



Diversity is a reason to smile

Panel Discussion

Taras Shevchenko National University of Kyiv

November 25, 2016



WELCOME TO ADAMI TALKS

... A new platform to discuss issues of cultural diversity in audio-visual media. This event is part of our initiative, the ADAMI Media Prize for Cultural Diversity in Eastern Europe, which aims to support journalists and media professionals in the EU's Eastern Partnership countries in their work related to ethnic minorities, migration, and cultural diversity.

Diversity should be seen as an asset for our societies, and not as a danger. The ADAMI Media Prize is therefore encouraging TV broadcasters and online media outlets in Armenia, Azerbaijan, Belarus, Georgia, Moldova, and Ukraine to explore the different aspects of diversity and to promote understanding.

Media can contribute to the breaking down of cultural barriers, the initiation of a cultural dialogue, and the empowerment of marginalized groups. But not only the media - we all should be part of a civil discourse which favors tolerance and facilitates peaceful co-existence. With this in mind, we created the ADAMI Talks as a chance for dialogue between media makers and their audience.

This discussion focuses on the struggle of introducing or keeping diversity within broadcasting institutions and their programs. We want to explore what challenges our media faces today - and what steps need to be taken to achieve true freedom of the media in today's world, as we believe this is a key challenge in the age of globalization.

We want to thank our media experts for taking part in the panel, the Taras Shevchenko National University of Kyiv for hosting this event, and above all our funders, the Federal Foreign Office and ProCredit Holding, for making the ADAMI events possible.

Stefan Tolz
Programme Director,
ADAMI Media Prize

Johannes Grotzky
Chairman of the Advisory
Board, ADAMI Media Prize

Christian Petry
Chairman of the Board,
Forschungsgruppe Modellprojekte e.V.



DUNJA MIJATOVIĆ

Dunja Mijatović was appointed in 2010 as the OSCE Representative on Freedom of the Media.

For more than two decades she worked on human rights, media law and regulation, institution building in transition states and ways to deal with hate speech and dangerous speech in complex post-war societies. During this time she acquired extensive experience in promoting respect for human rights and fundamental freedoms through international dialogue and cooperation, media law and policy and Internet governance.

As one of the founders of the Communications Regulatory Agency of Bosnia and Herzegovina in 1998 she helped to create a legal, regulatory and policy framework for the media in a complex post-war society. She was also involved in establishing a self-regulatory Press Council and the first Free Media Helpline in South East Europe.

In 2007 she was elected President of the European Platform of Regulatory Agencies, the largest media regulators' network in the world. She held this post until her appointment to the OSCE. She has also chaired the Council of Europe's Group of Specialists on freedom of expression and information in times of crisis.

Mijatović is the recipient of many awards, including the 2015 Médaille Charlemagne, the 2015 City of Geneva PECAWARD, and the 2010 "FREEDOM" prize from the International Peace Center in Sarajevo.



CAROLIN OLLIVIER

Carolin Ollivier studied political science in Bonn, Berlin and Paris. She started her career as a journalist at the AVE Fernsehproduktionsgesellschaft in Berlin. She produced TV reports and documentaries for AVE clients such as ARD and ARTE. She was also a member of the editorial team producing various political talk shows. She joined ARTE in 2006: First as a journalist and anchorwoman, then as Brussels correspondent. Since 2014 she is the Editor in Chief of ARTE Journal, the news program of ARTE.

Broadcasted daily at 19:45, ARTE Journal gives an original approach covering main events in both European and international news.



JOHANNES GROTZKY

Johannes Grotzky started his career in journalism in 1977 at Bavarian Radio. In the 1980s he was the ARD radio correspondent in Moscow, and then became the Balkan correspondent and director of ARD radio station Southeast Europe in Vienna. In 1994 he took over as chief correspondent at Bavarian Radio in Munich, and in 2002 was appointed as the radio director, and was also the chairman of the ARD radio committee. In addition to his journalistic activities, Mr. Grotzky published numerous essays and books dealing with the countries of Eastern Europe. He is also a long-time author of the Hamburg weekly Die Zeit and the Neue Zürcher Zeitung. He is the head of the advisory board of the ADAMI Media Prize for Cultural Diversity in Eastern Europe.



