

Invitations to Reconciliation: Immigration Via Local and Autonomous Community Informative Programmes

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- *For a number of years now we have begun to see spaces on television schedules that seek and propose invitations to reconciliation and which break both with a certain hegemonic discourse about the dangers of immigration and with more regular formats such as the news. They usually take the shape of reports and cultural programmes, encouraged by a more social and human orientation about the problems of immigration and interculturism. Paradoxically, these programmes, innovative not just in terms of format but also in their way of articulating content, are not easy to fit into general station programming schedules, where they are conspicuous by their absence. This article presents the results of a brief exploration of the recent programme offers that could be considered 'exemplary' of the treatment of 'the other' in the television discourse.*

Key words

Immigration, interculturism, local and autonomous-community television, pedagogical response (pedagogy), audiences, public institutions

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1. Introduction

In general, we do not know much about the communities and cultures that coexist with us - particularly in a time of accelerating immigration flows and new settlements in our environment. The approximation to 'the other' is always a stereotypical and very often demonised approximation, as the unknown is often demonised. Obviously, our experience of immigration is basically via the media and is thus constructed and self-interested (politicised).

The news spaces on television stations are often the most common place for this mediation. However, news programmes are not necessarily the right space for dealing with the issue of immigration from a broad and diverse social viewpoint. Firstly, there is the fact that news shows are broadcast at prime time, the most profitable time for any information and therefore the time advertisers want the most, whether commercial advertisers or the organs of power. To the good intentions of the professionals¹ we have to add economic interests, which strongly condition the criteria of objectivity, neutrality and transparency. Also, the approximately 30-minute length of a news show does not allow a story to be treated with reflection and therefore hinders clear understanding. News stories usually contain brief messages and lots of images which are repeated in a redundant serialisation and which die when a new event/object comes on the scene.

Despite the importance of news shows as primary sources of the discourse about immigration-related topics, TV stations can also turn to other genres and formats to approach these issues in a more plural, creative and serene manner. Does our television environment include initiatives that could be considered 'exemplary' in this sense? The answer I propose here is limited to a preliminary approximation, as a pilot study, although I do try to argue the point of the

exemplariness of a number of programmes in relation to the problem of immigration. In particular, what I propose here is a set of informative programmes, mostly programmed by local stations.

1.1. Selected Programmes

For this pilot study, the following programmes were selected as 'exemplary examples':

- *KARAKIA*² is a production of Televisió de Catalunya. Through the culinary culture, the programme takes an in-depth look at the traditions and customs of the immigrant collectives in our country. It is broadcast each week in prime time on Channel 33. It began in 2001 and is still going in 2006.
- *DICCIONARI DE LA DIVERSITAT*⁹ was a programme created in the second quarter of 2004 by the CRID (Consortium of Resources for the Integration of Diversity) and the Local Television Stations Network. It involved 26 episodes that were broadcast on a weekly basis (first at 7 p.m. and then again at 1 a.m.) over a six-month period on 12 local stations (BTV Barcelona Televisió, TV L'Hospitalet, Televisió de Badalona, Canal Terrassa TV, TV Mataró, Canal Blau Informació, Granollers TV, TV Manresa, El 9 TV, Canal Reus TV, Lleida TV and TV Girona). It described the key concepts that a possible glossary on 'diversity' would contain, with the goal of promoting these values among the viewing public. The theme of the 26 generic topics linked to diversity was the letters of the ABC organised alphabetically.
- *NYAM NYAM* was a series of 20-minute weekly reports produced and directed by Clot RTV-Sant Martí and sponsored by the CRID and the Social Welfare Area of Barcelona Provincial Council. The first programme was produced in early 2002 and the series aired from January to 26 March 2003. The programme used the cuisine of the different ethnic and cultural populations that coexist in Catalonia to teach people more about the ways others live and to better understand their lives.
- *UNÍSON* is a 12-episode series of 10-minute pieces produced by Orfeó Lleidatà and Fluïda Comunicació broadcast across Catalonia. It is shown each Wednesday in the new-formats section of the Local Television Stations Network called 'Denominació d'Origen' (DO). It aims to establish a dialogue to take a deeper look into the

way different people live together in our society through the universal language of music.

