



**PRVA EVROPSKA
KONFERENCIJA**
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA

SINERGIJA JE NOVA NARACIJA SYNERGY IS A NEW NARRATION



**FIRST EUROPEAN
CONFERENCE**
DEVOTED TO MINORITY
AND LOCAL MEDIA



Organizator/Organizer:



Novosadsko pozorište/
Újvidéki Színház

Pokrovitelji/Patrons:



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INTENDED FOR COMMUNICATIONS IN CYRILLIC

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MINORITY & LOCAL MEDIA DEVELOPMENT CENTER

CENTAR ZA MAMNOSTVU I LOKALNE MEDIJE

u saradnji sa/in

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Л Н М Н А Н О
О О Е З Д А С
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А Р А С А Д Е

Нови Сад 2021
Европска престоница културе

Prijatelji/Friends:



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UVODNIK

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Nove vrednosti se stvaraju kroz nove kombinacije.

Proces u kom učestvujemo spojio je naizgled dva nespojiva događaja: Festival Synergy#WTF, prvi svetski festival manjinskih teatara i prvu evropsku konferenciju posvećenu manjinskim i lokalnim medijima pod nazivom „Nova naracija: snaga zajednica, vrednost raznolikosti i veština saradnje“.

Spojili su nas PLUS dani interkulturalnosti prestižnog projekta Novi Sad EPK 2021. tokom jeseni 2017. godine.

Različiti ljudi, različiti stavovi, različite teme vode Vas kroz jedinstven sadržaj koji će, nadamo se, biti inspiracija na smelost i odvažnost u pokretanju i realizaciji Vaših novih poduhvata.

Razumevanje trenutka koji ovom publikacijom mapiramo tiče se pozicija i potencijala manjinskih zajednica širom Evrope i njihove spremnosti da budu odlučni i istrajni u ostvarivanju svojih kulturnih prava. ■



PRVA EVROPSKA
KONFERENCIJA
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



**Međunarodni simpozijum
„Manjinski jezik-pozorišni
jezik-manjinsko pozorište“**

VALENTIN VENCHEL

direktor Novosadskog pozorišta i Festivala Synergy-WTF



Mi smo ovu konferenciju prilično ambiciozno označili kao simpozijum međutim osnovni razlog i cilj ovog sastanka je da budemo zajedno kao članovi jedne porodice, od Bolzana do Astane. Upravo upravo je vaše prisustvo stvorilo ovaj festival.

Vi ste nam dali podršku koja je bila fundament u pripremama ovog festivala.

Ispostavilo se da pripadamo nekom bratsvu u umetnosti koje u ovome užasnom, konfliktima opterećenom svetu, pokušava da ponudi neku harmoniju.

Osnovni cilj našeg zajedništva je da ostvarujemo zajedništvo, odnosno prilika da se uspostave neposredni kontakti ovde prisutnih delatnika kulture i pozorišnih stvaralaca. Ovo bi trebalo da bude jedna prilika da govorimo o svojim iskustvima, o svojim institucijama, o uspesima, o teškoćama i o nekim perspektivama naših institucija. Vaše prisustvo je bitno takođe i zbog našeg napora da se inicira jedna međunarodna asocijacija manjinskih teatara.



DRAGANA VARAGIĆ

dramski umetnik,
pedagog, reditelj



Posle 20 godina života u Kanadi i ja delim sa vama jednu ličnu i umetničku potrebu za ispitivanjem šta je to identitet.

Smatram da je pitanje identiteta u bilo kojoj sredini pitanje koje fluktuirala takođe trpi i uticaje, naime stvaranje pozorišta u dijaspori na manjinskom jeziku uključuje nekoliko problema. Tu je pitanje bilo koje vrste migranata čiji se identitet menja dolaskom u novu sredinu.

Tu je i pitanje publike za koju se uvek borimo i za koju je najteže boriti se u pozorištima dijaspore, gde publika ima običaj da svoj identitet traži u sećanju na kulturu. Postavlja se pitanje kako možemo da napravimo pozorište koje anticipira kako će se kultura razvijati u obe zemlje kojima pripadamo? Tako da nemamo samo referenice na prošlu kulturu očuvanje tradicije, nego smo takođe kulturno avangardni baš u tome što mirimo dve različite kulture. ■

MAJA MORGENSTERN

dramski umetnik, reditelj,
direktor Jevrejskog
državnog pozorišta iz
Bukurešta, Rumunija



Imala sam 18 godina, i nisu me primili na Univerzitet za pozorište i koreografiju. Ali su me primili u Jevrejsko državno pozorište.

Za mene je u tim godinama to bio svojevrsni kompromis.

Bila sam veoma tužna i veoma isfrustrirana, i često sam ponavljala, kao i neke druge kolege: Jidiš, Jevrejsko pozorište će izumreti za četiri godine.

A sada sam glumica već skoro 40 godina. Rediteljka sam i upravnica Jevrejskog državnog pozorišta, koje i dalje postoji.



Dibuk, Jevrejsko državno pozorište, Bukurešt, Rumunija



Tako da smo povremeno puni predrasuda o stvarima koje se tiču naših ambicija ili snova ili ciljeva, iako oni nisu u skladu sa njima.

Nismo muzej, teatar smo koji živi i zato je meni važno to što mладим generacijama nije bitno etničko stanovište. Studenti žele da dođu da rade u Jevrejskom pozorištu, da nauče Jidiš, da nauče Jidiš-jevrejske tradicije. Mi smo živi, javni smo. To nije verska institucija.

To nije pitanje politike ili pristojnosti. To je izjava.

Ali tu je problem sa nejеврејском populacijom. Moramo se boriti protiv predrasuda. Tako da na taj način razmatramo i gradimo repertoar, zato što je najznačajnija stvar da publika dođe da nas upozna. Naša misija je da izlazimo, nastupamo na ulicama, ili na nekonvencionalan način. ■

KASJENOV JERKIN TLEUGAZINOVIC

direktor Državnog akademskog ruskog dramskog teatra „Maksim Gorki“, Kazahstan



Za početak bih želeo da kažem par reči o svom pozorištu. Na teritoriji Kazahstana živi više od 100 nacionalnosti. Svake godine se održava godišnja skupština gde se razmatraju sva pitanja. Takođe se razmatraju mogućnosti rešavanja problema.

Potvrda tome je stalni rad na stabilnosti i rešavanje svih problema, na primer organizovanje takvih ogromnih manifestacija čiji je inicijator predsednik države Nazarbajev, kao što su Svetski omladinski ekonomski forum, samit OEBS-a, Sedme zimske azijatske igre, Kongres OEF-a, Skup lidera svet-

skih tradicionalnih religija, Svetska zimska univerzijada, Međunarodna izložba Expo 2017, pregovori za regulisanje situacije u Siriji, Samit organizacija islamske saradnje, i mnogi drugi događaji.

U Kazahstanu ima više od 60 pozorišta, koja su državna pozorišta. Sve njih finansira država. Ja sam prvi Kazah koji je došao do mesta direktora u Ruskom pozorištu. Ni u jednoj drugoj državi bivšeg Ruskog saveza nema 15 ruskih pozorišta. Danas su u pet pozorišta upravnici Kazahtanci. Smatram da je to veoma važno.

Mi često gostujemo, a sada se pojavila tendencija pozivanja pozorišta iz sveta da gostuju kod nas.

Rusija nas stalno podržava. Mi ne upošljavamo samo umetničke trupe nego i pojedince, specijaliste, režisere, scenografe. U

Rusiji postoji centar podrške i ruskim pozorištima van Rusije, sa njima imamo veoma dobru saradnju.

70 posto publike su Kazahtanci, naravno razmatra se da li je potreban prevod, naine sve se predstave izvode na Ruskom jeziku. Ali je bitno napomenuti činjenicu da u Kazahstanu svi razumeju ruski jezik. ■

NADŽI ŠABAN

direktor NU Turski teatar iz Skoplja,
Makedonija



Mi kao teatar zvanično postojimo od 1950. godine. Naš problem je u tome da je 1950-te godine, kad je pozorište počelo sa radom broj stanovnika Turaka bio oko 30 posto. Do danas je taj broj opao na oko 4 posto.



Ni ministarstvo za kulturu ni država ni politika se ne meša u formiranje našeg repertoara niti nam nameću ideje o tome kako treba da se ponaša tursko pozorište.

Što se manjinskih pozorišta u Makedoniji tiče tu je i albansko pozorište koje je nastalo u isto vreme kad i tursko čak smo delili i istu zgradu, samim tim imamo veoma blisku saradnju sa njima. Može se reći da imamo skoro pa istu bazu publike. Moramo da napomenemo da veliki deo naše publike čine Makedonci.

Smatram da dolazak publike različitih nacionalnosti jeste rezultat kvaliteta predstava koje radimo. Mislim da je turski teatar napravio jedan vrlo kvalitetan ansambl, od 2012-te godine nam se gradi i pozorište. Na taj način će se podići i broj glumaca a nadamo se i broj publike...

Smatram da nije bitno kako se zove predstava i odakle dolazi. Bitno je da li ćemo se mi sa tim predstavama okupiti gledaoci i da li ćemo uspeti da pokažemo problem pojedinca, problem države itd. što je u stvari posao pozorišta. ■

IRENA URBIĆ

publicista, Koper,
Slovenija



Dolazim sa takozvanog zapada, iz danas slovenačkog dela Istre gde se na malom prostoru dotiče granica Italije, Slovenije i Hrvatske. Iz kraja u kojem se u poslednja dva veka sudaraju tri etnička oceana Evrope: Germanski, Romanski, Slavenski. A većine i manjine slažu i razlažu se u circulus vitiosus.



Mankurt - večiti rob, Državno rusko pozorište, Astana, Kazahstan



Asimilacija je proces spor ali neumitan.

Zbog raznih istorijskih događaja, koji nisu svaki put pozitivni po kulturne ustanove nacionalnih manjina dolazimo do jednog od ključnih pojmoveva današnjice, do straha. Strah od iščezavanja, od gašenja, od nera-zumevanja, od samotnosti, od prezrenosti, od čudnje. Instrumenti međutim, s kojima se od njega branimo, snižavanje kriterijuma, siromašenje sadržaja, odsustvo kritike, poniznost, pogubni su za svako ljudsko biće, za svaku ljudsku zajednicu za svaku većinu, i naročito za svaku manjinu.

Bitno je zato da se teatru daju slobodne ruke, kada ga stvaraju slobodne umetničke ličnosti, kada se daje šansa inovativnim dramaturzima i režiserima, kada se investira u kvalitetno obrazovanje umetničkih profila, kada se uz sopstvenu klasiku postavljaju i autori iz većinske kulture, kada

se povezuje sa većinskim teatrima, kada se zauzima kritički stav društva, koje je društvo i te iste manjine, tada manjinski teatar u punoći ispunjava svoje značajno poslanstvo. ■

LASLO ŠANDOR

glumac, reditelj, profesor na Akademiji umetnosti u Novom Sadu



Meni se odvaja jedna rečenica o dve države, dve kulture, dve estetike. Nalazimo se u takvoj situaciji da smo peti točak na vozilu, što ne mislim da je loše jer sve zavisi od toga u kakvom je taj točak stanju. Manjinsko pozorište postoji. Često razmišljam o tome da li postoji i manjinska gluma. Pitanju nas da li smo drugačiji od mađarskih ansambla i u čemu se razlikujemo? Ja sam



Kafana kod Jeremije, Ansambl „Danica“, Austrija



uveren da postoji manjinska gluma, gledalac naše predstave će brzo zaključiti da nismo ansambl iz Mađarske. Različiti smo. Razlikujemo se i od većinskog srpskog stanovništva ali i od stanovnika matice. Naš mentalitet je drugačiji, imamo svoje korene, običaje koje treba da očuvamo, ali naša okolina hteli ne hteli, utiče na nas stvarajući neku vrstu fuzije raznih kultura i uticaja i koristeći paletu umetničkih sredstava koje su matičnoj državi strane.

Ne mora se svako složiti sa našim umetničkim naporima, i slažem se da treba da se sačuvamo, ali ne mislim da je pravi način za to potpuna izolacija. Treba da budemo što otvoreniji, mudriji i da uzmemo od ostalih naroda to što mi možemo koristiti. I komšijski narodi takođe treba da uče od nas.

Mi imamo misiju. Nije dovoljno da pravimo samo dobre predstave, da imamo dobre

glumce. Potrebno je da sa svojim primjerom jednog manjinskog pozorišta damo svest svom narodu da opstane tu gde je rođen, da ostane i da stvara. ■

INA TAUFLER

umetnička direktorka
German Theatre Stabile
u Bolzanu, Italija



Ja sam dramaturškinja u nemačkom „*Theatro Stabile*“ u Bolzanu u Italiji. Italijani i Nemci dele jednu kuću. Mi smo u kući „*Theater Communale de Bolzano*“, a u „*Theater Communelle*“ se govori još jedan jezik – ladiński. Izvan Bolzana, uglavnom žive Nemci, ali u Bolzanu, 70% stanovništva sačinjavaju Italijani, a ostatak su Nemci. Izvan Bolzana je obratno, i da bismo doživeli uspeh, moramo sve te ljude spolja dovesti u svoje

pozorište. Počeli smo da stvaramo nove produkcije, dokumentarni teatar, i fokusirani smo na istoriju Južnog Tirola, na veoma popularne istorijske teme. Prvo smo radili predstavu o nemačkoj problematici. I ljudi izvan Bolzana su po prvi put došli da kupe ulaznice. Sledeći projekat, dve godine kasnije, imao je italijansku temu. I on je bio uspešan. A trenutno radimo produkciju koja je internacionalna. Zove se „*New Creation*“, a naslov je „*We Today Tomorrow in Europe*“. Na tome trenutno radimo, a projekat je pod pokroviteljstvom Evropskog Parlamenta. Titlove čemo svakako imati na nemačkom i na italijanskom jeziku. ■

VEREBEŠ ERNE

kompozitor, dramaturg
u Nemzeti Színház
u Budimpešti, Mađarska



Kao Mađar iz Vojvodine, znam kakva je odgovornost na umetnicima koji pripadaju nekoj manjini. Znači to je jedna bitka, ali sa druge strane, mi odguravamo bitku od sebe, jer umetnost ne sme da bude u bici, mora da bude u svom primirju. Ali平行no tome, to primirje mora da dominira iznad nekih stvari.

