global Migration Festival started in December 2016, which took place throughout 89 countries. The figure 1 below illustrates the countries that screened the films between 5-18 December 2016 The Global Migration Film Festival held. Figure 1, illustrates the countries that have attended *The Global Migration Film Festival of 2016.*

Figure 1. *Screened Countries of the Global Migration Film Festival of 2016*

Source:https://social.shorthand.com/UNmigration/uCv4fRN1Ie/overview

The first festival promoted screenings 13(thirteen) selected films amongst 195 applicants followed by debates in order to apprehend the challenges of migration. It is essential to mention that these films

themselves and places where they were screened were the direct examples of the mediated public spheres which provides the impactful and interactive communication by fostering the empathy. Thus, *The Global Migration Film Festival of 2016* was a tool to fight toxic more precisely negative narrative against migration issues and migrants worldwide. Over 10, 000 people around the world people attended the festival and 220 (two hundred-twenty) screening worldwide took place significantly to increase the social contact between the host countries and the migrants. The Table 1 illustrates the screened films in *The Global Migration Film Festival of 2016*.

Table 1. *The Global Migration Film Festival 2016 Screened Film Names*

GMFF 2016	Film Names
1	The Invisible City- Kakuma
2	La Visa Loca
3	Sold
4	Guido Models
5	Limbo
6	Wallah- Jet e jure
7	Tan Fragicomo un Segundo
8	After Spring
9	Donor
10	Bolinao52
11	Thirty Million
12	ChicasNuevas 24 horas
13	La Salada

Critically it is important to emphasize that *The Global Migration Film Festival of 2016* was very successful in many ways. As IOM 2016 report on the festival highlighted that:

"The festival is a great opportunity to discuss migration related issues and gather opinions from a wide variety of stakeholders." - IOM Tanzania

"After the film screening we received a lot of positive feedback on our organization, as well as requests to organize more similar events that raise awareness. The strength of our event was due to the diversity of the attendees which allowed all to discuss and exchange ideas with other people with different mindsets." - IOM Portugal

The Global Migration Film Festival of 2017

The second Global Migration Film Festival included 300 (three-hundred) film submission that 26 of them were officially selected for screening. The festival took place over 13 (thirteen) days between 5th of December and 18th of December. The selected films being screened in 100 (hundred) different countries and many different places of public sphere, such as displacement camps, migrant centers, university campus and so on. Table 2 illustrates the names of the officially selected films of The Global Migration Film Festival of 2017.

Table 2. *The Global Migration Film Festival of 2017 Screened Film Names*

GMFF 2017	Film Names	GMFF 2017	Film Names
1	America Square	14	Sea Tomorrow
2	2 Girls	15	Shinga, where are you?
3	Dem Dem	16	Sound of Torture
4	El Peso De La Manta	17	Tata Milovda
5	Granma	18	The Cambridge Squatter
6	Home in a Foreign Land	19	The Journey
7	In Search of the riyal	20	The Impure
8	Inside Story	21	The Lucky Specials
9	Lost in Lebanon	22	To Kyma
10	Nanny	23	When I'm there
11	No Problem!	24	Years of Living Dangerously
12	Problemski Hotel	25	The Valley of Salt
13	Sans Le Kosovo	26	This is not Paradise

The Global Migration Film Festival of 2018

The third Global Migration Film Festival has 21 (twenty-one) selected films which have been screened between 28ᵗʰ November and 18ᵗʰ December amongst 103 (one hundred-three) different countries. The Table 3 illustrates the names of selected films of The Global Migration Film Festival of 2018.

Table 3. *The Global Migration Film Festival of 2018 Screened Film Names*

GMFF 2018	Film Names	GMFF 2018	Film Names
1	A thousands girls like me	12	Lögndagen
2	A walk on the tight rope	13	The Merger
3	Apricot Groves	14	Not Just Football
4	Bushfallers	15	On the same boot
5	CittaGiardino	16	Piss-Off! Us? Brothers?
6	Deltas, Back to Shores	17	Sargis- Such is Life
7	Golden Fish, African Fish	18	Sidney & Friends
8	Gurs, History and Memory	19	Together Apart
9	Homestories	20	The Kitchen of lasPatronas
10	I am Rohingya	21	Strange Daughter
11	Kari		

Discussion, Conclusion and Suggestions

The migration is an issue famous around the world, which covered differently by various media outlets. Different media outlets and coverages tried to portray migrants, policymakers and communities. The literature review in this study shows that the media coverage about the migration and migrants in different cases relies on the negative attitudes over the issue. Given the existing results of large negative coverage of migration the questions on its future will unfortunately be affected. The idea of democracy in public sphere democratization argues that media in democratic societies are essential for diverse issues like migration. Mediated public spheres on the other hand, serve the ability to try to convince various views on arguable issues. Thus the mediated public sphere should be acknowledged the media in all forms playing crucial role in public debate.