ADAMI TALKS

November 25, 2016
Taras Shevchenko National University of Kyiv - Kyiv, Ukraine

Speakers

Dunja Mijatović

OSCE Representative on Freedom of the Media (Vienna, Austria)

Carolyn Ollivier

ARTE Journal (Strasbourg, France)

Moderator

Johannes Grotzky

Head of the Advisory Board, ADAMI Media Prize (Munich, Germany)

Johannes Grotzky: Thank you all for coming. Speaking about the safety of journalists to perform their professional work, Ms. Mijatović, is there any institution which could interfere and which could help to protect journalists?

Dunja Mijatović: That's the institution I'm heading for the seventh year now [OSCE Representative on Freedom of the Media]. That is the main focus of my work – not because of the mandate, but because I feel that's the main issue nowadays – is the safety of journalists. The Representative has different tools to dispose of. And I would say the most powerful tool is my voice, and calling for the release of journalists, calling for stopping the intimidation of journalists. This is unfortunately happening every day. Just a few days ago I had to raise my voice because a journalist in Bosnia-Herzegovina, my home country, was receiving death threats, and had to leave the country for the safety of his family and himself. And this is happening in too many states.

So, the voice. The institution is also helping countries, engaging with governments. The Ukrainian government is one example when it comes to certain legislations, that they work us, to accept recommendations...

JG: They are asking for advice, actually.

DM: Yes, they ask, but I can also be proactive, and ask a government to fulfill agreements that they voluntarily agreed upon. And when I talk about those commitments, I'm not talking only about the OSCE, but about the United Nations, Council of Europe. All these states are members of these organizations, and they voluntarily agreed to it, and they have to respect it.

JG: Regarding the threats to journalists, do you also see some progress, some positive signs, change, regarding media in post-Soviet Eastern Europe?

DM: Of course there are positive signs. We also have to be optimistic; I wouldn't be able to do this job if I am not optimistic! There are positive signs, and the positive signs are really in the area where I think ADAMI is working. And that's in young people, in new generations; working with media outlets from abroad, like ARTE, like many others that are really performing real journalism; journalism that is an eye-opener for our societies. So there I see positive signs.

When it comes to governments, unfortunately, I do not see many positive moves. What I do not see – an ingredient that we are all looking for – is political will. We have resolutions, we have papers, legal frameworks, but what we do not have is political will. Political will can move forward and accept free speech as something that is going to make our societies better, and not worse.

JG: When you talk about political will, you mean governments? Or political institutions, politicians, political parties?

DM: Governments.

JG: Just governments.

DM: Not just governments. When I talk about governments it's the ones in power. But also no matter which governments – and I'm looking at this process for the last twenty years, and governments are changing. But the way they are thinking about media, addressing media, or manipulating media doesn't change too much.

JG: So let's go to a very different example, because you mentioned ARTE. ARTE is the only German-French institution, TV station. Carolin Ollivier is the Editor in Chief of the [ARTE] Journal there, which is the real German-French editorial portal working together to bring two sides from each side, from the French and German side. You shouldn't forget that Germany and France were the worst enemies, much worse than Russia and Ukraine now. But we developed a friendship, and with treaties, and out of this comes ARTE.

How do you overcome the old view, nationalistic view of Germany and France against each other, and bring them together to another perspective?

Carolin Ollivier: Thank you very much. I'm very happy to be here. With this example I think we [ARTE] are unique in Europe and maybe in the world; an editing team that is really composed 50-50 between French and German journalists. At the beginning when ARTE was founded, it was really a French-German cooperation. As you said, the objective was to cooperate, to overcome the status of "enemy." But as you know, France and Germany as countries work very closely together now, and for us at ARTE it was rather easy to cooperate because we discovered very quickly that there is a common basis in terms of how we understand journalism and democracy.

Imagine a day in the editing team. In the morning you have to decide about the topics, choose what do we want for the half hour in the evening. And as an editing team we are discussing. Imagine French and Germans discussing together. The French are interested in other topics than Germans. So the discussion is much more lively. We always have to imagine what is interesting for the other public. As journalists at ARTE, we have to think about the French public, and the French journalists have to think about the German public. We have to overcome national views and think in a kind of French-German or even European interest. [We have to think] about what is interesting for a public that is much larger than the national one. So automatically you come to a European perspective.