Kad sam dospeo u Budimpeštu u Nacionalno pozorište, to je bila veoma čudna situacija, zbog toga što naš direktor Atila Vidnjanski takođe nije iz Mađarske, nego je rodom iz Ukrajine. Mi koji nosimo sa sobom svoj manjinski identitet, pravimo mađarsko pozorište u budimpeštanskom Nacionalnom teatru.

Kad uspemo da ostavimo po strani jezik ono što ostaje je čista umetnost. Tome treba težiti.

ANDRAŠ KOZMA

dramaturg, međunarodni odnosi, savetnik za ruski teatar, prevodilac, organizator festivala MITEM, Nemzeti Színház, Budimpešta, Mađarska



Smatram da smo danas svedoci neke specifične i ne lake situacije.

I katalonski referendum je dokaz da se većina naroda drži svog identiteta i jezika. Ove procese možemo da vrednujemo na jako mnogo načina kako ekonomski tako i politički. To je jako delikatna tema za sv-

ku mnogonacionalnu sredinu. I tu smo već kod naše odgovornosti – koje ideje možemo da usvojimo i u kom pravcu treba da se krećemo kao institucija.

Naš međunarodni festival MITEM već pet godina okuplja preko 20 zemalja. Obuhvatamo sve, zaista smo željni da prikažemo ovo šarenilo svega toga što može da živi jedno pored drugog bez ikakvih poteškoća.

Mi se trudimo da u ovim nemirnim vremenima uspostavimo kontakte sa različitim pozorištima, gde se sve bazira na međusobnom poštovanju.



GALEB, Mađarski teatar, Targu Mureš, Rumunija



LILJA VITALJEVNA JEGOROČKINA

potpredsednica
Udruženja
dramskih umetnika
Krima



Nije mi jednostavno da govorim, zato što je u samoj Evropi prisutan dvojak odnos prema Krimu. Svi ljudi pozorišta, ljudi umetnosti i kulture, a samim tim i pozorišta imaju jedan drugačiji odnos prema problemima slobode i prema problemima slobodnog izražavanja. I u vašoj državi bilo je dosta teških trenutaka što se tiče otvorenosti i slobodnog izražavanja.

Na Krimu žive mnoge nacionalnosti.

Sevastopolj, koji je inače prestonica Krima u prevodu znači 'onaj koji skuplja sve', mesto gde se sastaju svi putevi. A Krim je

mesto gde se sastaju svi svetovi. Smatram da sve nacionalne manjine koje su brojne u Krimu uživaju svu slobodu koju ima i većina. Želim to da podvučem, jer se pre 20 godina u Krimu živilo pod drugim uslovima...

Što se jezika tiče mislim da je jezik tvoje nacionalnosti taj na kojem govorиш, to jest na kome razmišљaš. Mi razmišljamo na ruskom jeziku. Činimo većinu na Krimu.

U Krimu takođe postoji Krimsko tatarsko pozorište koje me fascinira, oni svoj put do gledaoca nalaze na taj način što istu predstavu jedno veče igraju na tatarskom, a drugo veče na ruskom jeziku. Svima je poznato da umetnost objedinjuje, i ovaj festival to veoma snažno dokazuje. ■



Otelo, Tursko pozorište, Skoplje, Makedonija





PRVA EVROPSKA KONFERENCIJA POSVEĆENA MANJINSKIM I LOKALNIM MEDIJIMA

NOVA NARACIJA: SNAGA ZAJEDNICA,
VREDNOST RAZNOLIKOSTI I
VEŠTINA SARADNJE

Uloga manjinskih medija u realizaciji projekta Novi Sad EPK 2021

DR MIRJANA KOVAČEVIĆ

PR Fondacije „Novi sad 2021 evropska prestonica kulture“ i profesor Visoke škole za komunikacije u Beogradu



Jedan od najvažnijih razloga zašto je Novi Sad dobio prestižnu titulu Evropske prestonice kulture za 2021. godinu jeste i činjenica da u njemu živi 21 naci-

onalna zajednica i da se govori pet službenih jezika, što ukazuje na postojanje, ili bar mogućnost postojanja, bogatog, raznolikog i inkluzivnog kulturnog života grada. U nadrednih pet godina, pred Fondacijom "Novi Sad 2021", kulturnim institucijama, umetnicima i svim građanima Novog Sada, stoji veliki izazov da pasivnu činjenicu multikulturalnosti prevedu u aktivno stanje interkulturalnosti, prožimanje kultura kroz saradnju, interakciju, razmenu vrednosti i umrežavanje. Uloga manjinskih medija sa velikom tradicijom (više od 70 godina) u ovom procesu može i mora biti značajna: informativna, edukativna, produktivna.

Informativna podrazumeva informisanje javnosti o delovanju Fondacije, Upravnog odbora, Nadzornog odbora i drugih tela, o njenom radu (planovi rada, finansijski izveštaji...) informisanje o objavljenim konkursima, realizovanim i planiranim kultur-

nim projektima, periodični izveštaji o evaluaciji projekta itd. Edukativna funkcija se odnosi na upoznavanje svih manjinskih zajednica o njihovim kulturnim pravima koja se odnose na proporcionalnu zastupljenost u programskom delu projekta Novi Sad 2021, u Fondaciji i drugim rukovodećim organima projekta EPK, proporcionalnom finansiranju projekata, pristupačnosti (po pitanju jezika, infrastrukture za osobe sa posebnim potrebama...), očuvanju kulturnog nasleđa i istorijskog sećanja, očuvanja kulturnog identiteta i sl. Produktivna funkcija se odnosi na uspostavljanje interaktivnog i produktivnog odnosa manjinskih i lokalnih medija sa svojim korisnicima. U skladu sa imperativima koje je postavila digitalna tranzicija medija, a koji se odnose na uspostavljanje jake veze između kreatora i korisnika sadržaja, neophodno je prihvatići činjenicu da su korisnici danas sposobni da budu i kreatori i diseminatori informacija,

medijskih i kulturnih sadržaja. Društvene mreže i portali manjinskih i lokalnih medija treba da postanu mesto susreta na kome će korisnici moći da postavljaju svoje informacije, multimedijalne sadržaje, umetničke radove (fotografije, muziku, video klipove) i druge autorske sadržaje, i da komuniciraju sa drugim korisnicima u okviru medijske mreže „Novi Sad 2021 EPK“. Cilj Fondacije „Novi Sad 2021“ je da u narednih nekoliko godina izgradi mrežu manjinskih i lokalnih medija koja će biti značajna veza sa manjinskim zajednicama u Novom Sadu, Vojvodini i Srbiji.

Na Prvoj evropskoj konferenciji posvećenoj lokalnim i manjinskim medijima, prisutnima je najpre prezentovan projekat „Novi Sad 2021 Evropska prestonica kulture“: U susret 2021. godini kada će Novi Sad biti Evropska prestonica kulture, Fondacija „Novi Sad 2021“ sprovodi aktivnosti

na pripremama za programsku realizaciju ovog projekta. Sam projekat je izuzetno kompleksan i svodi se na realizaciju programa i aktivnosti koje su deo aplikacione knjige, te samim tim predstavljaju obaveze koje je Grad Novi Sad preuzeo na sebe pred Evropskom komisijom.

Osnovni cilj projekta je rešavanje problema izgradnjom kulture dijaloga i reintegracije Novog Sada i Srbije na kulturnoj mapi Evrope. Programski koncept zasniva se na premoščavanju i uspostavljanju balansa između resursa i iskušenja grada uz figurativno korišćenje naziva postojećih i budućih novosadskih mostova. Mostovi su i simbol novosadskog idealra harmoničnog prožimanja nacionalnih i verskih zajednica, raznolikih kulturnih obrazaca i praksi, ljubaznosti i slobode misli. Ostvarujući se kao evropska prestonica kulture, Novi Sad želi da postane grad sa četiri mosta, koji će

nositi nazine po vrednostima koje on želi da razvije, koji Novi Sad, Srbiju i naše građane povezuju sa Evropom:

1. NOVI MOST – kulturno nasleđe i gostoprимstvo - predstavlja autentične vrednosti i bogatstvo različitosti. Želimo da reinterpretiramo kulturno nasleđe sa svim njegovim autentičnim vrednostima i bogatstvom različitosti i da ga predstavimo u evropskom kontekstu, kao deo evropske kulturne baštine. Želimo da povećamo atraktivnost Novog Sada kao turističke destinacije, promovisemo njegovu autentičnost, uverimo sve posetioce u naše tradicionalno gostoprимstvo i učinimo kulturno nasleđe dostupnijim lokalnoj i evropskoj publici.

2. DUGA - pomirenje i migracije - Duga, kao prirodna pojava, metafora je bogatstva različitosti. Od svog nastanka, Novi Sad je grad migracija i migranata i zbog



toga je danas i prepoznatljiv po svojoj multikulturalnosti i mirnom suživotu mnoštva nacionalnosti. Budući da se vrednosti tolerancije i kulture ponovo nameću kao jedan od načina prevazilaženja predrasuda o „drugom“ kako na mikro planu Novog Sada, tako i na makro nivou Evrope, ovim mostom želimo da prevaziđemo jaz između 20. i 21. veka, reintegracijom Srbije, Vojvodine i Novog Sada u evropski kulturni prostor, a Evropi da ponudimo nove modele integracije, dijaloga i pomirenja.

3. SLOBODA – kreativne industrije i mlađi – osnaživanje šanse da zadržimo mlade umetnike i otvorimo vrata kreativcima iz regione i Evrope; Sloboda kao vrednost odnosi se i na slobodu kreativnog stvaralaštva koja ne poznaje granice, spajajući kulturu sa industrijom i industriju sa kulturom, baš kao što mladi ljudi žele da budu slobodni, nesputani starim modelima, pre-

drasudama i uverenjima. Jačanjem kreativnih industrija i omladinskog sektora, Novi Sad bi osnažio šansu da u vreme „odliva mozgova“ zadrži svoje mlade stvaraoce i otvori vrata za život i rad kreativcima iz regiona, Evrope i sveta.

4. NADA – kulturni kapaciteti i javni prostori – identifikovanje sa nadom u bolje sutra, prevazilaženje zastarelih kulturnih modela i izgradnja kulturnih kapaciteta. Ovim mostom želimo da prevedemo građane i sve aktere u kulturi iz pasivnog stanja apatije i uzajamnog nepoverenja u proaktivno stanje kreacije, osećaja zajedništva i ponosa na svoj grad. Ovim mostom prevazilazimo zastarele kulturne obrasce, modele i pristupe, jačanjem ljudskih i prostornih resursa, decentralizacijom od centra ka periferiji.

Specifičnosti lokalnih i manjinskih medija, kao i njihove publike, od velike su koristi za

projekat evropske prestonice kulture i već uveliko daju svoj doprinos izgradnji novih mostova, vrednosti i ideja kako među novosađanima, tako i šire. Manjinski i lokalni mediji sučeni su sa pitanjem održivog razvoja i nestanka ali, neophodno je da neguju svoje specifičnosti, da ih ističu i na tome i izgrađuju partnerstva, kao i potencijal profita. Upravo te specifičnosti manjinskih redakcija jesu najveće blago novosađana i projekta evropske prestonice kulture i svi zajedno moramo što bolje da ih učvrstimo, negujemo i koristimo.

Ističemo da je cilj konferencije i samog panela pored edukacije i podizanja kapaciteta manjinskih medijskih redakcija izgradnja mosta sa medijima koji se zasniva na razumevanju projekta, a ne samo na prostoj diseminaciji vesti. Fondacija „Novi Sad 2021“ želi da gradi partnerstva koja će re-

zultirati kritičkim promišljanjem projekta, publici približiti koncept EPK i pomoći da ga sagleda iz više aspekata. U tom smislu za Fondaciju je od izuzetne važnosti i izgradnja manjinske medijske mreže sa novinarima koji su posvećeni promovisanju kulture i životnih vrednosti, različitosti i interkulturalnosti, kao i samog projekta evropske prestonice kulture. ■



Kulturna prava, Novi Sad EPK 2021 i manjinski mediji

**PROF. DR
MOMČILO BAJAC**

vanredni profesor
Fakulteta za
menadžment



Prava na slobodu izražavanja i jednak pristup kulturnom životu, kao i koncept de-ljenja različitih identiteta posebno su relevantni u oblastima umetnosti i medija, kako u tradicionalnim oblicima, tako i u pogledu uticaja ili pitanja sadržaja novih informacionih tehnologija.

Postoji stotine definicija „kulture“, ali je najčešće u upotrebi ona koja je definiše kao

skup svih onih značajnih duhovnih, materijalnih, intelektualnih i emocionalnih osobina društva ili društvenih grupa, i koja obuhvata, pored umetnosti i književnosti, način života, vrednosne sisteme, tradicije i verovanja. Uopšte, kultura se smatra važnom za ljudska bića i za zajednice. Ili, po rečima Svetske komisije za kulturu i razvoj: „kultura oblikuje naše razmišljanje, zamišljanje i ponašanje. To je transmisija našeg ponašanja, kao i dinamički izvor promena, kreativnosti, slobode i buđenja inovativnih mogućnosti. Za grupe i društva, kultura je energija, inspiracija i osnaživanje.“ U isto vreme, kultura nije apstraktan ili neutralan koncept: oblikovana je instrumentalizacijom, u kojoj se pregovara, osporava, a u tome strukture moći igraju značajnu ulogu.

Kulturna raznolikost predstavlja raznovrsne načine na koji grupa i društvo manife-

stuje svoj kulturni izraz. Ovi izrazi se prenose unutar i između grupa i društava. Kulturna raznolikost se manifestuje ne samo kroz različite načine na koji se izražava, uvećava i prenosi kulturno nasleđe čovečanstva kroz raznovrsne kulturne izraze, već i kroz raznolike moduse umetničkog stvaralaštva, produkcije, širenja, distribucije i uživanja, bez obzira na sredstva i tehnologije koje se koriste. To je natkriljujući pojam koji obuhvata kulturne različitosti na različitim nivoima: između pojedinačnih država, regija, zajednica i pojedinaca, ali i unutar država, regionala i zajednica. *Kulturnu raznolikost* treba razlikovati od srodnog pojma *kulturnog pluralizma*. Drugim rečima, iako kulturna različitost takođe ukazuje na "pluralitet" i odražava **činjeničnu situaciju** koegzistiranja različitih kultura i tradicija (multikulturalnost), *kulturni pluralizam* se odnosi na put kojim je kulturna raznolikost prihvaćena i prevedena u zakone i politike.