On the other hand, cinema in a world of media sources often allied commercial interests; however, *The Global Migration Film Festival* is allied with particular political and social interests. With its complicated nature migration is an issue towards agreeing conclusions that mediated public sphere in general and *The Global Migration Film Festival* more precisely make new and aware individuals about this global phenomenon. All selected and screened films in three different Global Migration Film Festivals provide the raw materials that help readers use mental short-cuts to make sense of migrants in host and non-host countries worldwide. The festival also extends the communities' ability to directly perceive the migrants and their situations as well. There is a strong case of encouraging positive and objective media coverage on the migration issues by providing the metaphors by emphasizing the both sides of migrants and communities in *The Global Migration Film Festival*.

The objectives of *the Global Film Festival* are as follows:

- To encourage the film to be appreciated and understood as a powerful means of expression and communication,
- Reaching beyond the usual cinema multiplex,
- Exhibiting foreign, student, alumni and American-made films and live performances showing the dynamics of local, national and global film,
- Bringing together international filmmakers, artists, scholars and presenters,
- Connect community audiences with shared experiences; to bring together students, faculties and residents of Williamsburg and the wider Tidewater area,
- Sun Delivering a weekend gala event supporting the reflection, celebration and better understanding of the film and local communities and diversity in the world,
- Overall, it is a unique dynamic component of W & M's Film and Media Studies curriculum, combining global film exposure and the international network of film distribution networks, practical film and festival production experience, public scholarship and community promotion and event planning,
- Contributing to the priorities of William and Mary,

- To inspire discovery, learning and speaking while supporting the cultural appreciation of a regional audience

In the light of all this information, future film analysis will be critical for the films in the festival. In this new communication environment, it can be said that, the way of communication styles had been changed to interact with the followers and target audience (Ulas, & Vural, 2019, p. 2). In addition, the studies that will examine the changes in the technologies used in the films shown in the festival between the years will shed light on the literature in the field of media technologies in the films made on non-priority subjects such as migration films. In addition to all these, it is thought that important findings will be obtained in the studies that deal with the films by solution journalism festival ethical issues in the festival.

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EXTENDED ABSTRACT

Küresel sorunlara yönelik medya raporlamasının önemi çok uzun bir geçmişe sahip olmakla birlikte, son zamanlarda medyada göç raporunun rolü günümüz siyasi ve medya gündeminde daha az yer alan olaylardandır. Son dönemde yaşanan olaylar ışığında şu değerlendirmeyi yapmak yerinde olacaktır. İnsanların çoğu, mahallelerinde, işyerlerinde veya sosyal çevrelerinde göçmenlerle tanışmış ya da göçmen olmaya zorlanmışlardır. Bu anlamda durum, yürürken, yemek yerken, çalışırken vb. yaşamın her anında göçmen konusu ve göçmenlerle rastlamak mümkündür. Bu bilgilere ilaveten, medyada göç konusu farklı tutum ve formlarda yer bulmasına rağmen, içeriklerde gerekli özen gösterilmemektedir. Başka bir deyişle, filmlerden, gazetelerden sosyal medya yayınlarına kadar daha geniş bir yelpazesi olan göç konusu çoğunlukla alternatif medyanın merkezinde daha sıklıkla yer bulmaktadır. Bu nedenle, medya insanların algılarında, göçle ilgili tutum ve inançlarında, bu algıların, tutumların ve inançların, medyanın objektifi ile bireysel durumların bir araya gelmesine dayandırılmasında temel bir rol oynamaktadır. Araştırmacılar,

gazeteciler, politikacılar ve halkın üyeleri de dâhil olmak üzere birçok insan, göç ile ilgili bazı bakış açıları sunmakta ve tartışmakta, bu da çoğunlukla toplumun varyasyonları tarafından ihmal edilmektedir. Bu çalışmada amaç iki temel soruyu ele almaktır: Araştırma Sorusu 1: Tüm dünyada medya göç ve göçmenler hakkında neler söylemektedir? Araştırma Sorusu 2: *Küresel Göç Film Festivali* (KGFF) uygulamasının kendisinin medya yayıncılığını raporlamasına nasıl bir katkı sağlamaktadır?