JG: Do you have any fights? For example, someone says, 'no, the German public will never understand this point of view,' or that the French public wouldn't understand it?

CO: Every day! As you may know, for example, the German government is now constituted of Social Democrats and Conservatives. And we are headed towards elections. So naturally there are lots of fights between Social Democrats and Conservatives. For the German journalists in my editing team, this is a very passionate topic, it's very important to talk about this. But the French journalists are just so bored. They don't understand any of it. 'Mr. X said this this this to Ms. Y...' Its just not interesting to them. The French public doesn't care. The German journalists try to convince them.

Sometimes you have to find a way to treat it so that it becomes interesting. So for example, in France there was a big fight about the new reform of the labour laws. There were demonstrations. And the Germans were just fed up [with this topic]. What we did at ARTE is we tried to take a French-German-European perspective and we did a portrait of a young French entrepreneur who quit his country because he didn't find a job and went to Germany because he thought there was a different culture of entrepreneurship. We followed him and we tried to explain why there is this difference. We tried to treat national topics but from another point of view.

JG: Do you encounter prejudices? Are there objections such as 'your argument is too French or too German?' Does it go that far?

CO: Sometimes. But working together for some years brings out a French-German common culture. I think we have overcome these clichés and prejudices and have a common sense of what will make it interesting or not.

JG: Let's use this and jump over to Ms. Mijatović. Let's dream a very impossible dream. Can you imagine that at some point, like with ARTE, we will have something with Russia and Ukraine: A news program that both sides join together. The way Germany and France did after two wars.

DM: I think that's the only way forward. People need to come together. They need to build bridges no matter how hard it is. I started out my career working in my home country, Bosnia-Herzegovina, trying to bring together Bosnian, Croatian, Serbian journalists. There are always people to engage with. Of course there are ones who are not up to the profession they are performing, this is particularly happening in times of conflict and war. But there were those guys – [looking] at the Balkan wars – people that were building bridges, that were trying to work on reconciliation, also on the programs that would bring a better future to our part of the world, were also part of the peace process, were also part of the people who were trying to heal wounds that are still very visible.

And you can do it in media, with stories. Like the message we saw in the film *Forbidden Friends*, which received the ADAMI prize. That should be promoted, protected, something we want to build a future on. Of course, that is something we are working on also in the OSCE, we are promoting this dialogue that two years ago was called a 'mission impossible.' It's a very intense, difficult process, bringing Russian and Ukrainian journalist unions together at one table, and the OSCE offers this roof. Under this roof they have very tense discussions about issues related to propaganda – such as fake news, which we are hearing about not just here in Ukraine, but worldwide. It's a hot topic at the moment.

Short answer to your questions: it don't think its provocative, it's a very real and just question. The future is in building bridges and trying to find people that are willing to talk about the issues. We also need to be very open to see the truth, not to hide issues that are grave and shove human rights under the carpet in order to move forward. We need to hear views that are painful, provocative, sensitive; issues that are related to dogmas; that involve civil society in order to move forward. And that's not easy; that's why we need media.

JG: In all your years, which was the biggest disappointment, and on the other hand, which was the most difficult mission you had?

DM: I don't remember if I had any major disappointment. Working with people you have to be ready to be happy and to be disappointed. You are disappointed with a government that has still not investigated the murder of a journalist. But there are so many cases like that. There are disappoints when you see there are conflicts in our region, in Europe. You have it now here. You see problems in the areas where people cannot live freely, like in Nagorno-Karabakh, zones where it is difficult to work. What is disappointing is when I see my part of the world, the former Yugoslavia, not moving as fast as they should.

I look more for the positive things. Each journalist that is released from prison – it's not a success, but a sort of party in my office. Throughout my job, I've been to prisons in the OSCE region. Even though we call ourselves 'democracies,' but we still have journalists in prison, and that's why I strongly disagree with this promotion as democracies. But there's not one particular disappointment.