Kulturna prava su ljudska prava koja direktno promovišu i štite kulturne interese pojedinaca i zajednica i koja imaju za cilj da unaprede svoje sposobnost i očuvanja, rasta i promene njihovog kulturnog identiteta. Međutim, nijedan od međunarodnih pravnih instrumenata ne daje definiciju „kulturnog“ prava. Od toga da je pravo svakoga da učestvuje u kulturnom životu, pa do prava pripadnika manjina da uživaju u svojoj kulturi, praktikuju svoju vlastitu religiju i govore svoj jezik. Pored prava koja su eksplicitno ili direktno povezana sa kulturom, čini se da i mnoga druga ljudska prava imaju jaku kulturnu dimenziju. Iako neka ljudska prava na prvi pogled nemaju direktnu vezu sa kulturom, većina njih ima važne kulturne implikacije. Tako na primer, pravo na zdravlje, na adekvatnu ishranu, građanska i politička prava, imaju direktnе implikacije na ostvarivanje kulturnih prava. Osim **pravnih normi**, deklaracija i spo-



razuma, kojima se formalno regulišu sva prava i obaveze (pa prema tome i kulturna prava) u današnjim kompleksnim društvima, podjednako se oslanjam na „**osećaj**“ i „**potrebu**“ da međusobno priznajemo jedni drugima osnovna prava koja se tiču naših identiteta i specifičnosti.

Titula EPK je jedinstvena prilika da se kroz autoritet EU (demokratske i kulturne tradicije), Evropske komisije pod čijim okriljem i monitoringom se ova titula baštini, uz pomoć kulture, a posebno kulturne raznolikosti (multikulturalnosti) i kulturnog pluralizma koji je najvažnije obeležije Vojvodine i Novog Sada, konkretno u praksi kroz realizaciju projekta „Novi Sad 2021- Za nove mostove“ **aktualizuju, promovišu i konačno unaprede kulturna prava** svih nacionalnih zajedница (i većinske i manjinskih) koje žive u ovom gradu i regiji. Demokratska svest, gde spada i svest o „*pravu svih da uče-*

stvuju u kulturnom životu“, unapređuje se relativno sporo u procesu u kome se *menjuju i ljudi i okolnosti*. Okolnost da će Novi Sad u narednih pet godina nositi ovu prestižnu i zahtevnu titulu *Evropske prestonice kulture*, je velika šansa da se ovo pravo u značajnoj meri i praktično unapredi.

Uloga manjinskih medija je ne samo da prenose informacije, već i da mobilišu, pokrenu na akciju, vrše pritisak na Nacionalne savete, udruženja, obrazovne institucije, aktivno sarađuju sa Fondacijom, Gradskom upravom za kulturu, da se obraćaju Upravnom i Nadzornom odboru, da zahtevaju informacije i dokumente (po Zakonu o dostupnosti informacija), da iniciraju saradnju sa medijima drugih nacionalnih zajednica i sl, da isprate svaku kulturnu manifestaciju, vrednuju kvalitet sadržaja, ocenjuju i procenjuju. I što je najvažnije, da pronađu put do svojih korisnika- čitalaca,

slušalaca i gledalaca. Da bi sve to postigli, moraju delovati proaktivno, odgovorno, zahtevati neophodna sredstva od Fondacije Novi Sad 2021 kroz kreativne i osmišljene projekte, Gradske uprave za kulturu i informisanje, Evropskih udruženja, fondova i projekata. Bilo bi veoma dobro kada bi se u redakcijama neko specijalizovao za sve što je vezano za projekat 2021, kako bi kompetentno i kritički, u maniru istraživačkog novinarstva, mogao da se obraća svojoj ciljanoj javnosti. Naravno da sve to ide u prilog ne samo postizanju generalnog cilja i specifičnih ciljeva projekta „Za nove mostove“, već i Fondaciji Novi Sad 2021 koja namerava da izgradi medijsku mrežu u funkciji informisanja svih građana (većinske i manjinskih zajednica) jer to je ujedno i kriterijum po kome će se i vrednovati uspešnost projekta od strane Panela nezavisnih stručnjaka u Briselu. ■



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I PANEL:

**KULTURNA RAZNOLIKOST
U KONTEKSTU MANJINSKIH
MEDIJA I KULTURE**

**Moderatorka: Nataša Heror,
Heror Media Pont**

Miroslav Keveždi, teoretičar kulture i medija, Zavod za kulturu Vojvodine

Dr Tijana Palkovljević-Bgarski, direktorica Galerije Matice Srpske i Predsednica Upravnog odbora EPK Novi Sad 2021.

Marija Vrebalov, konsultantkinja za pristupačnost komunikacije

Dr Mirjana Kovačević, PR
Fondacije Novi Sad EPK 2021

Varjú Márta, glavna i odgovorna urednica Magyar Szó

**NATAŠA
HEROR**

Autorka teksta



**PRVA EVROPSKA
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Uvodno izlaganje, koje je ujedno bio način da otvorimo temu prvog panela, dala je **Marta Varju, glavna i odgovorna urednica „Mađar so“-a**, a ticalo se početka kampanje "Pristupačne komunikacije".

Koncept ove kampanje kreiran je na način da manjinski mediji u Srbiji i Evropi uzmu aktivno učešće u unapređenju informisanja osoba sa invaliditetom.

„Mađar so“, kao vodeći štampani medij na mađarskom jeziku u Srbiji i kao član Asocijacije medija i Asocijacije manjinskih dnevnih listova MIDAS, serijom članaka o ovoj temi tokom jeseni 2017. započeo je ovu kampanju, pozvavši kolege iz ostalih ma-

njinskih, lokalnih i nacionalnih medija da se ovom temom bave na sistematičniji način.

Na pitanje 'Šta su pristupačne komunikacije', **Marija Vrebalov, konsultantkinja za pristupačnost**, odgovorila je da 'Kada neka osoba može da dođe do informacije bez da ugrožava i jedno od svojih ljudskih prava, tu informaciju možemo smatrati pristupačnom.'

U daljem izlaganju je razvijena diskusija na temu 'dizajna za sve' kao rešenje Grada Novog Sada u nastupajućem periodu, jer je titula Evropske prestonice kulture velika šansa za Grad da usmeri svoj razvoj ka ostvarenju statusa Grada 'bele zastavice' što znači da su sve vrste komunikacija absolutno pristupačne svim ljudima.

Miroslav Keveždi, teoretičar kulture i medija podsetio je da, između ostalog, po-

jam manjine znači u osnovi manje moći za realizaciju svojih interesa i da savremeno doba prepoznaće fenomen da se već pojedine nacionalne države, pod pritiskom globalizacije, osećaju kao manjine. Primer su Francuska i Kanada koje su tim povodom uvele kvote sadržaja iz kulture na francuskom jeziku, kako bi zaštitile svoje nacionalne interese. Pristupačne komunikacije su upravo i znak etike, senzibiliteta za drugog i razumevanje položaja manjine, jer i manjinske nacionalne zajednice treba takođe da prepoznaju da postoji neko manji i nemoćniji od njih.

Diskurs razgovora je tekao ka isticanju onoga što kao društvo imamo, a ne onoga što nemamo, jer možemo da stvaramo samo iz onoga što imamo, a da razumevanjem nedostataka kroz razvojni proces nadomestimo ono što je nedostajuće.



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S leva na desno: Miroslav Keveždi, Marta Varju, Dr Mirjana Kovačević, Dr Tijana Palkovljević-Bugarski, Marija Vrebalov i Nataša Heror

Profesor Keveždi je istakao da se 'Kvaliteti opredeljuju po ciljevima. To gde ste krenuli, opredeljuje vašu suštinu, i da su kvaliteti srpskog društva upravo kreativnost i pronalaženje rešenja'. Srbiji kao društvo je potrebna makro strategija razvoja sa vizijom kako da svoje kvalitete u potpunosti razvije.

O dijalogu, izgradnji publike i strategiji transformacije ustanove kulture govorila je **Dr Tijana Palkovljević-Bugarski, upravnica Galerije Matice srpske**. Kao nacionalnoj galeriji, veoma im je značajna bila komunikacija sa svima. Uspeli su da je izgrade kroz kreiranje različitih programa, jer publika ima mnogo. Sve se razlikuju. Poverenje je ključno, jer su upravo Muzeji takve ustanove kulture koje postavljaju pitanja, daju moguće odgovore ali bez namentanja mišljenja, i to publici prija. Upravo na ovom primeru je povukla paralelu Galerije

kao brenda i manjinskih medija kao brendova u odnosu pristupa posetiocima, odnosno čitaocima. 'Mi ne možemo očekivati da nam publika sama dođe, mi moramo da je pozivamo, da se otvaramo prema njoj. Međutim, nije dovoljno da samo ustanove kulture budu otvorene, potrebno je da nas i ostali prate', izjavila je **Dr Tijana Palkovljević-Bugarski** i najavila otvaranje izložbe u Galeriji Matice srpske čiji sadržaj je u potpunosti dostupan slepim i slabovidim osobama. Objasnjenja su dostupna na Bratjevom pismu, eksponati se mogu dodirivati i prati ih audio sadržaj.

O aktivnostima na temu razvoja Grada Novog Sada razgovor je vođen sa **Dr Mirjanom Kovačević, PR-om Fondacije Novi Sad Evropska prestonica kulture 2021.** kroz koji je ukratko izložila šta su bili prioriteti rada nulte godine Fondacije.

Pre svega, organizacija je osnovana početkom 2017. godine, sama organizacija posla je veoma zahtevna i proces rada iziskuje stalne transformacije.

Uspostavljena je odlična saradnja sa lokalnim i regionalnim medijima i napomenuto je kao veoma važno, da su mediji u potpunosti razumeli poruke projekta Novi Sad EPK 2021.

U fokusu nulte godine rada jesu edukacija, rekonstrukcija i prenamena javnih prostora, dijalog sa ustanovama kulture i razvoj publike, čime je započet proces transformacije Grada.

Istaknuta je spremnost Fondacije Novi Sad Evropska prestonica kulture 2021. da podrži inicijativu da Grad Novi Sad postane Grad 'bele zastavice' i da je pristupačnost specifičnost Grada koja može biti ključna u procesu transformacije Grada Novog Sada.

Iz publike se u diskusiju uključila **Dalila Ljubičić, izvršna direktorka Asocijacije medija** i zatražila komentar panelista na izjavu Ministra kulture gospodina Vladana Vukosavljevića da je loša zastupljenost sadržaja iz kulture u medijima.

Dr Tijana Palkovljević-Bgarski je odgovorila da sadržaj koji Galerija Matice srpske plasira u medije biva objavljen u lokalnim i regionalnim medijima, a da beogradski mediji ove vesti uglavnom ne prenose, sa izuzetkom Politike. Napomenula je takođe da su događaji vezani za Novi Sad EPK 2021 gotovo potpuno bez podrške beogradskih medija.

Miroslav Keveždi je na ovo pitanje odgovorio predlogom da jedna od garancija sprovođenja javnog interesa putem projektnog finansiranja medijskog sadržaja bude kvota od 5-10% sadržaja iz kulture, jer bi trebalo zadržati pristup kulturi da harmonizuje ono



što ekonomija pokvari. Podsticanjem ekonomskog činioca kulture, ulazi se u interkulturnalnu kompeticiju koja može biti štetna.

Zaključci prvog panela:

- da Fondacija Novi Sad EPK 2021 inicira sastanke sa ustanovama kulture manjinskih zajednica
- da ustanove kulture neguju kulturu dijaloga i otvorenosti i pokažu svoje kapacitete
- saradnja medija, manjinskih zajednica i ustanova kulture može dovesti do otvaranja i rešavanja pitanja koja su značajna za razvoj Grada Novog Sada u celini
- obezbediti pristupačnost informacija za sve ljude bez diskriminacije

Inicijativa ovog panela je da Novi Sad postane Grad ‘bele zastavice’ uvođenjem rešenja univerzalnog dizajna. Rešenja univerzalnog dizajna proizvoda, usluga, okruženja i informacija omogućavaju dostupnost svim ljudima bez potreba za dodatnim ili specijalnim rešenjima koja kao takva mogu biti protumačena kao potencijalno diskriminаторна.

Upotreboom univerzalnog dizajna značajno se smanjuju troškovi i takvim pristupom se unapred postižu optimalna rešenja.

Ta dimenzija Grada Novog Sada kao Evropske prestonice kulture 2021 treba da bude vodeća u pripremama Grada Novog Sada kao kulturne i turističke destinacije u nastupajućem periodu. ■



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II PANEL:

NOVI MEDIJI I INOVACIJSKO
OKRUŽENJE

Moderatorka: Dalila Ljubičić, Izvršna direktorka Asocijacije medija

Marjan Cukrov, Kancelarija Vlade Slovenije za Slovence po svetu

Aleš Waltritsch, predsednik UO „Primorski dnevnik“

Atila Marton, glavni i odgovorni urednik drugog programa TV Vojvodine

Saša Trifunović, glavni i odgovorni urednik portala www.istmedia.rs

DALILA LJUBIČIĆ

Autorka teksta



PRVA EVROPSKA
KONFERENCIJA
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I LOKALnim MEDIJIMA

Panel pod nazivom Inovacijsko okruženje održan je 17. novembra 2017. u Novom Sadu.

Moderatorka Dalila Ljubičić, izvršna direktorka Asocijacije medija, zamolila je učesnike na početku da malo detaljnije predstave organizacije iz kojih dolaze, sa ciljem da temu 'Inovacijsko okruženje' sagledamo iz različitih uglova i zajednički dođemo do sveobuhvatnih i konstruktivnih zaključaka.

Aleš Waltritsch je predstavio izdanje Primorski dnevnik, dnevne novine na slovenačkom jeziku koje izlaze u Italiji i ujedno su jedino štampano slovenačko izdanje

izvan Slovenije, osnovan 1945. Ova kuća se našla u poziciji da mora da reaguje na promene medijskih zakona u Italiji, budući da posluje na tom tržištu. Novi zakoni nalažu da izdavačka kuća mora da ima i digitalna izdanja (web portal, aplikacije), te su u tom smislu krenuli u reorganizaciju redakcije i angažovanje ljudi koji će odgovoriti novim izazovima. Naizgled sasvim normalna pojava, ali je za nas ovde bila inovacija što je regulativa ta koja je uslovila promene. U kontekstu inovacija je i stalna potraga za novim načinima dolaska do preplatnika.