- *ELS NOUS CATALANS*⁴ is a half-hour programme that premiered on 3 November 2004 and which is still shown on La 2 at 11.30 p.m. on a Saturday night. It portrays and analyses the phenomenon of immigration and looks at how citizens and cultures from around the world coexist and share spaces.
- *INFO IDIOMES*⁵ is a production of Lavínia TV for Barcelona Televisió which began in 1998 (in four languages) and which continues on the same station in 2006 (in 18 languages). It is a weekend news space (from 10.30 a.m. to 2 p.m.) with a very special nature, as it is broadcast in 18 languages and two different dialects in order to establish a bridge between the different linguistic communities resident in Barcelona (the most representative ones).
- *ANDALUCÍA SIN FRONTERAS*⁶ is a 30-minute programme which, since early 2005, has been broadcast by Canal Sur (autonomous television) at 1.50 a.m. on Thursdays, 2 a.m. and 8 a.m. on Saturdays and 12.45 a.m. on Sundays. The main purpose is to report the leading immigration-related stories that have taken place over the week, together with spaces that help promote social plurality and the traditions to which immigrants contribute.

If we argue that these programmes adopt an unusual point of view or approximation towards the figure of 'the other/the immigrant' removed from the stereotyped version of news shows, it is important to see which basic elements are involved and how they are articulated. To obtain this information, the bibliographic sources that may be consulted are few, so we opted for more direct information on the basis of viewing the programmes (a selection), their websites (where applicable) and information obtained from the press conferences when they were presented to the public.

My comparative analysis of these programmes will focus on the following aspects: format, title, basic theme, storyline and structure, the treatment of 'difference', the characters, the linguistic treatment and the relationship with the public space.

a) The Format

All the selected programmes are diametrically opposed from

the news format. They begin from the 'informative' format that can contain multiple proposals. Opting for a new format meant they could avoid the clichés typical of a format that would be pigeonholed from the start.

For example, the fact they were not a report within a news show meant the story had time to unfold (and so the viewpoints from which it could be explained multiply). This is much more agreeable, can be pedagogical (because of the previously mentioned factors) and breaks with news barriers through a special treatment of the image, language and structure of the episode (with the possibility of being serialised), while still carrying out the function of reporting - as although it doesn't pronounce on an issue it does show the parties involved. Only thus is it possible to understand a problem, without having to have made it into a problematize it beforehand.

b) The Title

The title helps us see the difference between the role given to the issue of immigration in a news story and the role given in these programmes. The title is the doorway into the issue we will find later. Take the first program, *Karakia*, for example. The word *karakia*, in the daily life of the Maoris of New Zealand and Polynesia, is a prayer used to open the earth and cook, with the underground oven symbolising a road towards the gods, turning the earth into a 'large common range'. With this title, we can already glimpse the vast perspective from which it begins. In the second case, i.e., *Diccionari de la diversitat*, the fact that the word 'diversity' headlines this space means that automatically the viewer who is prepared to receive it will presume there will be a more plural and less pigeonholed treatment of information than in a standard news show. With *Nyam nyam*, the makers opted for a 'primitive' title and at the same time one that was quite explicative about what a viewer would find in the show. Adding the onomatopoeia typical of the act of eating (*Nyam nyam* is "yum, yum" in Catalan), it appeals to a universal gesture belonging to all mankind and removes any possible prejudice of a cultural type. The title *Uníson* transmits to us not just the main theme of the programme but also an idea about voices that ring out without any type of distinction built in later. *Els Nous Catalans* is another attempt at convergence between cultures, appropriating the new one to that which is already settled. In a certain fashion,

it breaks with the 'us vs. them' idea and, from a point of difference, brings together the cultures that have settled in our country. The title *Info Idiomes* is based the news format but instead of the agenda focusing on the most newsworthy issues, it uses the news stories most relevant in the culture that speaks the language in which the story is given. Finally, *Andalucía sin fronteras* takes the last step in the policy of coexistence between cultures while showing (through its negation) what hinders this goal: borders (whether physical or conceptual).

c) The Theme

Through the theme, what I want to show is simply that all the programmes focused on the issue of immigration.