Bu soruları ele alırken, bu çalışma çeşitli zaman ve yerlerde farklı şekilde anlaşılacak olan medyanın ve göçün tartışmalı terimlerin nasıl olduğunu açıklamaktadır. Bu çalışma, birçok medya araştırmasının geleneksel haber raporlamasını ve göreceli olarak dört kamusal alan modelini desteklediğini kabul etmektedir. Belirgin bir şekilde, demokrasilerin tipik olarak göçmenler için hedef ülkeler olduğunu düşündüğü doğrudur, ancak bu sadece resmin bir parçası değildir, aynı zamanda kamusal alanlar da gereklidir. Bu nedenle, bu çalışma aynı zamanda tüm dünyada küresel göç içeriğinin tanımlanması, üretilmesi ve hatırlanması için farklı yollar sunan anma etkinlikleriyle daha yeni iletişim kurmanın yollarını da ele almaktadır (Ciftci, 2017). Bu çalışmada, medya içeriği geleneksel haber raporlamasından farklı bir tür olarak kabul edilmiştir. Bu nedenle, *Küresel Göç Film Festivali*, içerikleri bakımından olağanüstü farklılıklar gösteren ve eğlence ve sanata daha yakın bir biçimde şekillenen modern bir medya olarak kabul edilebilir. Bu çalışma aynı zamanda medyadaki göçmenlik kapsamının, ülkelerin medya sistemlerinin işleyişindeki farklılıkları ve kamusal alanların farklı modellerini yansıttığına da işaret etmektedir. Bu çalışma *Küresel Göç Filmi Festivali* örneğine vurgu yaparken, farklı açılardan konu ile ilgili medya çalışmalarına ilginin çeşitliliğini yansıtacak şekilde, çeşitli kamusal alanların derecesi ve göçlerin medya kapsamı üzerine sınırlı bir inceleme sunmaktadır.

Hem söylem hem de yapısalcı teori, katılım anlayışlarına popüler katılımı içerir. Öte yandan, söylem teorisi iyi demokratik halk söylemini elde etmek için yapılan müzakere sürecini öne sürerken, inşaatçı teori kamusal söylem sürecinde güçlenme ve tanınma zorunluluğunu vurgulamaktadır. Belirgin derecede, temsili liberal geleneğin söylem teorilerini için güçlü bir kapanma değeri desteklemesi gerçeğine rağmen, müzakere sürecinin doğrudan bir sonucu olan fikir birliği ile hazırlanmalıdır. Son olarak, farklı teorilerin her bir değerlendirmesi, belirli bir ülkedeki demokratik kamusal alanların durumunu değerlendirerek farklı toplumların söylemlerini incelemek için farklı kriterler önermektedir (Ferree, Gamson, Gerhard ve Rucht, 2002).

Medya kapsamı, medya özgürlüğü ve dijital dünyadaki işlem olan iki önemli faktöre sahiptir. Burada, Freedom House Raporu'na (2016) göre serbest medya ortamı, garantili gazetecileri, sağlam siyasi haberlerini, asgari devlet müdahalesini ve medya sistemleri üzerinde yasal veya ekonomik baskılar içermemesini içeriyor. Şaşırtıcı olmayan bir şekilde, medya özgürlüğü demokrasilerde kamusal alan için bir zorunluluktur, yani başka bir deyişle medyanın sadece seçmenleri bilgilendirmekle kalmayıp kurumları da inceleyerek rol almasıdır (Zielonka, 2015).