Marjan Cukrov je predstavio Kancelariju za Slovence van Slovenije, koja je nadležna za podsticanje medijske aktivnosti autohtonih zajednica i iseljenika. Kancelarija za dijasporu finansirala je deset godina razna izdanja, ali su stizale primedbe dijaspore da oni znaju sve šta se dešava u Sloveniji ali žele da Slovenci u domovini znaju

više o njima. Tako je došlo do inovacije. Kancelarija je pokrenula portal sa ciljem da preko njega distribuira više sadržaja izvan Slovenije kako bi mediji preuzimali i prenosili unutar Slovenije. Pokrenuli su novi portal <http://www.slovenci.si>, ali ga nisu registrovali kao medij već su portal za komunikaciju, a pokrenuti su i Facebook i Instagram profili, elektronski magazin. Išli su na inovacije bez štampanih medija, bez predrasude da je dijaspora stara, već sa ciljem da služe za distribuciju vesti i da medije iz Slovenije motivišu da preuzimaju i uključe u svoj program više sadržaja o dijaspori. Rezultati su već vidljivi.

Atila Marton, urednik Drugog programa RTV predstavio je jedinstveni kanal koji emituje program na jezicima trinaest nacionalnih manjina i ima redakcije televizijskog i radijskog programa. Za njih je u poslednje vreme inovacija bila saradnja sa

Deutsche Welle Akademijom iz Bona, čiji rezultat je, pored mnogih obuka, jedinstvena emisija zajedničke produkcije nekoliko redakcija na jezicima nacionalnih manjina. Specifičnost je što sagovornici govore svako na svom jeziku dok se deo teksta tituluje za svaku redakciju na drugom jeziku.

Saša Trifunović, urednik portala Istmedia predstavio je svoje iskustvo u proizvodnji sadržaja na jeziku vlaške nacionalne manjine, koji su naseljeni u dvanaest opština borske regije, za šta se prvo susreo sa potrebom detaljnog istraživanja o kakvom se zaista jeziku radi. Kroz saradnju sa Ministarstvom kulture i informisanja dobili su sredstva za izradu sadržaja na Vlaškom jeziku. Deo sadržaja su postavljali i na društvene mreže ali su bili iznenađeni da su svi komentari stizali na srpskom jeziku a ne na vlaškom.

U daljem razgovoru učesnici su se dotakli pitanja mlade publike, kako se njima obraćati, kojim putem doći do njih i na kraju kada je odgovornost njihovih organizacija za razvoj medijske pismenosti i generalno za etiku komuniciranja i etiku medijskog sadržaja.

Nešto određeniji bio je Atila Morton koji je insistirao da je najveći problem nedostatak profesionalnosti i da je to ustvari najveći izazov za medije danas, dok je Marjan Cukrov naveo da je uloga njegove kancelarije i u tome da mladi koriste slovenački jezik i da se obraća pažnja na pravopis. Svoj doprinos odgovornim medijima Saša Trifunović vidi u radu sa decom jer je njegova organizacija sprovedla više radionica sa osnovnim školama i bibliotekama u cilju unapređenja medijske pismenosti.

Zaključci dugog panela:

Na panelu je pokrenuta inicijativa da Evropska konferencija lokalnih i manjinskim medijima, na kojoj tradicionalno Srbiju predstavljaju mediji iz Vojvodine, u budućnosti uključi više medija iz ostalih delova Srbije koji imaju sadržaj na jezicima nacionalnih manjina kao što su bugarski, romski, makedonski, albanski, bošnjački itd.

Mediji moraju da prate trendove, a trednovi pokazuju da se model finansiranja menja i da oglašavanje, pogotovo za ovu vrstu medija, nije izvor finansiranja. Čitaoci su ti koji treba da finansiraju ovu vrstu medija, a oni moraju da budu originalni i da kao takvi privuku nove čitaoce.

Inovacije nisu samo nove tehnologije i tehničke promene, već i promena načina razmišljanja.

Za napredak medija, dalji razvoj i bolji odgovor na promene u društvu, pokretač treba da bude i progresivna regulativa, koja će ići korak ispred i čiji zadatak neće biti samo da ograničava već i da pokreće.

Pre svega traži se odgovornost medija za sadržaj u svakom okruženju, pa i inovacijskom. ■



PRVA EVROPSKA
KONFERENCIJA
POSVĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



S leva na desno: Atila Marton, Marjan Cukrov, Saša Trifunović, Aleš Waltritsch i Dalila Ljubičić



III PANEL:

MANJINSKI I VEĆINSKI
MEDIJI – KAKO SE PRATIMO?

Moderator: Jurij Giacomelli, Giacomelli media

Edita Slezakova, direktorka Új Szó – Mađari u Slovačkoj

Jörgen Möllekaer, Glavni i odgovorni urednik Flensburg Avis – Danci u Nemačkoj

Martxelo Otamendi, direktor Berria – Baskija

Tommy Westerlund - novinar-urednik, Hufvudstadtbladet – Švedjani u Finskoj

Bencze Balázs - glavni i odgovorni urednik Szabadság – Mađari u Rumuniji

NATAŠA HEROR

Autorka teksta



PRVA EVROPSKA KONFERENCIJA
POSVEĆENA MANJINSKIM I LOKALNIM MEDIJIMA

Edita Šlezakova, direktorka mađarskog dnevnog lista u Slovačkoj Új szó na početku svog izlaganja predstavila je list koji vodi, kao i širu situaciju u Slovačkoj kroz koju se može razumeti životni i politički kontekst u kojima Új szó daje svoj doprinos mađarskoj manjini u ovoj državi.

Új szó pokriva više regija u južnom pograničnom delu Slovačke gde živi najviše građana mađarske zajednice koja broji 458.000 sa različitim mentalitetima u različitim privrednim okruženjima.

Po Ustavu Slovačke, mađarskoj nacionalnoj zajednici je omogućeno da se školuju na maternjem jeziku od obdaništa do fa-

kulteta, da imaju svoja pozorišta i kulturna društva.

U okviru Ministarstva kulture funkcioniše tzv. 'jezička policija' koja je veoma aktivna i sankcioniše upotrebu mađarskog jezika u reklamnom sadržaju na bilbordima u sredinama gde je procenat mađarske populacije manji od 20%, a ne sankcioniše reklamni sadržaj npr. na engleskom jeziku.

Ono što je pozitivno je da je za 2018. godinu Ministarstvo kulture izdvojilo duplo veći iznos finansijske podrške institucijama manjinskih zajednica koje žive u Slovačkoj u odnosu na prethodne godine.

U Slovačkoj izlazi jedan dnevni list na mađarskom jeziku i jedan nedeljnik koji se distribuiraju na teritoriji cele zemlje. Pored toga, postoji još oko četrdeset štampanih lokalnih nedeljnika, odnosno mesečnika na

mađarskom jeziku kao i informativni portali. Na slovačkoj državnoj televiziji emituju se vesti na mađarskom jeziku, a slovački državni radio dnevno proizvede dvanaest sati programa na mađarskom jeziku. Lokalne televizije imaju programe na dva jezika.

Új szó je osnovan 1948. godine i prve godine je izlazio kao nedeljnik, da bi od 1949. kontinuirano izlazio kao dnevni list.

1999. je privatizovan i već skoro dvadeset godina uspešno posluje u okviru izdavačkih kuća koje su se smenjivale kao vlasnici.

Udeo državnog novca će u 2018. godini doći 1,1% ukupnih prihoda ovog dnevnog lista.

Balázs Bencze, zamenik glavnog urednika dnevnog lista na mađarskom jeziku Szabadság je auditorijum informisao o uslovi-

ma u kojima funkcionišu mađarski mediji u Rumuniji.

U Rumuniji živi preko 1.200.000 Mađara. Pored mađarske, jedino još nemačka zajednica u Rumuniji ima medije na maternjem jeziku.

Produciju medija na mađarskom jeziku čini sedam dnevnih listova, televizija, radio i dvadeset šest informativnih portala.

Državni televizijski i radio program emituju emisije na mađarskom jeziku u terminima koji nisu gledani/slušani, mada se dosta programa na mađarskom jeziku emituje putem kablovske televizije

(primer je televizija u Koložvaru sa dvadeset četiri sata programa i u Temišvaru sa osamnaest sati programa na mađarskom jeziku.)

Kao i u svim manjinskim zajednicama, identitet i kultura su prioriteti.

Finansijska situacija je dosta loša: plate novinara su niske, prihodi od reklama slabici, a čitaoci Internet izdanja nisu spremni da plaćaju medijski sadržaj.

Država omogućava finansijska sredstva preko konkursa, međutim samo nekoliko listova na mađarskom jeziku ima stabilno finansiranje, svi ostali se svakodnevno bore za opstanak.

Što se tiče zastupljenosti tema o Mađarama u rumunskim medijima, pojavljuju se samo ako je u pitanju neki skandal. Što se tiče priloga iz kulture i značajnim danima za mađarsku zajednicu, retko se nalazi kao sadržaj. Međutim, ukoliko sportista ili umetnik iz mađarske zajednice osvoji neko značajno priznanje, rumunska štam-

pa prenese da je reč o rumunskom sportisti ili umetniku. Ako je vest loša, navede se da je u pitanju osoba iz mađarske zajednice.

Nakon izlaganja o medijskoj situaciji u nama bliskom regionu, sledeći govornik **Jørgen Mollekaer**, CEO Flensborg Avis-a nam je došao sa severa Evrope i ispričao o uslovima života i rada Danaca u Nemačkoj.

Nemci i Danci u oblasti Flensburg počinju da grade svoje zajednice putem medija od 1865. kada je osnovan nemački list Flensburger Tageblatt, a 1869. se osniva Flensburg Avis. Narednih sto godina ova dva lista su se doslovno mrzela. Oba lista su isticala značaj sopstvenog nacionalnog duha. Prošli su i prvi i drugi svetski rat, kada su ljudi bili zatvarani u logore samo zato što su isticali svoj danski identitet.

Situacija počinje da se menja kada je 1955. godine potpisano dokument koji je potvrdio prava Danaca u Nemačkoj. Nemačka država je omogućila školovanje na danskom jeziku i dozvolila političku participaciju. Mogućnost da manjinska zajednica živi svoj život koji je prihvaćen od strane većinskog stanovništva je ključ za miran suživot.

Uloga Flensburg Avis-a se dramatično povećala od tih pragmatičnih odluka. Tokom vremena, suživot je potpuno normalizovan.

Danas u Flensburgu živi oko 20% Danaca i 80% Nemaca i čak je u jednom mandatu gradonačelnik bio Danac.

U medijima, situacija je sledeća: nemački mediji iz Danske i Danski mediji iz Nemačke sarađuju na dnevnom nivou. Ustanovljena je praksa besplatne razmene članaka, zajednički se istražuje pogranič-

ni region i zajdnički se nastupa na tržištu oglašavanja.

Saradnja medija je do te mere razvijena da se godišnje regularno okupljaju glavni i odgovorni urednici iz svih medija, i ako je u pitanju npr. tema izgradnje auto-puta, svi izvori vezani za tu tematiku se stavljuju na zajdnički sto i dogovorno se nekoliko dana u svim medijima objavljaju tekstovi koji se tiču zadate teme. Na taj način uspevaju da izvrše pritisak i ubrzaju konkretan proces ukoliko je došlo do zastoja. Takođe, recipročno postoje pristupi sadržaju ne-mačkih, odnosno danskih novina za nadni dan, znaju sa kojim pričama druge novine izlaze i na taj način doprinose kvalitetu ponuđenog medijskog sadržaja svim čitaocima Flensburg regije.

Pitamo se zbog čega Flensburg Avis postoji iako svi Danci govore nemački jezik kao

drugi maternji jezik? Odgovor je: -Zbog toga što danski i nemački mediji imaju drugačije pristupe identitetu i kulturi. U tome je vrednost. Razumevanje šire slike svakodnevice kroz različite uglove posmatranja.

U toku je osnivanje on-line medija u Koppenhagenu koji će isporučivati vesti iz ne-mačke zajednice. Nakon Brexita, za Dance u Danskoj je veoma važno da znaju kakve se političke odluke donose u Berlinu.

Drugi veliki projekat u 2018. godini je danski televizijski program u Nemačkoj koji će na nedeljnem nivou objavljivati intervjuje sa interesantnim ljudima iz Danske.

Flensburg Avis su male novine koje razumeju pozitivan trenutak i preuzimaju vodstvo u međugraničnoj komunikaciji.



Tommy Westerlund, urednik Hufvudstadtbladet predstavio nam je Fince koji govore švedski jezik.

6. novembra Finska je slavila Dan švedsko-finskog kulturnog nasleđa, naglašavajući značaj upotrebe švedskog jezika.

Finci koji govore švedski jezik sebe smatraju Fincima, a ne Šveđanima koji žive u Finskoj.

Švedski jezik je službeni jezik u Finskoj.

Finci koji govore švedski jezik čine svega 5,5% stanovništva, ima ih oko 300.000 i gotovo svi žive na južnoj i zapadnoj obali finskog arhipelaga koji čine Olandska ostrva.

Medijsku produkciju čini dvanaest novina na švedskom jeziku, dva radija i jedan dr-

žavni televizijski kanal, kao i mnoštvo lokalnih TV kanala.

Švedski nije strani jezik jer je Finska bilingvalna država. Kompletna legislativa se piše i izdaje na oba jezika. Obrazovanje od obdaništa do fakulteta je omogućeno na švedskom jeziku.

Medij Hufvudstadtbladet osnovan je 1864. godine.

Švedski je bio obavezan jezik u svim školama u Finskoj. Nažalost, vremena se menjaju i sadašnji ministar kulture predlaže da švedski jezik postane fakultativan. Politička klima što se tiče švedskog jezika danas u Finskoj nije najbolja. Postoje političke opcije koje su protiv snažnog položaja švedskog jezika, dok velike partie ne brane dovoljno snažno švedske interese.