The theme of *Karakia* starts from the fact that in all cultures eating is a sign of hospitality. It teaches us about new foods (unknown here) and how to cook them. In the case of *Diccionari de la diversitat*, the theme is to present, from different perspectives and through the letters of the ABC, 26 generic themes related with diversity, giving as a result the key concepts of a hypothetical glossary on diversity in order to promote these values among the viewing public. *Nyam nyam* (the immediate predecessor to *Karakia* with regard to theme) uses the cuisines of the different ethnic and cultural populations that live in Catalonia, also as a way of helping people learn about other cultures (ways of life). *Uníson* establishes a dialogue between the different people who make up our society through music, which does not need any type of translation. *Els Nous Catalans*, showing the main collectives of immigrants (with their jobs, forms of leisure, culture, etc.) wants to discover more about the new citizens (with their diversity of classes) and for everyone to be enriched by the diversity of cultures. The theme of *Info Idiomes* is obviously to provide news in different languages (Japanese, Arabic, Italian, Danish, Finnish, Portuguese, German, Swedish, Norwegian, Amazigh, Occitan, Urdu, Catalan sign language, French, Chinese, Russian, Tagalog, Bubi and Mandinga) to bring the realities of the collectives represented closer to the citizens of Barcelona and at the same time bring the collectives closer to the linguistic reality of Catalonia. Finally, the theme of *Andalucía sin fronteras* continues to be that of immigration, but from a fairly heterogeneous viewpoint: it ranges from legal advice through to news stories about immigration, music and food,

all with the goal of promoting coexistence among cultures.

d) Storyline and Structure

Presenting the storyline (or programme structure) is useful for seeing the different forms the informative format presents and how each programme uses its own and non-transferable structure in order to reach its goals.

Karakia looks at the daily life of the immigrant cultural communities who experience the whole of Catalonia as a field of exploration. On the basis of this daily nature we can see what their traditional customs involve. Conceiving a culture with its tradition helps us humanise it and identify with it from our own tradition (which has had to engage in a dialogue with other traditions to survive). We move from an detailed to a historical view.

Diccionari de la diversitat aimed to help the population understand the changes that immigration involves, to explain how we are different from the new cultures we coexist with and the common features that we share. To achieve the initial aim, the programme had a number of researchers in the fields of sociology, history and language who contributed their opinions. The selection of the 26 themes responded to elements that structure or feed diversity in different ways: language (linguistic diversity), public space (diversity present in the street), housing (diversity in living conditions), ethnic groups (ethnic diversity) and so on. Each chapter was structured in blocks of content, introduced by words that began with the reference letter. The approximation to each of the themes was done through the intervention of the different 'experts' on the issue, who spoke of concepts of a more technical nature, as well as different 'citizens' who contributed their opinions and analyses from a more quotidian perspective.

Nyam nyam let its characters speak before the camera and observed them (without too much artifice or aestheticism) while they cooked, and while the memory of a whole tradition, the nostalgia for an abandoned homeland or the fear of the emotional conquest of the new homeland emerged naturally. The production team said the programme understood cooking to be "a visual ceremony and a pretext of knowledge and understanding about *the other*". Also, this was a groundbreaking programme in including the term 'interculturism' in the description of the basic guidelines and the most immediate programme goals.

Uníson brings together in each episode two people from different backgrounds to talk and explain their experiences, using music as the excuse. Throughout the episode, we learn about the links the protagonists have with the music (anecdotes, experiences, first contacts, etc. and we see them share the preparation of their performance and finally listen to the interpretation of the piece they have chosen. This is all done with the aim of "promoting knowledge about the music of other ethnic groups and facilitating mutual knowledge and coexistence between diverse people and cultures" (according to the production team). Television not only sets the agenda on issues we talk about in the street, but also opens up fields of interest. To record each episode, we are first introduced to the participating pair and the interview is carried out jointly, explaining the key points of the project. Individual interviews are then done, where the participants explain their first contact with music, their experiences, the meaning music has in their lives, interaction between where they come from, their culture and music and how they personally understand this universal language. Finally, the pair interprets the chosen piece or dance. We see the preparation and rehearsals for the piece and are present at the individual and joint explanations from the two participants. Each episode is independent of the others and organised around a previously designed format that makes it possible to offer a panoramic vision of the different musical rhythms, reflecting the cultures that mix together in our society.