Göç, çeşitli medya kuruluşları tarafından farklı biçimde ele alınan, dünyaca ünlü bir konudur. Farklı medya kuruluşları hem göçmenleri, politika yapıcıları hem de toplulukları canlandırmaya çalışmıştır. Bu çalışmada yapılan literatür taraması, farklı durumlarda göç ve göçmenlerle ilgili medya kapsamının konuya ilişkin olumsuz tutumlara dayandığını göstermektedir. Mevcut geniş kapsamlı göç kapsamı sonuçları göz önüne alındığında geleceğe yönelik sorular maalesef etkilenecektir. Kamusal alanda demokratikleşme konusundaki demokrasi fikri, demokratik toplumlardaki medyanın göç gibi çeşitli meseleler için gerekli olduğunu savunmaktadır. Öte yandan, arabuluculuk kamusal alan, tartışılabilir konularda çeşitli görüşleri ikna etmeye çalışabilme becerisine sahiptir. Bu nedenle, aracılık edilen kamusal alana, kamusal tartışmada çok önemli bir rol oynadığı her türlü medyaya tanınması gerekir.

Öte yandan, bir medya kaynakları dünyasında sinema genellikle ticari çıkarlarla ilintilidir, ancak *Küresel Göç Film Festivali* özel siyasi ve sosyal çıkarlarla birleştirilmektedir. Karmaşık doğası ile birlikte göç, genel olarak kamusal alana aracılık eden sonuçların kabul edilmesine yönelik bir konudur ve *Küresel Göç Filmi Festivali*, bu küresel fenomen hakkında daha kesin ve yeni bireyler yaratmaktadır. Üç farklı *Küresel Göç Film Festivali*'nde seçilen ve gösterilmiş tüm filmler, okuyucuların dünyadaki ev sahibi ve ev sahibi olmayan ülkelerdeki göçmenleri anlamak için zihinsel kısa yolları kullanmasına yardımcı olan hammaddeleri sağlar. Festival, aynı zamanda toplulukların göçmenleri ve durumlarını da algılayabilme becerisini arttırmaktadır. *Küresel Göç Film Festivali*'nde göçmenlerin ve toplulukların her iki tarafını vurgulayarak metaforu sağlayarak, göçmen meseleleri hakkında olumlu ve nesnel medya kapsamını teşvik eden güçlü bir yönü bulunmaktadır.

Tüm bu bilgiler ışığında gelecek çalışmalarda, söz konusu festivaldeki filmlere yönelik yapılacak olan film analizleri literatüre katkı sağlayacaktır. Bunun yanında yıllar arasında festival gösterilen filmlerde kullanılan teknolojilerdeki değişimleri inceleyecek olan çalışmalar medya teknolojileri alanındaki literatüre göç filmleri gibi öncelikli olmayan konularda yapılan filmler özelinde ışık tutacaktır. Bütün bunlara ilaveten, gelecek çalışmalarda söz konusu festivalde yer alan filmleri çözüm haberciliği ve etik konularda ele alan çalışmalarda önemli bulgular elde edileceği düşünülmektedir. *Küresel Göç Film Festivali'nin* aşağıda belirtilen hedeflerinde başarılı olduğu söylenebilir. Hedefleri şu şekildedir:

- Filmin güçlü bir ifade ve iletişim aracı olarak takdir edilmesini ve anlaşılmasını teşvik etmek,
- Her zamanki sinema mültipleksinin ötesine ulaşmak,
- Yerel, ulusal ve küresel filmin dinamiklerini gösteren yabancı, öğrenci, mezunlar ve Amerikan yapımı sinema filmlerini ve canlı performansları sergilemek,
- Uluslararası film yapımcıları, sanatçılar, sanatçılar, âlimler ve sunum yapanları bir araya getirmek,
- Topluluk izleyicilerini paylaşılan deneyimlerle birleştirin; öğrencileri, fakülteleri ve Williamsburg sakinlerinin ve daha geniş Tidewater bölgesi sakinlerinin bir araya gelmesini sağlamak,
- Film ve yerel toplulukların ve dünyadaki çeşitliliğin yansımasını, kutlanmasını ve daha iyi anlaşılmasını destekleyen hafta sonu sürecek bir gala etkinliği sunmak,
- Genel olarak, W & M'nin Film ve Medya Çalışmaları müfredatının benzersiz dinamik bir bileşeni olup, küresel filme maruz kalmayı ve uluslararası film dağıtım ağı ağını, pratik film ve festival prodüksiyonu deneyimini, kamu bursunu ve topluluk tanıtım ve etkinlik planlamasını birleştirmek,
- William ve Mary'nin önceliklerine katkıda bulunmak,
- Bölgesel bir izleyicinin kültürel beğenisini desteklerken keşif, öğrenme ve konuşmaya ilham vermektir.