Pad tiraža štampanih izdanja u poslednjih deset godina je dostigao skoro 40%, a redakcija se smanjila za jednu trećinu. Brzina pada tiraža štampanih medija u poslednje vreme usporava, a finansijski oporavak finske privrede doveo je do porasta oglašavanja na razuman nivo.

Priliku da se upoznamo sa situacijom u Baskiji, omogućio nam je **Martxello Otamendi**, direktor i urednik jedinog dnevnog lista na baskijskom jeziku na svetu: Berria.

Populaciju Baskije čini oko tri miliona stanovnika, uključujući i španski i francuski deo teritorije.

Oko 25-30% populacije govori baskijski jezik, koji ne pripada ni jednoj jezičkoj porodici.

Do pre 35 godina, baskijski jezik nikada nije bio službeni jezik ni u Španiji ni u

Francuskoj. Vekovima je bio samo porodični jezik, bez škola i bez administracije. Procesom decentralizacije u Španiji i sistemom autonomije, danas postoji Vlada Baskije sa kompetencijama u politici jezika, jer se baskijski jezik govori samo u Baskiji.

Zahvaljujući radu velikog broja ljudi, danas postoji televizijski i radio program, dnevni list Berria i dva nedeljnika na baskijskom jeziku. Školstvo je omogućeno od obdaništa do fakulteta. Na fakultetu postoji izborna mogućnost za mnoge smerove da se mogu počiniti na španskom ili na baskijskom jeziku.

Postoje tri vrste medija: pro-španski, pro-baskijski štampani na španskom jeziku i pro-baskijski koji se izdaju na baskijskom jeziku.

Berria radi kao nacionalni medij. Pokriva američke izbore, prati mirovni proces u



Kolumbiji, prati izbore u Engleskoj i Francuskoj, ide u Palestinu, Saharu. Troše dosta novca jer žele da čitaoci imaju kvalitetne i ozbiljne novine.

Uspesi sportista su izgleda uvek prenošeni na isti način. Ukoliko na Olimpijskim igrama sportista iz Baskije osvoji prvu medalju, španski mediji prenesu da je to prva medalja za Španiju, jer Baskija nema svoju olimpijsku reprezentaciju i idu pod istom zastavom, ali se ne spomene da je sportista poreklom Baskijac.

Misija Berije je da oporavi baskijski jezik i takođe smatraju da su snažni mediji važni za Baskiju. Žele da su ozbiljni i da budu prihvaćeni kao javni servis.

Na pitanje moderatora na koji način je digitalizacija bila pozitivan faktor za baskijski jezik, gospodin Otamendi je odgovorio da

je sa digitalizacijom postignuto da možete biti odličan novinar sa mobilnim telefonom, da nisu više potrebne skupe mašine koje su nekada pratile produkciju vesti, i dodao da su uspehu kvaliteta sadržaja veoma doprineli jeftini avionski letovi, jer su novinari Berije prisutni na svim ključnim događajima koji čine međunarodnu politiku, prisutni su na Olimpijskim igrama i ostalim važnim sporstvima takmičenjima.

Poruka gospodina Otamendija je:

‘Ako stalno mislite da ste mali, takvi ćete i ostati. Manjinski mediji mogu da rade i velike stvari.’



PRVA EVROPSKA
KONFERENCIJA
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



S leva na desno: Tommy Westerlund, Jörgen Mollekaer, Jurij Giacomelli, Edita Šlezakova i Bence Balaž



IV PANEL:
EVROPA I MANJINSKI MEDIJI

Moderator: Bojan Brezigar, predsednik UO MIDAS-a

Loránt Vincze, predsednik Federalne Unije evropskih nacija (FUEN)

Tamara Vlaškalin, savetnica u kabinetu Poverenice za zaštitu ravnopravnosti

Đorđe Vukmirović, pomoćnik pokrajinskog sekretara za kulturu, javno informisanje i odnose sa verskim zajednicama

BOJAN BREZIGAR

Autor teksta



PRVA EVROPSKA KONFERENCIJA
POSVEĆENA MANJINSKIM I LOKALNIM MEDIJIMA

Troje panelista koji dolaze iz tri razičita okruženja i raspravljaju o tri različite teme. Bio je to na neki način dosta lak zadatak da se moderira ovakav panel, nikakvih su protstavljanja među govornicima, ali bilo je zahtevno ponuditi publici nešto novo o problemima manjinskih medija u Novom Sadu.

Sigurno najinternacionalniji govornik, jer ovo je međunarodna konferencija, bio je **Lorant Vince, predsednik FUEN-a**, Federalne unije evropskih nacionalnosti, verovatno najvažnije i sigurno najstarije organizacije manjinskih zajednica u Evropi, osnovane 1949. godine u Versaju. Vince je započeo svoje izlaganje o promenama u medijskom okruženju. Ovo je veoma

važno za manjine, jer manjinski mediji podržavaju manjinske jezike. Nova medij-ska slika pruža mnogo novih mogućnosti i praktično nema granica za nove medije. Ranije vam je trebalo preduzeće, štamparija, distribucija itd., danas ako imate kompjuter povezan sa internetom ne treba vam ništa više. Manjinsko novinarstvo sada ima više mogućnosti, koje nisu omeđene malim tržištem i visokim troškovima. Ali ako trebate da proizvedete novine ili otvorite televizijski kanal, morate se za podršku obratiti državi i lokanim vlastima. U drugom delu svog izlaganja **Vince je govorio o inicijativi „Minority Safepack“**, kao FUEN-ov predlog za razvoj politike Evropske unije prema manjinama. Stanovnici Evropske unije sakupljaju potpise, milion potrebnih, da zamole Evropsku komisiju da predloži paket odluka i usluga koji daju manjinama jednaka prava, garantovana na evropskom nivou.

Pomoćnik pokrajinskog sekretara za kulturu, javno informisanje i odnose sa verskim zajednicama zadužen za medije, Đorđe Vukmirović prikazao je politiku pokrajinske Vlade prema medijima, između ostalog prema manjinskim medijima. On je istakao da su mediji nacionalnih zajednica koje žive u Vojvodini dotirani, što omogućava njihov rad na osam različitih jezika. Ukupan iznos podrške je 240 miliona dinara i ova podrška je garantovana i za 2018. godinu. Vukmirović je istakao da takva podrška ne može da pokrije sve troškove i da je od tog iznosa 85% ukupnog budžeta namenjen za manjinske medije. Znači da je za medije na srpskom jeziku opredeljeno samo 15% budžeta. Drugi deo podrške je usmeren ka radio i TV stanicama, sa informacijama na različitim jezicima, uključujući jedan poseban radio program na mađarskom jeziku. Radio-televizija Vojvodine emituje program



PRVA EVROPSKA
KONFERENCIJA
POSVĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



S leva na desno: Vincze Loránt, Bojan Brezigar, Tamara Vlaškalin i Đorđe Vukmirović

na deset jezika, koji je u potpunosti finansiran iz javnih sredstava. Konačno, neki posebni projekti manjinskih medija su takođe finansijski podržani.

Savetnica u Kabinetu Poverenika za zaštitu ravnopravnosti, Tamara Vlaškalin dala je celovite informacije o zabrani diskriminacije, istakavši da su manjinske i marginalizovane društvene grupe najčešće izložene ovoj pojavi koja nije štetna samo za pojedince, nego za društvo u celini.

Institucija Poverenika za zaštitu ravnopravnosti organizuje veliki broj aktivnosti koji su posvećeni medijima, jer su mediji važan partner ovoj nezavisnoj instituciji u borbi protiv diskriminacije, ali i najčešći prenosioci poruka koje sadrže diskriminacione sadržaje. Iz tog razloga institucija Poverenika motiviše medije koji promovišu vrednosti zaštite ljudskih

prava i unapređenja ravnopravnosti i od pre tri godine nagrađuje ih za korektno izveštavanje Godišnjom medijskom nagradom za ravnopravnost. Istakla je da je optimistična, jer ima medija koji dosledno poštuju zakone, Kodeks novinara Srbije i vode se profesionalanim standardima, te promovišu vrednosti tolerancije i ravnopravnosti. ■



PRVA EVROPSKA
KONFERENCIJA
POSVĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



Marjan Cukrov, urednik portala/portal editor-in-chief
<http://www.slovenci.si/slovenci-po-svetu/>



S levo na desno/From left to right: Rozalija Ekres, Marjan Cukrov, Saša Trifunović,
Aleš Waltritsch i Dalila Ljubičić



PRVA EVROPSKA
KONFERENCIJA
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



S leva na desno prvi red/From left to right:: Bojan Brezigar, Rozalija Ekres, Edita Šlezakova,
Lorant Vince, drugi red s leva na desno: Martxello Otamendi i Günther Rautz



Prijem u Vladi Vojvodine za učesnike konferencije, koji je priredio kabinet potpredsednika Vlade Vojvodine gospodine Đorđa Milićevića / The reception in Government of Vojvodina, organized by cabinet office of Vice Prime Minister of Vojvodinian Government Mr. Đorđe Milićević



PRVA EVROPSKA
KONFERENCIJA
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



Izložba fotografija „Feniks iz ulice Antona Čehova“. Autorka fotografija i izložbe: Čila David
Photo exhibition „Phenix from the Anton Chekhov's Street“, author Dávid Csilla



EDITORIAL

NATAŠA HEROR

director Heror
Media Pont



New values are created through new combinations.

The process we participate in has merged two seemingly incompatible events: the Festival Synergy # WTF, the world's first minority theatre festival, and the first European conference dedicated to the minority and local media entitled "A New Narrative: Community Power, Value of Diversity and Skills of Cooperation".

We have been connected through the PLUS days of interculturality of the prestigious project Novi Sad ECoC 2021 during the autumn of 2017.

Various people, various attitudes, various topics lead you through a unique content that will, hopefully, present an inspiration for courage and resoluteness in launching and implementing your new ventures.

Understanding the moment mapped out by this publication refers to the position and potential of minority communities across Europe and their readiness to be determined and persistent in exercising their cultural rights. ■



PRVA EVROPSKA
KONFERENCIJA
POSVEĆENA MANJINSKIM
I LOKALNIM MEDIJIMA



International Symposium „Minority Language-Theater Language-Minority Theatre“

VALENTIN VENCÉL

manager of the Novi Sad
Theatre and the
Synergy-WTF Festival



We designated this conference quite ambitiously as a symposium, but the main reason and goal of this meeting is to be together as members of one family, from Bolzano to Astana. It was your presence that created this festival. You were the ones who gave us the support that served as the foundation in the preparation of this festival. As it turns out, we belong to a brotherhood in art that seeks to offer some sort of harmony in this world riddled by terrible conflicts. The main goal of our getting together is to realise communion, that is, an opportunity to establish direct

contacts among the cultural workers and theatre creators here present. This is supposed to be an opportunity to talk about our experiences, about our institutions, about the successes, about the difficulties and about some prospects of our institutions. Your presence is also important because of our efforts to initiate an international association of minority theatres.

DRAGANA VARAGIĆ

theatre artist,
pedagogue and director



Having been living in Canada for 20 years, I share with you a personal and artistic urge to examine what identity is. I think that the question of identity in any community is a question that fructifies, but also suffers impacts – namely, creating



theatre in diaspora in a minority language involves several problems: it involves questions of all kinds of migrants whose identity changes once they arrive in a new environment.

There is also the issue of the audience we are always struggling for, and which is the most difficult struggling for in theatres of diaspora, where the audience is used to seek out their identity in the memory of their culture. The question arises as how we can make such a theatre that anticipates the future cultural development in both countries we belong to. Hence, we do not have only references to the past culture and preservation of tradition, but we are also culturally avant-garde, due to the very fact that we reconcile two different cultures.

MAIA MORGENSTERN

theatre artist, director,
manager of the Jewish
State Theatre from
Bucharest, Romania



I was 18 years old, and I was not admitted to the University of Theatre and Cinematography. But they admitted me to the Jewish State Theatre.

For me, at that age, it was a sort of a compromise.

I was very sad, very frustrated, and I used to repeat, like some other colleagues: Yiddish and the Jewish theatre will die out in four years.

And I have been an actress for almost 40 years. I am a director and the manager of the Jewish State Theatre, which still exists.



DYBBUK, State Jewish Theater, Bucharest/Romania



So, we are from time to time full of prejudices about things that refer to our ambitions or dreams or aims or objectives, even though they are not in accordance to them.

We are not a museum, we are a living theatre and that is why it is important for me that ethnical point of view does not matter for young generations. Students want to come to work in the Jewish State Theatre, to learn the Yiddish language, to learn the Yiddish-Jewish traditions. We are alive, we are public. It is not a religious institution.

It is not a question of politics or politeness. It is a statement.

But there is a problem with the non-Jewish population. We must fight against prejudices. So this is how we consider and develop the repertoire, because the most important thing is that the audience comes to see us.

And our mission is to go out, perform in the streets or perform in unconventional ways.

KASENOV ERKIN TLEUGAZINOVICH

manager of the State
Academic Russian
Drama Theatre
“Maxim Gorky”,
Kazakhstan



Firstly, I would like to say a few words about my theatre. There are more than a 100 nationalities living in the territory of Kazakhstan. An annual assembly is held each year to discuss all issues. Solutions to problems are also sought.

This is confirmed by permanent efforts in working on stability and problem solv-

ing. A good example is the organization of huge events initiated by the President of the State of Nazarbayev, such as the World Youth Economic Forum, the OSCE Summit, the Seventh Winter Asian Games, the OEF Congress, the Conference of Leaders of the World's Traditional Religions, The World Winter Universiade, the International Expo 2017 Exhibition, negotiations for resolution of the situation in Syria, and the Summit of Organizations of Islamic Cooperation, and many other events.

There are more than 60 state theatres in Kazakhstan. They are all funded by the state. I am the first Kazakh who came to the position of the manager of the Russian Theatre. There is no other former Soviet Union state with 15 Russian theatres. Today, five of them have Kazakh managers. I think this is very important.

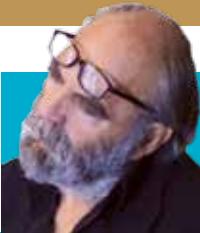
We often perform in other theatres, and now there is a tendency to invite troupes from around the world to play on our stages.