Els Nous Catalans is structured around four reports which have something in common. The first report lasts five minutes, is general in theme and deals with current issues that affect one or more of the communities that live in Catalonia, such as the problems involved with getting families reunited, the existence of mafias, the process of regularisation, coexistence in towns and cities with a high level of immigration, the difficulty in finding housing, etc. The second report (also five minutes long) involves daily Catalan life, seeing the arrival of immigrants as enriching for the towns and cities of Catalonia. The programme tries to reflect (from a less folkloric and more plural viewpoint) the most popular cultural manifestations, such as Chinese New Year, Ramadan, Bollywood fashion, etc. The third report (also five minutes long) focuses on food as a distinctive element of each country. The programme also includes a

two-minute interview with popular and important people in Catalan society who, although not born in Catalonia, live and work here and are 'new Catalans'. Different episodes are articulated around these reports that complete the programme content. The episodes include: a) Counterpoint: two people from different cultures explain what they find the most surprising about the other person; b) The Figure: this section expands on the information of one of the reports with representative figures and statistics; c) The Object: the immigration phenomenon has involved new goods available in import shops. This section explains their origin and how they work; d) If You Go To...: gathers tips related to the home countries of the people who appear on the reports; e) The Saying: the linguistic reality of each collective of immigrants is also present in the programme through popular refrains which reflect the idiosyncrasies of each community.

L'Info Idiomes is a medium-length news space which, although at first glimpse could be mistaken for just another news show, structures its stories (focused on the communities in Barcelona, making this demographic reduction a point of opening up to understanding the realities involved), the treatment given and the policy behind them in such a way that we soon see this is not the case. One of the most groundbreaking points is that the programme is co-managed with community associations that define the news content and the presenter, prioritising important news for the communities and defining the most appropriate style, all under the supervision of the programme coordinator. This format, a symbiosis between news and an educational programme about foreign languages and cultures, is groundbreaking because it brings the news closer to a more plural and responsible social approach with the immediate reality of the country.

Andalucía sin fronteras is a programme that contains completely heterogeneous material in the following sections: *Panorama* (mosaic of current events, including the content of seminars, courses and meetings looking at friction between immigrants and the host society), *No me llames extranjero*, *Ventana a Europa* (a look at the European reality), *Encuentros: Noticias culturales* (with content such as the relationship between foreigners living in Andalusia with the world of culture, traditions and leisure, including the section *Cocina sin fronteras* which includes

recipes from the immigrants' home countries), *Temas sin fronteras*, *Consultas* (where an Andalusian lawyer of Haitian origin, Max Adam, advises viewers on residence and work permits) and *Música sin fronteras* (which broadcasts live concerts by immigrants in Andalusia).

e) The Treatment of 'Difference'

All the programmes do something that was previously unheard-of, i.e., take the differences between different cultures and make them not a motive for disagreement or incomprehension but rather an added value for a necessary mutual understanding.

Over the years *Karakia* has shown us a long list of dishes, drinks, songs, dances, customs and dress. *Karakia* brings us closer to differences in order to learn, thus enriching our culture. In *Diccionari de la diversitat*, we find in the immediate goals of the programme policy (a necessary procedure if we want it to provide everything mentioned here) the sociocultural differences involved with diversity (diversity as a source of differentiation), the sociocultural inequalities present in the diverse societies (diversity as a source of inequality) and, finally, the economic, social and political contexts on which sociocultural diversity is settled (diversity as a challenge to coexistence). The production team was very clear that "diversity does not just involve being aware of differences but also showing the discriminatory dynamics involved in social relations between these differences". With regard to *Unison*, the programme also marks, in the basic programme policy guidelines, this equal treatment of 'difference' by trying to establish a television space of dialogue, presenting the wealth of the world's culture and discovering the pleasure of creating, of making visible different immigrant communities and assessing their culture, promoting coexistence and tolerance among people from different cultural or ethnic groups that live in our environment, contributing to their integration from a position of respect for the differential features of each and discovering different ways of experiencing, using and listening to music. On *Info Idiomes*, difference defines the editorial line of the programme, as to prepare the stories it has an advisory board of people from each culture (it is important to bear in mind that the programme is broadcast in Japanese, Arabic, Italian, Danish, Finnish, Portuguese, German, Swedish, Norwegian, Amazigh, Occitan, Urdu, Catalan sign