JG: You mentioned this common roof for Ukrainian and Russian journalists, which is challenging, interesting. Can you tell us a bit how the people are taking part, how were they appointed?

DM: There are legitimate [journalist] unions in countries, and the heads of the unions were the ones starting to work two and a half years ago when we started this project. This project started as a very strong political tool under the roof of my office, which is the only intergovernmental media workshop in the world, and has a very strong political voice in calling for the release of journalists who were detained in the Ukraine conflict. So joint Russian and Ukrainian unions were working among themselves, but also calling for the release of their colleagues from both sides and also of foreign correspondents. They had to work on many issues related to their colleagues and free movement of journalists; issues of propaganda; calling for rule of law, following codes and their professional standards. So it was called 'mission impossible.' There are times when it is quite difficult to work, but times when we see the light.

A year ago we also engaged with young journalists from Russia and Ukraine in this process. We recently sent them to Sarajevo to talk to journalists from all sides, Serbs, Croats, Bosnians, in order for them to learn about conflict reporting, solidarity. They themselves called this project 'two countries, one profession.' And both sides have problems at home, it is not easy. They are also bringing colleagues from NGOs and other organizations. We are continuing with [the program] no matter what, but it is not an easy process, but I think it's absolutely necessary.

JG: We are sitting in front of young people here, some are students, some professionals. My question goes to Carolin Ollivier: What would you recommend for young journalists building up [careers], working for something like ARTE? For developing different point of views, for understanding each other. Under ADAMI, one person will go work with you at ARTE, which is also a big challenge. Tell us about the basic educational steps necessary to bring you that far.

CO: We spoke about the positive/ optimistic perspective. This concerns also our daily work. We spoke a lot about difficulties, but the thing you have to understand is that it is a big enrichment to work with the other perspective. It might be difficult, but the result is something much more interesting. Why? As journalists, you have to take distance, ask yourself all the time, 'why is this interesting?' As a French-German news team, we do that a bit more than others do. The result is that we have a journal that is different from others. And this is what every journalist should do, take the others in mind, take distance. It's basic for every journalist.

I consider it as an advantage to work in this team. So to answer your question: Every good journalist is prepared to work in a multi-cultural environment. If he/she fulfills the basic things for a journalist – that is, curiosity, to be open to other arguments, to keep the other arguments in mind, be balanced, and to try to think of your audience. If you have all this in mind, you can work in all frameworks; national frameworks, international frameworks. So I'm looking forward to have the winner of the ADAMI prize [come to ARTE for the fellowship -ed.]. I'm expecting a lot of her, to learn from her. I think we can give a lot to her, but that we can learn a lot from her. Because she is bringing in her experiences and we are prepared to take them in.

JG: I'm very interested about your response regarding the language situation. Because here in Ukraine, you have Ukrainian language but many speak also Russian, many people speak only Russian, and so you deal with two languages. What about your job? ... What about the language politics of your staff? Do they all know French and German? At the same level? Or are there translators?

CO: Now you touched the sensitive point. The secret is, in our editing team French is clearly the dominant language. Why? Theoretically, every journalist working with us is supposed to know both languages, at least to understand the other language. Every journalist is writing in his own language and then it is translated by professional translators. So we have one journal, which is translated into the other language. But this regards the final product.

In the daily work, the working process, the journalists have to communicate all the time. It's all about communication. So it has to be done very quickly. The truth is, French people don't speak German very well. They perhaps understand, but it's a big topic, language in France; language teaching in France is not strong. So the truth is that the Germans who work with us speak French fluently, and so the working language is French. But it's not a problem, because throughout the years we've built technical terms. There is a kind of 'ARTE' language, a mixture between French and German, so we understand each other very well.

JG: We all agree, language is very important. We have to understand each other. Ms. Mijatovic, what about language abilities and the tendency to use one language more than the other? Is that something you would say supports understanding? Or is it something where people lose their whole identity, because language is very often an expression for national identity. You are an example of someone from a region where different people divide their language to create a national identity. What would you say about the language problem?