Russia supports us constantly. We do not employ just artistic troupes, but also individuals, specialists, directors, scenographers. In Russia, there is a support centre for Russian theatres outside of Russia as well, and we have a very good cooperation with them. 70% of our audiences are Kazakhs, and of course, it is considered whether a translation is necessary, because all plays are performed in Russian. But it is important to note the fact that everyone in Kazakhstan understands the Russian language.



NADZI SABAN

manager of the NU
Turkish Theatre from
Skopje, Macedonia



As a theatre, we have existed since 1950. Our problem is that, when the theatre started working in 1950, there was about 30% of Turkish population, but the number has come down to around 4% today.

Neither the Ministry of Culture, nor the state or the politics, interfere in our programming, nor do they impose their ideas about how the Turkish Theatre should behave, and what the repertoire should be like.

As for minority theaters in Macedonia, we also have an Albanian theater, which was formed at the same time as the Turkish one; we even shared the same building,

which means we have been working closely together. We could say that our target audience is almost the same. We have to note that a large share of our audience is Macedonian. I believe that having the audience from both nationalities is purely a result of the quality of our performances. I also believe that the Turkish theater has made a high-quality ensemble, and building of our own theater house commenced in 2012. This will allow us to expand our cast, and, hopefully, our viewership as well.

I don't think the name of a performance and its country of origin matter. What matters is whether those performances will attract the audience, and whether we will be able to show the problem of the individual, of the state, etc. which, in fact, is a theatre's task.



MANKURT – ETERNAL SLAVE,
Russian Theater, Astana/
Kazakhstan



IRENA URBIČ

publicist, Koper, Slovenia



I come from the so-called West, from the part of Istria which belongs to Slovenia today, where the borders of Italy, Slovenia and Croatia touch. From the part where, in the past two centuries, three ethnic oceans of Europe have been colliding: Germanic, Roman and Slavic. And majorities and minorities assemble and disassemble in *circulus vitiosus*.

Assimilation is a slow, yet inevitable process.

Due to various historical events, which don't always have a positive impact on cultural institutions of national minorities, we have come to one of the key notions of today – fear. Fear of disappearing, being quenched, not understood, lonely,

despised, perceived as strange. The instruments, on the other hand, that we use to defend ourselves from it - lowering the criteria, presenting impoverished content, lack of criticism, humility - are detrimental to every human being, every community, every majority, but especially every minority.

Therefore, it is vital to untie the hands of the theatre, because when it's created by free, artistic individuals, when the opportunity is given to innovative dramaturges and directors, when we invest in qualitative education of artistic profiles, when our own classics go hand in hand with authors from the majority culture, when they are connected to other majority theatres, when the society has a critical attitude, the society which is the society of the minorities as well, then a minority theatre fulfils its own role to the fullest.



Concert "JEREMIAH'S TAVERN", "Association "Danica" from Austria



SÁNDOR LÁSZLÓ

actor, director and professor at the Academy of Arts in Novi Sad



I need to say something about two countries, two cultures, two aesthetics. We are in a situation where we are a fifth wheel, which isn't necessarily bad, depending on the condition of the wheel as such. There is a minority theatre. I often wonder whether there is such a thing as minority acting as well. They ask us whether we're different from Hungarian ensembles, and what the difference is. I am positive that minority acting does exist, and the spectator of our performance will quickly realize that we aren't an ensemble from Hungary. We are different. We are different from the Serbian majority as well, but also from the people living in our country of origin. Our

mentality is different, we have our own roots, customs which we need to preserve, but our environment, whether we wanted it or not, influences us, creating a sort of fusion of various cultures and influences, using a palette of artistic tools foreign to the original country.

Not everyone has to agree with our artistic efforts, and I agree we need to preserve ourselves, but I don't think that a complete isolation is the right way to do it. We need to be as open as we can, and wise to take things we can use from other peoples. Neighbouring peoples also need to learn from us.

We have a mission. Making good performances and having good actors won't suffice. As a minority theatre we need to set an example to our people to stay where they were born, to stay and create.

INA TAUFLER

the artistic director
of the German Theatre
Stabile in Bolzano, Italy



I am a dramaturge at the German Theatre Stabile in Bolzano. So we share the house with Italians and Germans. We are in the house Theater Communal de Bolzano, and there is another language in Theater Communelle, which is Ladin. Outside of Bolzano the population is mostly German, but in Bolzano 70 percent is Italian and the rest is German. Outside is the other way around and to have success, we have to bring all these people from outside to our theatre. We started to create new productions, documentary theater, and we focused on the history of South Tyrol and hot spots of the history. First, we produced a play about a very German issue. And people from outside came to buy tickets for the first time. The next documentary project two years

later was on an Italian theme. Also successful. And now we are working on a production, which is international. It is called New Creation, and the title is We Today Tomorrow in Europe. This is what we are working on now, and project is under the patronage of the European Parliament. This is what we are doing now and of course we have subtitles in Italian and German.



ERNE VEREBES

composer, dramaturge
for the Nemzeti
Színház in Budapest,
Hungary



As a Hungarian from Vojvodina, I know the responsibility of the artists who belong to minorities. It is a battle, but on the other hand, we are pushing it away, because art

cannot take part in a battle, it needs to be in its own truce. And at the same time, this truce needs to dominate over other things.

When I came to Budapest to the National Theatre, it was a peculiar situation, because our manager Attila Vidnyánszky is also not from Hungary, he is from Ukraine. And all of us carry our minority identity and make Hungarian theatre in the National Theatre in Budapest.

When we manage to put the language aside, what we are left with is nothing but art. This is what we need to strive for.

ANDRÁS KOZMA

dramaturge, international relations, advisor for the Russian theatre, translator, organizer of the festival MITEM, Nemzeti Színház, Budapest, Hungary



I believe that today we are the witnesses of a peculiar and difficult situation. And the referendum in Catalonia is a proof that most people stick to their identity and language. We can value these processes in many ways, both economically and politically. It's an extremely delicate topic for every migratory milieu. And this is the point of our responsibility – what ideas we can adopt and in which direction we should move as an institution.

Our international festival MITEM has been gathering over 20 countries for the



THE SEAGULL, Hungarian Theater from Târgu Mureş/Romania



past five years. We include everything and everyone, and we really want to show the colourfulness of everything that can exist side by side with no difficulties.

We are doing our best to make contact with different theatres in these restless times, where everything is based on mutual respect.

LILIA VITALYEVNA JEGOROCHKINA

vice-president of the
Association of
Crimea Drama Artists



It is not easy for me to speak, because in Europe itself, there is a double-natured attitude to Crimea. All the people connected to theatre, people from arts and culture

perceive the problems of freedom and problems of freedom of expression differently. There have been many difficult moments about openness and the freedom of expression in your country as well.

Many nationalities live in Crimea.

The name of Sevastopol, which is the capital of Crimea, means “the one who collects everything, the place where all the roads meet.” And Crimea is the place where all the worlds meet. I believe that all of its numerous national minorities have all the freedoms that the majority has. I want to underscore this, because 20 years ago, living conditions were different in Crimea.

As for language, I believe that the language of your nationality is the one you speak in, that is to say, you think in. We think in Russian. We are the majority in Crimea.

We also have the Crimea Tatar Theatre I am fascinated by. They reach to their audience by playing the same performance one evening in Tatar and one evening in Russian. It is a known fact that arts unify, and this festival strongly proves it.



OTHELLO, Turkish Theater Skopje/Former Yugoslav Republic of Macedonia





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AND LOCAL MEDIA

THE NEW NARRATION: THE
POWER OF COMMUNITY,
THE VALUE OF DIVERSITY
AND SKILLS OF COACTION



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AND LOCAL MEDIA



Miroslav Štoković, Province secretary for culture, public information and relations with regional communities is opening the second day of conference, Egység, Novi Sad

The Role of the Minority Media in Implementation of the Novi Sad ECoC 2021 project

PHD MIRJANA KOVAČEVIĆ

PR of the "Novi Sad 2021 European Capital of Culture" project and Professor at the Higher School of Communication in Belgrade



One of the main reasons for Novi Sad receiving the prestigious title of the Europe-

an Capital of Culture 2021 lies in the fact that its population includes 21 national communities and that there are five official languages, which implies that there is, or at least can be, a rich, diverse and inclusive cultural life in the city. In the next five years, there is a great challenge for the "Novi Sad 2021" Foundation, cultural institutions, artists and all the people of Novi Sad to translate the passive fact of multiculturalism into an active state of interculturalism, intertwining of cultures through cooperation, interaction, exchange of values and networking. The role of the minority media with a long tradition (over 70 years) in this process can and must be significant: informative, educational and productive.

The informative function means informing the public about the activities of the Foundation, Executive Board, Superviso-

ry Board and other bodies, about its work (work plans, financial reports...), publicising information about opened calls for applications, implemented and planned cultural projects, periodical reports on project evaluation, etc. The educational function refers to informing all minority communities about their cultural rights related to proportional representation in the programmes of the Novi Sad 2021 project, in the Foundation and other managing bodies of the ECoC project, proportional project funding, accessibility (in terms of language, infrastructure for people with special needs, etc.), preservation of cultural heritage and historical memory, preservation of cultural identity, and the like. The productive function refers to the establishment of an interactive and productive relationship between the minority and local media and its users. The imperatives dictated by the digital transition of the media made it nec-

essary to accept the fact that users today are able to act as creators and disseminators of information, as well as the media and cultural content. Social networks and the minority and local media portals should become meeting places where users will be able to upload their information, multimedia content, artworks (photographs, music, video clips) and other authorial content, and communicate with other users within the "Novi Sad 2021 ECoC" media network. The goal of the "Novi Sad 2021 ECoC" Foundation is to build a network of minority and local media in the next few years, which will present a significant link with minority communities in Novi Sad, Vojvodina and Serbia.

At the First European Conference dedicated to the local and minority media, the project "Novi Sad 2021 European Capital of Culture" was presented to the partic-



ipants: In anticipation of the year 2021, when Novi Sad will be the European Capital of Culture, the "Novi Sad 2021" Foundation is carrying out activities in preparation for the project programming. The project as such is exceptionally complex and it involves actualisation of the programmes and activities included in the application book, which are, hence, considered as obligations assumed by the City of Novi Sad before the European Commission.

The project is mainly aimed at solving problems by building a culture of dialogue and reintegration of Novi Sad and Serbia into the cultural map of Europe. The programming concept is based on bridging over and establishing a balance between resources and temptations of the city with the figurative use of the name of the existing and future Novi Sad bridges. Bridges are also a symbol of Novi Sad's ideal of har-

monious amalgamation of national and religious communities, diverse cultural patterns and practices, kindness and freedom of thought. Actualising itself as the European Capital of Culture, Novi Sad strives to become a city of four bridges, which will be named after the values that it seeks to develop, which connect Novi Sad, Serbia and our citizens with Europe:

1. NOVI MOST/NEW BRIDGE – cultural heritage and hospitality - represents authentic values and abundance of diversity. We wish to reinterpret the cultural heritage with all its authentic values and rich diversity and to present it in a European context, as part of the European cultural heritage. We seek to make Novi Sad more attractive as a tourist destination, promote its authenticity, show our traditional hospitality to all visitors and make the cultural heritage accessible to local and European audiences.

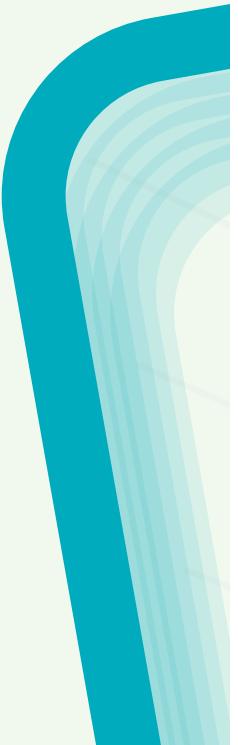
2. DUGA/RAINBOW – reconciliation and migrations – The rainbow, as a natural phenomenon, is the metaphor of the rich diversity. Since its beginnings, Novi Sad has been a city of migrations and migrants, which earned it recognition for its multiculturalism and peaceful coexistence of a multitude of nationalities. In the light of the fact that the values of tolerance and culture are reintroduced as one of the ways of overcoming prejudices about the "Other" both on the micro plan of Novi Sad and on the macro level of Europe, this bridge reflects our desire to overcome the gap between the 20th and the 21st centuries, by reintegration of Serbia, Vojvodina and Novi Sad into the European cultural space, and to offer Europe new models of integration, dialogue and reconciliation.

3. SLOBODA/FREEDOM – creative industries and the young – empowering the chances of retaining young artists and

opening doors to creators from the region and Europe; Freedom as a value also refers to the freedom of creative production that knows no boundaries, uniting culture with industry and industry with culture, just like young people want to be free, unrestrained by old models, prejudices and beliefs. By strengthening creative industries and the youth sector, Novi Sad would strengthen the chance to keep its young creators at the time marked by a "brain drain" and open its door for life and work to creators from the region, Europe and the world.

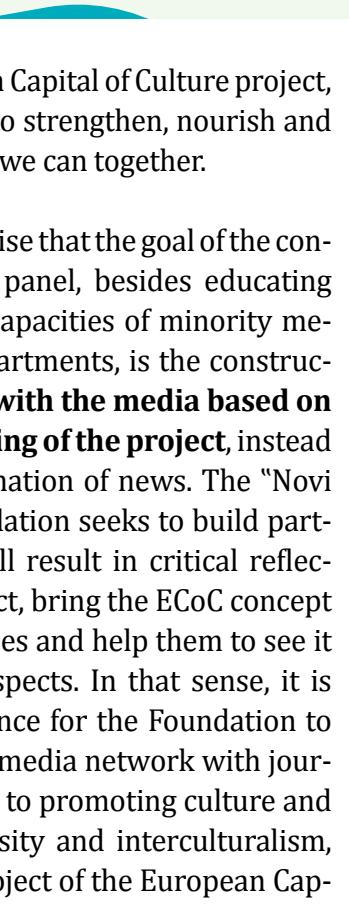
4. NADA/HOPE – cultural capacities and public spaces – identification with a hope for a better future, overcoming obsolete cultural models and building cultural capacities. With this bridge we want to take the citizens and all cultural stakeholders from the passive state of apathy and mutual distrust to a proactive state of crea-





tion, the feeling of communion and pride in their city. By this bridge we overcome obsolete cultural patterns, models and approaches, strengthening human and spatial resources, decentralizing from the centre towards the periphery.