language, French, Chinese, Russian, Tagalog, Bubi and Mandinga). To bring the citizens of Barcelona into closer contact with the realities of the represented collectives and at the same time bring the collectives closer to the linguistic reality of Catalonia, BTV anticipates adding Catalan subtitles as of September, with the collaboration of the Secretariat for Linguistic Policy at the Generalitat.

f) The Characters

With regard to the characters, the programmes tried to use not just the victims of a natural disaster or people without resources who seek an economic way out by illegally entering our country, but citizens from different social classes and with different professions.

At the same time, many of the programmes (e.g., *Karakia* and *Els Nous Catalans*) feature people linked with the protagonist immigrant both from their home country and from here. On *Diccionari de la diversitat*, the 'experts' and the 'citizens' involved appeared in the different episodes to become the characters/protagonists of the series. However, it should be said that the experts varied according to the theme of each episode. This was a very diverse sample of the citizens who make up our own culture.

Uníson takes an in-depth look at the life of 24 people who live in Catalonia, whether born here or in other parts of the world. Because it focuses on these people, what is shown are their experiences, fears and desires, i.e., the basic impulses that motivate all mankind, feelings as universal as that which music reveals but always saving the differences and peculiarities from recurrent stereotyping. The different episodes featured pairs such as an African percussion teacher born in Mali and one of his pupils born in Catalonia; a Gypsy guitarist and a belly dancer; a young Moroccan and a farmer from the Borges Blanques; an expert in Guinean music and his companion; a singer from the Orfeó Lleidatà and a Uruguayan singer; a Colombian teacher at the Orpheus music school and one of his students; a Colombian girl and a Catalan girl, etc.

The characters on *Info Idiomes* depend on the news interest. The recurring characters are the presenters (who come from the community to which the programme is devoted) but the real protagonists of the story vary in line with the events featured. This hybrid format is the one that most closely resembles the news and therefore it will follow part

of its design: this will happen when involving characters, as each half hour show does not give enough time for us to see the psychological profile of the character. In any case, the programme gives them a voice they do not have in standard news shows.

The main characters in *Andalucía sin fronteras* are the three immigrant presenters, a Venezuelan woman (Albania Ferrer), a Moroccan man (Ahmed Sefiani) and a Cuban woman (Odette Samá). The characters they speak about vary because, as well as reporting, the programme responds to a structure close to that of the television infotainment programme, with the difference that the main focus is on news and events directly involving or related to immigration. Topics range from the Tetuan painter Ahmed Ben Yessef (who lives in Seville) to Zamari (a girl who studied teaching in Cuba and set up a daycare centre in Seville), through to veteran Argentinean actor Hector Alterio and characters like Clàudia (a Rumanian immigrant who works and is writing a thesis).

g) Linguistic Treatment

Linguistic treatment is one of the key points of the programmes. On news shows we often find that both the correspondents who report from foreign countries and those who broadcast stories related to immigration from here do not understand the languages of the events concerned, which rules out the necessary dialogue.

These informative programmes put us in contact with the language of *the other*. For example, in a special episode dedicated to the Bolivian community on *Karakia*, one of the sections was devoted to talking about the Quechua language which 9.5 million people speak and which we know nothing about here. As well as putting us in contact with the native language of the immigrants, what it highlights is the relationship these immigrants have with the Catalan language.

In the case of *Diccionari de la diversitat*, language serves to structure the episodes, as each begins with a letter and a word, e.g., in the episode 'I' for 'Identity' we find an exploration of the concept of identity from a personal and collective viewpoint with the aim of leading the discourse towards the idea of cohesion and respect for difference.

Info Idiomes works with 18 languages (as already mentioned) and two dialects to establish a bridge between

the different linguistic communities resident in Barcelona, something which will be shared up with the Catalan subtitling supported by the Secretariat for Linguistic Policy at the Generalitat.

h) Relationship with the Public Space

One of the fundamental features of these informative programmes is that, on the one hand, the production team includes professionals in the thematic area (to offer a richer and documented vision) and, on the other hand, they work with public institutions to make the programme a true public good at the service of general interest.