DM: The language problem definitely exists, and if it becomes a problem, then it's creating a problem in the society itself. If media are forced to speak only in one language, in my view, it becomes a problem. Diversity is a key, and I do not think in any way that people lost their identity if they know and use as many languages as they can. Here we all speak different languages. We would not be able to talk, to communicate, if people did not understand English. I can say it for my part of the world, but also in my office. All the time, constantly, you hear Russian, English, German, French. And we've also developed our own way of talking, like you called it at ARTE, a 'language.' We use words that we like from different languages to talk about issues of media freedom, or when you want to make a point.

So I think language is important. It is important for identity. Many countries see it as a matter of pride. I'm the wrong person to ask this question because not only in my professional life, but in my own life, I saw it only as a problem, because it created division and hatred if people were forced to speak only one language. Of course I am thinking of the former Yugoslavia. I think that all of us that speak many of these languages, many of us accept Cyrillic and Latin languages as a benefit and not a problem, and are more free in our movements and discussions with people. And when it comes to media, of course media need to make decisions regarding which language they are going to address their audience. But I do not necessarily think there should be 'forbidden languages' or certain rules that do not allow people to understand each other. It's not just about crossing borders and building bridges, it's to do with your mind and the way you're thinking, if you are multi-lingual, and understand the culture in your society and outside your society.

JG: And what about national minorities? Here in Ukraine you have Hungarian minorities, Romanian minorities, and some media and webpages in these languages. How far should this go, and how far are you going to support national minorities in having their own media, and do you have complaints from countries that this is not taking place?

DM: This is not the mandate of my office, it is the mandate of the High Commissioner for National Minorities at the OSCE, based in The Hague. They work on these issues and of course we cooperate when it comes to media. I think it is an absolute must for minorities to have the possibility to hear something in their language. And the 'address' for this is public service broadcasting, there should be a channel or program, depending on the financial possibilities, for people to be able to hear their language. Not just to hear their language, but to learn about issues related to their tradition, culture. I know that many people are very sensitive to these issues and it should be something that is allowed, promoted. Governments should be making sure that minorities have possibilities. In many countries this is not a problem at all, because public service broadcasting is very strong and covering this issue. But in many poor countries, but also because of political reasons, minorities are pushed aside, for a very wrong reason, and this is something we should never support. At the OSCE we work a lot in order to address governments. The Council of Europe as well is very active in these issues. But then again, you need the governments to move forward on this and make their public service media stronger, independent – financially and editorially – which unfortunately is not the case at all.

JG: I'd like to give the floor to the public now for one or two questions.

Question from the audience: In the digital age, pretty much anyone is able to share news, spread news, something that only media outlets used to do in the past. But, instead of bringing diversity, these people may bring fake news, or news that is full of hate speech. How would you suggest to deal with these trends?

CO: This is really a core issue, a challenge for all of us. Very simply, there are the traditional media like us, like public TV etc., and there is the growing field of social networks. I think that we, traditional journalists, can only try to do our job as best as possible to make a difference, to hope that people see the difference, and relate to us on the basis of qualified journalism. But it's a big challenge.

DM: I completely agree. It's a hot topic all over the world, particularly after the elections in the U.S. Fake media is nothing new. I'd rather call it 'lies' that we see online. We need to be able to rely on media pluralism: More voices that are sent to audiences, and people being able to look at different views, and accept what is acceptable for them and what is not, or to judge if that is the way of thinking they would support or not. But I do not think there is much to do at this stage. I'm against restrictions, online restrictions, when it comes to this, particularly by government agencies. I'm against blocking and filtering. I think we need to find a way to put more into media literacy and self-regulation to be able to tackle these issues. It's a very complex topic, and it's challenging journalism as well.

JG: Thank you very much to Dunja Mijatović and Carolin Ollivier for sharing their views.

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ADAMI MEDIA PRIZE FOR CULTURAL DIVERSITY IN EASTERN EUROPE

c/o Swiss Cooperation Office
12 Radiani st., Tbilisi, Georgia 0179

Tel: +995 32 222 57 59
Email: communications@adamimediaprize.eu
www.adamimediaprize.eu
www.facebook.com/adamimediaprize

An initiative of Forschungsgruppe Modellprojekte e.V. – Babostr.3 – 69469 Weinheim, Germany

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