The specific features of the local and minority media, as well as their audiences, are of a great benefit to the European Capital of Culture project, and have already started giving their significant contribution to building new bridges, values and ideas both among the people of Novi Sad and wider. The minority and local media are facing the issue of sustainable development or disappearance, but it is necessary to cultivate their distinctiveness, to put it into the foreground, and to build partnerships, as well as the potential for profits. It is this distinctiveness of the minority media that are the greatest treasure of the people of Novi Sad



and the European Capital of Culture project, and we all need to strengthen, nourish and use them as best we can together.

We must emphasise that the goal of the conference and the panel, besides educating and raising the capacities of minority media editorial departments, is the construction of a **bridge with the media based on the understanding of the project**, instead of mere dissemination of news. The "Novi Sad 2021" Foundation seeks to build partnerships that will result in critical reflection on the project, bring the ECoC concept closer to audiences and help them to see it from different aspects. In that sense, it is of great importance for the Foundation to build a minority media network with journalists dedicated to promoting culture and life values, diversity and interculturalism, as well as the project of the European Capital of Culture as such.



Cultural Rights, Novi Sad ECoC 2021 and the Minority Media

**PROF. PHD
MOMČILO BAJAC**
associate professor at
the Faculty of
Management



The right to freedom of expression and equal access to cultural right, as well as the concept of sharing diverse identities, are of particular relevance in the fields of arts and the media, both in their traditional forms and in regard to the influence or the content of the new information technologies.

There are hundreds of definitions of "culture", among which the most commonly

used is the one defining it as a set of distinctive spiritual, material, intellectual and emotional features of a society or a social group, and that it encompasses, in addition to art and literature, lifestyles, value systems, traditions and beliefs. In general, culture is considered important for human beings and communities. Or, according to the World Commission on Culture and Development: "culture shapes all our thinking, imagining and behaviour. It is the transmission of behaviour as well as a dynamic source for change, creativity, freedom and the awakening of innovative opportunities. For groups and societies, culture is energy, inspiration and empowerment." Moreover, culture is neither an abstract nor neutral concept: it is shaped by instrumentalisation, which is a field of negotiation and challenging, where power structures play an important role.

Cultural diversity refers to the manifold ways in which the cultures of groups and societies find their cultural expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used. It is an umbrella term enveloping cultural differences on various levels: between different states, regions, communities and individuals, as well as within different states, regions and communities. *Cultural diversity* is to be distinguished from the related notion of *cultural pluralism*. In other words, although cultural diversity implies "plurality" and reflects

the factual situation of a co-existence of different cultures and traditions (multiculturalism), *cultural pluralism* refers to the way in which cultural diversity is accepted and translated into laws and policies.

Cultural rights are human rights that directly promote and protect cultural interests of individuals and communities with the aim of enhancing their capacities to preserve, develop and change their cultural identity. However, none of the international legal instruments gives a definition of "cultural rights". Definitions range from the right of all persons to participate in the cultural life, to the rights of persons belonging to minorities to enjoy their own culture, practice their own religion and speak their own language. Besides the rights explicitly or directly related to culture, it seems that many other human rights have a strong cultural dimension.

Although some human rights seemingly have no direct reference to culture, most of them bear important cultural implications. Thus, for example, the right to health and adequate food, as well as civil and political rights, have direct implications on exercising cultural rights. Besides **legal norms**, declarations and covenants, which formally regulate all rights and obligations (cultural rights included), in today's complex societies, we equally rely on "**feeling**" and "**need**" to acknowledge each other's fundamental rights referring to our identities and specificities.

The ECoC title offers a unique opportunity to - through the authority of the EU (democratic and cultural traditions), the European Commission in charge of this title and its monitoring, and supported by culture, in particular cultural diversity (multiculturalism) and cultural pluralism,

the most important features of Vojvodina and Novi Sad, and more specifically and practically through the project "Novi Sad 2021 – For New Bridges" - **bring into the foreground, promote and eventually enhance cultural rights** of all national communities (both majority and minority ones) living in this city and the region. Democratic consciousness, including a consciousness of the "*right of all persons to participate in cultural life*," is being enhanced at a relatively slow pace in the process of changing people and circumstances. The fact that in the next five years Novi Sad will bear this prestigious and demanding title of the *European Capital of Culture* is a great chance to practically enhance this right practically and significantly.

The role of the minority media is not only to bring information, but to mobilise, galvanize people into action, to bring pres-



sure to bear on the National Councils, associations, institutions of education, to actively cooperate with the Foundation, City Administration for Culture, to address the Executive and Supervisory Board, to demand information and documentation (in accordance with the Law on Free Access to Information), to initiate cooperation with the media of other national communities, etc., to follow all cultural events, value the quality of content, evaluate and assess. Most importantly, to find a way to reach their consumers – readers, listeners and viewers. To achieve this, they must act proactively, responsively, apply for necessary funding with the Novi Sad 2021 Foundation, the City Administration for Culture and Information, European associations, funds and projects, through creative and well thought out projects. It would be a good idea to have staff specialising for the 2021 project related issues, which would

enable competent and critical communication of information to its target audience in the manner of investigative reporting. Naturally, this contributes to the achievement of aims and objectives of the "For New Bridges" project and the Novi Sad 2021 Foundation as such, which intends to build a media network for the purposes of bringing information to all citizens (both majority and minority communities) since it is also one of the criteria that the Panel of independent experts in Brussels will use in evaluating the success of the project. ■



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The Reception in Government of Vojvodina for participants of the First European Conference Devoted to Minority and Local Media organized by cabinet office of Vice Prime Minister of Vojvodinian Government Mr. Đorđe Milićević



PANEL 1:

CULTURAL DIVERSITY IN THE CONTEXT OF MINORITY MEDIA AND CULTURE

NATAŠA HEROR

Authored by



The introductory word, which also opened the topic of Panel 1, was given by **Márta Varjú, Editor-in-Chief of the Magyar Szó**, addressed the commencement of the “Accessible Communications” campaign.

The concept of this campaign was created aiming at Serbian and European minority media's active participation in improving communication of information to disabled people.

The Magyar Szó, as the major print media in Hungarian in Serbia and as a member of the Media Association and the Euro-

panean Association of Daily Newspapers in Minority and Regional Languages MIDAS, started the campaign with a series of articles on this topic published in autumn 2017, inviting the fellow journalists from other minority, local and national media to tackle this issue more systematically.

Asked to clarify the meaning of “accessible media”, **Marija Vrebalov, accessibility consultant**, explained that “when a person can access information without violating any of their human rights, such information can be considered accessible.”

The panel developed a discussion about a “design for everybody” as a solution of the City of Novi Sad in the near future, due to the fact that the title of the European Capital of Culture presents a opportunity for the city to aim its development towards attaining the status of a “White



Flag” City, meaning that all kinds of communication are absolutely accessible to everyone.

Miroslav Keveždi, a culture and media theoretician, reminded that, among other things, the very notion of minority implies less power to achieve of one's interests and that the contemporary age recognises a phenomenon that some national states, under the pressures of globalization have already started to feel like minorities. He offered the examples of France and Canada, who have introduced quotas of cultural content in the French language in order to protect their national interests. Indeed, accessible communication is a mark of ethics, sensibility for the other and understanding the minority position, and minority ethnicities also need to recognise the fact that there is someone smaller and more powerless than them.

The discourse led towards putting an emphasis on what are the things that we, as a society, have instead of that which we lack, because we can only create with that we have, while by understanding our shortcomings through a developmental processes, we can compensate for what we lack.

Professor Keveždi emphasised that “Qualities are determined according to the goals. The place you are going to essentially determines who you are. It is in this sense that the Serbian society's qualities are those of creativity and finding solutions.” Serbia as a society needs a macro development strategy envisaging a full development of its qualities.

The issues of dialogue, audience development and strategy of transformation of cultural institutions were addressed by **Tijana Palkovljević-Bugarski PhD**, the

Manager of the “Matica srpska” Gallery. As a national gallery, this institution places great importance on communication with everyone. They have managed to develop it by creating different programmes, since audiences are numerous and varied. The key is in trust, because Museums are such cultural institutions that pose questions and offer possible answers without imposing opinions, which audiences appreciate. She used this point to make a parallel between the Gallery as a brand and minority media as brands in regard to their attitude to their visitors and readers, respectively. “We cannot expect our audiences to come alone, we have to invite them, to open up for them. However, it is not enough to have just our institutions of culture open, we need others to follow us,” said **Tijana Palkovljević-Bugarski** and announced opening of an exhibition in the “Matica srpska” Gallery whose entire

content is accessible to the blind and vision impaired. The explanations are available in braille alphabet, and the exhibits, accompanied by audio content, can be touched.

We spoke about the activities concerning the development of the City of Novi Sad with **Mirjana Kovačević PhD, the PR of the Novi Sad European Capital of Culture 2021 Foundation**, who gave us a short overview of the Foundation’s priority activities for Year 0.

In the foundation established at the beginning of 2017, the very organisation of work is very demanding and the work processes require constant transformations.

Firstly, excellent collaboration was established with the local and regional media, and the importance of the media’s full un-



derstanding of the messages of the Novi Sad ECoC 2021 project was underscored.

Year 0 focused on education, reconstruction and public space repurposing, dialogue with cultural institutions and audience development, initiating the City transformation.

What was pointed out was a readiness of the Novi Sad European Capital of Culture 2021 Foundation to support the initiative for the City of Novi Sad's becoming a "White Flag" City and that accessibility is City's special feature that can be crucial in the process of its transformation. **Dalila Ljubičić, Executive Manager of the Media Association** joined the discussion from the auditorium asking the panellists to give their comments on the statement given by the Minister of Culture Mr Vladan Vukosavljević, who criticised scarcity of cultural content in the media.

Tijana Palkovljević-Bgarski replied that the content offered to the media by the "Matica srpska" Gallery gets the media coverage in the local and regional media, while the Belgrade media usually fail to report on them, with the exception of the Politika daily. She added that the events relating to the Novi Sad ECoC 2021 are almost entirely unsupported by the Belgrade media.

Miroslav Keveždi replied to this question suggesting a new quote of cultural content of 5-10%, as one of the guarantees of public interest implementation through project financing, reflecting the requirement on culture to remedy that which economy spoils. Endorsing the economic factors in culture invites intercultural competition, which can be damaging.



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Panel 1 Conclusions:

- The Novi Sad ECoC 2021 Foundation is to initiate meetings with the institutions of minority community culture
- Institutions of culture are to foster the culture of dialogue and openness and show their capacities
- Cooperation between the media, minority communities and institutions of culture can lead to raising and solving issues which are important for the development of the City of Novi Sad as a whole
- Ensure accessibility of information for all people without discrimination

This Panel's initiative is Novi Sad's becoming a "White Flag" City by introducing universal design solutions. Solutions of universal design of products, services, environment and information ensure accessibility to all people without a need for additional or special solutions, which, as such, can be interpreted as discriminatory.

The use of universal design leads to a significant cost reduction achieving optimal solutions in advance.

This dimension of the City of Novi Sad as the European Capital of Culture 2021 should be a guiding idea in preparations of the City of Novi Sad as a cultural and tourist destination in the coming period. ■



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Minority Media Network, lecture in progress, FAM, Sremski Karlovci. Foto: Prof. Dr Miloš Babić



PANEL 2:

**THE NEW MEDIA AND
INNOVATIVE ENVIRONMENT**

DALILA LJUBIČIĆ

Authored by



The Panel named Innovative Environment was held on 17th November 2017 in Novi Sad.

The Panel moderator Dalila Ljubičić, executive manager of the Media Association, first asked the panellists for an extensive introduction of the organisations they come from, in order to take a wide perspective on the topic "Innovative Environment" and reach joint comprehensive and constructive conclusions.

Aleš Waltritsch, as President of the Board Primorski dnevnik (Mar-

itime Daily), a daily newspaper in Slovene published in Italy, being also the only printed Slovene publication outside Slovenia, founded in 1945. This publisher was faced with changes to the media laws in Italy that it had to respond to since it operates in this market. The new legislation stipulates that a publishing house has to have digital editions besides printed ones such as web portals and applications, so they initiated reorganisation and engaged people to meet the new challenges. Even though it was seemingly nothing out of the ordinary, the innovation they were presented with in their case was invited by the regulation that caused the changes. Innovation includes a constant search for new ways of attracting subscribers.

Marjan Cukrov introduced the Office for Slovenes out of Slovenia, which is in charge of encouraging media activities of autochthonous communities and immigrants. The



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Office for diaspora has financed various editions for the past ten years. However, the diaspora started sending in comments expressing the fact that they had been well informed about the situation in Slovenia, but wanted Slovenes at home to know more about them. This invited an innovation. The Office set up a web portal <http://www.slovenci.si/slovenci-po-svetu/> to distribute more content from abroad so that the media in Slovenia could take it and report on it in Slovenia. They set a new web portal, but they did not register it as a media but a communication portal, and they also have their Facebook and Instagram profiles and an e-magazine. They targeted innovations other than printed media, without a prejudice that diaspora is old, aiming at news distribution and motivating media in Slovenia to take and include in their programmes more content about diaspora. The results are already evident.

Attila Márton, the RTV Channel 2 Editor, presented the unique channel offering programmes in the languages of thirteen national minorities, including television and radio programme departments. Their recent innovation is cooperation with the Deutsche Welle Academy from Bonn, which has resulted, besides extensive training, a unique programme jointly produced by several departments in the languages of national minorities. The programme's unique feature is the fact that people speak in their own respective languages and segments in foreign languages are subtitled for each language department.

Saša Trifunović, Istmedia portal editor, introduced his experience in producing content in the language of the Vlach ethnic minority, who populate twelve municipalities of the Bor region, who first encountered a need to make a detailed research

into what kind of language it is. They got the funding for production of content in the Vlach language through cooperation with the Ministry of Culture and Information. Some of their production has been posted on social networks and, surprisingly, all the received comments were in Serbian, not Vlach.

This was followed by a discussion about the issue of young audiences, debating on how to address them, how to reach them, and the organisations' responsibilities for the development of media literacy and the media communication and content ethics in general.