It is therefore not surprising that Josep Mulet and Alba Casals-Potrony (director of *Karakia*) should have won the 2004 Television Prize from the City of Barcelona Awards for “the ability and originality of the programme, which reflects the cosmopolitan and plural image of the city and manages through food to uncover the different cultural traditions of the communities that have been arriving in our country in recent years”⁷. While in 2001 the news shows bombarded us with images of armed Iraqis extorting money from American soldiers, *Karakia* taught us about the country’s age-old cuisine. The programme *Els Nous Catalans* also won an award, the Francesc Candel Prize “for the important work of integration and meeting space it makes in the media, which constitutes an open window to the mutual understanding of all the cultures that currently live together in Catalonia”⁸. It is important that public institutions have recognised the significant work of these television programmes and also that content production should motivate investment in this type of programming and for programming policies to give them considerable space on programming schedules.

Nor is it surprising that *Diccionari de la Diversitat* should be made by the Local Television Stations Network and the CRID (Consortium of Resources for the Integration of Diversity). Thanks to this, the programme, as well as wanting to bring the viewing public closer to and make them more aware of the issue of diversity from a fairly quotidian perspective, was also a source of material for city councils: audiovisual tools earmarked at municipalities to facilitate understanding about the changes that the immigration phenomenon leads to locally and to help improve perception and understanding among citizens. *Nyam nyam* is sponsored by the CRID and the Social Welfare Area of

Barcelona Provincial Council. Similarly, *Info Idiomes* has the collaboration of the Secretariat for Linguistic Policy at the Generalitat, and *Andalucía sin fronteras* is sponsored by the Andalusian Ministry for Governance and receives aid from the European Commission.

Unison is a programme that forms part of a project by the Orfeó Lleidatà entitled “A World of Music” which covers such diverse activities as family workshops and music scholars from around the world and Diversity Week. The programme therefore does not work autonomously, but forms part of a whole network of services that the Lleida’s pedagogical and cultural team put at the service of the public. With regard to the other programmes, you only need to go to the websites of *Karakia*, *Els Nous Catalans* and *Andalucía sin fronteras* to see the documentation, information, education and entertainment work the portals offer, a service that expands the information contained in the programmes themselves.

2. Conclusions

Seeing (according to the most immediate experience) the lack of a real debate about immigration in the media that responds to the name of ‘news journalism’ I decided to describe a series of television programmes that respond to the following: they were informative programmes in the local and/or autonomous community sphere (XTVL, BTV, C33, TVE-Catalunya and Canal Sur); they took immigration as the basic programme theme from the viewpoint of the fundamentals of a culture (language, food, music); they all played a public service role; they prioritised content over sensationalist information to achieve a fairer treatment of the issue; they were programmes that worked with associations and public institutions; they sought a focus that combined pedagogy with entertainment and the learning of new cultures with sympathy for characters and different stories, most of them used particular people in determined contexts, something which allowed a more humane viewpoint about the figure of the immigration and they tried to give the other a body with everything involved therein⁹; immigrants were given something they hadn’t had before, i.e., a chance to speak, and also the chance to express themselves; they diversified sources and therefore points of view; they appealed to universal cultural values to bring us

closer to the figure of the *other* from the idea of differences to make a bridge towards multiculturalism; they tried to provide an image of the immigrant without pejorative connotations; finally, the lack of distance between the reality they represented and from where they represented it, the absence of censoring filters and the proximity of the media to the people made it possible to reinforce coexistence and mutual understanding between the new population and the host society.

The real motivation of public television, i.e., offering itself as a true public service that transmits positive and enriching values with regards a social problem, finds a form of expression in these programmes. With the backing of a team of specialists and the public institutions that provide some of the funding, they are presented as a “resource at the service of the public”, a resource at the service of coexistence, which is generalist, respectful and close to the people but which does not lose the quality of the content they aim to promote.