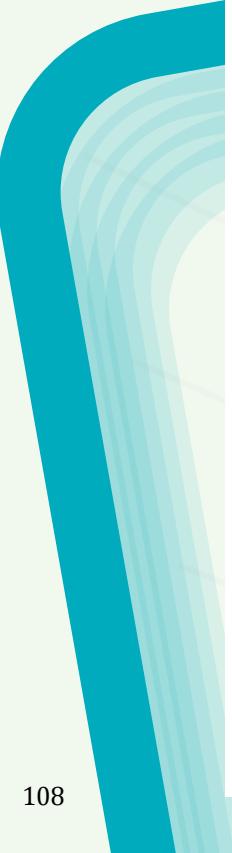
Attila Márton pinpointed the lack of literacy as the greatest problem, concluding that it poses the greatest challenge for the media today, while Marjan Cukrov pointed to the role of his Office to encourage the

young to use the Slovene language, with a special emphasis on spelling. Saša Trifunović sees his contribution to the responsible media in the work with children as they have organised several workshops in primary schools and libraries aimed at raising media literacy.

Conclusions:

The panel has launched an initiative to include more media from other parts of Serbia in the languages of national minorities – such as the Bulgarian, Roma, Macedonian, Albanian, Bosniak languages – in the European Local and Minority Media Conference, where Serbia has been traditionally represented by the media from Vojvodina.





The media must follow trends, and the trends show that the funding model is changing and that advertising is not source of funding for this type of media in particular. Readers are those who should finance this kind of media, while the media have to be organised and, as such, attract new readership. Rather than just new technologies and technical changes, innovations include changing the way of thinking. An encouragement for the media development and their better response to social challenges should come from progressive regulations, which will be one step ahead with a goal of being a driving force instead of setting up limitations.

First and foremost, the media must be responsible for their content in all environments, innovative environment included. ■



From left to right: Atila Marton, Marjan Cukrov and Saša Trifunović



PANEL 3:

**MINORITY AND MAJORITY
MEDIA – HOW DO WE
FOLLOW EACH OTHER?**

NATAŠA HEROR

Authored by



Edita Slezáková, the Manager of the Hungarian daily in Slovakia Új szó, started by introducing her newspaper, as well as the general situation in Slovakia which provides a context of living and political environment where the Új szó gives its contribution to the Hungarian ethnic minority in this country.

The Új szó covers several regions in the southern border area of Slovakia, populated with the majority of the Hungarian ethnic community numbering 458.000 people of various mentalities and who live in different economic circumstances.

The Slovakian Constitution enables the Hungarian national minority to receive education in their mother tongue from kindergarten to university, and to have theatres and cultural centres.

Within the Ministry of Culture, there is a so called “language police”, which actively sanctions the use of Hungarian in advertisements on billboards in communities with the percentage of Hungarian population less than 20%, while it does not sanction advertising content in English, for example.

What is positive is that the Ministry of Culture has doubled the amount of financial support allocated to the institutions of ethnic communities in Slovakia in 2018 compared to the previous years.

Slovakia has one daily and one weekly publication in Hungarian, which are dis-



tributed all over the country. Besides, there are about forty printed local weekly and monthly magazines in Hungarian together with informative portals. The Slovakian national television broadcasts news in the Hungarian language, and the Slovakian national radio produces twelve hours of programme in Hungarian a day. Local televisions have programmes in both languages.

The *Új szó* daily was founded in 1948 and, during the first year, it was published once a week, and ever since 1949 it has been published continually as a daily newspaper.

In 1999 it was privatised and has been successfully operating for almost twenty years within successive publishing houses which have owned it.

The state share will reach 1.1% of the total income of this daily newspaper in 2018.

Balázs Bencze, the Deputy Editor-in-Chief of the Szabadság, a Hungarian daily newspaper, informed those present about the conditions that the Hungarian media in Romania operate in.

There are over 1,200,000 Hungarians living in Romania. The only other community besides the Hungarian with the media in their mother tongue in Romania is the German community.

The Hungarian language media production consists of seven daily newspapers, television, radio and twenty-six informative portals.

The state television and radio programmes are broadcast in the Hungarian language in the less popular time slots, although there are a lot of programmes in Hungarian broadcast via cable television.

(the example is a television in Cluj (Hungarian: Kolozsvár) with twenty-four-hour programme and one in Timisoara with eighteen hours of programme in Hungarian.)

Similarly to all other ethnic communities, identity and culture are priorities.

The financial situation is quite poor: journalists' salaries are low, as well as income from advertising, while the Internet editions' readership is not ready to pay for the media content.

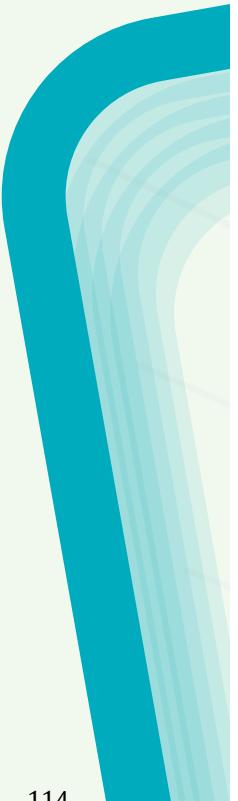
The state enables provision of funds through calls, however, only few newspapers in Hungarian have stable finances, while others struggle for survival on a daily basis.

In regard to the topic referring to Hungarians in the Romanian media, they only appear if there is a scandal. Cultural con-

tent and dates of importance for the Hungarian community are rarely found on the programme. However, if an athlete or artists from the Hungarian community wins an important recognition, the Romanian press reports of a success of a Romanian athlete or artists. If the piece of news is bad, the reports state that it is a person belonging to the Hungarian community.

After the stories about the situation in the media in our region, coming from the north of Europe, the next speaker **Jørgen Mollekaer**, CEO of Flensburg Avis, told us about the living and working conditions of the Danes in Germany.

The Germans and Danes in the area of Flensburg started building their communities through the media in 1865, when the German newspaper Flensburger Tageblatt was established, while the year 1869



saw the foundation of the Flensburg Avis. The following one hundred years were marked by open hatred between these two papers. Both of them emphasised the importance of their own national spirit, going on through both world wars, when people were taken to concentration camps for publicising their Danish identity.

The situation started changing when in 1955 a document confirming the rights of the Danes in Germany was signed. German state enabled education in Danish and allowed their political participation. Making it possible for a minority community to live their lives accepted by the majority population is crucial for peaceful coexistence.

The role of the Flensburg Avis gained importance dramatically from these pragmatic decisions and, over the time, the co-existence has normalised completely.



Today, the population of Flensburg is about 20% Danish and 80% German, and there was a Dane holding the mayor's office for one mandate.

In the media, there is the following situation: the German media from Denmark and the Danish media from Germany cooperate on a daily basis. They have established a practice of free exchange of articles, they carry out the border region research jointly, and they have a joint advertising market presentation.

The collaboration between the media is so strong that the Editors-in-Chief from all of the media have annual joint meetings, and if there is a story such as a highway construction, all the sources relevant to the topic are put to the table from all sides and texts about the subject are published in all the media in coordination for several days.

That is how they manage to put pressure and accelerate a process suffering from delays. Likewise, there is a reciprocal access to the content of the German and/or Danish newspapers for the following day, they know what stories are brought by their counterparts and this contributes to the quality of the media content offered to all the readers in the Flensburg region.

There is a question of why the Flensburg Avis exists if all the Danes speak German as their second mother tongue? The answer is: Because the Danish and the German media have different approaches to identity and culture. That is where the value lies - in understanding a wider picture of everyday life through different viewpoints.

Currently, an online media in Copenhagen is being established to deliver news

from the German community there. After the Brexit, knowing the political decision made in Berlin is of a great importance for the Danes in Denmark.

Another large project for 2018 is a Danish television programme in Germany which will broadcast interviews with interesting people from Denmark on a weekly basis.

The Flensburg Avis is small newspaper which understands the positive moment and takes a lead in cross-border communication.

Tommy Westerlund, Editor of the Hufvudstadtbladet, presented the Swedish speaking Finns.

Finland celebrated the Day of the Swedish-Finnish Cultural Heritage on 6th November, emphasising the importance of using the Swedish language.



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The Swedish speaking Finns consider themselves to be Finns, not Swedes living in Finland.

Swedish is an official language in Finland.

The Swedish speaking Finns make only 5.5% of the population; there are about 300,000 of them and almost all live on the southern and western coasts of the Finnish archipelago consisting of the **Åland Islands**.

The media production is covered by twelve newspapers in Swedish, two radios and one state television channel, together with a number of local TV channels.

Swedish is not a foreign language because Finland is a bilingual country. The entire legislation is written and issued in both languages. Education from kindergarten to university level is enabled in Swedish.

The media house Hufvudstadtbladet was founded in 1864.

Swedish has been a mandatory language in all schools in Finland. Unfortunately, time is changing and the present Minister of Culture proposes it becomes optional. The political climate in regard to the Swedish language in Finland today is less than good. There are political options who oppose a strong position of the Swedish language, while large political parties fall short of defending Swedish interests sufficiently.

A drop in the printed editions circulation in the last ten years has reached almost 40%, and the editorial staff has been reduced by one third. The rate of the printed media circulation's drop has started slowing down lately, and the financial recovery of the Finish economy has led to an

increase in advertising, which has come to a reasonable level.

An opportunity to get to know the situation in the Basque Country was offered by **Martxello Otamendi, Manager and Editor of the only daily newspaper in the Basque language in the world: the Berria.**

The population of the Basque country consists of about three million people, including both the Spanish and the French parts of its territory.

About 25-30% of the population speaks the Basque language, which belongs to no linguistic families.

Until 35 years ago, the Basque language had never been in official use, either in Spain or France.

It was simply a language spoken in families for centuries, without schools or administration in it. The process of decentralisation and the system of autonomy have led to the formation of the Basque Country Government with competencies in the language politics since the Basque language is spoken solely in the Basque Country.

Owing to the efforts of a large number of people, there are television and radio programmes, the daily newspaper Berria and two weekly publications in the Basque language today. Education is enabled from preschool to university level. At university, there for many courses there is an option to study them either in Spanish or the Basque language.

There are three types of media: pro-Spanish and pro-Basque printed in Spanish and pro-Basque issued in the Basque language.

The Berria operates as a national media. It covers American elections, follows the peace process in Columbia, elections in England and France, it reports from Palestine and the Sahara. They spend a lot of money striving to provide high quality and serious newspaper to their readership.

Athletes' achievements seem to be reported in the same way always. If an athlete from the Basque Country wins a gold medal, the Spanish media report that it was the gold medal for Spain, due to the fact that the Basque Country has no Olympic national team of its own and they compete under the Spanish flag, but there is no mention of the said athlete being a Basque by origin.

The Berria's mission is to contribute to the recovery of the Basque language and they believe that the strong media are important

for the Basque Country. They want to be serious and recognised as a public service.

Asked by the moderator to comment on how digitalisation presented a positive factor for the Basque language, Mr Otamendi replied that digitalisation contributed to the fact that you can be an excellent journalist with a mobile telephone alone; you no longer need expensive machines that used to be necessary for news production, and added that the quality of the content had been greatly contributed to by low cost airlines, as they allowed Basque journalists to be present at all major of international politics, at the Olympic Games and other main sports competitions.

Mr Otamendi's message is: "If you constantly think you are small, you will remain small. The minority media can do big things as well." ■



From left to right: Jörgen Mollekaer, Martxello Otamendi and Jurij Giacomelli



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PANEL 4:
**EUROPE AND THE
MINORITY MEDIA**

BOJAN BREZIGAR

Authored by



There were three panellists coming from three different environments and discussing three different issues. It was a rather easy task to moderate this panel, without any confrontations among the panellists, but it was demanding to offer to the audience something new about the problems faced by the minority media in Novi Sad.

By far the most international speaker, as this was an international conference, was **Loránt Vincze, the President of FUEN**, Federal Union of European Nationalities, probably the most important and certainly the oldest

organisation of minority communities in Europe, founded in 1949 in Versailles. Vincze started his presentation about the changes in the media. This is very important for minorities, since the minority media support minority languages. The new media picture offers a number of new opportunities and there are practically no limits for the new media. You used to need a company, a printer, distribution, etc., and today, if you have a computer connected to the Internet, you need nothing else. Minority journalism nowadays has more options, which are no longer confounded to market niches or impeded by high costs. But, if you are to produce a newspaper or open a television channel, you must seek support from the state and local authorities.

In the second part of his presentation, Vincze spoke about the “**Minority Safepack**” initiative, as a FUEN’s proposal for the develop-



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ment of European Union's minority policy. European Union citizens are collecting signatures - one million is needed - to ask the European Committee to propose a package of decisions and services giving equal rights to minorities guaranteed on the European level.

Assistant of the Provincial Secretary for Culture, Public Information and Relations with Religious Communities in charge of the media, Đorđe Vukmirović, presented the Provincial Government's minority media policy. He emphasized that the media of the national minorities living in Vojvodina are subsidised, which enables their operation in eight different languages. The total amount of the support is 240 million dinars and this support is guaranteed for the year 2018 as well. Vukmirović pointed to the fact that the current funding cannot cover all the costs and that 85% of the entire budget is in-

tended for minority media, which means that only 15% of the budget is allocated to the media in Serbian.

The rest of the support is allocated to radio and TV stations, providing information in different languages, including a special radio programme in Hungarian. Radio-television of Vojvodina broadcasts in ten languages, which is entirely financed from the public funds. Finally, some special projects of the minority media are also financially supported.

Advisor to Commissioner for Protection of Equality Tamara Vlaškalin gave comprehensive information on the ban on discrimination, emphasising that the minority and marginalised groups are those most likely to suffer from this phenomenon, which is harmful not only for individuals but for the society as a whole.

The Institution of the Commissioner for Protection of Equality organises a number of activities dedicated to the media, since they are a major partner to this independent institution in the battle against discrimination, but also those who are most likely to transmit messages with discriminatory content. For this reason, the Institute of the Commissioner motivates the media to promote the values of the protection of human rights and promotion of equality, so it instituted the Annual Media Equality Award for fair reporting three years ago. She added that she was an optimist, because there are such media that strictly adhere to laws, Serbian Journalists Code and are guided by professional standards and promote the values of tolerance and equality. ■



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Visiting the desk in Magyar Szó



Hatto Schmidt, Dolomiten, Bolzano/Italy



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