In accordance with all these points, it is important to ask ourselves why we do not find programmes that provide a pedagogical, informative and responsible response to the pressing issue of immigration within the sphere of general-interest stations.¹⁰ Firstly, a State-wide station, if it talks about immigration, can only do so by generalising (making an abstraction that makes all real understanding of the issue impossible) or by providing very specific news if it is spectacular enough to be of interest to the more sensationalist news programmes. What is very difficult is that a programme like the ones presented here could compete with the midday and evening news show audiences. Also, these initiatives of a civil and social nature need affective involvement with the issue on the part of the public, and true support from public administrations. Local public administrations can provide it, because they invest in focalising and taking the mystery out of a problematic situation of proximity, a situation they know about because they experience it. What does not make sense is to talk about a reality removed in space, while all the problems blindly accumulate on the corners of our cities. How can we get people talking in general about the reality of an issue that presents as many versions as locations that exist in our country? I believe that programmes like the ones presented here are an example of how to establish a profound,

serious, pedagogical and entertaining dialogue. If what the major general stations are not clear about is which bit of the reality to begin with, they could start by undoing the political link between these stories in the news, getting rid of the negative connotations they project and opening up spaces where legislative and social improvements about this timely and pressing issue are put within the reach of the people in a comprehensive fashion. The starting points are there - we just have to take more seriously the need for coexistence that this fractured world (fragmented from the television news) demands.

Notes

- 1 See the website where you can find the *Style Manual* drawn up by the Journalism Committee for Solidarity within the Catalonia College of Journalists after a long reflection process by the College's Media and Ethnic Minorities working group: <http://www.periodistes.org/cat/CpcSolidaritat.htm?elmenu=1>
- 2 For further information on the programme *Karakia* see <http://www.tvcatalunya.com/pprogrames/karakia/krkSeccio.jsp>
- 3 For further information on the programme *Diccionari de la Diversitat* see <http://www.xtvl.org/news/pressroom/detall.asp?id=162279&root>
- 4 For further information on the programme *Els Nous Catalans* see <http://www.rtve.es/tve/b/elsnouscatalans/index.htm>
- 5 For further information on the programme *Info Idiomes* see <http://www.barcelonatv.com/programacio/detail.php?id=52>
- 6 For further information on the programme *Andalucía sin fronteras* see <http://www.andaluciasinfronteras.com/>
- 7 According to a statement made at the award ceremony
- 8 According to a statement made at the award ceremony
- 9 Devereaux says that what is important is capturing how these subjects experience first-hand the social reality that surrounds them and of which they form part.
- 10 Generalist programmes that have dealt with the issue of immigration (we can add Televisió de Catalunya and La 2):

TVE:

La noche temática:

- (17 March 2000) Los sin papeles en Europa
- (20 March 2004) En el nombre del color

Informe semanal

(25 September 2004) Inmigración, en busca de la legalidad; Alzheimer, la oscura enfermedad; San Sebastián, días de cine, i Tíbet, entre el cielo y la tierra.

Televisió de Catalunya:

30 minuts:

- (26 March 2000): Els viatges il·legals de magribins cap a Europa i l'existència de les màfies que trafiquen amb aquests treballadors il·legals.
- (2 December 2001) Units o separats per la fe: Melilla
- (26 August 2001) Els nens dels camions
- (30 June 2002) Una mesquita a Premià
- (9 February 2003) Els fills de dos móns
- (4 May 2003) Recuperar la pau, el barri de la Pau de Badalona
- (12 February 2004) Àfrica, anar i tornar
- (5 December 2004) Travessia clandestina
- (6 November 2005) Haixix fora borda
- (18 September 2005) Començar de nou
- (14 May 2005) Paelles de tots colors

33:

Entre línies:

- (21 May 2001) La casa d'Al·là
- (1 October 2001) Islam pròxim
- (17 March 2003) Guineans amb beca
- (2 February 2004) Som cubans
- (8 December 2003) Entre cultures
- (10 November 2003) Aprendre a conviure en una escola pública de Barcelona

Millennium:

- (10 December 2001) Immigrants, lluitar per uns papers

Tele-5:

12 meses, 12 causas: Over the course of a month, Tele-5 broadcast an institutional advertising campaign to raise awareness about the fact that cultural diversity is an asset to our society.